MEMORY, BEAUTY AND TRANSDISCIPLINARITY

Reflections on the topicality of Roberto Pane

Anna Anzani
Eugenio Guglielmi
editors

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In memory of Piera and Arturo

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Translation Anna Anzani

Graphics and layout Ambra Borin and Valentina Facoetti

Submitted by the publisher for international scientific peer review

Cover picture
Montesarchio, uphill road, © Roberto Pane.
Also published in: Pane, R. (1961). *Campania, la casa e l'albero (Campania, the house and the tree)*. Naples: Montanino.
Roberto Pane Photographic Archive, Department of Architecture, University of Naples Federico II.
Courtesy of Andrea Pane.

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–

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MAGGIOLI EDITORE

INDEX

INTRODUCTION

TIME AND BEAUTY

PSYCHE AND PLACES

SPACE AND MEMORY

FOREWORD
Roberto Pane and his lesson

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The approach proposed by this volume emphasizes on the contemporary value of the relationship between design and preservation, highlighting, through the many contributions, the open view of a great interpreter of twentieth-century Italian design culture and his profound capacity for intellectual vision. To us observers of the neo-third millennium, Pane proposes a very articulate point of view on design, given his truly original ability to address the peculiar theme of architectural preservation with an extraordinarily rich and innovative perspective. In fact, already in the middle of the last century, he introduced the psychological value of the connection to memory and the recognition and necessity of preserving beauty, as indispensable aspects to the enjoyment of spaces shaped by man, in time and history. Through care and intelligent preservation, places can become inexhaustible sources of perceived well-being that undoubtedly transcends function, whether merely monumental or jointly practical. For those who develop research and design for urban spaces in great transformation - in the midst of the postmodern era and in the context of the so-called information society - these logics today are vital and, if well conceived, are capable of activating a virtuous circle between memory, territory, design, use and value which allows us to restore to places that sense of common good too often lost and the virtue of being truly hospitable to all.

Looking at the immense work of Pane as an intellectual and designer, and selecting only a few areas that I consider closer and most exemplary for us - from his meeting with Benedetto Croce in the 1940s, to his call to UNESCO in 1949 as an expert in architectural preservation; from the drafting of the *International Charter of Preservation of Venice* in 1964 (an ideal continuity of the 1931 *Athens Charter*) to which he collaborated among others to codify common guidelines after the hectic post-war reconstruction, to his membership in *Italia Nostra* in1956; from his critical participation in Adriano Olivetti's Community Movement in 1958, to the 1977 Territorial and Landscape Plan of the Amalfi Coast, to his many university teaching assignments at home and abroad - we can see a rare ability to be within or even to anticipate dynamics of innovation that truly transcended his time.

He vigorously led environmental battles, against building speculation and the unrestrained cementing of the territory, promoting, on the contrary, its respect and reserving a central space in his work for ecological issues; he favoured the extension of the concept of "architectural literature" to the discipline of preservation, importing the categories of "poetry" and "literature" - mediated by the intellectual and friend Croce - introducing the value of the creative component of preservation, an approach capable of expressing a selective and therefore critical principle to the work of preservation itself.

For us, who operate in the field of spatial design for the diffuse and becoming city, it is

interesting to read about the debate he promoted against the inalterability of the theoretical city, moving, on the contrary, in favour of urban stratification and, as mentioned above, of the critical approach to preservation in architecture - of which he became, with Cesare Brandi, one of the main exponents - adopting and teaching the criterion of the "case-by-case" study and the value of the creative act of the designer.

Pane also vigorously defended architectural and landscape chorality, recognizing a continuous synergy between the architectural or artistic works and the environment for which the works themselves were conceived, thus placing the issue of preservation in a concretely broader spatial and relational sphere. He also emphasised on the need to attribute "new function" to the restored artifact through particular interventions, in fact suggesting that this became the first real form of conservation: by encouraging a virtuous as well as alternative use of the work, its further decline is averted.

Such logics bring Pane's transdisciplinary culture closer to the interpretation that the School of Design of the Politecnico di Milano, with the Degree Course in Interior Design and the Master's Degree in Interior and Spatial Design, has been able to develop over the years - consistent with the development of an increasingly dynamic, expanded, connected and diffuse society - where the value of interior space design has extended to a very broad and nuanced domain. Placing human beings and their behaviours at the centre of design – with the attention to psychological value that Pane has originally valued through his many studies and projects - we tend to give meaning and significance to an important relational system that activates various scales of enjoyment of places, from the purely visual and perceptual one in the monumental landscape context, to that connected to dissemination and cultural information, to that related to leisure and/or operational spaces, to the use more exquisitely related to entertainment and spectacle, in a broad category of user involvement, between the "restored" work, the users themselves and the "new functions."

In fact, the theme I call the new *spolia* (1) - that is, the entirely contemporary value of reinterpreting stratification and ruin in the growing, changing, and renewing city - is a central subject in the debate of the Course of Studies in Interior Design. For years, with its faculty and students, it has been researching and dealing with the issue of urban residual spaces, leftovers, and the logics of re-functionalization and valorisation of those places, sometimes even historical ones, that are progressively converted through criteria of updating, initially spontaneous or guided by strategies of social innovation. Criteria that strongly take into account innumerable approaches, including the cultural and creative relationship between ruin and intervention, between the value of preservation and the

strategy promoted by "design actions"; or the dense dialogue that can take place between historical and contemporary languages; or even the sense of preserving the beautiful and the worn, as a plot from which unique semantic and symbolic values can be extracted, often rooted and originally proper to a urban fabric, to make them emerge as key elements for the interpretation and use of the urban space rediscovered and made available to all.

Quotation, allusion and other forms of what we might call a kind of "intertextuality" now measure the link with contemporaries and predecessors, reinterpreting evidence through its placement in a new semantic, literary or artistic, and thus visual as well as critical space. In fact, similar is also the operation of critics, which has constructed and continues to develop different readings and interpretations, contextualizing past documents and remains within different evaluative hypotheses. The concept of *spolia* encompasses several aspects and potentials for the action of spatial design and preservation: that of being a historical document, that of representing works born out of the tradition/innovation process, and that of being substance for contemporary critical reflection.

Then - by extension of scope – we can think of how central, in our time and in our research, is the valorisation, through their recovery, and in some cases the actual "critical preservation," of the great cathedrals of industrial archaeology or of powerful abandoned urban infrastructures (2) (returned to the community thanks to projects that gave them an unusual landscape and/or functional role), but also to the repurposing of churches (3) and archaeological remains (today often poorly or not at all valued) into places that host shows, performances or activities related to education and culture (4). We can also think of original languages derived from different cultural identities stratified over time that overlap and confront each other in increasingly promiscuous places; and also of the use of lights, scenic effects and "sensitive" environments (5) - by artists, designers and light-designers - that characterize with their design quality the monuments and historic centres of many contemporary European cities (6).

Therefore, in the third millennium, the theme of preservation and memory conservation expands its field of intervention by shifting from historical vestiges to those of mid-contemporaneity, from places once designed for the celebration of worship or civic or infrastructural actions (think of the many Roman aqueducts, bridges and roads), to places originally conceived in the 19th and 20th centuries for the expression of industrial work with its disused operating plants (7), and to the great disused infrastructural systems of the 20th century, which now constitute a very powerful network of cultural and landscape connections in the diffuse territory.

In fact, in front of the formation of a new "intermediate landscape"

between city and countryside, which is currently proposed as a "total landscape" (Piccinno, 2012, 62) - in which elements belonging to the two environments increasingly overlap and replace one another - even the concepts of "centre" and "periphery", which are very much grounded in the European architectural and urban planning culture, tend to equate and exchange. In this scenario, the meaning of restoration and preservation must update itself regarding the value of what is worth preserving and maintaining in a tradition of contemporary cultural-historical disclosure and proper reuse toward new needs.

In this sense, the "new cultural geography" that developed at the turn of the second and third millennia can now become an aid to interpret this new landscape, which is read, in a postmodernist key, as a text, a set of signs in contact with the cultural-historical context that permeates it (Dear, 2001), signs that define hypothetical traces, beyond the objectivity of vision, on which the designer can set possible design solutions, by adopting meanings already present (belonging to the historical memory of the context) and returning them with new forms of expression.

Over the past years, it has been demonstrated that the short-to-medium term action of interior and spatial design can implement effective updatable solutions at different scales, with little impact, and dialoguing with the most diverse needs of conservation and preservation in a powerful expression of languages. In fact, the more and more cultivated relationship between spatial design and the world of contemporary art as well as different performative and digital manifestations is a symptom of how expressive and engaging is the connection between memory, beauty, languages, and behaviours, in a process of increasingly close comparison and exchange between different disciplines and eras, now made easier thanks to digital systems.

Thus, proceeding by integrated project forms (among the many disciplines of design, arts, and social sciences) appears to be one of the indispensable and unavoidable conditions for achieving that "ecology" of spaces which is useful for a viable and sustainable development, already pointed out by Pane as the highroad to the environment quality. As philosopher Nicola Emery (Emery, 2007) argues, the design of urban places should always generate a device whose overall meaning must be to harmonize and care for space, preserving proportion, cohesion, equitable distance from decision-making centres, and to ensure public accessibility to what he defines as the greatest of the commons: the "space-memory-nature" as a whole (Emery, 2007, 20). Memory, which here can be understood as "multidimensional" and which, potentially, "as a social relationship, could take on the features of a laboratory, between modernity and post-modernity, that is, a highly dynamic space in which, combining

scientific research, mass and new-media, culture and society can be respectively enhanced, [...] in the hypothesis [...] that what could make the difference is precisely the ability and sensitivity to revive spaces, places and objects, in the perspective of an expressive/relational paradigm, capable of restoring the sense of a contemporaneity that is lived and not only mechanically suffered" (Germano, 2006, 167).

Paolo Rosa, founder of Studio Azzurro, in one of his important contributions in 2011 for the volume *Milano, città e spettacolo*, recalled that today "we need to appreciate anew the wonder of research, intelligence and courage [through a diffused "spectacle of research"] that no longer concerns only theatre, art, music, fashion, design, but all those border, outsider, middle manifestations that use multiple tools, that have a vocation for constituting themselves in a network, that know how to speak new languages and are attentive to the territory, to relationships and collaborations [...], that know how to intersect with the languages of innovation and how to revitalize - in light of a mutation determined by technology - even the oldest disciplines, the expressions of memory" (Calbi, 2011).

Therefore, in the field of preservation, cultural heritage enhancement and historical narration of remains, *new media* assume greater significance. Visual and representational expansions of historical areas, also through the use of *devices* that enable augmented and virtual perception of spaces, now allow a knowledge of past places in their virtual "reconstructed" original connotation. This opens the design of spaces - in relation to preservation - to intriguing new interpretations and critical areas. It would be interesting to converse with Roberto Pane about this, to confront with respect to the sense, now possible, of a virtual and more articulated philological recovery, in the vein of his research.

NOTES

1   *Spolia* (neuter plural nominative of *Spolium, spolii*). Literally, in the period of the Roman empire up to the late empire and the medieval period, the term denoted, in a negative sense, the set of goods that were violently taken from opponents during a conflict (spoliation, loot, robbery). The term *spolia* takes on a different, more positive meaning, from the fifth century A.D. onward, in Roman/Christian times, meaning by this term an object that can be reused and revalued. In archaeology, the term *spolia* is charged with an additional meaning and is frequently referred to "objects of reuse" (heritage inherited from the past is no longer seen as loot that the enemy has taken from the memory of posterity, but rather as evidence of a document of a past era to be used and enhanced). Today, by extension, it can be given the sense to the overlapping and integration of architectural, decorative and finishing elements from very different eras that coexist and generate a "memory stratification" that potentially

offers many opportunities for storytelling and enhancement of the space built and experienced by humans. (See Irene Tadini's Master's Thesis, *Spolia contemporanee*, supervisor Giovanna Piccinno, Politecnico di Milano, School of Design, A.Y. 2014/2015).

2   See the case study *High Line Park,* New York City, Linear Park, designers Studio Diller Scofidio + Renfro, landscape architecture firm James Corner Field Operations, 2002-2006/2015.

3   See the case studies of *Mediateca S. Teresa* in Via Moscova, Milan, housed in the seventeenth-century church of Santa Teresa, where philological preservation and the recovery of parts of the building demolished by the war, the study of the facilities and the set-up of the new library focused on information technology tools only are approached, a project by AIM (Association of Metropolitan Interests) and studio M2P Architetti Associati; *Selexyz Dominicaner Maastricht*, a church restored and recovered to the use as a Bookstore and Coffee-shop, Maastricht, a project by Merkx + Girod Architecten.

4   Countless shows are staged in the Teatro Grande in Pompeii, in the Arena in Naples, in the Arena in Verona, at the Colosseum in Rome with digital representations designed by Piero Angela.

5   See the works of Studio Azzurro Produzioni Milano, including *La quarta scala. Portatori di storie*, Ambiente sensibile, Santa Fe (RA), International Biennale, 2008.

6   See the case studies of Lyon with the annual Lyon. *La Fête des Lumières* and of Turin with the annual event *Torino. Luci d'artista*.

7   See the case studies of *Tate Modern Gallery London*, Turbine Hall, designed by Herzog & De Meuron, 1994/95>1998/2000, former London Turbine power station turned into contemporary art gallery and event venue; *Area Falk* in Sesto San Giovanni, Milan, Masterplan project, Renzo Piano Building Workshop, 2005 (now abandoned due to change of the area ownership). Renzo Piano observes, "I was fascinated by the idea of experimenting with an urban rebirth on the wrecks of disused factories, that mending that we talk so much about today [...]. A work that began fifteen years ago [...]. In that design there were all the values that have accompanied my projects for years: the green, the model school, the sick-friendly hospital, the urban park [...]. Education and health care speak a common language, they are places of culture, care and humanity, and mending is stitching up, giving back to the community an otherwise abandoned place. The Sesto area was a great opportunity". http://www.corriere.it/cronache/16_maggio_12/piano-lascio-progetto-dell-area- ex-falck-li-city-shopping-ca577924-1881-11e6-a192-aa62c89d5ec1.shtml.

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PREMISE

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Returning to the thought of Roberto Pane, almost forty years after his death, is a way to honor a figure of extraordinary intellectual and artistic stature and to repropose topics that are still inspiring in different disciplinary fields.

In post-industrial cities, the need to redefine a new balance between land use and psycho-physical well-being, to limit the consumption of soil, energy, built and natural heritage drives design research toward the reuse and regeneration of abandoned urban spaces, which are often characterized more by historical memories than by current meanings. As the traditional boundaries between interior and outdoor spaces fade in the contemporary scenario, disciplines such as architecture and interior design determine the relationship between people and places and find themselves dealing with issues such as interiority, experience, emotion and affect, lifestyles, conditions of memory, identity and heritage (1).

With the gradual broadening of its subject matter, starting with an interest in monumental buildings, the field of preservation then turned to diffuse heritage, to finally consider landscape, contemplating the whole habitat in which people experience their daily lives. Embracing the importance of psychological aspects, this widened gaze also holds anthropological significance and indicates that the interest of preservation tends to turn not only to the works, which convey historical and artistic messages, but also to the recipients of those messages, namely human beings. In a reciprocal way, psychology seems to extend its field of attention by moving beyond its traditional boundaries, corresponding to the limits of the subject, going toward urban space.

In order to integrate different fields of knowledge that are commonly separated, a transdisciplinary view seems to constitute an innovative approach that can stimulate connections and meeting places, where normally lines of exclusion have been seen, and promote greater sensitivity to urban and natural spaces. It is precisely to the concept of transdisciplinarity (2) that Giulio Pane refers in the concluding contribution of an important conference held in 2008 (3).

The purpose of this collection of contributions is to revive the valuable legacy of Roberto Pane, who was the first, with depth and foresight, to focus on issues such as the psychological and ecological instance in preservation, and reaffirmed the fundamental role of memory and beauty as necessary dimensions of individual and collective well-being. Exploring a boundary space rich with questions, seemingly distant disciplines can hopefully be brought into dialogue, interrogating creativity and calling for innovative contributions, in a dynamic dialectic between education and the profession.

The collection is divided into three sessions. The first session, *Time and Beauty* includes

contributions in which history and preservation confront aesthetic aspects, indispensable components of the conservation debate. The second session, *Psyche and Places*, includes contributions in which reflections on immaterial aspects confront the dimension of physical space. The third session, *Space and Memory*, includes contributions in which design culture, often synonymous with innovation is challenged by the theme of memory.

We consider as an important achievement having brought different disciplines to take unusual points of view, stepping out of their own boundaries and looking for reasons even in adjacent areas; we hope that this work will contribute to deepening the complementary, barrier-free role that science and art can play in a unifying dimension of knowledge.

← 0.1
Caserta countryside,
ancient farmhouse.

© Roberto Pane

Also published in: Pane,
R. (1961). Campania, la
casa e l'albero (Campania,
the house and the tree).
Naples: Montanino.

Roberto Pane
Photographic Archive,
Department of
Architecture, Università
degli Studi di Napoli
Federico II. Courtesy of
Andrea Pane.

NOTES

1   Attiwill S. (2020). *Foreword*, in Anzani A. (ed.) Mind and Places. A multidisciplinary Approach to the
     Design of Contemporary City. Springer Series in Design and Innovation, Cham: Springer Nature, v-vi.

2   The term "transdisciplinarity" was introduced by Jean Piaget (1896-1980) in 1970.

3   Pane G. (2010). Attualità di Roberto Pane. In S. Casiello, A. Pane e V. Russo (ed.), Proceedings of the
     Conference *Roberto Pane tra storia e restauro. Architettura, città, paesaggio*, Naples, October 27-28
     2008, Venice: Marsilio, 566-567.

section zero

Introduction

01. COMMUNITY AND BEAUTY. RECONSTRUCTIONS

Sabrina Ciancone
Mayor of the Fontecchio Municipality

I found in the authentic, courageous, uncompromising and autonomous words of Roberto Pane reassurance and new enthusiasm for my commitment as a mayor. A mayor in a special place and time: in Fontecchio, a small town near L'Aquila, after the April 6, 2009 earthquake. The relevance and integrity of his reflections confirmed the rightness of some of our actions and suggested that others should be deepened. The parallel between a post-conflict Italy and a post-earthquake Central Italy is terribly plausible. Fontecchio had no casualties among its inhabitants, only the real estate suffered damage. But the speeding up imparted by the earthquake to the already acute phenomena of depopulation, disintegration and impoverishment, that we share with so many areas of inland Italy, was very strong. Deep ruptures wounded the land and the forms of coexistence.

Therefore, the work of reconstruction, beyond the complex technical and economic framework, cannot ignore the needs of the inhabitants. The enormous public investment, made to recompose the walls, must be aimed at recomposing the relations between citizens and between citizens and their restored places.

Before we discovered that Roberto Pane had already sensed this, we had seen evidence of this conviction in the philosophy of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society. In 2013, Fontecchio was the first municipality in Italy to adhere to the Faro principles, and we continue to work passionately on their dissemination and application.

But a mayor cannot dwell on disquisitions of human geography; she must act on their foundations. I wondered in what of our actions, carried out or hoped for, one could find consistency with Roberto Pane's ideas. Constant attention to the quality of restorations has always gone hand in hand with work on social cohesion and sensitivity to the landscape care. Our approach attempts to be "expanded" and shared, not punctual and circumscribed, in the ambition to preserve, restore and build beauty.

The dignity of human beings and their growth as conscious and responsible citizens is a prerequisite and guarantee for the care and safety of places, so that we do not have to add rubble to ruins. To do this, we have undertaken a series of initiatives, including:

→   elaborated and experimented with a path of deliberative democracy inspired by the English *Village Design Statement* (Active Villages) in which we drew an identity atlas and then wrote guidelines for village aesthetics and local development;
→   adopted a Participatory Reconstruction Plan, with an involvement from the Politecnico di Milano;

→ set up the *Memory Space*: a photographic museum that contains the memory of what happened in 2009 in L'Aquila and suggests rules for prevention;

→ created the collective work *From Order to Chaos to Creativity* together with school children and their families and Michelangelo Pistoletto's symbol of the Third Paradise;

→ collaborated with the University of L'Aquila to address energy efficiency in the historic centre and the problems of construction sites;

→ rediscovered, maintained, networked and promoted our mountain trails;

→ joined the Aterno River Contract;

→ published books titled *Chiedi alla terra* and *Il volto dell'acqua*;

→ linked our name to the Fontecchio Charter, a contribution made by Environmental Associations to the reform of the law on protected areas;

→ initiated international artist residency programs linked to local places and communities.

The work of recent years has also found a synthesis in *Casa & Bottega*: a social cohesion, urban regeneration and landscaping project that aims to revitalize the village by reactivating the local community. And indeed, the key word always seems to be "Community." The new role that the citizens claim and must have in the management of public affairs also and especially concerns cultural heritage. Because the right to enjoy the beauty of the past to improve present life gives dignity to everyone's work and ensures the existence of places. All this I think I understood by approaching Roberto Pane's thought.

02. FROM CROCE TO JUNG: ROBERTO PANE BETWEEN AESTHETICS, PSYCHE AND MEMORY

Andrea Pane
Università degli Studi di Napoli Federico II

Introduction

> *"The defence of the world of memory is also the defence of quality as authenticity; and in this sense it is inherently revolutionary. In essence, it is about demanding that the gratifying images of art and nature continue to be an environmental reality and not a fragment to be treasured, or a memory to be recalled on screens and through computer memorisation"*
> *(Pane R. 1987, 18)*

This sentence, written by Roberto Pane - almost in the form of an epitaph - in what can be considered his spiritual testament - that is, the introduction to the anthology *Attualità e dialettica del restauro (Actuality and dialectics of restoration)*, edited by his student Mauro Civita and published in the fall of 1987, a few months after his death - seems particularly appropriate to introduce these brief notes.

At the turn of his long life, during which he traversed the entire twentieth century - "short," to quote Hobsbawm (1), but incredibly "long" because of the radical upheavals occurred on the territorial, environmental and anthropological levels on a global scale - Pane felt the need to emphasize once again the fundamental role played by the world of memory in the harmonious development of the human being. In fact, even then, at the dawn of mass computerization, he fears the risk of estrangement produced by that incipient "electro-telematic revolution", according to the effective expression that Françoise Choay would soon coin (Choay, 1992, 180-199).

Then, with surprising foresight, anticipating reflections that would not be developed until the following decade, Pane highlights the need to escape from the false promises of information technology and the digital, urging us not to give up the concrete experience of art and nature, understood as "environmental reality" as opposed to any consolatory image to recall on computer screens.

Animated by an unceasing curiosity, cultivated until the last day of his life, Pane did not reject in himself the great achievements that technology was already spreading (2), but he immediately glimpsed its limits and risks, putting us on guard with a warning that, reread today, almost forty years later, appears disconcertingly topical.

So far, numerous contributions have highlighted the evolution of Pane's thought in the different fields in which it was expressed, focusing also on the themes of aesthetics, psyche and memory. This was already the case at the first study meeting, sponsored by the Department of History of Architecture and Restoration of the University of Naples Federico II in October 1988, one year after his death. To an even greater extent, these themes marked the next, and up to now

last major conference dedicated to him, held in Naples exactly twenty years later, in October 2008, organized by Stella Casiello - together with a large group of colleagues and collaborators, including the writer - under the aegis of the entire Faculty of Architecture and the Federico II University, as well as with the support of the Ministry of Cultural Heritage and Activities and numerous other entities (3). On that occasion, the complexity of Pane's thought was investigated both through its scalar dimension - architecture, the city and the landscape - and by proposing first comparisons between different disciplinary fields and, last but not least, by delving into the genesis and development of his most innovative contributions in the field of psychological and ecological instance.

Today, sixteen years after that important event – which resulted in a volume of over six hundred pages, published by Marsilio in 2010 (4) - the theme proposed here induces us to reread Pane's work under the lens of three key words, which he would certainly have appreciated and shared: *memory, beauty, transdisciplinarity*. While the first two have certainly marked the entire course of his existence, the third - *transdisciplinarity* - introduced by Jean Piaget in 1970 and later developed by other influential scholars, mainly including Edgar Morin and Basarab Nicolescu (5) - is too recent a term to have fully entered Pane's lexicon.

However, beyond definitions and neologisms, we can surely say that his critical approach has manifested, from the very beginning, a strong interdisciplinary vocation, constantly reiterated in his writings. In his deepest intentions, it aimed precisely at overcoming the limits of the traditional interaction between different disciplines, to arrive, as Piaget wrote in 1972, at "a total system without stable boundaries between the disciplines themselves" (6). Therefore, the occasion of this volume may allow, if not to develop, at least to initiate a reading of Pane's work precisely through the lens of transdisciplinarity - highlighted as a need for future research also in the concluding notes to the 2008 conference (7) - aimed at overcoming the "separateness" that he himself openly denounced, in the last years of his life, with regard to the university system (8). This should hopefully provoke new readings on the aspects of his thought that have remained most neglected up to now, as well as in-depth studies on the fundamental role of Pane's production in the multifaceted field of figurative arts, that he explicated as an architect, draftsman, painter, engraver, photographer and even director of short films (9). All these aspects, which have so far remained in the background of his preeminent figure as a scholar, will have to be increasingly investigated in the future.

Then, with these premises, these notes intend to retrace - with due synthesis - Pane's biographical story, focusing it through the lenses of aesthetics, psyche and memory, all themes strongly present in his

Roberto Pane, self-photograph in his studio in Via Santa Teresa in Naples. 1985. Courtesy of Andrea Pane.

work, identifying their genesis and developments. In particular, a clear circularity, towards the end of his life, between the three mentioned topics will be highlighted, finally concluding with a reflection on the transdisciplinarity of his work, also as a cue for subsequent readings.

Aesthetics: Pane's formation and the development of the concept of beauty

As already underlined (10), Pane's biographical vicissitude (1897-1987) - spanning almost a century, from the twilight of the *Belle Époque* to the threshold of the end of the Cold War - is marked by a long time, punctuated by dramatic events and phenomena that are profoundly different from each other. Just to mention in this regard the interventionism, fascism, as many as two world wars, reconstruction,

the birth of the republic, the economic boom, youth protest, the "years of lead", globalization, all events lived and experienced firsthand by Pane with full participation, we might say.

In this long span of time, numerous personalities have influenced, more or less profoundly, his thinking. Certainly however - and now sufficiently deepened (Maramotti, 2010) - from one, in particular, he received a fundamental impulse for his formation: Benedetto Croce, known since his youth years thanks to the literary critic Luigi Russo (11) and attended with continuity from the early 1920s to 1952, the year of the philosopher's death. In fact, Pane, who came from a working-class family and was orphaned by his father at a very young age, found in Croce not only a mentor, but a constant guide for his education, to the point that, remembering him on the three-year anniversary of his death, he would not hesitate to call him "the man who inspired me more than any other with admiration and reverence" (Pane, 1948d, 138). Their acquaintanceship began in the aftermath of World War I - in which Pane had participated as a volunteer - and took place between Naples and Rome, facilitated by the presence in the capital of Croce, as a minister of Education in the last Giolitti government (12) (1920-21), and of Pane himself, as a student at the School of Architecture in Rome; the regular courses of the latter, newly founded by Gustavo Giovannoni in 1919, had begun

02.2 ↑
Portrait of Benedetto Croce
Etching by Roberto Pane.
n.d.

in January 1921 (13). In the post-Fascist period, Pane - who after his degree, earned in December 1922, has meanwhile returned to Naples - progressively intensified his contact with Croce, joining the coterie of antifascist intellectuals who met in the philosopher's house to survive the mortifications of the regime, while the police watched them from a distance, nevertheless tolerating their meetings with greater bonhomie than with other Italian antifascists (14).

Meanwhile, Pane become a teacher of history of art at the Umberto I high school in Naples, while also working as a temporary salaryman at the Superintendency of Antiquities of Campania, headed by archaeologist Amedeo Maiuri. In these years, he had received a fundamental influence of method from Croce. Like so many other scholars of his generation - think of Ragghianti, Bianchi Bandinelli, Argan, to name but a few - Pane found in the philosopher an oasis of critical freedom from the ties of late positivism still reigning in art-historical studies, of which he had experience in his contact with Giovannoni.

However, in these early years, Pane not only approached Croce for his curiosities in aesthetics, as testified by his personal library, where we find titles such as Henri Focillon's *Vie des formes* of 1934 (Focillon, 1934), or Bernard Berenson's volume *Aesthetics Ethics and History in the Arts of Visual Representation* of 1948 (Berenson, 1948). Indeed, coexisting with the philosopher's teachings, first and foremost is the figure of Berenson, to whom Pane was linked by a deep friendship since the late 1920s, also mediated by the common acquaintance of the writer Clotilde Marghieri, who remained one of Berenson's "muses" for a long time and perhaps at that time was also sentimentally close to Pane (15). Thanks to Berenson, Pane had the opportunity to publish some of his first contributions in "Pan", a review of letters, arts and music directed by Ugo Ojetti. Prominent among those is his review (Pane, R., 1934) of the aforementioned volume by Henri Focillon *Vie des formes*, which appeared in 1935 and testifies to Pane's openness to an interpretation of art history quite different from Croce's. Focillon's was based on the belief in a life of forms autonomous from human action, or anyhow in some correspondence to aggregative patterns dictated not only by the artist's actions, but also by the nature of materials and geometric laws. Famous, in this sense, is the example brought by Focillon on the recurring configurations assumed by sand, placed on vibrating tablets, to the sound of music, an experiment that has come back into vogue just recently, through far more refined measuring instruments. However, beyond these digressions, Croce is by far responsible for the maturation of Pane's thinking about art criticism and aesthetics. Above all, from his comparison with the teachings received from Giovannoni at the School of Architecture in Rome, Pane grasps the modernity of the philosopher's conceptions, to which he gradually

comes closer precisely in the methodological slant he adopts for his first studies on the history of architecture. Thus, if in his first monograph dedicated to the *Architettura del Rinascimento in Napoli (Renaissance Architecture in Naples)* and appearing in 1937, the legacy of the Giovannonian method is evident in the typological subdivision of the analysed buildings (Pane, R., 1937), two years later, with the publication of the volume *Architettura dell'età barocca in Napoli (Architecture of the Baroque Age in Naples)* (Pane, R., 1939), the perspective changes completely (16). In fact, Pane's analysis of the Neapolitan Baroque made in this second volume is based, first of all, on the search for creative personalities, instead of building typologies. Thus, following a markedly Crocian approach, Pane divides the text into chapters, each dedicated to an artist, whose modes of expression he investigates through his works. In this critical slant, the influence not only of Croce, but also of another great art historian of neo-idealist orientation is evident (17), Adolfo Venturi. In 1938, he had used this method in the three tomes devoted to the sixteenth century of his monumental *Storia dell'architettura italiana (History of Italian architecture)*, attracting the well-known polemics of Giovannoni (18). In adopting the approach of Croce and Venturi, Pane definitively abandoned the youthful approach of Giovannoni's late-positivist method, which the latter had codified just a few years earlier in a famous lecture titled *Mete e metodi nell'architettura italiana (Goals and methods in Italian architecture)*, held in Naples in November 1934, in which he had directly attacked Croce himself, even generating a dry response from the latter (19).

The adherence to Croce's aesthetics is also evident in a slightly later text, written in 1943 as a review of Guido Verga's volume *Estetica dell'architettura (Aesthetics of architecture)* and published, not surprisingly, in Croce's journal, *La Critica*, to be later reproposed by Pane in his 1948 anthology *Architettura e arti figurative (Architecture and visual arts)* (Pane, 1948a). Rejecting the late-positivist conception proposed by Verga, who sees architecture as art and science, where the latter conditions the entire creative process through logic and mathematics, Pane reaffirms the autonomy of artistic creation. Thus, on this occasion, he argues with conviction the theses already expressed by Croce in his 1904 essay titled *Di alcune difficoltà concernenti la storia artistica dell'architettura (About some difficulties concerning the artistic history of architecture)* (Croce, 1904). There, the philosopher had confuted the current opinion that claimed a non-applicability to architecture of the aesthetic theories developed for artistic creation in a general sense, based on a view of architecture as an *unfreie Kunste*, or a non-free art. As Croce had already done, Pane makes clear that all artistic production presupposes conditionings of various orders and that the artist's ability, if such, consists precisely in overcoming these constraints,

↑ 02.3
Bas-relief of Orpheus and
Eurydice.
National Archaeological
Museum, Naples.

arriving at the synthesis constituted by the work of art itself. Thus, this brief but dense writing dedicated to Verga's volume appears as the premise of a deepening and clarification that Pane would soon feel the need for, shortly introducing the concept of "architectural literature", about which we will say more shortly.

The early 1940s, during the escalation of the war conflict, are indeed a time of particularly intense frequentation between Pane and Croce, both refugees in Sorrento to escape the bombing of Naples.

Many ideas were born in this context that would later develop in the immediate postwar period, such as the magazine *Arethusa*, founded in 1944 and directed by Francesco Flora, but completely linked to Croce. Precisely in the pages of the latter, as is well known (Fiengo, 1993), Pane's first reflection aimed at restoration appears, arising from the tragic fire in the church of Santa Chiara in Naples on August 4, 1943. Rejecting both the thesis of reconstruction *à l'identique*, and that of its preservation as a ruin, Pane will propose, for Santa Chiara, a solution that can guarantee the survival of memory without constituting a historical forgery. Thus, for the first time, an embryonic psychological instance appears in this writing, although Pane does not yet use this term to justify the restoration of the church, speaking rather of collective memory and popular devotion and concluding that "not logic, but a feeling is what gives impetus to our moral life" (Pane, R., 1944, 79). However, the path towards an openness to deeper instances in restoration, investigating not only the "how" to preserve, but also the "why", already appears to be fully traced.

However, it is still early to explicitly involve a psychological readings: in fact, a few years later, commenting briefly on the famous bas-relief of the classical age dedicated to Orpheus and Eurydice and preserved in the Archaeological Museum of Naples, Pane stigmatizes the recourse to a reading based on "certain sentimental or psychological elements that, either are non-existent, or constitute the simple narrative plot of the image", reaffirming instead that the value of such a work consists precisely in proposing itself as "the symbol of classicity eternally victorious over all intemperance and romantic velleity" (Pane, R. , 1948c, 97).

In the same volume in which he publishes this commentary - that is, the previously cited 1948 anthology *Architettura e arti figurative* - Pane also returns to questions of architectural aesthetics, with a short paper that will have great fortune, titled *Architettura e letteratura (Architecture and literature)*. Starting from the distinction proposed by Croce in the literary sphere in one of his most recent treatises on the subject - the 1936 volume *La poesia (Poetry)* - Pane proposes a similar parallel for architecture, defining "architectural literature" as "an expressive quality independent from that of poetry; not subordinated to it, almost an inferior degree of spiritual activity, but independent, since its object is different, namely, not that of pure

contemplation and abandonment to the universal, but of constant care that turns to a practical end" (Pane, R., 1948b, 64-65). Then, in this sense, the identity of historic cities, consisting not of few monuments, but of "many works that contribute to determining a local character" (Pane, R., 1948b, 66), is more clearly understood. It follows that the concept of architectural literature introduced by Pane - later explicitly praised by Bruno Zevi (Zevi, 1979, 142) and becoming perhaps one of the most fruitful legacies of Pane's thought - can also appear as an attempt to overcome the aporias posed by the Croce-Venturi-Giovannoni polemic on the non-liberality of architecture; this allowed to identify an aesthetic category, fully Croce-like, for that "minor architecture" that Giovannoni himself had contributed to knowing and studying.

Since his youthful years, it is precisely toward this minor architecture that Pane manifests a marked interest, through his graphic work as an artist. Therefore, to follow two key words in this volume, we could say that a marked vocation for researching the interweaving of memory and beauty manifested itself very early in life, through his studies on the rural architecture of Campania. Begun as early as the late 1920s under the aegis of Giovannoni - with an article on *Tipi di architettura rustica in Napoli e nei Campi Flegrei (Types of rustic architecture in Naples and the Phlegraean Fields)*, published in the journal *Architettura e arti decorative* in 1928 (Pane, R., 1928) - Pane's studies on the subject are mediated by his extraordinary ability as a draughtsman. In fact, photography, which will play such a large part in his later critical and historiographical production, is not yet discovered by him, except as an extemporaneous form of documentation, perhaps also because of the scarcity of qualified developing and printing services, still restricted to the sphere of professional photographers. Here, then, his talent for drawing - acquired at a very young age at the workshop of Vincenzo Gemito (20) - was used by Pane to capture the essential features of the minor architecture of his region, toward which a growing sensitivity was emerging, in accordance with what was happening in other contexts of the peninsula. Thus, in 1936, coinciding with the exhibition organized by Giuseppe Pagano and Guarniero Daniel on rural architecture at the VI Milan Triennale, in which he participated with some photographs (21), Pane published a volume devoted to *Architettura rurale campana (Rural architecture of Campania)*, accompanied by 53 drawings by his own hand, depicting the environments of Capri, Ischia, Procida, the Phlegraean Fields, the Amalfi Coast, and also the lesser-known Vesuvian hinterland (Pane, R., 1936). In partial disagreement with Pagano, Pane's intent is not so much to trace the ancestral origins of functionalism, nor "to offer a collection of sample motifs for the use of architects" (Pane, R., 1936, 15), as to document for the first time a fragile and unrecognized heritage, considered "inimitable" and irreproducible. In the

constructive simplicity and ingenuity of the ornamental motifs, Pane retraces the beauty of these architectures, which bear the memory of centuries-old adaptations of man to nature. Indeed, beauty and memory fused together already outline an intent - at the time still embryonic - of transmitting to the future the authentic testimonies still surviving as much as their constructive and expressive values. In the immediate postwar years, Pane's interest in aesthetic issues tout court seems to wane, in the face of the dramatic problems of reconstruction and the first battles against building speculation, which Pane faced personally. In fact, on such occasions, purely aesthetic motivations appear to him decidedly loser, in favour of already more complex reflections on living conditions in the ancient environments of cities. Thus, in his famous 1956 paper titled *Città antiche edilizia nuova (Ancient cities new building)*, Pane opposes Brandi's aestheticizing vision, stressing that the preservation of the ancient fabric of cities can only make sense in the dimension of a continuity with the present, which the very aggression of building speculation risks erasing forever (22). Similarly, in the preface to the proceedings of the international conference *Attualità urbanistica del monumento e dell'ambiente antico (Urban planning topicality of the monument and ancient environment)*, which he organized in September 1957 on the occasion of the 11th Milan Triennale, Pane

clarified that against building speculation "we must continue to fight; but we must do so by invoking first and foremost the reasons of human coexistence rather than that of art [...] This is not so much condemning aesthetic misdeeds as it is condemning acts of outright criminality consisting in aggravating the already extreme congestion of city life" (Pane, R., 1958a, 5).

Interest in general aesthetics issues would only return to the forefront many years later, in the aftermath of his retirement from the university (1973), when Pane would bring out from his writings an explicit intent to defend "beauty," a word perhaps still considered taboo in the postwar decades. Indeed, it persists in the long essay devoted to *L'educazione all'arte come fruizione estetica* (*Art education as aesthetic fruition*), presented at the conference on *L'educazione artistica in Italia* (*Arts education in Italy*), held in Florence in 1975 (Pane, R., 1976a). In this paper, drawing from discussions related to the teaching of art history, Pane addresses the role that art and beauty can and should play in each individual's life, in harmony with themselves and the surrounding nature. Quoting extensively from the *Lettere sull'educazione estetica dell'uomo* (*Letters on Aesthetic Education*), written by Friedrich Schiller in 1795 and extensively commented on by Herbert Marcuse, Pane approaches the whole aesthetic question from the perspective of complexity. At this point, precepts of some of Croce's teachings seem far removed, in favour of a full reception of the Frankfurt School instances, and in particular of the aforementioned Marcuse and of Theodor W. Adorno, as well as of Jungian psychology. Here the exhortation, addressed to younger people, to know how to defend their right to the city, emerges clearly, concluding with an optimistic and famous prophecy, taken from Dostoevsky's *The Idiot*: "beauty will save the world" (Pane, R., 1976a, 55). Then, in the span of twenty years, his thought appears to have evolved profoundly, and a step back is needed to understand the genesis of these openings to seemingly so distant knowledge and in particular to psychology.

Psyche: the deep dimension of existential space

As already pointed out, the broadening of Pane's horizons of interest developed during his long stay in the United States, accomplished in 1962 as a visiting professor at the University of California at Berkeley, after he had already visited North America a first time during a study trip in 1953 (Pane, A., 2010). Invited by the Italianist Arnolfo Bartolomeo Ferruolo, former professor at Harvard and at the time chairman of the Department of Italianistics at Berkeley, Pane arrived there in February 1962, with the assignment to hold the six-month chair of Italian culture (23), held in the recent past by such eminent figures as Emilio Cecchi, Gaetano Salvemini, Guido Calogero, Ernesto

← 02.4
Farmhouse near Santa Maria La Bruna (Naples), charcoal drawing executed by Roberto Pane.

Published as plate 22 in: Pane, R. (1936). *Architettura rurale campana* (Rural architecture of Campania). Florence: Rinascimento del libro.

Nathan Rogers, and Giacomo Devoto.

During his semester-long stay, while carrying out important reflections on the outcomes of American urbanism, based on the consumption of resources and the estrangement of human beings from their environment, Pane approached American radical thought, intensifying readings he had already begun in the late 1950s. Thus, the works of writers and scholars of urban history, economics and psychology begin to appear in his quotations: from John Dewey to Lewis Mumford, from John Kenneth Galbraith to Erich Fromm. In this regard, while some of the names just mentioned had long constituted an important reference for the Italian culture of the time - think in particular of Dewey - others, such as Mumford himself, had only been widely read in Italy for a few years. In fact, the 1938 volume *The Culture of Cities* of the latter had been translated for Comunità editions only in 1954 (24). Even more recent were the writings of Galbraith and Fromm: Galbraith's book *American Capitalism*, published in the United States in 1952, had appeared in Italian in 1955, while Fromm's best-known work, *The sane society* (1955), would be translated only in 1960, under the title *Psicanalisi della società contemporanea (Psychoanalysis of Contemporary Society)*, in both cases still by Comunità. This confirms Pane's considerable updating on the most current authors of radical American thought, cultivated since the late 1950s and intensified by his stay in Berkeley, where he had been able to read directly in English many texts not yet translated - or in the process of being translated - in Italy, such as Mumford's *Arts and Technics*, which came out in 1952 and appeared in Italian at the end of 1961 (25). Precisely from these years, Pane begins to extend his readings to the thought of the main exponents of the Frankfurt School, such as the aforementioned Adorno (26) and Max Horkheimer, both - as is well known - profound connoisseurs of the American world where, following the racial laws of 1938, they had spent their exile from Germany. The contact with the two great German thinkers was complemented by an in-depth study of Marcuse's work, known perhaps by Pane already in English during his stay in Berkeley, to which he devoted intense reading, a harbinger of significant influences on his thought (Marcuse, 1955). Thus, starting from a Croce-like horizon, Pane enriched his reflections on architecture, urbanism and the environment, with openings to the more radical thought of those years, identifying in technological society, as written by Marcuse, the risks of a one-dimensional reduction of man. In this sense, particularly studied was Marcuse's volume *Eros and Civilization*, which appeared in the United States in 1954 and was deepened by Pane - if not a few years earlier in English - certainly in the first Italian edition, published by Einaudi in 1964. The attention paid by Pane to the chapter *The Aesthetic Dimension*, in which Marcuse comments on Schiller's previously cited *Letters on*

Aesthetic Education and his concept of *Sinnlichkeit*, is striking. Here, then, is the outline on which, a decade later, Pane would develop his reflections for the above-mentioned paper *L'educazione all'arte come fruizione estetica*, where Schiller's text is widely commented on with extensive references to Marcuse (Pane 1976a).

Very significantly, such developments in his thought are concentrate precisely from the early 1960s, coinciding with the U.S. experience and about a decade after the death of Croce himself (1952), an event that had deeply troubled Pane. In fact, the readings of such authors would lead the Neapolitan scholar not only to integrate his own Croce education but, in many respects, also to completely call it into question, in the light of a society transformation in a much more dramatic sense than Croce himself could have foreseen.

Returning then to Italy in early June 1962 - while quickly resuming his many activities - Pane began to gradually shift his interests to a broader scale, focusing on the themes of psychology, sociology and ecology, with tangible repercussions in the field of conservation and preservation. Among the writings that most clearly testify to this change of perspective, with explicit references to social psychology and psychoanalysis, is certainly *L'antico dentro e fuori di noi (The ancient within and outside us)*, presented in 1966 at the III Veneto Urbanism Conference (27). For the first time, here Pane introduces explicitly the psychological instance, pointing out that the damage perpetrated to the "heritage of art and nature" would not only affect the economic and aesthetic sphere but rather also the psychic one, ultimately affecting the human condition. Indeed, he writes: "It seems to me that the damage and waste that are being perpetrated are to be identified precisely as something that touches the sphere of our unconscious; in other words, that the purely rational terms, with which such events are usually considered, do not allow us to identify the evil and impoverishment that they bring to our innermost nature [...]. Besides, the preservation and increase of greenery is not only and simply about the needs dictated by biological life and the advantages of tourism, but something that is based in our inwardness and responds to a deep need of psychic life. Unfortunately, however, our social behaviours dictated exclusively by the economics of profit and consumption make us less and less appropriate to assess the profound damage that our inner life suffers as a consequence of the alienation of our urban environment [...]. Psychoanalysis warns that there is a profound life of the unconscious within us, and if we wish to defend our psychic health, we must not mortify it, nor tolerate it being forced by solely rational behaviours and their economic standards [...]. In this way, the reasons for art, historical environments and the beauties of nature will find their most valid foundation in something that pre-exists all practical or aesthetic considerations because it is rooted in our very interiority. [...]. There is an antiquity that is

stratified in ourselves and that must be considered as the premise and condition of all our becoming [...]" (Pane, 1966, 15-19).

In these years, Pane comes into direct contact with the works of Carl Gustav Jung, although a first mention dates back as early as 1956, in his *Città antiche edilizia nuova (Ancient cities new buildings)*, already referred to above (Pane, R., 1956, 467-468), where Jung is cited for his fundamental volume *The relations between the ego and the unconscious* (1928), in the Italian edition of 1948 (Jung, 1928). In fact, the deep reading of Jung's work coincides with his return from the United States and is evidenced, once again, by his own library which - in comparison with other library collections of architectural scholars - is surprising for the presence of so many texts by the great Swiss master. Indeed, most of Jungian works can be found there in their first Italian translation, from *The relations between the ego and the unconscious* (1948) to *The psychology of the transference* (1961), from *Answer to Job* (1965) to *Memories, dreams, reflections* (1965), as well as more recent editions of his other texts, such as *The problem of the unconscious in modern psychology* (1959, first Italian edition 1942) and *Psychological Types* (1969, first Italian edition 1948). In addition to the canonical texts, Pane also became interested in Jung's studies on *Psychology and the Occult* (1971), reading the volume of the same name, while he subscribed for some time to the French journal *Planète*, directed by Louis Pauwels and oriented toward spreading the approach to so-called "fantastic realism" advocated by its editor (28). Following this path, one would expect a later approach by Pane to the stimulating reflections of James Hillman but, on the contrary, his library returns only a title by the great American psychologist and philosopher, *Inter Views* (on love, soul and psyche) (1983) which, moreover, he had received as a gift from some of his students in the mid-1980s (29).

On the other hand, during the 1970s, Pane returned to the relationship between Jungian psychology, urbanism and architecture during several occasions, the most important of which was the seminar *Uno spazio per esistere: urbanistica ed architettura nella psicologia del presente (A space to exist: urbanism and architecture in the psychology of the present)* he organized in Naples, in May 1978, together with the psychologist Aldo Carotenuto, one of the greatest Italian Jung's scholars (30). In the same years, the psychological slant runs through even works seemingly very distant from these topics, such as the monumental two-volume study devoted to *Il Rinascimento nell'Italia meridionale (The Renaissance in Southern Italy)* (1975- 77), concluding which Pane feels the need to explain - with a sort of afterword - his interest in these issues even in a study of art history. In that text, republished in 1987 with the significant and explicit title *C.G. Jung e i due poli della psiche (C.G. Jung and the Two Poles of the Psyche)*, he clearly reiterates the need to include, in

restoration, psychological instances, pointing out that "environmental stratification is a precious heritage, also, and above all, because it constitutes the irreplaceable heritage of memory [...] The ancient is not only a document-object to be contemplated, but the testimony of a history of which we ourselves are the living stratification" (Pane, 1977, 305).

Memory: awareness of psychic and environmental stratification
Here, then, the theme of memory resurfaces, reinforcing instances of preservation that, like a *fil rouge*, had also marked Pane's entire life and work. Thus, the protection of memory, for the aim of human psychic equilibrium, becomes the profound motivation on which to base the reasons for preserving the cultural heritage, no longer seen as a mere product of art or document of history, but as a complex set of values, that are connatural with the very anthropological status of humans.

Therefore, ancient environments, arisen from the hands of a past humanity but still vividly present today, must remain places where humans dwell and live in balance with themselves and the community around them. Hence the need to categorically reject any redevelopment that is implemented by removing the pulsating life that has always characterized such environments, reducing them to cold museums or, worse, luxurious enclaves. This is what Pane strives to portray through his photographic eye, now increasingly attentive to the relationship between humans, nature and architecture. This is evidenced by the images he took to illustrate the landscape of his region, for the Campania pavilion for the *Italia '61* exhibition held in Turin, a pavilion realized with his contribution as well as with his Neapolitan colleagues Roberto Mango and Massimo Nunziata. These pictures, collected in his volume *La casa e l'albero (The house and the tree)* (Pane, R., 1961), inseparably express the three concepts of aesthetics, psyche and memory recalled so far, as in the splendid photograph also chosen for the cover of this volume, dedicated to Montesarchio, suggestively titled by Pane *Strada in salita (Uphill road)*. Here the cozy and familiar setting of the historic centre, surrounded by stone walls, welcomes a group of three women seen from behind: in the centre a little girl, held by the hand of her mother and older sister, is helped to walk along the slight salient cobblestone-paved road. If in the subject we could read some allusion to Gustav Klimt's famous painting *The Three Ages of Woman* (1905), in Pane's image there is no trace of that drama, replaced on the contrary by a serene awareness of the continuity of human destiny: this is marked indeed by the slight slope, but comforted by the presence of the past, embodied in the stones of the walls and the pebbles of the road.

All these themes will return, clearly, in the methodological approach

followed by Pane in directing the monumental research dedicated to the *Centro antico di Napoli (Ancient Centre of Naples)*, published in 1971 and aimed at drafting an urban restoration plan. In fact, in presenting the volumes, Pane will once again emphasize the close link between psychic and environmental stratification, clarifying that the preservation of the ancient centre of Naples is first and foremost motivated by psychological instances related to the world of collective memory and archetypes, which are necessary for human psychic well-being, even before aesthetic and historical ones (31).

Conclusion

Thus, in the light of current culture, throughout Pane's biographical journey, it seems possible to grasp a constant tension in the search for connections between disciplines, even though he never used the specific definition of transdisciplinarity, proper to a generation other than his own. Breaking traditional fences, from the beginning he manifests himself as an atypical and heterodox scholar, as effectively captured by some of his own colleagues and students. In fact, the transversality of the critical tools used by Pane is already emphasized by art historian Ottavio Morisani, his admirer and friend, who in the introduction to the volume *Scritti in onore di Roberto Pane (Writings in honor of Roberto Pane)*, published in 1972, writes: "From the beginning, Pane's position among architectural historians has been singular. To the traditional method of studying structures, to the schematizations that are intended to be scientific and to the pseudo-critical categories of 'style', he opposes the variety of his interests, which go beyond specialized limits, the humanistic framework of his evaluations and a mastery - sometimes I would say invention - of critical instruments, which allows him to arrive at judgment in a daring way and with results that are increasingly adherent to the works: therefore history, against the equivocal concept of scientific-artistic knowledge"(Morisani, 1972, VII).

Similarly, Renato De Fusco, a former Pane's student (32) repeatedly highlights the master's "heterodoxy," along with his commitment to a "*sui generis* historiography and restoration" (33) This interpretive key may prove illuminating in capturing the early transdisciplinary vocation of Pane's research and reflections. In support of this thesis, it would only be enough to cite not only the multifaceted nature of his interests and readings, but above all the richness and variety of the tools he used for his critical investigations, such as the medium of cinema, which from the 1950s onward he employed to depict ancient environments, overcoming the limitations of drawing and photography, which lacked the temporal dimension that he instead wanted to restore.

Therefore, we can conclude, obviously in provisional form, by

confirming the relevance of the three key words chosen for this volume - *memory, beauty, transdisciplinarity* - in Pane's work, a relevance that can be recognized throughout his life, in a circular and densely interwoven path. This is evidenced by three short quotations - all dating from the 1980s, that is, from the last part of Pane's life - which seem appropriate to us to conclude this brief presentation, as they highlight the continuing perpetuation of his more general interests and his curiosity about every manifestation of the psyche.

The first is a kind of spiritual testament, which he himself wrote as a note and which is quoted by Raffaele Mormone at the conclusion of the small monograph dedicated to the master in 1982, when he was still alive. Telling about himself and his long experience, Pane declares: "His only real success consisted in being and remaining autonomous, in comparison with any power [...]. For more than half a century, he has been a witness, neither indifferent nor inoperative, to the abjection of the twenty-year period and that of the present regime. However, he can assure that despite the environmental horror, a culturally committed person can draw on the best of existence and even be happy. But for this, one must be content to live a modest life and, first and foremost, give up everything that makes humans fierce: the conquest of power and money" (Mormone, 1982, 83). Then, a message of hope and, according to the teaching of Erich Fromm (Fromm, 1976), an invitation first of all to be, before having.

On the other hand, the second testimony dates from a few years later and consists of a short note published by Pane in *Napoli nobilissima (Naples most noble),* titled *La vita è sogno e il sogno è vita (Life is dream and dream is life)*, where he recounts an episode that really happened to him, in which, according to Jung's definition, he recognizes a "numinous" content (Pane, R., 1985). In fact, reading the text, we could easily understand that what he recounts corresponds to a real episode of "synchronicity," i.e., "a principle of acausal nexus," which consists of a link between two events occurring at the same time, connected to each other in a non-causal way, that is, not in such a way that one materially affects the other. As is well known, Jung had devoted considerable attention to these phenomena, naming them precisely by the term of synchronicity and publishing a study of the same name in 1952 (Jung, 1952), translated into Italian in 1976, which, however, does not appear in Pane's library. Therefore, surprising as it is, the episode is not framed by Pane in this possible perspective, but reread today - in the light of Jung's study - it appears entirely consistent with the interpretation proposed by the great Swiss master.

Finally, the last and perhaps best-known testimony can really conclude this essay, by recalling the motivations for a study opportunity such as this. In fact, in releasing his latest volume, the aforementioned anthology *Attualità e dialettica del restauro*

(Actuality and dialectics of restoration), Pane writes prophetically: "Today the increase of environmental ugliness is imposed on us as a kind of social duty; instead, in accordance with modern psychology, we must reject unilateral determinations, and recognize the reality of our psychic life, in the synchronous and inseparable manifestation of rational and fantastic behaviour. Therefore, seeking that superior coherence which accommodates deeply motivated exceptions, we will affirm in our dialectic of conservation that, *before being a technique, preservation must be a philosophy*" (Pane, R., 1987, 15).

If it is true that restoration - and, more generally, any activity in the field of urban planning and architecture that has to do with human existential space - before being a technique, must be a philosophy, then one can understand how much work there is still to be done on the path outlined by figures like Roberto Pane, and how the removal of disciplinary fences is just about to start. However, compared to the more recent past, something is beginning to move; the need to overcome monodisciplinary views, seemingly insurmountable just a few decades earlier, is being called for by several sides. Hopefully, this dialogue between architecture and psychology, proposed in this volume in an unprecedented and anti-rhetorical way, with the support of a positive charge of enthusiasm and curiosity, may constitute the beginning of a less episodic and more close confrontation between disciplinary fields - those of architecture and psychology - that have as the same object humans, in their inseparable unity.

NOTES

1   The Age of Extremes: The Short Twentieth Century, 1914–1991, is the title of a famous volume by the historian Eric Hobsbawm (see Hobsbawm, 1994).

2   It is enough to recall how he manifested great curiosity about early computer processing, carried out around 1983 by the writer when he was just 12 years old, on an Olivetti M20. He was thus strongly attracted to the potential of the computer revolution, while sensing all its consequences, even the most nefarious ones.

3   The conference, held at the Conference Center of the University of Naples Federico II in Via Partenope on October 27 - 28, 2008 was sponsored by the Ministry of Cultural Heritage and Activities and the Campania Region, with the support of the two departments of History of Architecture and Restoration and Conservation of Architectural Heritage of the Federico II University, the Department of

Environmental Sciences of the University of Naples Parthenope, the Superintendency BAP of Naples and Province and the Istituto Banco di Napoli Foundation, as well as the companies Ruredil and Boviar.

4   The resulting volume of Proceedings, edited by Stella Casiello, Andrea Pane and Valentina Russo and published by Marsilio in 2010 (once again with the contribution of the University of Naples Federico II, the Istituto Banco di Napoli Foundation and the Ministry of Cultural Heritage and Activities, joined by Metropolitana di Napoli SpA) brought together very different points of view, involving more than one hundred authors, mainly architects. Although focused on the disciplines of the history of architecture and restoration, the slant of the volume expresses the complexity of Pane's thought, both through different scales of investigation - architecture, the city and the landscape - and by proposing disciplinary interweaving between different fields and, last but not least, by investigating the genesis and development of his most innovative contributions to the fields of aesthetics, as well as psychological and ecological instance. On the latter aspects, see in particular the contributions of: Lenza, 2010; Maramotti Politi, 2010; Marino, 2010; Giannattasio, 2010; Pugliano 2010, all contained in the cited volume.

5   See Morin, 1982; Nicolescu, 1996.

6   "Un système total sans frontières stables entre les disciplines" (Piaget, 1972, 170).

7   See in particular Giulio Pane's final essay, expressly entitled Attualità di Roberto Pane (Roberto Pane's topicality), where he cites transdisciplinarity as an interpretive key for future and more complex assessments in architecture and urbanism (Pane, G., 2010, 567).

8   "[...] I think that the path of interdisciplinarity - as a colloquy and comparison between different knowledge - is today more necessary than ever; of this, the current university teachings provide a kind of demonstration by absurdity, through the proliferation of chairs; in fact, scrolling through the thousands of titles of the new "disciplines," one is seized, at the same time, by dismay and hilarity. The alternative between the general and the particular has wrecked in the inflation of 'separateness' [...]" (Pane, R., 1987, 17).

9   The latter aspects, i.e., photography and cinema, have recently elicited interesting early contributions: see Mangone, 2014; Russo Krauss, 2016; Castiglione, 2016.

10   See also Rocchi Coopmans de Yoldi, 2010, 31.

11   "I remember that Luigi Russo introduced me to the Croce house toward the end of the other war. Thinking about it is a scary leap backward, but it is worth doing bravely so; I was then attending the military school in Caserta and Russo was my instructor. He was part scholar, part platoon commander, so that he alternated between unscrupulous confidences, the deliveries and reproaches of the hierarchical superior. Such discordant attitudes provoked, on my part and on the part of those comrades like me who had some interest in culture, a sense of lively distrust and concern. In any case, I was always grateful to him for having provided me with the opportunity to get to know the philosopher while I was still at such a young age that I was excused if I had not yet read anything by him" (Pane, R., 1959, 218).

12   Croce's dicastery lasted for the entire Giolitti government, from June 15, 1920 to July 4, 1921.

13   As is well known, Pane had already attended the two-year course at the Regia Scuola Superiore Politecnica in Naples, also approaching the figure of Raimondo d'Aronco, who was then teaching at the Accademia di Belle Arti (see Borrelli, 1991, 16; Guerriero, 1995, 22).

14 See what Pane himself recalled, 1959, 228: "For a long time his house was guarded by the police; I remember that Croce, on cold days, invited the guardian of law and order to go upstairs for a cup of coffee; or, on leaving the house, he warned him that he would take just a stroll, perhaps as far as the tobacconist's shop. The agent apologized, paid him many respects, called him Excellency".

15 On the profound relationship between Berenson and Marghieri, evolved from a sentimental bond to deep friendship, reading the volume Lo specchio doppio (The double mirror), containing their rich correspondence (Berenson and Marghieri, 1981), proves eye-opening. It is also worth noting that Pane's relationship with Berenson was not entirely compatible with that with Croce, given that the encounters between the two authoritative characters - as Pane himself recalled many years later - did not give rise to a particular sympathy (see Pane, R., 1976b, 128).

16 See Pane, R., 1939; Warrior, 1995, 71 and following, 97 and following.

17 On the ambiguity of the concept of neo-idealism and the relevance of Kantian rather than Hegelian influence in the thought of Croce and other Crocean scholars see Maramotti, 2010.

18 Not without a probable contribution from his son Lionello who, according to what shown by more recent studies, had played the role of ghostwriter in his father Adolfo's replies to Giovannoni, which appeared several times in L'Arte (see Pracchi, 2001).

19 "When a philosopher like Croce compares architectural technicalities to those limitations that for any work of art establish boundaries, such as the margins of a painting or the four pages of a letter from Madame de Sevigné [...] evidently the real reasons of the History of architecture are absent, and the method is absent" (Giovannoni, 1935, 5). See also Croce's answer, 1935 and the subsequent recollection of the episode in Pane, R., 1959, 224-225.

20 On his youthful artistic training, completed from the age of fifteen (1912) in the Gemito atelier, see Borrelli, 1991, 15.

21 See Pagano and Daniel, 1936; D'Amia, 2013.

22 "If the new and the old cannot exist together, it simply means that an unbridgeable fracture has occurred between us and the past; that cultural history and tradition are meaningless words and that the past can only provide us with reasons for archaeological curiosity, since it no longer serves to illuminate our present" (Pane, R., 1956, 454).

23 Among the tasks that Pane had to carry out in the semester, there were five public monographic conferences, united by the general title Renaissance and Baroque Architecture in Italy, but above all two courses, the first of which of a specialized nature, aimed at graduate students, and the second intended for students of the first years of the College of Architecture, dedicated to Italian urban planning through the centuries, with the title City planning in Italy through the ages (see Pane, A., 2010, 348).

24 Mumford, 1938. Already in 1957 Pane had mentioned "men's houses (which) are no longer houses but confections, as the American historian Lewis Mumford effectively defines them" (Pane, R., 1958b, 14) while, a year earlier, he had cited The Culture of Cities (Pane, R., 1956, 465).

25 Mumford, 1952. In Roberto Pane's library there is the second American edition (New York 1960), purchased in Berkeley and intensely read in those months, just while the Italian edition for the Community edition was appearing.

26 Among the books by the latter, translated into Italian and preserved in the Pane library, Adorno, 1951 stands out, which has been thoroughly read and annotated.

27 Held in Vicenza, from 19 to 21 May 1966.

28 Founded in 1961 by Louis Pauwels, starting from the success of the volume written by the latter with Jacques Bergier Le matin des magiciens (1959), the magazine Planète was published for a decade, until 1971, experiencing great worldwide success and also giving rise to an Italian edition ("Planet") starting from 1964. Pane's personal library contains issues of both the French and Italian editions.

29 Hillman, 1983. The copy kept in Pane's personal library contains the dedication of two young students.

30 The relevance of this event has already been studied in depth by Caterina Giannattasio, both in the 2008 conference (Giannattasio, 2010, 154-158) and in the pages of this volume.

31 Already in 1965, in the introduction to Il centro antico di Napoli (The ancient centre of Naples) by Corrado Beguinot and Pasquale De Meo, Pane had assigned a fundamental role to psychological motivations in the protection of ancient urban settlements: "environmental ensembles are constitutive elements of the world of memory, therefore, their existence is closely connected to human psychological well-being" (Pane, R., 1965, VI).

32 Renato De Fusco, professor emeritus of History of architecture at the University of Naples Federico II, was certainly one of the first and closest Pane's students, as he himself has repeatedly recalled (De Fusco, 2004, 15).

33 See De Fusco, 2004; DeFusco, 2010.

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first section

TIME AND BEAUTY

03. BETWEEN FORMS AND CONTENTS: ROBERTO PANE AND THE "DIFFUSED BEAUTY"

Eugenio Guglielmi
Architect, architectural historian

Introduction

I recently reread a paper by Roberto Pane published in 1954 in *Critica d'Arte*, a new series of the magazine edited by its founder Carlo Ludovico Ragghianti (1910-1987). The topic referred to a drawing by Brunelleschi kept at the Louvre in Paris, a plan study of the Church of the Angels in Florence (1).

In the brief essay analysing the document, which the scholar states with all humility "not to have discovered because it was within everyone's reach" (Pane, 1954), his ability to move from a labile theoretical hypothesis about the meaning of the work, to an essentially definitive design proposal, as in fact the true purpose of the drawing envisaged, is astonishing. All this through a stringent critical comparison with those who had previously theorized on the subject. In essence, from this precious sketch by Ser Filippo, Pane had been able to derive a precise axonometric scheme, restoring architectural form and content to an idea that, in many ways, had never been recognized as genuinely of the great Florentine master (2).

Thus, the end result of the research was not just about simple historiographical values, but became an opportunity to affirm absolute values that found their fulfilment in the highest human thought. Roberto Pane's entire life can be summarized within this complex web of extreme ideals, both ethical and social, where "ancient and modern," "past and present" intertwining with each other seem to gather the paradigms of his titanic battle, today not yet concluded, to defend and preserve "widespread beauty" as an expression of the spirit.

It is no coincidence that the collection of essays in which these writings are located wanted to place the meaning of "beauty," as a quality value, alongside "memory," which naturally refers to "history", that for Pane was the "past and the present," paraphrasing his famous "extended concept" declared at the time of his troubled collaboration with "Casabella" (3). The same meaning also present in the "chorality" of Roberto Pane's intellectual action, which was not limited to the mere recovery of artistic objects or architectural goods, but became a reason to study the cultural, environmental and psychological values that had contributed to their realization, justifying their presence in our contemporary times.

What emerges strongly is the role assigned by Pane to the historic city and landscape as bearers of values that must be defended at all costs from forms of speculative overpowering, both economic and political, especially since the Second World War. Thus, architecture as the historical memory of a community could be reflected in the confrontation between "time and beauty," which today is more relevant than ever before to justify and understand our continuous relationship between history and the construction, between work and the manifestation of human experience.

From these reflections, many insights could arise such as the progressive loss of meanings of *genius loci or forma urbis* in the interpretation of a "knowledge from below" that has conditioned the formation of our younger generations, regarding the values and proper recognition of their living environment. A nefarious political culture in the management of the public and private building stock, particularly the historic one, has considered replacing the meaning of "ancient" with that of "old" to justify the demolition of important portions of urban fabric. From this hypocrisy of "new", almost nothing has been saved. No consideration was given to the savings that appropriate land use would have fostered by recovering historic assets, handing down the places where our parents lived, prayed, loved and died (4).

A not only theoretical model still viable today
In recent years we have witnessed another nonsense that Roberto Pane had already pointed out in his last years of collaboration with the CISA in Vicenza (5), about the waste of public money on useless research at the detriment of the real objects at the center of the studies, such as architecture, monuments, works of art and the environment itself (6). This is the case of many local administrators who think the past can be reappropriated through pretentious and expensive publications, most often of little scientific and documentary value, instead of better using these economic resources in the protection of what can be lost, perhaps due to their neglect. Paradoxically, whereas in the past paper was turned into stone through the project, today it is stone that is turned back into paper!
In the past, there was no dichotomy between minor and major architecture, at least in today's terms (7), but a fluid continuity marked solutions that were always functional to the needs of the population and at the same time aesthetically acceptable. This is what European Rationalists would discover in their study of popular Italian, particularly Mediterranean architecture, with the formula "it is beautiful what needs nothing else to express itself" (8).
Long was the path of Roberto Pane's thought, going from the premises of Corrado Ricci (1858-1934), the one who conceived the control system of our artistic heritage through the Superintendencies, to the school of Amedeo Maiuri (1886-1963), to the active thought of Ranuccio Bianchi Bandinelli (1900-1975) (9), to the friendship of the already mentioned Carlo Ludovico Ragghianti (10).
A generation that was reflected in the great national journals to which the leading intellectuals of the time contributed. In particular, I remember the bimonthly *L'Arte* directed by Adolfo Venturi, where Bernard Berenson, Lionello Venturi, Anna Maria Brizio and the young Ragghianti wrote memorable essays.
Let us not forget that before the advent of Ricci, the preservation

of monuments and objects of antiquity and art was still subject to the obsolete 1913 Code by Luigi Parpagliolo, an extension of the outdated 19th-century post-unification laws within the Royal Superintendency of Medieval and Modern Art (Parpagliolo, 1913).

In this new cultural climate, Pane's contribution was fundamental in having actualized the ancient environment beyond its sole archaeological values, removing the Romantic emotional approach, for a tactile and physical reading of the artifact and its surroundings, chorally perceived by our senses and therefore fundamentally anthropological. In this regard, exemplary is his description of Paestum architecture in Piranesi's engravings, pointing out how the artist succeeded in decontextualizing those "ruins" from their Romantic interpretation through an opportune *restitutio ad naturam* (Pane, 1978) never before highlighted.

Between 1947 and 1957, Roberto Pane's contribution was particularly active in the reconstruction of the Malatesta temple in Rimini (11) after the devastating Allied bombings, retracing what Corrado Ricci had undertaken since 1909, freeing the building from interventions considered incompatible with the original Albertian model, releasing it from misunderstandings that had turned it into a "gloomy romantic symbol linked to the passions of Isolde" (Ricci, 1924) (12).

Between the years 1982 and 1990, in the History of Architecture I/II course at the Faculty of Architecture of the Politecnico di Milano, Carlo Perogalli (1921-2005) often provided me with quotations from Roberto Pane collected in his propaedeutic writings, published at the beginning of his university collaboration with Ambrogio Annoni (1882-1954). In him, the undoubted adherence to the common Crocian thought could be grasped, that inevitably led to reject the history of architecture as only a history of styles, the latter term being categorically excluded by Perogalli even in the current language among his group of collaborators. However, Perogalli made some distinctions, as in the case of "architectural restoration as art," which he attempted to redefine by comparing it with the theories of Guglielmo De Angelis d'Ossat (1907-1992) (Perogalli, 1954) (13). However, on another occasion, he agreed with the Apulian scholar, as in his polemic against "reproduced architecture," when he asserted that "the only truly complete representation of a monument is not and cannot be anything other than ... the monument itself" (Pane, 1948, 58) (14).

The relationship between aesthetics and reality has always been influenced by cultural subjectivism, essentially expressed by a partial consideration of "beautiful and ugly" that has spread mainly since the 18th century and is still not fully specified, at least among most of the public. Probably, if the Parthenon marbles had not been transported to the British Museum in London once they had been kidnapped from

the Greeks, the problem of ideal consideration of the environment created by man in his own image would not even have existed. Only Giulio Romano, a transfugee from classicism, provocative and creative as only he was, re-discussed our traditional concept of classicism as a balance of forms, undermining the regularity of the parts, symmetries and aesthetics.

That Giulio Romano so beloved by Palladio, who took him as an example, despite his extravagant heretical interpretation of the Palazzo Te, where the cornices in their linear continuity seem to break under the weight of triglyphs, where the gables seem to collapse, calling into question their function.

The complex theme of classical in architecture was addressed by Roberto Pane in his famous 1948 study devoted precisely to Andrea Palladio, which would later lead him to declare that his "Four Books were the most beautiful contribution to the architecture of rebirth, thanks to their perfect connection between 'form and content' " (Pane, 1967) (15). All within the searched artistic creativity and its possible functional scale.

Pane's love for the great Vicentine was the prerogative of numerous young architects who had participated in the First World War (16) in areas of the Veneto region. Many of them, framed in the Corps of Engineers, had dealt with Palladio's architecture and the need for their restorations in the liberated lands during the Italian advance. From this experience, a touching poem written by Roberto Pane in 1918 remains, where among the "Sweat and thoughts of death" suddenly appears a "hope of life" sustained by the vision "of the white columns of villas ... gables and statues beyond the walls... magic of contemplation that has Palladio's name" (Ghisetti Giavarina, 2010, 68).

Once returned to professional activity, also Alberto Alpago Novello (1889-1985), Giovanni Muzio (1893-1982), Ottavio Cabiati (1889-1956), Guido Ferrazza (1887-1961), and Alessandro Minali (1888-1960) retained this suggestion, creating the *Club of Urbanists* and giving rise to the movement of so-called "Lombard Neoclassicism." Even more enlightening in the cultural milieu of the time was the concept of "methodological unity" that Roberto Pane identified with the necessary restart of the arts integration, where painting, sculpture and architecture would concur in the final work, a trend that, as we know, would be the prerogative of our best twentieth century. This strengthened his theory of conservation that should consider all elements "having the character of art or historical connection, to whatever time they belong," thus opening up to interdisciplinary skills that all had to be aimed at the restitution of the manufact (Pane, 1944). None of us forgets that, whenever an architecture is executed, an object or an image produced, a true, unique and singular creative act is performed which thanks to us it can exist and communicate,

transcending the limit of space-time itself.

This happens, for example, when we stand as admirers before a work of the past that manages to keep intact all its genuine distinctiveness, belonging to spiritual or material values.

Conclusion

I am convinced that Roberto Pane, a sensitive man who is attentive to the mystery of human creativity - I recall his early beginnings at the workshop-forge of Vincenzo Gemito (1852-1929) (17) - would have reflected on what Hermann Hesse wrote in 1930 in *Narziß und Goldmund* about the miracle of how matter is transformed into art and as such communicates its noble and ethical message over time: "Therefore, if as artists we create figures or as thinkers we seek laws and formulate thoughts, we do so in order to save something of the great macabre dance, to establish something that has a longer duration than ourselves. Perhaps the woman who served as the master's model for his beautiful Mother of God is already withered or dead, and soon he will be dead too: others will dwell in his house, others will eat at his table...but his work will remain, in the silent church of the convent it will still shine after a hundred years and more, and it will always remain beautiful and smile with the same mouth, which is so flourishing and sad together". (Hesse, 2010, 148) This final quotation seems to me very pertinent, in reference to the ideal that Roberto Pane has always pursued in his unceasing and courageous social commitment.

NOTES

1   The work is deposited in the *Fund Italian Renaissance Drawings* at the catalogue numbering 1/2 - 681.

2   Indeed, Pane argued that Art is to be considered the perfect synthesis of "form and content".

3   Pane's collaboration with *Casabella* took place between the years 1965-1971. This relationship was interrupted when the magazine sided with some professors of the Faculty of Architecture of the Politecnico di Milano who were investigated for not dissociating themselves from the summary "purge" imposed on some colleagues considered "reactionary" by extreme left-wing student groups in the same Faculty.

4   Significant in this regard was the policy of building rehabilitation in Naples, a city that Pane strenuously defended by fighting for its preservation. In 1990 the concept of "rehabilitation" for 7,800 buildings concerning a population of 236,000 was joined by that of "rebuilding" for as many as 26 percent of these houses (Guglielmi, 1990). These issues have been explored by the author of this essay on numerous occasions, in particular: Guglielmi, 1994a; Guglielmi, 1994b; Guglielmi, 1994c; Guglielmi, 1994d; Guglielmi, 1995.

5   Andrea Palladio International Centre for Architectural Studies. Beginning in 1959, Roberto Pane collaborated actively with this institution even serving on the Scientific Council, before resigning in 1973.

6   The controversy later proved the scholar right, leading CISA to more uncompromising attitudes on the subject.

7   From the 18th century onwards, the debate, which involved the so-called "major and minor" Arts, extended to architecture from the second half of the 19th century until the 1960s.

8   At a long time Alberto Sartoris (1901-1998) spoke to me about this in our various meetings between 1981 and 1985 in his studio in Cossonay Ville, as a preface to the writings I dedicated to him in the international magazine *Habitat Ufficio* between March and November (Guglielmi, 1985). Even Pane himself, although inspired in his early architectural works by undoubted local classical references, later conforming to the official current of "Novecentismo," experimented with rationalist language in the 1934"Panoramic Bar", a small jewel built in Posillipo, now unfortunately demolished. On the meaning of the terms Neoclassicism, Rationalism and Novecentism in architecture see Guglielmi, 2004.

9   Between 1945 and 1947, Ranuccio Bianchi Bandinelli was general director of Antiquities and Fine Arts at the Ministry of Education. The assignment was specifically addressed to postwar reconstruction. A group of scholars was created for the occasion consisting of Roberto Pane, Carlo Ludovico Ragghianti and, as collaborators, Giorgio Castelfranco (1896-1978) and Bruno Zevi (1918-2000). The topic was explored in depth in a doctoral thesis under the scientific direction of Andrea Pane, at the University of Naples Federico II, March 2016.

10   It was to Pane that Ragghianti handed over his manuscript essays to secure them from Regime censorship before he was imprisoned, and forward them to Be Benedetto Croce, a mutual friend. Returned at a later date, this material was lost. On the affair and Ragghianti's relationship with the great Neapolitan philosopher see Ragghianti, 1984.

11   The scholar participated as a member of the ministerial commission specially created by the Ministry of Education and chaired by Mario Salmi (1889-1980).

12   The work was published in anastatic by Rimini publisher Bruno Ghigi in 1974 as a reprint of the 1929 edition.

13   In this publication, quotations about Roberto Pane are numerous, particularly entrusted to the notes.

14   The phrase is quoted in the notes to the small volume (Perogalli, 1952, 42). Alberto Sartoris, like many rationalists, argued instead that the representation of a project had the same value as three-dimensional architecture. In fact, he considered his famous axonometries to be real architectures and boasted that he had built fewer works than other colleagues without feeling diminished as a professional and architect. It was an attitude, already theorized by Leon Battista Alberti, that invoked the absolute value of the project over the completed work itself. Hence the misunderstanding that, for

a time, led many local critics to consider Sartoris more an "artist" than an "architect".

15   Judgment also echoed by Ghisetti Giavarina, 2010.

16   Roberto Pane participated as a volunteer.

17   The relationship that Pane had with Gemito, at least in his early artistic training, would deserve more in-depth study, because of the role that the sculptor himself played in the twentieth century, beyond the trivialization about his acknowledged "realistic mastery." In fact Gemito, endowed with exceptional flair and technique, unexpectedly influenced artists such as Savinio and De Chirico, both in drawing and in the use of tempera in painting. Called the "mad sculptor" or "new Cellini," he competed with the plastics of the ancients, arriving from early "expressionist" verism to classicism. Pane attended Gemito in 1915, a few years after he emerged from his crisis of "nervous loneliness" that began in 1909. Certainly, Roberto Pane was stimulated by this relationship in acquiring manual skills and training in classicism, prerogatives which, mindful of that valuable apprenticeship, he would later reformulate in his subsequent studies, favouring confrontation with the expressive arts.

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04. BEAUTY AND COMPLEXITY

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Introduction

Reading again the defence of beauty, memory, and quality advocated by Roberto Pane gives us the opportunity to trace interesting planes of comparison with other disciplines that, like preservation, deal with the relationship between humans and their environments. Such a dialogue, initiated by Pane himself in an extremely pioneering and fruitful way with psychology, can be extended to the approach towards interior design that characterizes the Milan School and that Pane, for reasons of age, could not have known.

According to Pane, aesthetic appreciation of public art and nature involves our inner life and its relations with imagination, historical stratification and memory. Therefore, the preservation of beauty should crosswise involve several areas, embracing landscape protection, monument restoration and ecology. Indeed, in his view, ecological conditions and people's psychic lives are mutually connected, so much so that any external change always also implies an inner reflection. Interestingly, some psychological studies highlight ultimately collective causes for a range of disorders and suggest that changing the external world can be just as therapeutic as changing the subject's feelings (Anzani and Caramel, 2016).

In these terms, one of the roles of preservation might be to strengthen the link between the "manifest" aspects of the real and the equally real but not immediately explicit ones that, through affective and value relationships, unite people distant in time and space (see Schinco's contribution to this volume).

On this ground, a non-technicist conception of restoration, interior design applied to the design of urban interiors and a systemic psychological approach could find harmony today.

Memory

In the process of making meaning and structuring experiences as part of our daily lives, social memory is of fundamental importance: consider, for example, its key role in the case of post-traumatic conditions (earthquake, war events...). A place can represent an element of identity in which someone recognizes himself and her/his past, but also an opportunity for discovery or study.

As reaffirmed by Pane, "the city needs to preserve memory of itself, just as man needs it. [...] Likewise the city as such, as *civitas*, as an organization and stratification of associated life, cannot renounce its memory, the complex of great works, the environmental chorality [...] and, therefore, demands our reflection and loving participation" (Pane, 1988, 31).

"However, simple sentimental attachment and respect for the memory of the city cannot be enough to make us solicitous defenders of the aspects by which that memory has been transmitted to us. The reasons for this are far deeper and more vital, and they go back to our psychic interiority, which is itself the result of a much older stratification [...]. Thus, we can speak of an ancient that is within and outside of us; that ancient of which we are the continuity and, in this way, we can recognize the foundation of the Jungian discovery of collective archetypes" (Pane, 1975, 345).

According to Pane, the importance of historical heritage lies in the fact that it consists not only in something to be admired, but in the testimony of a history of which people are a living stratification, and thus constitutes the basis of the right to citizenship (Pane, 1978).

On the other hand, as Schinco argues in a later chapter, in the world of architecture as in the world of affect, one should not think that the past "causes" the present according to a linear logic. In a more complex way, past conditioning interacts with its response in the present, which in turn is influenced in an equally decisive way by the future, in the form of emotions, values and projects that attract and orient us.

Entering in a connection with the ancient, not to establish a deferential relationship with *auctoritas*, but to trace the possibility of a dialogue, is a complex process that requires special awareness. Salvatore Settis, one of the most authoritative voices in the defence of the Italian landscape and cultural heritage, has repeatedly pointed out that "Humans who never look back will never be able to look forward to posterity. [According to Settis] today we terribly need this two-faced farsightedness, turned toward the past and toward the future" (Settis, 2015, 48).

It is worth recalling Rogers' position, who, through an idea of historical continuity, considers preservation and construction as two moments of a single act of consciousness: "because the one and the other are subject to the same method: preserving has no meaning unless it is

understood in the sense of actualizing the past, and building has no meaning unless it is understood as a continuation of the historical process: it is a matter of clarifying in us the meaning of history" (Rogers, 1958).

From a reflection proposed by Jedlowsky, through the concept of "elaboration" (*Aufarbeitung*) of the past, a kind of design dimension of memory emerges. On the individual level, psychoanalysis has shown how one of the grounds of interest of memory lies in its ability to preserve traces even of what has not been incorporated into the developments of consciousness, and has therefore escaped the processes of identity constitution. In particular, the city and its layers can be seen as the dimension within which the collective unconscious is experienced. Since in the modern world identities can hardly be taken for granted, the definition of the contents of collective memory always has, at least potentially, a critical and destabilizing charge. For as a repository of traces, it may involve not only an understanding of the processes that have led to the present as it is now, but also the critique of this same present in the name of removed desires, aspirations or traumas.

Then, the elaboration (*Aufarbeitung*) of the past indicates a particular mode of mnestic work: this mode of remembering is opposed both to the more or less spontaneous processes of forgetting and to the deliberate mechanisms of political will (which tends to avoid what does not return for the benefit of the identity to be affirmed), and is configured as the conscious confrontation with what in the past is most difficult, thus giving rise to a process that can lead to an assumption of responsibility for one's own history (Jedlowski, 2002).

Applying Aufarbeitung to a discipline such as restoration, which makes the link with the past and its transmission to the future be its theoretical foundation, considering the relationship that restoration should have with memory, one is inclined to emphasize its creative and thus ultimately ethical character, i.e., pertaining to the subjective dimension of choice and its implied responsibilities. Then, far from assuming a kind of illusory neutrality that would place all kinds of "pre-existence" on the same level, starting from individual artifacts and monumental architecture, to widespread heritage, to the city, to the territory, today we should return to seeing each monument as a unique case (Pane, 1944, 27), as part of a continuum before which the restorer, but also the designer, the anthropologist and the artist, should operate through a collaboration between culture, technique and taste. Therefore, as the most advanced theoretical reflections indicate, it seems reasonable to embrace a critical-conservative perspective that, without neglecting formal values and aesthetic categories, overcomes the idea of an inflexible and "essential disciplinary divide" (Cavalleri, 2008, 50) between the conservation of existing buildings and the design of new ones, rather considering

that the preservation intervention, being performed on a work of art, is itself a work of art (Pane, 1944).

Beauty

Beauty and memory in Pane's thought are strongly interconnected concepts, in a complexity that sees aesthetic education as a fundamental passage. "For a renewed education, no longer confined to the history and criticism of museum images, but understood precisely as aesthetic education, it will be necessary to direct attention to those values that today we call 'environmental'. In them, the continuity of stratification, the meaning of spaces that so many generations have known and loved is expressed" (Pane, 1975, 344-345).

For the formation of the relationship with space, beauty represents the central channel; in fact, because of its visual and highly affective nature, it is immediately perceived, unlike other attributes that take time to be noticed or discovered (Diefenbach, 2009). The fascination that characterizes ancient architecture is often the result of an infinite number of interventions, difficult to classify and dictated by chance or contingency; it is worth preserving and restoring this heritage, not only in terms of documentary resources, but also in terms of harmonious combination (Turrini, 2009).

According to Pane, art education can play a fundamental role in the development of a widespread consciousness and special sensitivity and lay the ground for a fundamental "right to the city."

"The aesthetic dimension should be understood as mediating between reason and sensuality, freedom and nature. The dominance of rationalism, imposed by the bourgeois principle of reality, has mortified and repressed the cognitive faculty of sensuality, confining aesthetics to the horizon of logic and metaphysics" (Pane, 1975, 341).

In a paper he wrote on Schiller's *Letters Upon The Aesthetic Education of Man* in 1795, at the time an original call for an advanced and coherent conception of beauty education, Pane believes that the originality of Schiller's thought lies in having identified in the antagonism of two impulses (a formal one traceable to reason and an instinctual one traceable to the senses) a "wound caused by the emerging industrial society". According to Pane, a distinctly political problem arises that "concerns the liberation of man from those existential conditions that oppress and deny him precisely as man". According to Pane, the great topicality of the *Letters* lie in representing a dialectic weapon "to deny any legitimacy to the alienating and repressive behaviours that are imposed on us by modern mechanistic society" (Pane, 1975, 341).

Anticipating by fifty years the *Manifesto* by Marx and Engels, with great effectiveness Schiller denounces the human alienation due to

repetitive and mechanical performance, arguing how "enjoyment is separated from labour, means from end, effort from reward. Eternally chained only to a small fragment of the whole, man shapes himself only as a fragment; [...] he never develops the harmony of his being, and instead of shaping the humanity that lies in his nature, he is a mere moulding of his occupation" (Pane, 1975, 342).

Going beyond the Kantian definition of beauty, Schiller emphasizes the instinctual character of the aesthetic function by introducing the concept of *Sinnlichkeit*. Marcuse, the philosopher who, according to Pane, has most embraced Schiller's propulsive and contesting force, comments "Man is free only when he is free from external and internal, physical and moral constraints - when he is subjected to no constraints either by laws or by necessity. But these constraints are reality. Thus freedom, strictly speaking, is freedom from constituted reality: man is free when 'reality loses its seriousness' and when his necessity 'becomes light' (*leicht*)" (Marcuse, 1964, 206). Therefore, he is free when he can satisfy his needs and necessities without alienated labour. The aesthetic function is "conceived as a principle governing the whole of human existence, and this can only happen if it becomes *universal*" (Pane, 1975, 343).

The theme of alienation recalls what Hillmann refers to as "psychic clamour" that is, the condition of being aesthetically incompetent and unable to recognize the soul of a place because of the culture in which we live. According to Hillman, the most important task of an architect is the awakening of aesthetic response. If the senses remain alive, acute, not anesthetized, the suffering fuelled by contemporary living will not be able to suffocate them (Hillman, 2004).

Complexity

From an anthropological point of view, dwelling, as well as breathing, interacting with people, producing culture, is one of the forms in which we develop our way of being in the world. Physical places are the setting where the most meaningful human relationships are manifested. Existing buildings, landscapes and cities, urban voids, leftovers, contemporary ruins, areas affected by natural disasters or armed conflicts are palimpsests of memories, theatres of private and collective lives that have developed over time and are transformed into the myths and fables that led Jung to speak of the collective unconscious (Pignatelli, 1978, 85).

It is a complex system, that is, a web of relationships where things communicate with each other and with the context and where the observer himself is integrated into the system he observes, in which minimal causes can produce catastrophic effects (the famous "butterfly effect") (Morin, 2015). According to Pane, "our existence is founded on an implicit contradiction, which we can neither deny nor

resolve [...] we are the living expression of the dichotomy, implicit in human life, of being both concluded individuals and communities [...] so we must be actors and spectators of our existence" (Pane, 1988, 30). Driven by interests or ideologies, we are often led into simplifying beliefs, into binary and Manichean views, into rigid distinctions that override complexity, bordering on the contradictory. Conversely, we would need to connect biology and physics, cosmology and humanistic culture and, more generally, to grasp links and connections, beyond the disjunctive practice of classical knowledge. In this way, according to Morin, a sense of earthly citizenship could be taught, arising from the "understanding" that all humanity participates in a community of destiny (Morin, 2015).

A complex understanding, a metaphorical relationship between us and the space results in the recognition of the "soul" of places and the recovery of their beauty. Wondering whether we can intervene on a place to restore its soul, Hillman identifies the city as the greatest of human works of art (Hillman, 2004). Grounded in a participatory imagination, the city could flourish and be discovered through new perceptions (Hillman, 2004, 98). Recognizing the authentic vocation of a place and protecting its aesthetic values requires an approach that knows how to integrate the aesthetic with the cultural dimension, fostering a profound vision that grasps the wholeness of the human condition, a complexity of meanings that combines "social beauty" and "cultural beauty" (Crespi, 2013, 22).

At any scale, the challenge for an intervention on the historic fabric to be truly audacious, bearer of value and character, and capable of sparking interest and fascination, is to weave a dialogue and dialectical continuity between past and future. What can trigger involvement is the possibility of not only a functional and rational use of places, but also an experiential one, drawing on a very rich repertoire of metaphors and narratives coming from the world of visual arts and literature.

Conclusion

Pane himself, with an attentive sensitivity to the dimensions of intuition, dreams, imagination and creativity, quoting Plato states "Those who have no madness of muses have no point in approaching the temple of art, of poetry" (Pane, 1988, 29). According to Andrea Branzi, in a globalized world, which no longer has an outside either political or geographical, which is made by the sum of many local crises, opaque, polluting, the only possible reform for cities is not to look at new constructions, but at the space between them, at domestic economies, at human relations (Branzi, 2012). Thus, the project is called upon to confront anthropological culture, the themes of life, the psyche, the sacred, eros, death and poetry (Branzi, 2014).

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05. LUIGI ANGELINI AND ROBERTO PANE: AN INEDITED EPISTOLARY EXCHANGE

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Introduction

A correspondence between engineer Luigi Angelini (1884-1969), known for having carried out the Redevelopment Plan for the Upper Bergamo, and Roberto Pane is deposited at the Angelo Mai Civic Library in Bergamo (1). The material was reported by the nephew of the Bergamasque professional, Piervaleriano, to whom we are grateful, joining in our thanks also the Director of the Library, Elisabetta Manca, for allowing us to use it for study purposes.

Angelini was a leading figure in the debate on the development of the Orobic city, especially in the delicate relationship between two urban entities, the historical and the modern. Decisive, for example, was his collaboration with Marcello Piacentini (1881-1960) in drafting the Plan for the renovation of the New Civic Centre between 1922 and 1927.

The preserved letters consist of ten labelled sheets. Among them, an undated one shows only the day it was sent by Roberto Pane from Milan, while the last in order of time is a copy of a letter that Angelini addressed to the scholar at Palazzo Strozzi in Florence (2). All the documents are on official paper of various institutions with which Pane collaborated in his long scientific and teaching activity (3).

A long articulated dialogue
The correspondence runs between 1953 and 1966. The latter is the important year when Roberto Pane and Piero Gazzola (1908-1979) deepened the themes of the famous *Restoration Charter*, during the Seminar of Architecture in Florence, in which Angelini himself was also supposed to participate (4). This document, a guide for future interventions to safeguard and restore cultural, architectural and archaeological heritage, had been drafted in Venice in 1964 (5).

The dating of the letters, concentrated particularly in the early 1950s, allows to reconstruct some aspects of Pane's personal life and activity. For instance, in February 1953, the scholar had expressed his intention to reissue the "two volumes on Naples that had long been out of print" (6), but the imminent publication of the text devoted to Bernini the architect (Pane, 1953) would not allow him to comply with the project. On another occasion, it is documented that the Bergamasque engineer sent to his friend "the interesting publications of the Bergamasque environment" and the monograph on Mauro Codussi (1440-1504), still considered a valuable contribution about the great brembian architect in Veneto region (Angelini, 1945). Later the volume was also purchased by the Library of the Institute of Architectural History of which Pane was director at the time.

A recent investigation by Andrea Pane, in conjunction with this essay of mine, allowed to verify all the volumes that Angelini had sent to the Apulian scholar and that are preserved, properly catalogued, in his private library (7). Surprising is a dedication that dates back to November 1936, effectively shifting their acquaintance which, from the Bergamasque documents, as already mentioned, seemed to date back to the early 1950s. The beautifully signed inscription "to architect Roberto Pane" appears on the front page of the paper titled *Caratteri e schemi dell'Architettura rustica bergamasca (Characters and patterns of rustic architecture in Bergamo)*, published by Luigi Angelini in the authoritative *Rivista di Bergamo* in 1932, published by the Istituto d'Arti Grafiche. The treated subject and the dating of the dedication allow to assume that the meeting between Pane and Angelini had already taken place during the VI Milan Triennale, which passed into history for the exhibition that Giuseppe Pagano dedicated to Rural Architecture.

On that occasion, Roberto Pane participated with a documentation concerning rural architecture in Campania, publishing in the same year a book which would characterize his future research on the subject. This was also the moment, as Alberto Sartoris himself confirmed to me, of his distancing from European Rationalism, to favour the typological patterns influenced by local cultures, of what was later better called by us "Mediterranean architecture".

Such intertwined and not always linear relations, considering that twenty years passed before any trace of further contacts between

Angelini and Pane could be found, allow in any case to make some reflections on the origins of the cordial and long friendship between the two scholars.

In fact, Angelini was the designer of the controversial 1928 Master Plan for Upper Bergamo (Angelini, 1929). In 1936 this was followed by the already mentioned Rehabilitation Plan, which lapsed in 1943 without having been entirely concluded (Guglielmi, 2007). A work of 1951 was inserted into the new General Regulatory Plan of the Orobic City, as an instrument of urban discipline, which became operational in 1956, precisely within the debate on the reconstruction of historic centres damaged by the recently concluded world conflict and of which Roberto Pane was a decisive exponent.

The echo of Bergamo's intervention, also on a national scale, with the dialectical and authoritative participation of Giovanni Muzio (1893-1982) himself, could not have eluded the great Apulian scholar. In fact, in the perspective of the "thinning out" theorized by Gustavo Giovannoni (1873-1947), Angelini expressed his particular choices into targeted demolitions, then arriving at reconstructions that changed the face of some neighbourhoods of the historic city. For some of these, the city of Florence was taken as a model, which Angelini visited punctiliously as a great draughtsman with his inseparable *Pigna* notepad, representing the most characteristic architectural and stylistic details and then reinterpreting them in Bergamo on a smaller scale. Among the many examples, are the new loggia-market between Via Gombito and Piazza Pendezza with a clear Renaissance flavour, the monochrome decorations graffitied on housing facades, or the carradore bands made of Castagneta sandstone (8) to delimit the houses with traditional walking floor. These were finished in the same workmanship and dimensions of those in Serena stone from Apennine Mountains used for the Tuscan town in nineteenth-century interventions (9) and already taken up by Piacentini for the new Civic Center of lower Bergamo, particularly in the pedestrian path of the "Sentierone" (10).

In the undated letter, but presumably still from the early fifties, Roberto Pane is in Milan for "a personal exhibition in a Gallery in via Manzoni" (11). In addition to asking for news about the Clusonese architect and sculptor Cosimo Fanzago (1591-1678), who had moved to Naples in 1612, he invited Angelini to visit him in the Lombard capital with these words "If you come here, I will also come to your beautiful city that I do not yet know". Pane's invitation was followed up, as a later missive (12) suggests.

Another time, however, he informed his friend that he had suffered a serious automobile accident that had hampered his activities for several weeks (13). Earlier, after returning from Trento, in numerous tasks Pane had replaced Amedeo Maiuri, absent from the offices of the Monuments Superintendency of Campania due to a long illness.

In the meantime, Angelini had requested some publications by the famous archaeologist, which the scholar managed to have delivered to him (14).

In the following letter of September 1953, Roberto Pane had given approval to Angelini for an unspecified report of his own, also mentioning the placement of some "simplified glass, but still historiated" (15), which concerned the interventions planned for the Cloister of Santa Chiara, mocking those who wanted different solutions for their restoration.

The letter from November 1956 is interesting. Beside answering to a request from the Bergamasque engineer for his volume on the Neapolitan Renaissance (Pane, 1937), which could be recovered "by now only in the antiques market" (16), Pane commented on some issues regarding the urban restoration work that Luigi Angelini was conducting in Bergamo. The importance of the correct relationship between the urban fabric and its monumental works, in relation to the roadways where they were located, was emphasized, highlighting the connexion between the building and its context as the "overall image of the city" (17). This dialectic was also documented by Angelini in the volume that collected the final interventions of the redevelopment plan (Angelini, 1963b). Among the various published opinions pertaining to the preservation of historic centres, Roberto Pane was remembered for his study *Città antiche edilizia nuova (Ancient Cities New Construction)* (Pane, 1959), even proposing general norms in the need to overcome difficulties that "before being technical, are of a moral and psychological nature" (Angelini, 1963b, 25).

At this time Roberto Pane was preparing a photographic exhibition at the Galleria d'Arte Moderna in Rome that featured a series of images taken in Puglia on the traditional built environment and the landscape. A dear topic to the scholar that he would also address in the 11th Milan Triennale, where he would collaborate on the Exhibition on Spontaneous Architecture.

That time Roberto Pane did not miss personally inviting Angelini to the conference that was also held at the Triennale between September 28 and 30, 1957, under his chairmanship, announcing to him also a "three-day tour in Lombardy finally visiting Bergamo" (18) and thanking him for a quote that appeared in the local newspaper *Eco di Bergamo*. A trace always remains of this relationship (Pane, 1958) in the volume on Upper Bergamo mentioned above, where, taking their cue from various European examples of historic cities, models were compared that declared the failure of the new urbanizations which had disregarded the promise of "a satisfactory living condition" (Angelini, 1963b, 26).

In the last letter between the two friends, dated January 3, 1966, for family reasons, Angelini renounces to participate in the national

conference in Florence on *Gli architetti moderni e l'incontro tra antico e nuovo (Modern Architects and the Encounter between Old and New)* (Pane, 1966) where Pane delivered the prologue (19).

Conclusion

This sometimes intimate correspondence between two personalities who held each other in high esteem is meant to be a further contribution to our knowledge of the figure of Roberto Pane and the period in which he lived and worked, always in contact with personalities who had characterized the XX century culture, both in a traditionalist context and in a new critical perspective on the preservation of Cultural Heritage, which today requires an increasing attention.

NOTES

1   Dr. Sara Scaranna is gratefully acknowledged for researching and sorting the material.

2   Angelo Mai Civic Library of Bergamo. Angelini Archives 6031, correspondence with Architects. Correspondence between Luigi Angelini and Roberto Pane.

3   These are the headings in chronological order: Prof. Arch. Roberto Pane of the University of Naples (undated); Università Statale di Napoli, Faculty of Architecture, Institute of Stylistic and Constructive Characters of Monuments, the Director (February 22, 1953); The Superintendent of Monuments of Campania. (April 14, 1953); The Superintendent of Monuments of Campania. (September 18, 1953); University of Naples, Faculty of Architecture, Institute of Architectural History, the Director (March 10, 1954); University of Naples, Faculty of Architecture (November 6, 1956); University of Naples, Faculty of Architecture, Institute of Architectural History, the Director (May 10, 1957).

4   Angelini had to forego the conference due to family problems. See copy of letter sent by Angelini to Roberto Pane at Palazzo Strozzi in Florence. Angelini Archives, Bergamo January 3, 1966.

5   Proceedings of the Second International Congress of Restoration (Venice, May 25-31, 1964), Marsilio, Padua 1971. The Florence conference reaffirmed that "in historic centres old and new can and must coexist with natural continuity" and set guidelines for their conservation.

6   Angelini Archives, letter dated February 22, 1953. In Pane, a.y. 1932-1933.

7   These volumes filed and reported in chronological order: Angelini, 1932, the dedication bears the date November 1936; Angelini, 1952, no dedication; Angelini, 1955, the dedication bears the date October 1955; Angelini, 1963, the dedication bears the date September 1963; Angelini, 1965, the dedication bears the date September 1965.

8   Ancient quarry in the Bergamo Hills from which much of the stone used in the construction of the medieval city came.

9   In fact, the image of Upper Bergamo obtained in this way fits within the citation theories of nineteenth-century matrix.

10   The use of stone material as historical and cultural pre-existence of a community, Bergamo with particular reference to *Novecento*, Degree Thesis by Giambattista Gaiti, Fabio Pensa, Marco Mecca, Supervisor Prof. Adriano Alpago Novello, Co-tutors Prof. Eugenio Guglielmi, arch. Pierguido Bai, Course in History of Architecture II, Faculty of Architecture, Politecnico di Milano, a.y.1987-1988.

11   Angelini Archives, letter dated February 14 (no year). The missive probably dates from 1953. The Art Gallery was located at 21 Manzoni Street, to be associated with the famous "Galleria Pesaro". Regarding the mentioned exhibition I had no archival records. Pane was lodged centrally in Pensione De Campo, in Galleria del Corso.

12   Angelini Archive, letter dated April 14, 1953.

13   Angelini Archives, letter dated September 18, 1953.

14   Angelini Archives, letter dated April 14, 1953.

15   Angelini Archive, letter dated September 18, 1953. In this writing the Apulian architect playing with his surname "in spite of sour bread" emphasized how well the work on the Cloister had succeeded. The following year, Roberto Pane published *Il Chiostro di Santa Chiara in Napoli*, L'Arte tipografica, Naples.

16   Angelini Archive, letter dated November 6, 1956.

17   Angelini Archive, letter dated November 6, 1956. Pane hoped in particular for "the environmental maintenance of the city in such a way that...the relationship between the monumental works and the streets may succeed of great interest".

18   Angelini Archives, letter dated June 10, 1957.

19   Angelini Archives, letter dated January 3, 1966.

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06. THE HAPPY AND MODERN OUTDATEDNESS OF GAUDÍ ACCORDING TO ROBERTO PANE

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Introduction

The assertion of the topicality of Gaudí's figure and his production has been circulating for a few decades now in several international contexts. The reasons are various, not of the same kind in the different circles. However, all are rooted in the changed orientations of architectural design and its modern or contemporary historiography, that have emerged since the 1970s and 1980s in Europe and the US.

As a premise of the interpretation formulated in 1964 by Roberto Pane, who pivoted on the happy and modern outdatedness of the great Catalan architect, therefore more than fifty years after the first edition of the book, as a term of comparison it seems to me indispensable to propose some features of the recent actualization circulating today. Moreover, first and foremost, the lucid, unflinching interpretative slant of the Neapolitan scholar in many respects marked an important stage and an obligatory reference, until recent times, in Gaudian literature. On the other hand, it is also essential to highlight, albeit in summary and keeping the figure of Gaudí as a reference, the profound changes that have taken place from the years 1964 and 1982, corresponding the first and second editions of Pane's volume, to the present, opening up possibilities for fertile comparisons between interpretations, their cultural matrices and their different arrangements as historical contingencies change.

Among the many recent critical repositionings towards Gaudí, I recall here two, which emerged in the late 21st century, both relevant but in very different contexts and in very different ways, because of the suggested provocative comparison between Gaudí's proposal and the current situation. I personally shared their assumptions, having participated with my own contribution in both.

The first found synthesis in a volume, collecting the proceedings of two Neapolitan conferences, published in 2008 in Italy by Giulio Pane son of Roberto, titled *Attualità di Antoni Gaudí (Antoni Gaudí's Topicality)*. There were collected: important essays by national and international authors; the transcription of lively, at times polemical, debates among the participants; a concluding manifesto on the provocative relevance of the Catalan architect's intentionality and operative method, set against the rampant arid modern and postmodern formalisms.

The collection has the great merit of offering a frank picture of positions that are not all convergent, of bringing out interpretations thick with provocations and burning questions, while at the same time distancing itself from easy and trivial myths and denigrations of the Catalan genius that are still widespread today. There, it is repeatedly stated that from the 1950s onward Gaudí turns out to be a divisive figure of modern architecture, not a figure

← 06.1
Construction site of the
Sagrada Familia basilica,
overall view.
Barcelona
2005

© Maria Antonietta Crippa

↓ 06.2
Construction site of the
Sagrada Familia basilica,
view of the hall roof under
construction.
Barcelona
2005

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that unites architects and historians. Hence it stimulates, particularly architectural historians, to delve into the intentions, meanings and ways of concrete implementation of his modern production. A close and at the same time problematic contiguity can be recognized between his aspiration to freedom, a temperamental and artistic trait already recognized by Roberto Pane, and the one to which much recent new architecture tends, in the legitimate search for a new language after the American first and then European postmodern shock. There the Gaudian vision, characterized by "fantastic and at the same time structurally consequential inspiration" (Pane, 2008, 7), is proposed not for figurative imitation but as a stimulus to "the interpretation of increasingly complex and articulated civil and social needs [...], which express in an accomplished way the new positive values (if any) of an associated life in crisis of identity and future" (Pane, 2008, 7).

Consequent to this is the hope that the lesson of the Catalan genius will stimulate the achievement of two goals: to rescue the contemporary project "from functional stiffening, from mere economic correspondence between investment and profit, as well as from subjection to the cult of image and to the rules of modern packaging and marketing" (Pane, 2008, 8); and to counter the "progressive disappearance of the whole heritage of constructive

wisdom and craftsmanship variety, of which his [Gaudí's] world was still a participant and of which we feel, as technicians and as human persons, extreme need" (Pane, 2008, 187).

In sum, here Gaudí's actuality is proposed as an antithesis to the connotations of the modern project in crisis and to the poverty and aridity of historical consciousness of the long modernity that developed between the second half of the 19th and throughout the 20th century. In other words, Gaudí is topical not because he is concretely listened to, but if one grasps and shares the human and artistic sense of his work, because he is capable of pointing out ways to overcome the rampant return of aesthetic and historiographical modes typical of the Academy of Fine Arts, so to orient the architectural project and its historical understanding to a renewed dialogue with nature and the culture of places.

The second area of renewed attention to Gaudí emerged in 2012 in Barcelona, in the convergence between the Universidad Politecnica de Catalunya and the newly established The Gaudí Research Institute, headquartered in a building in the Colonia Güell in Santa Coloma de Cervellò. The two bodies, with the support of the company Gaudí Barcelona Projects as an operating entity, are committed to increasing studies - as they state on their dedicated website - to a *Gaudí total* that encompasses "sus valores y su caràcter creativo, multidisciplinar y innovador, y las possibilidades de su applicaciòn en el siglo XXI": therefore, the focus of their activities is the belief in Gaudí's current fecundity. Their most important initiative, around which many other relevant ones revolve, is the chain of seven biennial international conferences, starting in 2014 and ending in 2026, the year of the planned conclusion of the Sagrada Familia building site.

I attended in 2016 the second session of the second *Gaudí world congress* from October 5 to 7 in Barcelona; the first, from June 21 to 23, had been held in Shanghai. There it emerged, on the one hand, that now Gaudí's production has a wide and multifaceted presence in the culture of Asian countries, and on the other hand, that the circle of long-standing scholars of the Catalan architect is expanding to new generations with significant contributions. In fact, the organization of these biennial conferences has an inclusive, generational and geographical character; it implies attention to historical insights and problems of protection of Gaudian works that are increasingly dramatically urgent, to its technical and constructive components, to the potential of computer simulations, to recent architectures that are somehow heirs of the Gaudian legacy, and to the enhancement of initiatives of private entities for the protection of the heritage left by the great Catalan architect. Regarding the latter aspect, the 2016 conference placed great emphasis on the activities of the owners of Casa Bellesguard for its musealization.

Alongside the conference process thus designed, space was also

found for other institutions engaged in various capacities in the management, preservation, and completion of Gaudí's monuments: from the municipal administrations in whose perimeters the great architect's buildings or interventions are located, such as those of Astorga and Léon, to the Fundació Junta Constructora del Temple Expiatori of the Sagrada Familia, to other cultural entities devoted to Gaudí's memory. This inclusion in a single context, actualizing on a global scale and proposing a *Gaudí total*, is carried out with such breadth of gaze and such immediacy of thematic connections that it is very lively, attractive and yet at the same time not a little disorienting, as well as a mirror reflecting the enormous and ever-growing popular success of all of Gaudí's architecture, but especially of the Sagrada Familia basilica and the Park Güell.

Gaudí, Barcelona's cultural and tourist brand
That the Catalan architect is a decisive personality, in terms of understanding the meaning of European arts between the 19th and 20th centuries, can be considered today as a worldwide widespread awareness. However, it is necessary to keep in mind that, if we exclude the few passionate scholars, in most cases he acts an attraction with a dreamy character, mostly devoid of critical elaboration and qualified by powerful emotional suggestion. Three are its factors, more or less clearly perceived: the interweaving, in Gaudian production, of traditional and innovative components of architecture, from inside an existential religiosity and a markedly nationalistic adherence to civic life; the effervescence of an imagery rationally adherent to vigorous constructive conception and charged with communicative energy; the confident historical sense of Gaudí who, while crossing and then abandoning styles, activates an ongoing dialogue with Western aesthetics in the oscillation of references to Greece, Rome, the Middle Ages even in the Mudejar variant, the Renaissance, and the Baroque, whose motivation is neither solely nor eminently eclectic. However, the explosion of extraordinary attention to the Catalan architect's production, his imagery, his cathedral, his park and his houses, although connected to mass tourism phenomena, also has anthropological and exquisitely cultural reasons.
Supporter of an unprecedented dialogue between nature and history, in the architectural artifice elaborated in the horizon of Catalan culture thanks in part to the lesson of Viollet-le-Duc (1), Gaudí evokes hopes for new figures of places to dwell, at once identitarian and ecological, precedent the constructive innovations enabled by the latest technologies, of international diffusion. His architectures contain a lesson in method that is perhaps accessible on a global scale, because they keep interconnected: breadth of imagery; reference to local traditions; openness to the full scope of both craft

and modern technology.

Moreover, it seems to me that contributing in no small part to this international appeal is the fact that his production chronologically precedes the European tragedies of the 20th century: there are no echoes in it of the two world wars and the emergence and then collapse of violent political utopias. Viewed from this perspective, its architecture may even appear to be the auroral emergence of a profound change of epoch, which somehow anticipated the mutations of which we feel the pressure today in the unstable mixture of contradictory tensions.

However, important facts need to be added to better highlight the considerable gap, mentioned above, between the architecture culture and historiography - in which Pane's Gaudian interpretation appeared, as well as the lively Neapolitan debate of 2008 has emerged - and the two recent world conferences in Barcelona in 2014 and 2016, the proceedings of which are now being published. In fact, at present we must measure ourselves against both the very advanced construction site of the Sagrada Familia, the continuation of which, in its initial days, Pane drastically rejected (Pane, 1982, 277-280) (2), and a tourist popularity of the building itself, in the years of the Neapolitan critic's activity completely unthinkable.

As is well known, in recent years, the Sagrada Familia, especially the Nativity façade, has become Barcelona's most effective tourist brand, both through photographic reproduction and in stick figure. Thus, Gaudí's most complex architecture, left unfinished but still an open construction site nearing completion, has established itself as an international attraction by overwhelming, at least on the surface, the most solid historical critical clichés. To date, the repeated refusal of a specialized elite to take a serious look at the project and its realization has not imposed any kind of restraint on the attractive force of this icon, to which the allure of an uncommon construction site is connected in many respects. The force of the appeal shows no signs of waning; indeed, it increasingly involves Gaudí's other architecture as well. Today, the criterion of material, constructive and figurative authenticity, called into question at the time by the Neapolitan critic, who proposed its preservation "in ruins," appears overwhelmed by the enthusiastic celebration of the completion of the great Gaudian "unfinished" work.

It seems to me that the worksite activity of this place, characterized by high symbolic value (3), has to do with a design process based on constructive modelling by distinct components, with articulation on a triple register. In fact, in it coexist: a conservative criterion for the parts made under the direction of their inventor; the decision of continuity with what is detectable in the chalk models, according to critical evaluation of reliable data, careful weighing of the problems imposed by scale transitions, from models to reality, and of overall

static necessities; a third register characterized by more or less sharp invention and assessments of the degree of finish to achieve, even differing from the expressed intentions of the designer. The awesome attraction it exerts on a very wide public has many reasons: religious and even devotional, of social identity, as well as artistic and technical. However, in recent decades, one cannot ignore that the very wide and generalized attention for Gaudí's architectures and their symbolic vividness has been increased in exponential terms by the logics of mass tourism. The latter tend more and more overwhelmingly to capture and wield the former as merchandise-objects, therefore an instrument of an effective and profitable merchandise-idea. Indeed, in such a context, religion, nature, dwelling - terms indicative of individual and collective aspirations, hopes, anxieties, *rêveries*, as well as social issues of enormous relevance - can be degraded to ideas made merchandise, exploiting the power of Gaudian imagery.

Here, I do not intend to discuss in depth the problem, which today is moreover of great relevance, and which also arises for other works of art; think for example of the massive attendance at Michelangelo's Sistine Chapel in the Vatican. The link between art and faith in Western culture has undoubted attractiveness; in a sense, in the case of recent achievements with a strong testimonial character, which are rarer than those before modernity, it is obvious that it explodes. On the other hand, abandoning the contemporary collective imagination - which is also being formed within the meshes of mass tourism - to an easy commodifying aggression, without counteracting it through correct documentation and constant critical historical investigation, would be grave irresponsibility on the part of institutions and people of culture, toward very vivid popular hopes and sentiments. In recent decades, also important is the link between the looming danger of this reduction and the inevitable price to be paid to the fading of historical sense and sense of collective human solidarity.

Returning to the focus of reflections in this essay of mine, I believe that in today's highly problematic Gaudí's topicality his modern outdatedness is embedded, to be rediscovered with the solid help of Roberto Pane's interpretation.

Gaudí's outdatedness according to Roberto Pane
The slant of this volume, which focuses on Roberto Pane's topicality from three points of view - *memory, beauty, transdisciplinarity* - imposes the need to focus on the lucidity of his critical historical judgment, identifying its centre of gravity, and to verify its validity also for the contemporary design, committed to new architecture and the preservation of the existing.

Elsewhere (Crippa, 2010a) I have already mentioned how the Neapolitan scholar was recognized as an Italian protagonist of the

transition "from a positivistic and analytic-philological position to a truly critical position of architectural history" (Bonelli, 1991, 6). There, the visual angle of my investigation was his monograph on Gaudí; here, I address it from other points of view but in continuity with the observations of that time, which I therefore recall in summary and only for those aspects that seem to me central in relation to the purposes of this work.

Pane made his interpretation revolve around a pivotal theme, a critical hypothesis that, while outlining the figure and works of the great Catalan architect, implicitly hinted at a radical revision of the accredited interpretation of modern architecture between the 19th and 20th centuries: it was the theme of art as a "living image of freedom", as a human and artistic experience capable of a paradoxical reception of the most diverse forms. Indeed, the freedom of Gaudí's constructive and formal research flourished from talent, culture and religiosity radically fused in his personality; it was its ethical and aesthetic expression at the same time. In this way, the Neapolitan critic opposed the automatic connection between functionalism, and its rationalist unfolding, and morality, fixed by early militant historians as the assessing criterion of modern architectural production.

From this first option he drew the invitation to look at Gaudí as a man and artist who witnessed "sublime selflessness", to whom existential gratuitousness and artistic freedom allowed the pursuit of an authentically organic architecture and, with it, the exercise of craft based on continuous synthesis between autonomous architecture factors - geometry, statics, construction techniques, materials and form - and heteronomous stimuli.

The concept of organic or the theory of architecture as organism, referred to here, deserves further exploration in Pane's writings, which will hopefully be promoted. As is well known, it has remote roots, first referring back to Vitruvius and his Renaissance revival; from the seventeenth to the eighteenth, as a result of scientific investigations into nature and their spillover into literary and artistic contexts, it was connected with problems of structure, function, development, form (4), to which the scholar's thought refers. In my essay, mentioned above, I identified four fundamental themes in the critical development of the monograph: the original geometry of the Gaudian project, with *the rationality value of an organic principle* in solidarity with *constructive reason; naturalism,* as interpretation and not mechanical repetition of the formation processes present in natural phenomena; the design process with intentional character of the *unfinished* emerging in the Sagrada Familia; the creative surplus with respect to coeval currents - from modernism, the Iberian variant of art nouveau, to expressionism - in its transcending its own time by being at the same time a sign of it.

Therefore, in the 1960s/80s, for the Neapolitan critic, Gaudí's

critical actuality or historical outdatedness consisted in the genius architect's ability to preserve to architecture its peculiar organic and anthropological complexity. Organicity substantially related architectural artifice to nature; anthropological richness restored to it the power of hierophany. Gaudí was outdated because he was at the antipodes of a persistent rationalism that confirmed its passive assent to a mechanistic principle, indulged in an optimism then without reason in the face of the obvious impotent horror of the modern city, which had fixed itself in a banal obscurity of language, charged with a rhetoric of declaimed but unlived commitments.

The criticism of rationalism was scathing; every day in Naples Pane had before his eyes the "inhuman confusion" of the contemporary city; in the schools of architecture, he registered a project exercise marked by "aestheticizing evasion"; in the assimilation of rationalism to elementary geometry he saw the absolute predominance of standardization, a generalized reliance on the illusions of technological rationality, the demolition of the "handicraft coefficient". The scholar was not animated by a traditionalist or post-modernist inclination; with his own vis polemica he intended to denounce building speculation, landscapes devastation, and the stifling of artistic expression as an individual communicative experience of choral sharing. Therefore, Pane inscribed himself in the happy and modern outdatedness of "his" Gaudí.

Park Güell, a masterpiece of modern architecture

The 1982 edition of the Gaudí monograph presents two premises, the second of which, however, proposes something more than a summary of the book's contents, thanks to important highlights, which its author had not time to incorporate in the expanded chapters of the new edition. Moreover, on the whole, the volume has the character of a historiographical work in progress, an attestation of a research method that plugs in the temporal dynamic between present and past. Indeed, it has rightly been written that, in it, "in the mid-1960s, Pane poses the question of the operativity of history, pointing to Gaudí as a poet of communication, of teaching for the future of architecture, and remains firm in this conviction" (Muntoni, 2008, 96).

Therefore, the incipit of his study is the definition of the human and artistic traits of the Catalan architect, including the reconstruction of the family and professional training context. All the integral components of his personality - his origins, his temperament, his religiosity, his culture - along with the sources' framework, constructed so as to highlight what had been grasped or not yet specified by local and international critics, composed the context from which the critical analysis of individual works was developed. Except

for the earliest achievements, collected in a chapter on Mudejar taste, each important architecture was examined independently and in chronological order. Interspersed among them, as intervals in function of connecting the narrative plot, were the three chapters on the construction component, titled: *La costruzione gaudiana (Gaudian Construction), Un tal artificio di catenelle potrebbe avere anche altri usi (Such an artifice of chains could also have other uses), Estàtica y estética (Statisc and aesthetics).*

In them, starting with traditional and innovative materials and technologies - from the use of bricks in flat and ribbed surfaces, to the bòveda tabicada, or sheet vault, to reinforced concrete, to solutions that intuitively anticipated prestressed concrete - structural mechanics of the construction was then dealt with, and the catenary principle was deepened.

The last reflection concerned the relationship between statics and aesthetics in Gaudí and the role played by geometry, in connection with the dynamics of natural phenomena; this is brilliantly evoked by the scholar in the reference to the Capri "natural arch" facing the sea, whose resistant mass is shaped by the wind "in surfaces in which Gaudí would have recognized [... his] continuous surfaces" (Pane, 1982, 257).

In this way, Pane introduced the Gaudian "poetic truth," placing aesthetics and statics on separate planes. After quoting this Gaudí's formula: "Funiculars are lines and cannot determine envelopes, which, on the other hand, are surfaces and, as such, are defined by aesthetics and not by statics", thus he commented on it, making its meaning explicit: "a perfect compliance with constructive reasons can be provided even by a work that is completely devoid of artistic interest" (Pane, 1982, 254).

In every realization the Catalan architect brought to the forefront that poetic truism whose appropriate understanding here would require at least a case-by-case reminder. In the impossibility of doing so for reasons of space, I leave out the themes of houses, churches and the sacred, for which I refer to publications I have coordinated and to my own essays, in the bibliography. Instead, I dwell briefly on the interpretation of Park Güell, developed in sixteen text pages accompanied by forty black-and-white and nine colour images. Considering it a masterpiece of modern art, in the landscape fusion of components and in the exuberant "multitude of inventions," Pane developed in-depth surveys of materials - majolica, iron, especially stones quarried from the site -, in his opinion with no term of comparison, in the variations of techniques and forms, within the greatest examples of modern park and garden culture. The result of a pretext - framing a small "garden township" of sixty houses surrounded by greenery, referring to English models - the Park fascinated him as a synthesis of painting, sculpture, and architecture.

← 06.3
Park Güell, view of the entrance area from the terrace.
Barcelona
2016

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← 06.4
Park Güell, view from the entrance of the double flight of steps and the "Doric temple" at its apex.
Barcelona
2016

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The interpretation hinged on two thematic cores. The first was the majestic architectural ensemble composed of three episodes of architecture, connected but with distinct characters: the white great symmetrical staircase; at its summit, the hypostyle hall or Doric temple with its original function as a public marketplace, above a water reservoir; the vast terrace, above the Doric temple, concluded at the perimeter by the continuous seat, a serpentine to form niches accommodating small groups.

In the glittering play of white and coloured mosaics, in the emergence of animal forms and objects - lizards, dragons, snakes, octopus tentacles, and more - in the festiveness of abstract figurations, Pane discovered contrasting aesthetic excitements. On the one hand, he was struck by the violence done to the Doric forms - through the seemingly random slant and decorations of the columns, as well as in the perimeter entablature - so extreme that, in this case, he said that one could not speak of reinterpretation and transfiguration of a style, but only of a lack of interpretation of Greek art. In them, he wrote, emerged a Gaudí as a "madman who can afford to make mistakes because he is much loved by the muses" (Pane, 1982, 166). Thus, he approached, but only in part, the theme of the *madness of muses* of an important Zevian essay (Zevi, 1971).

On the other hand, above the heavy entablature, he discovered the airy beauty of the long undulating seat covered in white and colourful ceramics, in *trencadis* i.e., in fragments, with figures that anticipated abstract forms and collages: the whole appeared to him a jewel of functionality, in the conformation of the seats, in the small funnels with hyperboloid section for the water drainage, as well as an extraordinary synthesis of decoration, to which Gaudí's pupils, Josep Maria Jujol in particular, had contributed.

The second thematic core was represented by bridges, viaducts, covered stone pathways, which had required adaptations of the terrain and had been repeated in the "greatest variety of stone structures that never in the world was concentrated in a single work" (Pane, 1982, 168), with accents that could not be derived from the repetition of a few prototypes. Sometimes they were characterized by steeply sloping vertical sections and continuous surfaces, sometimes by a single or three rows of columns aligned in depth, with simple shafts or with external additions, in single or double-story spiral forms, with roofs, in other cases, in the form of small bays distinguished from each other by iron ribs according to "most wise constructive magisterium" (Pane, 1982, 168). The trees scattered in the open spaces acted as a counterpoint to the rough and at the same time elegant stone structures that, traversed uphill, led to an elementary calvary, a pedestal with three bare crosses on the summit of the Muntanya Pelada, from which one could look out over the city and the sea.

06.5 →
Park Güell, perimeter entablature of the "Doric temple".
Barcelona
2016

© Maria Antonietta Crippa

06.6 →
Park Güell, view of the covered space of the "Doric temple".
Barcelona
1985

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In this interpretation of Gaudí's Park, all the best prerogatives of Pane's refined wisdom, long repeatedly exercised, found a brilliant match: in investigating major no less than minor rural and urban works; in identifying the contributions of acclaimed personalities as well as those of a collective dwelling culture; in exploring the great themes of urban history and the less pretentious ones of building fabrics; in his commitment to the protection of Italian heritage, including individual works and the landscape. Interferences of critical method between different disciplines also found space there, important those involving psychology and psychoanalysis, with references to biology and ecology too.

The convergence of text and image

In his critical exercise, Pane made use of photography with lucid awareness of its limits and potential; as it is well known, he was also the author of some short films (Russo Krauss, 2016). Of the former he had an intense personal practice, with his own Rolleiflex; in the historical and critical exercise he always used it with extreme selective care and precise calibration of the relationship between text and image; he was also very attentive to the emerging international debate on the value of photographs and films as modern forms of visual art as well as a means of denouncing environmental degradation.

In a brief note in 1962, he addressed the specific issue of photography for architecture, starting from the book published in New York only a year earlier by the celebrated British architect-photographer Eric de Maré, *Photography and Architecture*, which in his view deserved attention for the critical problem raised therein although it was characterized by rough and empirical judgments. In the title of the same note - taken from William Blake's formula: "I do not see with my eyes but through them" - he signalled his own interpretive criterion: visual perception is an act that implies intelligence of reality, pursued through the gaze which, in photography, can in turn be fixed, reproduced and communicated in its own instantaneous uniqueness. According to Pane, critical gaze and photography scrutinizing the work of architecture have this in common: the production of images; the former, according to multiplicity and variety; the latter, in the fixation of the unique instant of the shot.

Therefore, we can assume that he was interested in placing as much emphasis as possible on the relationship between the intentional gaze at the built environment and its physical, concrete, objectual and environmental reality, decisively overshadowing the relationship between viewing with the naked eye and viewing with the photographic medium; at the same time, he recognized a specific, essential, critical role for photography in the exploration of

← 06.7
Park Güell, top view of the large plaza bordered by the long, curving seat.
Barcelona
1988

© Maria Antonietta Crippa

← 06.8
Park Güell, covered path against the wall of the Muntanya Pelada.
Barcelona
2016

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architecture.

Not insignificant are the consequences, which he himself deduced from this earlier option, made explicit on several occasions in the midst of the historical critical exercise. In the note already indicated above, he recognized photography's value as a document of an intentional visual experience. As an image characterized by deliberate accentuation of the photographer's subjective interpretation, it can either be processed by the photographer himself with as much detachment as possible, so that it can be "to such a degree neutral that it can adapt to the most diverse demands, precisely because it is destitute of any choice or determination of taste" (Pane, 1962, 78), or be proposed in terms of distant verisimilitude with the real datum. Evidently, the two distinct recalled cases served him to highlight the importance of the documentary value of photographic image, substantial to him though always relative in itself, where the term document (based on the etymology of the Latin verb *docēre*) means ascertainment or testimony of a real fact, recorded on a medium that allows it to be shared among several people. On the other hand, the case of its possible, tendential neutrality, indicates its correspondence to widespread, seemingly obvious collective perception.

Therefore, without dwelling on the polarization of the ongoing debate in Italy - which had in Cesare Brandi and Ludovico Ragghianti the main protagonists on opposite sides - consistent with the assumptions referred above, Pane asserted that "the photograph of a sculpture or an architecture already constitutes the principle of a critical evaluation and that the art historian's text must necessarily be linked to images, if not performed by himself, directed by himself" (Pane, 1982, 78).

Later, based on his own experience in editing the book on Gaudí, he would repeat this same statement of principle, enriching it with reference to the choice of visual frame, point of view, scale, and *chiaroscuro* effect (Pane, 1982, 15). However, he believed that an effective convergence of text and images was rarely found. Many images seemed indispensable to him as a commentary on a single work, particularly for modern architects, such as Gaudí, "whose inventions are never subordinated to the certainty of a rhythm continuity, to the repeated span of key elements, as is normally the case for architecture in the classical tradition" (Pane, 1982, 65).

From this acute observation he derived the principle that in Gaudí it was possible to see, with extreme clarity, how modern architecture departed from the classical tradition. The latter reflection is to be taken as an indicator of Pane's non-a priori rejection of the modern; as mentioned above, this theme would deserve further investigation. Finally, he pointed out that the widespread degradation of inhabited environments forced the historians to consider the architectures and the notable landscape fragments included in them less and less

06.9 →
Park Güell, junction
between two different
viaducts.
Barcelona
2016

© Maria Antonietta Crippa

"decently illustratable by means of the photographic lens" (Pane, 1962, 79), and to make use of out-of-date photos, therefore to anachronisms, sometimes even to historical fakes.

To precisely grasp what the Neapolitan scholar was aiming at with the expression "controlled convergence of text and image", it is necessary to focus on his use of the notion of image; as it is well known, the term was viewed with suspicion by many architectural critics, because it was considered irrelevant to its specific constructive and formal characterization. Some remarks by Renato De Fusco turn out to be illuminating in this regard.

The latter recognizes Pane as the author not of large and systematic syntheses, but of monographs on individual personalities or of researches about precisely circumscribed geographical areas, thus a historian who explores phenomena in depth and in their individuality. He captures in him a very evident interpretive talent, not simply descriptive, for in the narrative he "says things we do not see because they are hidden, i.e., are the effects of unknown first causes". The study prior to writing, that is, the preceding investigation through surveys, drawings, engravings, photographs ("and we all know how he loved photography itself" - De Fusco adds) was an "intermediate stage in which, as an artist, he 'recreated,' so to speak, the building or environment to be narrated", with "aesthetic pleasure and oriented guidance" toward joyful discoveries, finally crowned by elegant narration composed of words and images (De Fusco, 2008, 29).

The world of images, the imaginal - Pane wrote, meaning it as imaginary or unconscious in the Jungian sense - is the universe proper also to artistic creativity, of which the historian intends to make himself an explorer and interpreter, also discovering consonances with his own feeling. Indeed, he affirmed, also recalling Giovanbattista Vico: "the unconscious manifests itself mainly through images [...]. Then, on the one hand there is rational cognition and on the other hand there is the irrational, imaginal, fantastic pole. But the two poles coexist; we cannot recall one while ignoring the other. They are present in the same discourse through language [...] itself a fantastic creation" (Pane, in De Fusco, 2008, 28-29). In other, simpler but no less incisive terms, "Pane does the work of a critical historian capable of intuition" (Muntoni, 2008, 94), who therefore gets into dialogue with the artists' intuitions whose creativity he explored.

He grasped that the activity of the two poles, identifiable with rationality and intuition both co-present in the work of art and in language, in the Gaudian project converged in the use of geometry, a stable reference of a creativity that mediated concepts and images and produced an exuberant imaginal flowering in the concrete constructed materiality. He highlighted this in two passages in the introduction to the second edition of the monograph.

First, with the example of the deck of cards (of which I present

here my own attempted photographic restitution) he demonstrated Gaudí's ability to see a hyperbolic paraboloid in the surface of a plane. He wrote: "Take an ordinary pile of playing cards and perform on it a twisting movement, around the perpendicular axis, so as to unfold - progressively and uniformly - the cards into a fan shape; already at the beginning of the movement, on each side of the pile - barely visible, but geometrically already well defined - the hyperbolic paraboloid that Gaudí pointed to on the apparently flat surface of a wall is present.

Accentuating the twist, four double curvature surfaces become evident, but what makes the "pattern" of the pile evident and curious is that the edges of the cards themselves function as generating straight lines of the paraboloid; in fact, the double curvature appears ridged (*reglada*) in its development, thus producing a double surface, similar to that which, by excessive wave displacement along a horizontal axis, constitutes the directrix of the sheet vault of the schoolhouse in the Sagrada Familia building site" (Pane, 1982, 7-8).

Secondly, the transition from plane to space became a symbolic occasion for Gaudí, as the "peculiarity of hyperbolic paraboloids, namely the nuanced transition from concave to convex and vice versa, is taken as a symbol of other things [...] recognizing, for example in two parallel lines and a thread that connects them, running through them together, a geometric image of the Trinity". Thus, he concluded, "a new intelligence of the relations between reason and the imaginal" (Pane, 1982, 8) emerged in Gaudí, delivered to the modern design culture.

The genial and very human experience of a fact, real and at the same time imaginatively elaborated, triggered the "creative game" of Gaudian architecture, transcending, obviously without denying it, the functional economy, celebrated instead as an absolute value by architectural rationalism.

The interplay between "physical vision and geometric abstraction" appeared modernly explorable with interdisciplinary tools peculiar to art, psychology/psychoanalysis, and science. The need for renewed readings of 20th-century architecture and critical evaluation of its most recent tendencies emerges here as a topic of great interest today, in respect to which the reflections of the philosopher Bachelard and the studies of the architect Pallasmaa (5) with a phenomenological slant seem to me valuable.

Conclusion

Pane, a university professor and protagonist of a well-known battle for the preservation of the environment, cared to spread a lucid intelligence of the meaning and value of architectural design. He responded to this concern in illustrating the volume on Gaudí with

photos largely of his own. To witness the rich plastic modelling of the architecture in all its geometric, coloristic, and dimensional variations, he himself took several photos at different viewing angles and dwelt on many details. Thus, he was thoroughly familiar with the even excessive photogenicity of Gaudí's architecture, which had triggered the general enthusiasm of photographers convincing them, in some cases, of "a discovery value" that emerged in their shots.

Gaudí for many of them became a "photographic siren", an occasion for the exhibition of a sometimes misleading virtuosity, which emerged in all its disorienting power in Prévost's photos for the book, titled *La vision artistique et religieuse de Gaudí*, which Dalí commissioned from Descharnes. The images in this volume seemed to him curious enlargements from an electron microscope, forms not visible to the naked eye, not to be experienced in a personal full contact with Gaudí's architecture, indeed a vehicle of a distancing from it.

NOTES

1   Personally, I initiated a new interpretation of the debt owed by Gaudí to Viollet-le-Duc, in the essay *The Continuity of Forms and the Fluency of Space in Gaudí´s Dialogue with History and Nature*, for the Gaudí Second World Congress, Shanghai-Barcelona 2016, in the Barcelona session of October 4-7, 2016.

2   Pane made his judgment in a context radically different from the present one. The contribution that the construction site of the Sagrada Familia made to our knowledge of Gaudian thought and method is important; it deserves to be compared in depth with the interpretation of the project phases proposed by Pane; see some hints in Crippa, 2010a.

3   Gaudí also restored vitality to Christian symbolism based on in-depth liturgical and theological knowledge, thanks to his friendship with important Catalan clergymen. I point out here that, for

many years now, I have taken a different critical stance from that of much of the international elite toward the continuation of the temple building site, while opposing in my interpretations the pervasive reverberations and often tragic consequences of current mass media tourism. Therefore, on purpose I have not distanced myself from the continuation of the Sagrada Familia construction site, which I indeed follow with interest.

4 In the monograph on Gaudí, probably Pane did not feel the need to elaborate on the modern concept of the organic, since by the 1960s it was established by the Zevian historiography in terms he shared.

5 In the historiography of modern architecture, the psychological and psychoanalytic theme has its own highly articulated path, in which Pane's Gaudian interpretation must be included. I have personally touched upon it on a few occasions, related to the two authors mentioned here.

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07. ROBERTO PANE AND CARLO PEROGALLI: ARCHITECTURE AS HUMAN CHORALITY

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Introduction

"I would like to try to make a kind of vaccination against an evil that can easily attach itself to you, as young scholars of history, and, in any case, to prevent you from tormenting yourselves with doubts as a result of the little possession of a truth which is in you.

I am referring to the question of the unity of history, that is, of each particular history that alone can and do take place.

About the unity of universal history, the speech is over before it began, because it evidently has no other unity than that of the creating spirit, and since this spirit is the infinite, one can repeat for it *centrum ubique, periferia nusquam.*

Likewise, when one turns to the actual history of the spirit by looking into one of its particular and individual works, one may encounter an objection that discards the question as unnecessary, pointing to all the history books that from more to less bear in their frontispieces their object: *History of Greece, History of Rome, History of Italy, or History of the Napoleonic Wars, History of Liberal Economics, or Plato's philosophy, Dante's poetry*; and so on. And the subject matter is what seems to give each history its own unity and makes it pointless to ask anything else in this part. But here, one has to take it slow, for otherwise one falls into a very serious misunderstanding and error, in which all idea of history is lost.

First of all, no doubt that a natural vagueness of feeling leads to choose certain groups or sequences of facts and even to collect them into a kind of narrative, or that the need for order, by employing the proceeding of classification, puts together a multiplicity of facts, so that the news one was looking for can be easily found again in a given place. But what is done this way is, and remains, inherently erudition or philology, and does not rise to proper history. Erudition or philology, classified by subject matter, has its elementary type in the chronicle of this or that place, of these or those events, and even (if world history is restricted to a particular history, with its beginning and its end) in a *chronica mundi,* as religions described it and as it was used throughout the Middle Ages, from creation to the Last Judgment. Our philological histories, critically inferred from authentic sources, are erudite chronicles. They may at times be oratorically animated and even supplemented with literary merit because they are artistically written; but in regard to thought, they do not go beyond chronachism.

In reality, by asking for a unified principle, one seeks something else: one seeks a fact that towers above the others, that surpasses them, that unifies them in itself. And herein lies the error, and, I will also say, the most serious, and yet most common error, because the unitary principle of facts cannot be a fact, and in vain will one decorate it with the epithet of 'general fact', because there are no general facts except in the language uses and its metaphorical

modes: always, every fact is particular and singular, and generalities are not facts but, as they are called in logic, empirical and, on the other hand, abstract concepts, powerless to generate, and all united only to recall and remember without judging [...].

So where is the real unity of a history book to be found? Evidently in us, in our thinking, which procures light or greater light on certain processes of facts and puts forth an affirmation or judgment, which allows neither a thought outside of experience, nor an experience outside of thought, and that is, neither an abstract philosophy nor an abstract history". (Croce, 1950, 97-100)

These words, stated by Benedetto Croce on the occasion of one of his well-known introductory lectures at the Italian Institute for Historical Studies in Naples and published for the first time in 1950, summarize, perhaps in an exemplary way, the matrix of common cultural

07.1 ↑
Monza, Villa Reale, view of the eastern facade facing the pertaining park. 1960s

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inspiration of two significant protagonists of the historiographic-architectural culture of the twentieth century: Roberto Pane and Carlo Perogalli. Each of them was able to independently elaborate their own intellectual position, which, also as a function of the very different historical-geographical contexts in which they both trained and worked, took them to meet heterogeneous leading figures of European architecture and art, making them develop their own critical-thematic visions and different narrative-expressive modes.

↑ 07.2
Monza, Villa Reale, detail of the interior of the chapel. 1960s

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Croce and Pane
Known is the relationship of esteem, friendship and cultural "sonship" that linked the figure of Croce to that of Pane who, even before the outbreak of World War II, began an assiduous frequentation of

the Abruzzese philosopher's house. Less fully investigated, but no less evident in his writings, is the relationship that unites Croce's historiographical vision with that of the Milanese architect, who openly declares this cultural link in several of his youthful writings, published mainly in the 1950s and 1960s. Of the philosopher, Neapolitan by adoption, he particularly appreciated his moral vision of history, already expressed in the last decade of the 19th century through the publication titled *La storia ridotta sotto il concetto generale dell'arte (History reduced under the general concept of art)* which, as the subtitle reminds us, constitutes the memoir that member Benedetto Croce (1893) read at the Accademia Pontaniana in Naples on March 5, 1893. A vision repeatedly taken up in his writings, including *La critica delle arti figurative: questioni di metodo (Critics of the fine arts: method questions)*, first published in 1934 by collecting earlier texts and speeches (Croce, 1934), which Perogalli knew well and explicitly cites in his small and significant monograph titled *Guardare l'architettura. Pensieri in sette note (Looking at Architecture. Thoughts in seven notes)*, published in 1952 (Perogalli, 1952). Here, not without some polemical note towards Bargellini and Zevi, the Milanese architect and professor clarified what he meant by "Architecture" and what this entailed in his daily work, between history and design, with extreme ethical rigor. Also due to an innate behavioural discipline, in his real life these were transformed into a great institutional attachment and respect for his students, an extreme formal intransigence of teaching and a rejection of inaccuracy and compromises. A position that on numerous occasions also led him to violent clashes within the cultural contexts in which he operated including the university environment of the Politecnico di Milano itself which, however, always gave him credit for an unusual attachment to duties and an extreme intellectual consistency that was not aprioristic.

Pane and Perogalli

Links with Croce position and with Pane historiographic vision can also be discerned in the article published by Perogalli in 1957 in the pages of the Proceedings of the Lombardy Regional College of Architects (Perogalli, 1957) (1) and, with even greater evidence, in the aforementioned Guardare l'architettura. Pensieri in sette note of 1952. In fact, in these years, Perogalli questioned not only the theoretical or practical way of writing history, in which every cultured person and every designer participated, as a professional called to contribute to changing the face of the urban landscape, but also the architects' human duties and responsibilities and their "dutiful" propensity to hope for the future. The "influences" of Gio Ponti's language and "literature" are evident in his texts, whose

07.3 →
Meda, Villa Antona Traversi, detail of the square with the entrance steps to the private church attached to the villa and, on the left side, Palazzo De Capitani Brivio Carpegna. 1960

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narrative pathos and extremely communicative language, however, he was unable to reach, the founder of "Domus" having achieved the latter in an exemplary way with the volume *Amate l'architettura. L'architettura è un cristallo (Love architecture. Architecture is a crystal)* (Ponti, 1957).

In these writings, Perogalli insisted on the need for those who studied, investigated or "simply" looked at architecture, to have an approach free of prejudice and guiltily ideological views. In fact, he was deeply concerned as he recognized how preconceptions were "enormously widespread" in postwar society and subsisted "deeply rooted" in contemporary society dedicated to reconstruction, so much so that those affected often did not even notice them. Then, the primary battle of architectural historians and planners, inevitably called upon to look at artifacts built in the more or less distant past or to interact

through their projects with a pre-existing urban fabric or natural landscape, resided in making anyone concerned with architecture realize their personal, as well as institutional, responsibilities. Since uncultured people's reading of artistic and architectural artifacts could only take place through blameless acquisition of aprioristic readings, morally they could be excused for their own prejudices. Similarly, artists were also partially excusable because of their natural self-referential narcissism and because of their prevalence of their own personality over truth. On the other hand, according to Perogalli, the "self-proclaimed educated" or "critics" were unjustifiable because, for them, aprioristic reading of architecture, too much hasty and insipid narration reduced to mere stylistic reading or, even worse, historiographical falsification dictated by a conscious ideological view of reality, constituted a fault of "most serious magnitude". In fact, by reason of their position as teachers,

07.4 ↑
Meda, Villa Antona Traversi, detail of the cloister interior. 1960

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lecturers, essayists, popularizers, professors and journalists they could exert a dangerous easy "contagion" on young and other people (2). This major Perogallian concern, not only expressed in the pages of *Guardare l'architettura. Pensieri in sette note* (1952), recalls, once again and in a direct way, the Crocean *Storiografia e idealità morale (Historiography and moral ideality)* written two years earlier, in which the Abruzzese historian and philosopher, in the chapter titled *Dove sia riposta l'effettiva unità della storia (Where the actual unity of history is placed)*, wrote: "Therefore, in the method that I here defend and recommend, it is not a question of something to be discovered and founded, but of something that has been and is always in action, not only in great historians, but in every statement, whether small or great, of historical quality, pronounced by man to himself before to others; though it is important to acquire exact and full consciousness of it and to carve it into the mind, in order to prevent other methods,

extreme realism, points out how, despite his intense activity as an essayist and historian, "his theoretical contribution does not seem to have been grasped by critics" (Ricci, 2002, 17), who have perhaps not "devoted the proper attention to Perogalli's work due to his substantial understatement" (Ricci, 2002, 18).

Moreover, still to be fully investigated, is his intense professional activity as architect-designer, which began as a trainee in Gio Ponti's studio, continued for a period (1950-1958) in partnership with Attilio Mariani and independently from 1959 to 1971 (8). However, critical interest in his architecture has grown in recent years also in relation to the partial arrangement of his professional archive donated to the Politecnico di Milano (9), which collects the documentation of over 200 projects.

Some of these have also been included within the *Itinerari di architettura milanese: l'architettura moderna come descrizione della città (Itineraries of Milanese architecture: modern architecture as a description of the city)* by the Order of Architects Planners, Landscapers and Conservators of the Milan Province, with the aim of making the widespread heritage of quality twentieth-century architecture present within the urban fabric of the Lombard capital city more widely known to the general public and interested professionals.

More critical attention has been paid to his contribution in the field of architectural restoration and restoration theories. Among the different publications that also emphasize his personal disciplinary historiographical vision are certainly worth mentioning the essays by Santino Langè (Langè, 1993, 23-42) and Amedeo Bellini (Bellini, 1993) (10) published in 1993 by Graziella Colmuto Zanella, Flavio Conti and Vincenzo Hybsch on the occasion of a volume edited in honour of their Milanese colleague and master. However, in these texts, the relationship between Pane and Perogalli is only hinted at and does not constitute a moment of independent reflection. Despite this gap, which the present brief essay intends to fill only partially in anticipation of future more accomplished studies, in the Milanese historian's many activities, numerous occasions of direct contact with Roberto Pane were evident, with whom he established a fruitful collaboration that he himself described as an "excellent relationship", despite the geographical distance that separated them (Cordera, 2002, 49).

Although between the two historians, who were also divided by age differences due to the year of their birth (1897 Pane and 1921 Perogalli), one cannot speak of a close friendship, a deep relationship of esteem certainly existed, which sometimes leaves slender traces not openly declared, while at other times turns into explicit declarations in the writings of the Milanese architect. On the occasion of a lecture titled *Il restauro dei monumenti in relazione all'urbanistica*

fanciful and non-logical, from surreptitiously taking its place, and instead of light they give darkness, instead of leading or redirecting thought back into interiority, they lead it to get lost in the exteriority, which is the opposite of knowing" (Croce, 1950, 104).

Therefore, for Perogalli, historians, architects, and educated people had to try to communicate that the history of architecture does not consist of a more or less articulated sequence of buildings, read according to their style, but is a complex narrative that must necessarily deal with culture, technique, sociology, politics, religion, economics, etc. (Perogalli, 1952, 45), even if proposed in extreme synthesis and by simple summaries.

In accompanying the readers in their examination of the way in which architecture needs to be looked at and leading them to his concise statement of phenomenological generative complexity, Perogalli explicitly refers to Croce's text titled *Di alcune difficoltà concernenti la storia artistica dell'architettura (About some difficulties concerning the artistic history of architecture)*, mentioned in the 1923 and 1946 editions, the 1948 edition of which, annotated by the Milanese architect, is still jealously guarded in his personal library (Croce, 1948)3. Therefore, here Perogalli takes up Croce's view of architecture, to understand which it is necessary to study the practical motives that worked in the artist's soul, his personal ideas within the broader framework of his time's thoughts, traditions, school habits, foreign influences, the "sentimental effectiveness" of the employed architectural and decorative forms, etc. According to Croce, to these studies, should also be added investigations into the "artistic synthesis, that is, the essential and dominant moment in which the artist has achieved his own vision or image, which transforms practical work into a work of art" (Croce, 1948, 82), referring back to the lectures on the architecture of cathedrals beyond the Alps by the French palaeographical historian Jean-Auguste Brutails.

Then, a cultural position also widely shared by Roberto Pane, who devoted a lifetime to the study and explication of what is definable as "History of Art" and "History of Architecture", and which can be well traced, by way of example only, in the ponderous study on *Il Rinascimento nell'Italia meridionale (The Renaissance in Southern Italy)* published in the 1970s. Here he felt the need to warn the reader that the title he assigned to the publication only to a superficial view might have appeared as too extensive, since many analyses related to environmental aspects, politics and customs (4) are concealed in the text, in respect to the objectives of the German-based Kulturgeschichte, which can be translated, incompletely and extremely synthetically, as *Storia della Cultura o Storia della Civiltà (History of Culture or History of Civilization)* (5).

Therefore, in Perogalli, the vision of the task that accompanies the historian of architecture does not differ much from Pane's, for whom

one of the main scholars' sins is to renounce the cultural battle over the future. Indeed, they cannot be exempted from fighting since they cannot be content to pass on a cultural legacy devoid of quality, that is, to work, according to their tasks and abilities, for the creation of new "humanly positive" urban scenarios, as well as for the preservation of the monuments of the past and the protection of historic centres. Once again, Perogalli and Pane agree in affirming the interconnections between history and design because, as the Taranto critic asserted, if "the dissociation that distinguishes current urbanism will become a normal aspect of the future, that is, if a new environment has not been created in a humanly positive sense, neither will the subsistence of ancient environments be possible in the long run. Then, they will have become meaningless because they are no longer related to our becoming; obviously the loss will not be limited to the mutilation of past aspects since it will imply the

disappearance of the very values to which those environments bear witness" (Pane, 1967, 13).

These positions were transformed in Carlo Perogalli into a kind of existential restlessness and a fruitful cultural-educational vitality that pushed him, in addition to engaging in university teaching at the Politecnico di Milano, first as an assistant in Ambrogio Annoni's courses (starting in 1946) and then as a professor of *Stylistic and Constructive Characters of Monuments, Restoration of Monuments and History of Architecture* (the latter from 1960 to 1993), to become a significant protagonist of the European cultural debate, albeit with prevalence to the Italian and Lombardy spheres. Still as a student enrolled at the Politecnico di Milano (1940-1946), he dealt with issues related to the varied universe of architecture, writing articles and collaborating with a number of periodicals, including, to consider just the 1940s, *Quaderni degli studenti della Facoltà di Architettura, Stile* (directed by Gio Ponti), *Italy's life, Informatore tecnico Cantieri, Il giornale dei costruttori*, and *Il Popolo*, where he intervened, signing himself with the pseudonym "Architetto".

As the years went on, through his multifaceted activity as a historian, critic and designer, he dealt intensively with numerous themes of architectural history, restoration of monuments and urban centres, preservation of the artistic-cultural heritage, contemporary art events, architectural design and the discovery and enhancement of architectures that, for a long time, have been characterized by the appellation "minor". A focus that he developed with multifaceted meticulousness and led him, for example, to hold meetings and lectures on rural architecture in painting and art history (6). Moreover, he carried out a prolonged intellectual militancy by also participating in conferences and seminars and engaging, in person, in the popularization of architectural culture.

His intense fervour, which led him to publish almost 650 writings, including volumes, essays, articles, monographs and presentations of books published by other authors, has not yet been the subject of adequate analysis by the scholarly-academic community, that, despite the critical richness and value of individual essays, has only traced synthetic historiographical frameworks or investigated Perogalli's contribution in narrow disciplinary areas. Prominent among the publications dedicated to Perogalli is the volume *Guardare l'Architettura (Looking at Architecture)* edited by Giuliana Ricci (2002), which takes up the title of the Milanese historian's small paper of the same name published in 1952, offering a first concise but accomplished introduction to his complex figure as a historian. In addition to Ricci's essay, the volume hosts two short writings by Cesare Stevan and Amedeo Bellini, an interview by Paola Cordera with Carlo Perogalli, and a reconstruction of the intense bibliographic activity directly edited by the scholar (7). The editor's text, with

← 07.6
Desio, Villa Cusani Tittoni Traversi, detail of the Palagi Tower built in the pertaining park of the architectural complex. 1960s

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degli ambienti antichi (The restoration of monuments in relation to the urbanism of ancient environments), which the Milanese scholar delivered in 1968 at the Faculty of Architecture in Naples as part of the Postgraduate Course for the Restoration of Monuments, he had occasion to declare that Pane's position constituted in the second half of the 1950s "the most authoritative, sensitive, explicit tip of a whole cultural climate" in which only a few scholars were moving. A climate that was well perceived by those who organized the 11th Milan Triennale, and in September 1957 the international congress dedicated to the *Attualità urbanistica del monumento e dell'ambiente antico (Urban Actuality of the Ancient Monument and Environment)*, to the presidency of which Pane himself was called, and in which participated the Italian and foreign scholars who in those years had shown an interest in these issues (Perogalli, 1968, 3) (11). To the

Apulian historian Perogalli recognized many merits, among which that of having critically clarified the "non-equivalence" between the historic centre and the ancient centre, and that of being in the 1950s "the most committed Italian scholar" in the field of architectural and urban restoration. Very significant affirmations also in function of the friendship and study relationships that bound him to undisputed personalities of restoration, such as Ambrogio Annoni, defined by Perogalli as a "scholastic father," and Piero Gazzola, with whom he established an "excellent" relationship (Cordera, 2002, 47 and 49). Within Pane's literary-scientific production, the Milanese historian considered of particular importance the 1959 volume *Città antiche edilizia nuova (Old Towns New Buildings)*. In the copy that belonged to Carlo Perogalli's personal library, donated by testamentary bequest

to the Institute for Art in Lombardy (ISAL), there are no underlinings or holograph writings by the Milanese scholar, but the two chapters devoted to *Attualità urbanistica del monumento e dell'ambiente antico (The Urbanistic Actuality of the Ancient Monument and Environment)* and *L'insegnamento di storia dell'architettura (The Teaching of Architectural History)* are highlighted in the classic manner of declared interest he employed. The Milanese historian also spoke of this book by Roberto Pane in enthusiastic terms in the aforementioned 1968 lecture he gave in Naples as part of the *Specialization Course for the Restoration of Monuments*, mentioning the similarities existing between Pane's writings and those of his master Annoni, to whom, however, he reproached an inadequate openness to modernity and contemporaneity. On that occasion Perogalli presented this volume as a "highly useful and appropriate" collection (Perogalli, 1952, 3).

However, highlighting the value of Pane's position and his writings there should not be interpreted as a pleonastic response by the Milanese historian to the kind invitation extended to him to deliver a few lectures on the subject of restoration at the University of Naples. Indeed, this recognition constitutes a constant in the Perogalli's writings who, just to cite another significant example, dwells at length in disquisition on the theoretical and cultural approach of Pane's concept of restoration in the 1991 volume titled *Monumenti e metodi di valorizzazione. Saggi, storia e caratteri delle teoriche sul restauro in Italia, dal medioevo ad oggi (Monuments and methods of enhancement. Essays, history and characters of restoration theories in Italy, from the Middle Ages to the present)* (Perogalli, 1991, 111-115) (12).

Here, the author also presents some unavoidable differences between his approach, which is more rigidly anchored in the Annonian view, and that of the esteemed Neapolitan professor; reporting a lengthy quotation he highlights how Pane had also been influenced by Annoni's theory of "case by case". In fact, on numerous occasions, Pane had emphasized how each monument should be considered as a "unique case", because it is a work of art, therefore it requires a unique restoration.

Hence, the Annonian lesson did not exclusively influence Carlo Perogalli's concept of restoration, but constituted a cultural baggage for the "Neapolitan historian" too, allowing him to find new assonances in the way of reading reality through the critical interpretation of history, or of writing his own history of architecture through personal thought. In fact, Annoni's position also influenced Perogalli's belief that history cannot be narrated through rigid periodization or typological excursus. "There is no such thing as a typology of architecture [he wrote in 1952]; any classification by epochs, styles, schools, or whatever else, is only an abstract, although

convenient, or indispensable, means of understanding and compiling scholastic texts" (Perogalli, 1952, 10). This principle, influenced in turn by the Boitian critical position, constituted one of the cornerstones of Perogalli's historiographical construction that placed him explicitly in opposition to Piero Bargellini, Matteo Marangoni and Bruno Zevi and, in particular, against the volumes *Saper vedere (Know how to see)* (Marangoni, 1933), *Volti di pietra (Stone faces)* (Bargellini, 1943) and *Saper vedere l'architettura (Know how to see architecture)* (Zevi, 1948). Certainly, this was a never-concealed position that at some times found public evidence in his books and can also be found in the unpublished typed notes of his lectures. For example, in the lecture devoted to *Città di pittori (Cities of painters)* held in the academic year 1977-1978 as part of the course on the *History of Architecture* he taught at the Politecnico di Milano, he expressly mentions these three volumes, emphasizing their profoundly erroneous approach since they propose "a history of architecture carried out by means of typologies – i.e., abstract schematizations - rather than critically grasped and investigated in the living reality of phenomena: the only ones that really matter" (13).

Vernacular architecture

Thus, Perogalli's historical research, characterized by an extreme rigor of investigation even for "spontaneous" or "minor" architecture, was marked by the presentation of sequences of individual building episodes, linked by historical-critical threads that were not always immediately perceptible, behind which the importance of the uniqueness of the architectural episode was recognized. "There do not exist in the world [he used to repeat] two architectures, albeit with similar characters, and very similar in appearance, on which the infinite nuances of cultural, historical, artistic, religious, political, economic, technical climate may have acted equally in all respects" (Perogalli, 1952, p10-11). For him, even two buildings belonging to a single client, built at the same historical moment by the same architect and workers, with identical forms, materials, and construction techniques, cannot express equal representative value nor possess the same historical weight. The critical judgment on his histories of architecture, sometimes being identified as strongly didactic-compilatory a research to the detriment of a historiographical critical clarity, today appears too hasty and originated more from substantial prejudices against his person rather than from an exhaustive critical reflection carried out on his theoretical position. Although debatable and not necessarily shareable, the latter constitutes the result of a coherent philosophical-historical vision matured over decades and, at times, revised and modified by Perogalli himself in the course of the years.

The rejection of the historiographical reading as an evolution of styles that leads to abstract and schematic classifications by architectural types, proper to Perogallian criticism, is in part shared and sustained, albeit with numerous distinctions and critical-literary results, by Roberto Pane himself. He always declared his rejection of a history of architecture conceived as a history of styles, understood as an exposition of forms deduced from particular works for the purpose of representing abstract and schematic typological reconstructions (Pane, 1959, 165-176). A conception of the history of art and architecture according to which he proposed his famous metaphor of cinematic fading as the carrier element of building manifestations flowing through time, and that led him to the rejection of schematic periodizations and linguistic classifications of convenience; these would include points of origin, intermediate stages and

concluding experiences, which, according to Pane, nullify the value of individualities (14). In him, such assumptions were enriched by reflections on the value of the urban environment and its centuries-old stratification, understood as a choral expression of a widespread civilization, evidently not compressible and identifiable with the history of the most distinguished works or monuments.

For both of them, "spontaneous", "minor", "traditional", and "vernacular" architectures became areas of disciplinary interest, on which they developed reflections about complex historiographical frameworks and personal readings that led these two historians to fight fierce cultural battles for the recognition of value and the "physical" defence of specific architectures. Struggles that cannot even schematically be summarized here, since they were expressed in the fruitful concrete activity of the two historians' daily actions and,

just to mention a few examples, that saw them vigorously involved in the preservation of Vesuvian Villas (Pane) and Lombard Villas (Perogalli) heritage, in the collaboration, in different capacities, with ministerial and cultural institutions scattered throughout the territory (e.g. Superintendencies and Italia Nostra) and in a very personal photographic representation of architecture. These interests have driven specific disciplinary insights culminating in autonomous projects, monographs and publications, often animated by cross-references and links. Among the most significant cases is certainly to be counted the *Progetto di legge statale per l'istituzione dell'Ente per le Ville Lombarde (Draft state law for the establishment of the Lombard Villas Authority)* (15) that saw Carlo Perogalli become one of its main cultural protagonists. Within the broader debate which at that time invested the entire Lombard society, ranging from private institutions to universities and the world of primordial cultural volunteering, that only a few years earlier had responded impetuously to the dramatic situation created by the flood of Florence on November 4, 1966, he took an active part in the heated discussion on the valorisation of the architectural heritage. A very delicate issue at that precise moment in history since, with the administrative constitution of the Regions in 1970, this function was no longer a ministerial responsibility but had passed to the new territorial body. Therefore, in the Lombard context, a cluster of cultural forces was called upon to collaborate to foster initiatives for the defence, promotion, sustainability and knowledge, and consequently the protection and enhancement of Lombardy's noble villas. In agreement, it was decided that this activity was to be pursued, in the first instance, through the maturation of a widespread awareness of the value of this immense heritage, which, in those years, very often turned out to be abandoned to neglect along with the appurtenant historic gardens, when the latter had not already been eroded by economic and real estate speculation. The process was formally promoted by the regional Department of Culture, which established a commission (16) of experts and entrusted it with the task of drafting the text of a law to protect Lombard villas. Moreover, already since 1970, together with the Institute for the History of Lombardy Art, the Region had launched a series of initiatives so that a broader awareness would emerge, in the public and private sectors, of the significance and value of these architectural complexes, which could quickly lead to concrete practices of protection, restoration and enhancement. Therefore, the process could not be separated also from the involvement of private individuals and of the different territorial institutions, as well as of a special reference body, with its own legal personality in public law and a consortium structure similar to existing and emerging realities, such as: the Veneto Villas Authority, protected by law since 6 March 1958; the Vesuvian Villas Authority, established by Law No. 578 of 29 July 1971. The latter

project, very dear to Roberto Pane, has been studied in recent years
(17) and revealed a basic operational affinity between the adopted
Neapolitan historian and the younger Milanese scholar.

Even before operational intervention, the Commission was called
upon to recognize the semantic richness of Lombard villas, which
required descriptive processes capable of grasping their different
value domains: human, environmental, social, historical, artistic
and political. In fact, the dynamics that resulted in the creation of
the *ville di delizia (villas of delights)*, imposed specific methodologies
of study, with adequate multidisciplinary approaches, being able
to seize the reasons and meanings of different architectural,
geographical, stylistic and distributive articulations. In fact, they
constituted the representation and testimony of a power, an
ideology and a mentality, whose historical evolution found one of

its expressive peaks in the apparent contrast, of scale and position, between architectural edification and urban context, Although with slightly different positions dictated by personal sensibility, each of the individual member of the Commission recognized the need that this first study on Lombard villas resulted into a kind of "geo-historical-cultural atlas", capable of expressing the characteristics of geography, urbanism, history and relations with the surrounding context, in order to highlight and hypothesize new virtuous behaviours as a result of possible public interventions. Moreover, the aforementioned atlas should have been the critical record of knowledge summarized in fourteen preordained parameters, an appropriate historical-bibliographical investigation, graphic restitution and coded photographic surveys, consisting of two sets of black-and-white photographs (approximately 30 photographs for

the exterior and 15 photographs for the interior), a set of 20 colour photographs of the exteriors and interiors and an additional set of colour slides mounted on frames, corresponding to another 20 or so shots, also taken inside and outside the villas (18). According to what was presented in the Lombardy Region on May 27, 1972 with the active protagonism of Perogalli, the model card to be used in the cataloguing was derived from the ICOMOS national card, although some modifications and additions were made to adapt the model to the specific territorial reality and to incorporate the observations of the individual members of the Commission. In particular, data were collected on the distances of individual villas from urban centres, the quality of public transportation services and infrastructure, and the interests of individual local administrations to join together and "use" the same villa in a "systemic" way. Therefore, the survey models expressed extreme foresight and critical intelligence, anticipating some themes that were developed into methodological practices only in later decades. Moreover, the photographic campaigns had to narrate that complex universe of relationships, offering the possibility of expressing the potential for reuse of architectural structures, as well as responding to documentary and communicative logics. In fact, some members of the Commission considered that a series of meetings, preparatory and conclusive to the investigations, should be promoted to highlight the results obtained from the work. The aim was to make the local communities actively co-participate in the valorization and recovery process, according to what had already been experimented by ISAL at the 1966 Congress on the Intelvi Valley and having as a reference model what had been organized by the National Order of Architects at the *Habiter?* congress held in Brussels in November 1971. However, the method could not disregard an experienced knowledge of the property through direct visitation, which, as is well known, constitutes one of the main lessons of Perogalli's historiographical teaching tradition and which could not be reduced to a trivial and superficial view of the exterior. The Lombard Villas Project Law reveals the extreme commitment by Perogalli in investigating even architectures until then considered "minor" and, for this reason, disregarded by current historiography, this being another element of cultural convergence between his position and that of Roberto Pane. In fact, they were able to stimulate an interaction at various scales between the different instances of critical recognition of the architecture value with issues related to valorization, restoration and the very meaning of tradition. Concepts that led them to interpret differently their role as historians, teachers and "cultural disseminators" (it would perhaps be better to employ the term "cultural educators") and that found affinities in common basic intellectual matrices, in a conception of the historian's work and the importance of philological research. In fact, this was an

← 07.12
Cinisello Balsamo, Villa Ghirlanda, detail of the entrance and western facade.
1960s

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ISAL photo archives, Diateca, Perogalli Fund.

indispensable but not sufficient condition for the recognition of architecture as a necessary value for architects' "good taste" and technical ability of and for the democratic human formation itself.

Conclusion

Thus, the link between these historians brings to mind the dialogic relation that Pane assigned to different works of art and the text in which he wrote: "therefore, the true and difficult task remains always the same: penetrating the work of art in its uniqueness, that particular individuality which has its own absoluteness, and which cannot be seen derived from or included in another which is endowed with a higher degree of universality, because the difference between the two is of a qualitative nature, just as two different human characters of which the one, however great it may be, cannot include the other" (Pane, 1939, 8).

NOTES

1   The article was republished in stand-alone form in the same year in Perogalli, n.d. - but 1957.

2   For this specific issue see the short chapter on the nonexistence of an aesthetic science contained in Perogalli, 1952, 15-18.

3   Library of the Institute for the History of Lombard Art, shelfmark "PE.CRIT.0038" - inv. no. 39.858.

4   For this specific topic see the Introduction in Pane, 1975, 5-18.

5   Although the purpose of this essay is not to provide a reference bibliography on the term *Kulturgeschichte*, here I consider useful to point out Benedetto Croce's essay published in 1909 in order to offer an initial reference to the historiographical framework of the early 20th century, even from an authorial perspective.

6   For an in-depth study of this topic, we refer to the multifaceted documentation of the Perogalli Fund kept at the Institute for the History of Lombard Art and, in particular, to the series of slides from 1978 reproducing pictorial works depicting rural architecture (Institute for the History of Lombard Art, Diateca, DIAP PE 154, ff. spar.).

7   Although this is not the most appropriate place to offer a complete overview of the critical bibliography on the figure of Carlo Perogalli, here I consider useful to mention not only Ricci, 2002, but also Dezzi Bardeschi, 2006.

8   For his activity as a planning architect and for some of his specific works, see n.a., 1953; n.a., 1957; Aloi, 1959; Aghemio, 1959; Pica, 1964; Bona, 1970; Gramigna and Mazza, 2001, 242-243; Colleoni, 2004; Biraghi, Lo Ricco and Micheli, 2013, 14-15 and 100.

9   For the Carlo Perogalli archival holdings preserved by the Politecnico di Milano, see Ciagà, 2003. More information on the archival holdings preserved can be found at: http://siusa.archivi.beniculturali.it/cgi-bin/ page.pl?TypePage=comparc&Key=196639&Reception=architects. [last retrieval: Jan. 30, 2017].

10 Extensive excerpts from this essay are reproduced in Ricci, 2002, 35-44. By the same author see also Bellini, 2004.

11 The text, an unpublished typescript preserved at the Institute for the History of Lombard Art (ISAL), is today marked "Rest 062 e" (inv. no. 42.158 - G/7.600).

12 (Perogalli, 1991, 111-115). Although the purpose of this essay is not to propose the complete list of quotations of Pane's literary works in Perogalli's essays and volumes, here I consider useful, by way of example only, to point out that in the bibliography accompanying the volume *Guardare l'architettura. Pensieri in sette note (Looking at Architecture. Thoughts in Seven Notes)* of 1952, compiled by the Milanese historian to offer a framework of the Italian contribution to the cultural debate on architecture, Pane, 1948 is cited.

13 Institute for the History of Lombard Art, Diateca, DIAP PE 154, ff. spar.

14 On the analogy between the time flow of and the technique of cinematic fading, see the Introduction by Pane, 1975, 5-18.

15 On this specific issue, see n.a., 1974; Zanzottera, 2013.

16 The commission was composed of: Pier Fausto Bagatti Valsecchi (in his capacity as President of the Regional Council of Italia Nostra), Aroldo Benini, Ulderico Berto, Paolo Carpeggiani, Maria Luisa Gatti Perer (in her capacity as Director of the Institute for the History of Lombard Art), Giacomo Lechi, Lodovico Melzi d'Eril, Carlo Perogalli (as President of the Lombard Section of the Italian Institute of Castles), Giacomo Rizzi, Umberto Zardo, Tommaso Zerbi, and Umberto Pototschmig.

17 For this specific topic, for reference only, see Scaduto, 2010.

18 This first specific project was absorbed into the broader *Cataloguing of Communal Villas in Lombardy and Proposals for their recovery to new functions of public interest through the study of a sample group representing different typologies,* entrusted by the Lombardy Region to ISAL on July 21, 1972, which provided for the cataloguing of one hundred municipally owned villas, located on the regional territory, and the study for their recovery to new functions of public interest through the sample analysis of four of them, among them Villa Visconti Borromeo Litta in Lainate.

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second section

PSYCHE AND PLACES

08. MEMORY AND PSYCHE. THE INVISIBLE VALUES OF HISTORICAL ARCHITECTURE AND ROBERTO PANE'S AVANT-GARDE GAZE

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Introduction

> *"Archetypes are like riverbeds which dry up when the water deserts them, but which it can find again at any time. An archetype is like an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later the water will return to its old bed".*
>
> *Wotan. In: The Collected Works of C.G. Jung (Vol. 10). Princeton: Princeton University Press.*

From the crisis of values to the psychological instance

The reflection on spiritual and psychological values that emerges in Roberto Pane's work originates, as is well known, within the particular historical, cultural, political and economic reference context of the post-war period, between the 1950s and 1970s, that is, the debate on post-war reconstruction and possible interventionist approaches to the surviving architectural heritage.

In fact, after an initial intensive season of rebuilding, consciousness was raised of the pervasive crisis of moral values; an awareness that triggered a lively interest in different and new fields of research. For instance, during the 1960s, the first studies of the neo-discipline of environmental psychology spread, although it sees its foundations in the late 19th century theorisations by Heinrich Wölfflin, immediately followed by architectural psychology, and new interdisciplinary approaches are promoted, aimed at recovering the intangible values of the common heritage and ensuring the wellbeing of the community, evolving into an inclusive confrontation, in which sociologists, psychologists, anthropologists, economists, architects, planners, philosophers and politicians are called upon.

In the field of architecture, with the support of interdisciplinary debate, a trend is growing towards social design participation. In particular, we witness the fruitful encounter between analytical psychology and architectural restoration, which can certainly be attributed to Roberto Pane (1). Indeed, driven by the concern to synchronously coordinate settlement development and the conservation of the collective heritage, he emphasised the need to act on the city and existing architecture by contemplating not only historical and aesthetic aspects, but also those linked to the human psyche. His sensitivity towards those "invisible" values that mark the places of living emerged openly from 1948 - that is, at a time when the crisis had not yet expressed itself in its fullness - and which he identified in the so-called "minor" historical buildings, the maximum manifestation, in his opinion, of choral meanings, as "expression of society, as is literature, a mirror of civil, moral, religious and intellectual life"

(Pane R., 1948a, 77).

But in fact, his attention to these issues was already alive in the 1930s, in the same period in which Giuseppe Pagano - with whom he was in contact - started and spread his studies on rural architecture, recognising in it a system that represents and narrates the life of man, and is therefore a sign of cultural, environmental, productive and social meanings (Pagano and Daniel, 1936). At the same time, Pane published *Architettura rurale campana* (*Campania Rural Architecture*) (Pane R., 1936) (2), followed by various contributions, among which stands out the well-known volume *Napoli imprevista* (*Unexpected Naples*, of 1949 (Pane R., 1949) (3), in which the photographic gaze, far from assuming an accessory role, becomes essential for highlighting the 'spirit' of places, which is revealed through the architecture, as well as through those who live there (4).

08.1 ↑
Warsaw, war ruins.
Late 1950s

© Roberto Pane

Roberto Pane
Photographic Archive,
Department of
Architecture, University
of Naples Federico II.
Courtesy of Andrea Pane.

Other significant works attest to this, including *Campania: La casa e l'albero* (*Campania: The house and the tree*) (Pane R., 1961), where the importance of historical memory and spiritual values once again emerges.

Another indispensable and persistent aspect in the maturation of his thought, certainly conditioned by the crisis of values and the influence of radical American thought, especially subsequent to his trip to the United States in 1953 (Pane A., 2010), during which he came into direct contact with Lewis Mumford's speculation (Mumford, 1938), is the link between architecture and nature, understanding the latter not only from an ecological point of view, but also from a psychological one, that is, as a manifestation of human biological and interior balances (Pane R., 1959; Pane R., 1967; Pane R. 1971b; Pane R., 1977).

His attention to aspects related to the human psyche intensified over the years, as evidenced by the statements he made up to the end of his life. Just think what he said during a lecture at the Faculty of Architecture in Naples in 1988 (Pane R., 1988), in which he noted the need to refer not only to rationality, but also to the soul sphere, turned towards the unconscious and the irrational. These are two polarities that coexist and which, according to Jungian conception, fully shared by him, are inseparable from each other. This consideration, as he explains, is the premise for understanding the profound meaning of architecture, which is not merely the fruit of rationality, but the result of an articulated process, enriched by the complexity of history, the values of memory and the deepest needs of the human being. Based on these premises, he does not shy away from speaking out against contemporary constructive production (Pane R., 1948b) which, full of false assumptions aimed at satisfying the mere practical human needs, is based on an exclusively rationalist and mechanistic vision, with the result of giving life to places that completely neglect psychic meanings. On the other hand, as he would reiterate several times over the years, any building or town-planning issue would have to be based on social and political experience.

In this sense, as already pointed out by various scholars, Benedetto Croce's thought is certainly fundamental in the development of his vision that is attentive to spiritual and social issues, always in constant flux. In fact, he endorses the concept's rejection of a "conclusive history" and, on the contrary, like his Maestro, he supports historical relativism (Croce, 1938; Carr, 1966; Vassallo, 1991). History, "as thought and as action", is not a passive recording of events, but is an activity aimed at transformations and participation in associated life, where the emotional and sensitive sphere, as the Neapolitan philosopher himself points out, plays a central role, recognising that psychic acts experienced inwardly are the result of external stimuli (Croce, 1938, 196-198).

Always perfectly immersed in the cultural reality in which he lives, absolutely up-to-date on the evolution of thought and uninterruptedly attentive to current cultural debates, Pane shows an active interest in multiple disciplinary fields, sometimes only apparently distant from those more closely related to architecture, and which unequivocally contributed to pushing him towards a concrete encounter between various competences, which he promoted in the 1970s, and which will be discussed below.

In the same year that Pane, translating Croce's concepts of poetry and prose into architecture, published *Architettura e letteratura* (*Architecture and literature*) (Pane R., 1948a), Bruno Zevi, in *Saper vedere l'architettura* (*Know how to see architecture*) (Zevi, 1948), questioned himself on the meaning of the spaces we live in every day,

↑ 08.3
Brooklyn.
1953.

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Courtesy of Andrea Pane.

interpreting them from a political, philosophical-religious, scientific, economic-social, materialistic, technical, formalist and spatial point of view, and denouncing - as Pane did - the widespread lack of public interest in architectural themes and the works of the past. Yet, he states, "no one can close his eyes to the buildings that form the scene of city life and that bear the human mark in the countryside and landscape" (Zevi, 1948, 14). Zevi also dwells on the physio-psychological interpretation of architectural space, recalling the semantics of *Einfühlung* (Zevi, 1948, 116-122) and hinting at the psychoanalytic interpretation, in his opinion a direct consequence of the very physio-psychological critique, which until then had been studied in depth with reference to the sphere of aesthetics, but not yet to that of architecture.

Thus, his interest in psychological aspects became increasingly alive, and with it his attention to other disciplines, especially between the 1960s and 1970s. In particular, to testify to Pane's up-to-date and sometimes avant-garde vision, it is worth taking up the ideas of some intellectuals, first and foremost Kevin Lynch (Lynch, 1960), who, criticising contemporary urban planning for not being able to translate into concrete operational solutions, outlines ways of defining a new image of the city. Inspired by Gestalt psychology, pragmatism and American psychologism, i.e. based on perceptive experience, and going beyond the rational threshold, they are also able to draw on knowledge acquired in the fields of biology, physics, sociology and psychology. As Gian Carlo Guarda points out in his Introduction to the Italian version of *The image of the city*, Lynch grasps "an existential meaning for the form of the city" (Lynch, 1964) and thus seeks to give urban space forms capable of satisfying human life.

In 1971, although departing in some respects from Lynch's vision, Christian Norberg-Schulz also noted the relationship - very dear to Pane - between man and "existential space", the latter consisting of many elements - physical, psychic, social and cultural - that are reified in things, in the house, in the city, in the landscape. In addition to these realities, which he defines as "cognitive spaces", one should not overlook the "elementary universal structures" (archetypes), i.e. the social and cultural conditioning, which form a whole in defining humans' image of their environment (Norberg-Schulz, 1971). Norberg-Schulz undermines the concepts deriving from Gestalt, or rather from the psychology of form, the limits of which some studies had already highlighted at the time, precisely by understanding architectural space as a place, not simply linked to the dimension of configuration and perception, but also to that of life. The latter conviction, besides, has been acquired through recent research, understanding precisely the "existential space" as "multi-sensorial space" (Mallgrave, 2013, 149).

In 1970, Tomás Maldonado also asserts that man is an integral part of the so-called "human environment", that is, the physical and socio-cultural space in which he lives, where "the content and the container - the human condition and the human surroundings - are the result of the same dialectical process, of the same process of mutual conditioning and formation" (Maldonado, 1970, 27-28).

Therefore, in the 1970s, socio-anthropological aspects became increasingly important. Moreover, in a cultural climate strongly projected towards interdisciplinary approaches, great potential was also recognised for semiology. In 1973, Renato De Fusco, considering it as a discipline capable of rendering the signs of anthropology intelligible, placed total trust on it, to the point of affirming - if you like, with a polemical tone - that "thanks to it, architectural culture will no longer be forced by the crisis of its traditional theories, by the loss of its

old code to constantly wander off in search of heteronomous points of reference in order to ensure a minimum of communicativeness and sociality; architects will no longer have to improvise themselves as sociologists, economists, pedagogues, etc., as has been vainly the case in recent times because, thanks to the dialectic between signs and society, within the very sphere of their semiotic system, within the renewed relevance of their discipline, they will find what is needed to fulfil their task" (5) (De Fusco, 1989, 4).

In such a scenario, strongly marked by the crisis of values and of architecture itself, Pane is driven to dwell on the question, investigating, as already mentioned, the psychological aspects - in particular the sphere of the unconscious -, the socio-cultural conditioning and the values of memory, knowledge of which may become essential, in his opinion, in the governance of progress and in the management of the architectural project (Pane R., 1971a, 276) (6).

Appealing to Jungian "collective archetypes", he recognises that "an antiquity stratified within ourselves participates in the depths of our unconsciousness. Therefore, we can say that our psychological stratification finds its reflection in that of the external environment; hence the true and most intimate reason for our attachment to the testimonies of the past arises precisely from this identification and not from an aesthetic complacency towards unrepeatable images. [...] In conclusion, we should never tire of reaffirming the reasons why we want the city to preserve - while renewing itself - a living and active memory of itself, in the same way that every single person needs to preserve it. [...] the struggle for the defence of the past heritage coincides with that for the continuity of culture - which implicitly is also the continuity of memory - and thus symbolises much broader meanings than those strictly inherent in the formal values of architecture" (7) (Pane R., 1971a, 277).

A fundamental contribution on psychological themes is represented by *Urbanistica, architettura e restauro nell'attuale istanza psicologica* (*Urbanism, architecture and restoration in the present psychological instance*), which he wrote on the occasion of an important conference he organised in Naples in 1978 (Pane R., 1978) (8), in collaboration with Aldo Carotenuto (Carotenuto, 1977, 204) (9), titled *Uno spazio per esistere: urbanistica ed architettura nella psicologia del presente* (*A space to exist: urbanism and architecture in the psychology of the present)*, the proceedings of which were published in the *Rivista di Psicologia Analitica* (*Journal of Analytical Psychology*) (Pignatelli, 1978) (10). Fruit of the happy encounter initiated with psychologists a few years before (11), in addition to recalling the thought of Schiller, Horkheimer, Adorno and Marcuse, in order to emphasise the importance of aesthetics on the human psyche, Pane proposes a rereading of Carl Gustav Jung's "architectural dream" (12). It offers

the Neapolitan scholar innovative reflections on the relationship between consciousness and the unconscious, between real and oneiric vision, with the intention of investigating the psychological meanings of urban stratification, proposing a comparison with individual and collective psychic stratification. It is precisely in the light of the significance and importance of "collective archetypes" (13) that Pane highlights the need to "plan for the cessation of chaos" and places the emphasis on choral relationships and respect for environmental values, the epiphany of a "collective nexus", once again of Jungian derivation (14), according to which the individual's presupposition of existence is the relationship with the community. This individual/society relationship is reflected in the psyche, in which one can discern a conscious, specifically individual part and one that is based on an unconscious, hereditary and general mental disposition (Jung, 1928) (15). Therefore, environmental stratification should be recognised as the founding heritage of collective memory: "the ancient is not just a document-object to be contemplated, but the testimony of a history of which we ourselves are living layers" (Pane R., 1975-77, 305).

Especially with reference to ecology, to which, as anticipated, Pane has devoted himself extensively (16), in numerous writings he highlights the importance of context on the individual psycho-physical well-being. This relationship matures again from the thought of Jung, who asserts that individual behaviour is strongly conditioned by unconscious factors (17). "Everything that lies deep in the unconscious tends to manifest itself outside, and the personality, in turn, wishes to evolve beyond its unconscious factors, which condition it, and to experience itself as a totality" (Jung, 1961). This concept constitutes a meeting point between Jung's and Croce's ideas, and also allows us to recognise in Jung's psychoanalytical studies and in Croce's historical-philosophical studies the origins of behaviour theory, developed in the field of environmental psychology and archaeology.

Recent contributions of psychology to architecture

The encounter between Pane and the world of psychology was certainly decisive for the field of restoration and, analysing even the most recent literature, it is possible to recognise in him the true promoter of a concrete confrontation between the two disciplines. From his writings and an analysis of recent contributions concerning the relationship between psychology and architecture, the figure of a forerunner emerges, having grasped, thanks to his broad and articulate cultural background and his great human sensitivity, the importance of activating interdisciplinary comparisons, and especially of considering psychological values in design. An importance that,

starting from the post-war years, in the design field has certainly been accepted, and has also led to the birth of the aforementioned subjects, environmental psychology (Baroni, 1998; Bonnes and Secchiaroli, 1998; Nenci, 2003) and architectural psychology (Bonaiuto, Bilotta and Fornara, 2004; Costa, 2013), with studies mainly focused on the creation of specialised areas (hospitals, schools, residences) aimed at the individual psycho-physical wellbeing. In essence, this branch of psychology recognises, in a progressively increasing way, the centrality of social and psychological processes in the field of architecture, and activates renewed operative tendencies, aimed at opposing the egocentrism of "architectural determinism". Thus, around the 1980s, we arrive at the concept of social design, understood as an inclusive, democratic method, centred on the needs of the users, and based, in the concept and realisation phases of the design process, as well as in the post-occupancy phase, on the direct involvement of the users themselves, to verify the strengths and weaknesses of the implemented intervention. In other words, the approach aims at assessing the psychological implications in the operational decisions, ranging, on the one hand, towards the contribution that psychology can bring to design during the conception, determination of the architectural elements and prediction of the consequent effects, and, on the other hand, towards the relationship between built physical space and individuality, taking into account the variables deriving from cultural and personal identity components and their possible implications. With the aid of the contributions of psychoanalysis, referring to the relationship between architectural elements and individuality, we come to recognise the decisive and contextual role - already expressed by Jung - of the conscious and the unconscious. Specifically, Kalevi Korpela and John Hendrix appeal to the thought of Jacques Lacan, according to whom individuals act in function of the tension between the real, the symbolic and the imaginary (Korpela, 2012; Hendrix, 2009). Hendrix, consistent with the French psychoanalyst, emphasises that a considerable part of the psyche is composed of laws, relationships and customs of cultural identity, and that the most complete expression of an individual's identity is represented by architecture (18).

In recent times, the concept of identity holds a central position in psychological research, considering the differentiation between personal and social identity, again in line with what Jung anticipated. Specifically, it is coming to be shown that culture - that is, socio-cultural identity - can have a direct or indirect influence on the individual's perception of context. Susan Clayton, emphasising the issue centrality in psychology discipline, dwells on the concept of identity, understood as the descriptive way in which an individual situates herself/himself within the social context. Furthermore, she notes the importance that the natural environment can assume in the

definition of identity (Clayton, 2012; Clayton and Saunders, 2012), existing a two-way relationship between context and human: the environment and the relationship that the individual has with it helps to construct and activate an identity; this identity in turn influences the individual's behaviour towards the environment, both social and spatial.

Precisely in relation to these issues, environmental psychology has developed the concepts of place identity and place attachment, both referring to the bonds that individuals establish with places, and where, especially with regard to the latter, among the components at play - affective, cognitive and behavioural - particular attention is paid to the emotional one.

The meaning of the term identity corresponds to both "continuity" (sameness) and "uniqueness" (distinctiveness) and may sometimes include both meanings. In other words, it is the set of characteristics that, in the course of time, define the uniqueness and continuity of a place: what the term *genius loci* refers to as the intangible, but generally recognised, peculiar character of a given context. Based on the aforementioned assumptions, applications are based on evaluations of environments, distinguished by scale - micro-environments (homes, places of care, local contexts) and macro-environments (urban areas, cities, regions, continents) - as well as symbolic or imaginary meanings. From these, it emerges that collective memory also plays a role in the process of place attachment, linked to events that are important to the social structure of belonging, from which strong emotional reactions can arise. For Maria Lewicka, place attachment constitutes a force that induces and motivates people to investigate the past of places, according to a specific direction that depends on the type of place identity and the meaning of the places themselves, precisely in relation to memory values. Of great interest in this sense is the study - one of the few to date carried out in this direction - that the Polish scholar has carried out in different geographical contexts, two cities that experienced post-World War II reconstruction in different ways (Lewicka, 2008), with the intention of investigating, by means of sample analyses, the connection between the concepts of place memory, place identity and place attachment. Research has shown that the development of ties with the context is an essential prerequisite for an individual's psychological equilibrium. Furthermore, with specific reference to place memory, it was found that places remember, and do so through monuments, architectural languages, and wall inscriptions, i.e. those elements that act as urban reminders for collective memory, but can strongly influence individual memory. Individuals' preference for historical places is linked to a sense of continuity with the past.

Quite recent studies have also provided evidence that experiencing a place, with the influence it has on a person's emotional state, implies

psycho-physiological changes. In other words, emotional regulation is not a simple homeostatic process - meaning "the aptitude of living beings to maintain the value of certain internal parameters, continuously disturbed by various external and internal factors, around a prefixed level" (19) - but is connected to the stimuli deriving from the interactions between subject and environment. These acquisitions led to the birth of psychological restoration (Hartig and Staats, 2006), which analyses precisely the individual's emotional changes in relation to the environment in which he or she acts, and assesses his or her preferences, in relation to urban contexts and natural environments, in order to obtain a condition of improved psycho-physical well-being. Research to date has shown a strong relationship between the latter aspect and places, although the results are strongly influenced by subjective components. Moreover, it has been shown that such an improvement fosters the bond that people establish with the places themselves (Korpela and Hartig, 1996). Another line of research, which started in the 1990s, is that of conservation psychology, an integral part of environmental psychology, which stems from the realisation, on the behalf of a circle of psychologists, of the almost total absence of a multidisciplinary dialogue on environmental problems. From the recognition of this deficiency, came the idea of encouraging a comparison between different competences, deciding to use the environment, precisely, as a field of experimentation, questioning contemporary challenges (pollution, loss of biodiversity, climate change), with the exact intent of promoting a sustainable relationship between man and nature. According to Robert Sommer's definition, "conservation psychology is more clearly a field: it comprises people who have been trained in different areas, particularly in the various subdisciplines of psychology, and focused on a common problem area. It draws from research in all the established subdisciplines of psychology, including social, developmental, cognitive, and clinical, in addition to environmental" (Clayton, Saunders, 2012, 4).

Another interesting field that is carrying out studies in the field of architecture is cognitive neuroscience, the developments of which are extensively and comprehensively recounted by Harry Francis Mallgrave in his volume *Architecture and Embodiment. The implications of the New Sciences and Humanities for Design* (Mallgrave, 2013). Here, the author retraces the speculative contributions that, starting from the concepts of *Zeitgeist* and *Einfühlung* which spread between the second half of the 19th century and the beginning of the 20th century, have dealt with the relationship between the sensitive sphere and art/architecture, to the point of recognising that this relationship, according to the use of the most innovative technologies, such as Functional Magnetic Resonance Imaging (fMRI), is primarily constructed through an emotional and

multi-sensory experience, as "we are embodied beings whose minds, bodies, environment, and culture are interconnected at sundry levels" (Mallgrave, 2013, 11). As Vittorio Gallese points out in his *Preface* to the Italian edition of the text titled *L'empatia degli spazi. Architettura e neuroscienze*, "The contribution of so-called affective neuroscience has made us realise that every perception of the world corresponds to a hedonic/affective experience that conditions our evaluations, even the apparently 'objective' and rational ones" (Gallese, 2015, XII). Starting from these assumptions, according to the American researcher, design should place the people who experience places at its centre - thus reaching the same conclusions as Lewicka - and go beyond the formal and purely visualist principles on which, as Juhani Pallasmaa also denounces, architectural design is inappropriately based today. Indeed, with the discovery of "mirror neurons", it has been possible to see how actions are triggered by "perceptual stimuli" - that is, to grasp a close relationship between the individual and the environment in which he or she lives - and how the emotions experienced occur precognitively and are a determining component, the true neurological and chemical means by which we thoroughly understand and perceive the world (Mallgrave, 2013). Since architecture generates multisensory impressions, it seems to involve "mirror neurons" more than the other arts. Therefore, it becomes the means by which our bodily neuronal mechanisms explore and evaluate the emotional valence and affordance (20) of our surroundings, the embodied simulation of materials, forms, spatial relationships, sounds, smells, tactile qualities, scales, textures, patterns, and atmosphere (Mallgrave, 2013). Ultimately, in the light of the most recent scientific explorations and ongoing discoveries, one cannot but take note of the innovativeness and topicality of Roberto Pane's thought and the truthfulness of many of his intuitions, especially on the topic of the project on pre-existences and in relation to ecological issues - anticipating by many years the advanced research lines in the field of conservation psychology - to which, for the sake of synthesis, this contribution has only referred, but whose consideration he has always stubbornly deemed to be fundamental for interrupting the processes of decay in contemporary society.

Psychology for historical architecture: investigative and operational perspectives

The scarcity of interdisciplinary research on the relationship between psychology and historical architecture, as well as between psychology and restoration, in light of the stimuli offered by Roberto Pane and the scientific advances underway in the field of environmental psychology and architectural psychology - to which the *Journal of Environmental Psychology* is currently devoting

ample space - and in the field of neuroscience, certainly pushes us to deepen the investigation field, offering possible answers to a series of questions on which it would seem opportune to question ourselves, with the intention of not neglecting the sensitive sphere of the community in the project on pre-existences. For example, one of the issues that has become central in this field is that of (compatible and sustainable) reuse of historical heritage, in which the complexity of the relationships between collective memory, attachment to place, personal/social identity and behaviour undoubtedly emerges. Reuse, as we know, currently concerns examples of industrial archaeology, military sites, prison facilities, former psychiatric hospitals, churches and religious complexes, in continuous and progressive decommissioning, resulting from the socio-economic, functional and spiritual changes of contemporary society. These architectural presences are predominantly linked to conditions of hardship, or fatigue (mines), suffering (hospitals), constriction (prisons), or refer to very strong symbolic-spiritual values (churches, convents). In most cases, adhering to the practice of adaptive reuse, now very much in vogue everywhere in the world, and being submitted to the rules imposed by the global economy, they are transformed into "new places", often denying the values they underlie, both material (typological, architectural, constructive) and immaterial (linked to memory or spirit). And these renovated places often become spaces of enjoyment (luxury hotels, shopping malls, amusement parks), completely neglecting the emotional impact that such functions can trigger in new users, in the overwhelming memory of a past associated with different living conditions, sometimes difficult, as already mentioned. But another aspect, on which it seems worth questioning ourselves, is that linked to the reintegration of lacunae of historical pre-existences, usually traceable to a traumatic event for the community, of natural or war origin (21), but also - and increasingly - to abandonment phenomena. Well, despite what is now taken for granted by modern restoration theories, whether in line with the critical-conservative culture or projected towards pure conservation, a restorative approach still prevails in practice. On the other hand, with respect to urban scenarios and contemporary buildings, some data obtained with brain visualisation techniques (fMRI) confirm the preference for vernacular architecture (as well as natural spaces) (Mallgrave, 2013). Therefore, little use has been made of studies in the psychology of form, to which the very principles of critical restoration have historically appealed, probably because, considering perceptive aspects essential, they have neglected emotional ones. Perhaps this preference stems from the fact that images consolidated in memory are reassuring to our mind, and places reconstructed "in style" become "refuges" for our soul. On the other hand, as Pane asserted in the post-war period, and as previously pointed out, reconstruction

"as it was, where it was" serves to marginalize the destabilisation of the emotional states of the community, which, moreover, now can perhaps be reread and understood in relation to the new concept of place attachment.

Finally, just as neuroscience is carrying out studies addressed at observing the individual's cerebral reactions to contemporary or future architecture, mainly aimed at defining ways of increasing the well-being of users in structures with particular functions (hospitals, retirement homes, schools, social housing, workplaces, public spaces, etc.) (22), it would also seem interesting to carry out investigations on a parallel track, the focus of which would be the pre-existing architecture, exploring its relationship with the concepts of identity, attachment to places and memory.

Conclusion

An interweaving of the many disciplines involved in the issue - philosophy, psychology, anthropology, sociology, semiology, etc. - should be promoted, and investigative tools, including, for example, interviews, or alternative ones should be used. Envisaging the presence of diversified figures (in terms of age, socio-cultural background, degree of interest in the project - users, technicians, stakeholders -, training, etc.) placed in front of the simulation of different functional and project scenarios - obviously focusing on the psychological profile of each of them, in relation to the category to which they belong - one could record the emerging emotional states, on which basis one could better understand a series of questions capable of consciously orienting the project on what exists, be it reuse or reintegration (23). In other words, precisely by treasuring the avant-garde lesson of Roberto Pane and his "moral foundations", as well as his multidisciplinary vision, the intention becomes that of finding design solutions that consider as central the psychological, spiritual and existential aspects of contemporary human.

NOTES

1   See Bellini, 1991; Guerriero, 1995, and in particular the section on *L'istanza psicologica, l'istanza ecologica, l'educazione all'arte*, 329-351; Giannattasio, 2010; Marino, 2010; Boriani, 2010.

2   In this work, it is interesting to note how the Neapolitan scholar denies the idea that rustic architecture derives from mere functional reasons; on the contrary, he argues that building forms and techniques are strongly linked to the historical culture of places.

3   On this subject, see also Di Mauro, 2010.

4   As pointed out by Giulio Pane in the introduction to the re-edition of the volume (Pane G., 2007), its preciousness is linked to various aspects: the desire to denounce the problems of the city in the post-war period, in which it reveals "the spirit of reconstruction, associated with the prudent optimism on a development that does justice to the many errors [...],expresses psychological aspects, manifested in the architectural literature, the environmental characteristics of the city [historical stratification]".

5   See also Zevi, 1973, and in particular the paragraph titled *Verso una semiologia*, 119-123.

6   Here the author states that planning should also be guided by "the modern human sciences: anthropology, biology and psychology". See also Pane R., 1971b, 289, where, about the defence of ancient centres, he refers to the new contributions of social psychology.

7   "Environmental stratification is a precious heritage, also, and above all, because it constitutes the irreplaceable heritage of memory. The ecological condition and our psychic life cannot but be mutually subordinate, just as every external change implies an inner reflection; the ancient is not just a document-object to contemplate, but the testimony of a history of which we ourselves are the living stratification. If that object continues to be necessary to us, it is because it is part of our psyche. Consistently, the devastation of the artistic and environmental heritage is also devastation of the myths that man has lived by and still needs" (Pane R., 1975-77, 301).

8   For more on the conference see Giannattasio, 2010. As attested by the writings of many conference participants, it is clear that interestingly the Neapolitan scholar illustrated to the psychologists the principles of critical restoration to which he adhered, but also his convictions regarding the importance of historical memory and the possibility, especially in the face of traumatic events, of intervening according to the logic of "as it was, where it was".

9   On this occasion, the author states that "spatial facts" have psychological value. Furthermore, he emphasises that the new way of "seeing" and "feeling" places requires a multidisciplinary approach. See also Carotenuto, 1978, in which he poses some fundamental questions such as: "Why search for past vestiges? Why preserve the environment, why restore it?".

10 It should be noted that in these years, in addition to the "Rivista di Psicologia Analitica", also the "Giornale Storico di Psicologia Dinamica" dealt with the relationship between living space and the human psyche. Among the various contributions, Pignatelli, 1977, like many of his contemporaries, points out the failure of the modern city, which has completely ignored "the biology of the psyche". Moreover, the author offers an interesting key to motivating in psychic terms the choices aimed at the preservation and development of historical cities.

11 In 1975 Pane participated in the seminar on *Psicologia urbana*, held at the Goethe Institut in Rome, which involved sociologists, psychologists and architects. See Pignatelli, 1977.

12   "Jung dreams of a two-storey building, in which his own house is contained in a rococo sitting-room; then he descends to the ground floor where he discovers a different piece of furniture, in a room that he believes must belong to the 15th or 16th century, since it still has medieval aspects (and in this regard it is curious to note that his attribution reflects the Central European environment, in which, precisely, Gothic forms had a longer survival); then, through a trapdoor and down a narrow staircase, he comes to a vaulted room, with brick and stone walls, in which he recognises a Roman structure; from this again, after lifting the ring of a stone slab, he descends into a low cavern, dug into the rock, where he finds remains of a primitive civilisation: shards, bones and two skulls. So, consciousness is represented by the sitting-room, with its appearance as an inhabited place, while the ground floor is the beginning of the unconscious" (Pane R., 1978, 385-386). The world of primitive man, which Jung himself claims to find within himself, constitutes the "collective *a priori*", that is, "those modes of action of instinctive forms", the "archetypes". For a reading of the original text see Jung, 1961, 186-189.

13   On this subject see also Pane R., 1980a - where Jung's "psychological types" are referred to - and Pane R., 1980b, in particular 344-345.

14   Jung states that: "Since an individual is not only a single being, but for his existence also presupposes collective relations, the process of individuation does not lead to isolation, but to a more intense and general collective tie" (Pane R., 1975-77, 302).

15   The Swiss scholar argues that the individual stands to a society as the personal psyche stands to a collective psyche: "We will come very close to the truth by imagining that our conscious and personal psyche rests on the broad foundation of a hereditary and general mental disposition, which as such is unconscious, and that our personal psyche stands to the collective psyche roughly as the individual stands to society; and, in the same way certain social functions or instincts stand in contrast to the interests of individuals, so too the human mind has certain functions or tendencies which, by their collective nature, stand in contrast to individual needs" (Jung, 1928).

16   See Boriani, 2010; Fiengo, 2010.

17   In the subsequent years, psychoanalytic research will be based on this concept, up to the most recent studies: Campbell, 2008; Hendrix, 2006; Hendrix, 2009.

18   "architecture can function as a diagrammatic model of human identity. Architecture represents the most complete expression of human identity precisely because it entails the impossible reconciliation of the subjective and objective, of form and function, of conceptual and empirical reality. [...] The unconscious of the individual, and the collective unconscious of a culture, are known as an absence within a presence, and architecture functions to reveal that absence, to reveal the unconscious of a culture, the zeitgeist of a culture, and thus communicate a cultural identity" (Hendrix, 2009, 8).

19   "Homeostasis", Encyclopaedia Treccani. http://www.treccani.it/encyclopedia/omeostasi/

20   The term affordance, coined by James J. Gibson, stands for "an object-organism relationship through the specific morphostructural and functional characteristics that the object expresses for the individual with whom it comes into contact", from: *Enciclopedia della Scienza e della Tecnica*, entry *Sistemi ambientali ed ecologia cognitiva*. http://www.treccani.it/enciclopedia/sistemi-ambientali-ed-ecologia-cognitiva_%28Enciclopedia-della-Scienza-e-della-Tecnica%29/.

21   With reference to the importance of memory values, see Morezzi, 2010. The author offers a reflection on the psychological instance introduced by Pane and proposes a comparison with the case of the Dome in Hiroshima, an example of a conservative approach - in contrast to traditional Japanese

practices - that is recognised as having a strong symbolic and identity value, moreover attesting the community's acceptance of the atomic bomb tragedy.

22 In this regard, it should be noted that the Istituto Universitario di Architettura di Venezia - IUAV - has activated an interesting master's degree course in *Neuroscience Applied to Architectural Design - NAAD Master* - under the scientific responsibility of Davide Ruzzon, whose board is composed of Michela Balconi, Renato Bocchi, Harry Mallgrave, Juhani Pallasmaa, Alberto Perez-Gomez, Sarah Robinson, and whose teaching staff is made up of scholars from various disciplines (architects, neuropsychologists, neuro-anthropologists, neuroscientists, neurobiologists, anthropologists) http://www.naad-master.com/.

23 For several years now, the Chair of Restoration at the University of Cagliari, together with the Chair of Architectural and Urban Composition, has been focusing on interdisciplinary studies centred on these aspects, with a particular look at former prison and asylum structures, aimed at defining new uses that take memory values into account. In this regard, see: Cocco and Giannattasio (2023a), Cocco and Giannattasio (2023b), Cocco et al. (2024), Giannattasio (2020a), Giannattasio (2020b).

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09. LOCUS GENII

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Introduction

I really hope that in this encounter between different professions what I have to say will be useful for collaboration between those who deal with places and those who deal with psyche and relationships. For my part, I have already brought home a great deal of good ideas since this dialogue began. Indeed, if the former desire to meet the psychologist's knowledge and practice, the latter needs something that architects and designers know better.

According to the definition that has been in force for a few years now, we psychologists and therapists are those who deal with people's "stories". Although a story is that thing of which we commonly say that "it takes place", we still know very little of "places". We have some good ideas on time, it must be said, but on places we are just beginning to gather some (Piselli, 2015).

In Professor A. Crippa's contribution to this volume we read how Roberto Pane was against the continuation of work on the Sagrada Familia. Learning this was surprising. The reason for this surprise lies in the fact that when I visited Antoni Gaudí's basilica in Barcelona, I experienced the disorientation and excitement of finding myself in front of not a finished object, but an evolving, constantly unfinished story; and in the memory of that experience, I continued to grasp an assonance with certain issues that have always been controversial in my field: to name but one, whether we should think of the self, identity, as "things", as accomplished essences, or rather as "processes" (Giuliani, 2012). Here, I do not really know what thought was behind Pane's position on the Barcelona church, but something tells me it is a thought that concerns me. And this connection makes the impression grow in me that, on some level, place professionals and psychologists deal with similar issues.

"Where does my mental system end?"

Of course, until some time ago, I knew nothing about Roberto Pane. I have to thank Anna Anzani who made me read an article in which Pane declared his desire to introduce a psychological gaze into the care of land and places. He drew inspiration from the Jungian oneiric image of the multi-storey house as a metaphor for levels of consciousness. Pane wrote: "So consciousness is represented by the living room, with its appearance as an inhabited place, while with the ground floor the true unconscious begins. Further down Jung finds, and here I quote his words, 'the world of primitive man in myself'; and then again: 'it was my first intuition of the existence, in the personal psyche, of a collective a priori', in which he later

recognised 'those ways of acting of the instinctive forms, that is to say, of the archetypes' " (Pane, 1978, 16).

We know that Jung was rather annoyed by the fact that Freud, who knew that dream, insisted on interpreting details that he considered entirely marginal. In fact, Jung was interested rather in the dimension of depth into which the dream led him. Moreover, not only in the night dream Jung sought a metaphorical connection between the house and the psyche. Here is what he wrote at the end of the 1950s about Bollingen, his holiday home, but also the refuge in which he found the conditions for writing and thinking: "I suddenly realised that the small central section, so tucked away, so hidden between the two towers, represented myself or my ego. Therefore, in that same year, I added another floor to this section. Before, I could not have done so: I would have considered it a presumptuous and emphatic affirmation of myself; now, however, it represented the superiority of consciousness attained in old age" (Jung, 1978, 272).

Place and interiority respond to each other, they identify with each other, perhaps in even more radical and more reciprocal a sense than the one in which Norberg-Schulz speaks of "identifying" (Norberg-Schulz, 1979). But Roberto Pane - who was evidently aware that our understanding of ourselves is essentially metaphorical, a translation of sensory experience and spatial experience (Giuliani, 2016) - felt that the vertical dimension was indeed useful to represent historical stratification, but "for the deeper we must give up the verticality of the symbolic image and move, as to say, here and there" (Pane, 1978, 17). It seems a contradiction, a paradox: to seek "depth" in space "here and there", thus along a "horizontal" dimension!

In any case, Pane did not come across Gregory Bateson's thought, probably also because he did not have the time (the Italian translation of the English anthropologist's works circulated too late, and until then in Italy there was only second or third-hand knowledge of him, which often distorted his spirit). But I believe he would have been impressed by his "horizontal" idea of mind. Moreover, Pane shared with Bateson an intolerance for the separation of disciplines: both gave it a more bureaucratic-academic sense than an epistemological and scientific one.

Bateson's idea of the mind lies in that famous question: "Suppose I am blind and I use a stick and go groping. At what point do I begin? Does my mental system end at the stick handle? Or does it end at my epidermis? Does it begin at the middle of the stick? Or at the stick tip?" to which he finally replied: "All these are meaningless questions" (Bateson, 1972). Any attempt to describe the world by breaking it down into its individual components was meaningless. Similarly, Bateson could not accept that the individual evolution could be studied independently of that of its environment. He gave the example of the eohippus, the five-toed ancestor of today's horse:

did the eohippus evolve into the horse due to the effect of the territory over which it moved, or did the territory evolve due to the horse's nascent hoof? Another nonsensical question, since this "is not the story of the horse evolution, and the horse is not the thing that evolved. Actually, what evolved was a relationship between horse and grass" (Bateson, 1991).

It is the individual-environment unit that evolves as one. Bateson was not a psychologist, but he still plays a major influence on an important part of psychology. And another author who was not a psychologist, but whose literature is dense with metaphors for an interpretation of the world as made up of connected parts, is Marshall McLuhan.

We know McLuhan for statements like "the medium is the message" or for insights like the "global village". But if McLuhan was interested in radio, television and film, it is because he saw them as a kind of second skin. Media are all those artefacts that are an extension of our skin: to protect us, to allow us to reach out and touch the other, to connect and separate at the same time. Thus, broadcasting and printing are media, but so are clothing, houses, walls, cities. All these human creations are as many wrappings: they are individual skin or collective skin. In McLuhan, the medium is not really something "in between": it is the outermost layer of skin that connects us with the world. On the other hand, what does a house do, if not expand the body's temperature control mechanism to which our epidermis is subject?

McLuhan, too, here recalls the unity that we are no longer able to see: "Literate man, who has accepted an analytical technology of fragmentation, is certainly not as close to cosmic models as tribal man. He prefers separation and the division of spaces into compartments to the open cosmos. He is increasingly less willing to consider his own body as a model of the universe or to see his home [...] as a ritual extension of his body" (McLuhan, 1964).

On the "genius loci", i.e. that set of characteristics that constitute the "character", the "spirit" of a city, Christian Norberg-Schulz quotes Goethe who talks about how much we are influenced by what our eyes see (Norberg-Schulz, 1979). Nevertheless, in my opinion, we should consider the possibility that the relationship with places does not end with what is seen.

An example of what is not seen is Naples' underground, mentioned by Domenico Chianese, a Neapolitan psychoanalyst. Although I was surprised to read from a psychoanalyst (not just an ordinary psychoanalyst, nor a heretic, by the way, having been the president of the Italian Psychoanalytic Society from 2001 to 2005) such a reflection on the connection between people and places, I should not be surprised by a psychoanalyst's attraction to what lies "deep inside". Quoting Benjamin, Chianese speaks of the "porous" city, with its thousands of culverts and underground tunnels. They are not part

of the landscape, they do not impose themselves on the gaze of the inhabitant, yet Chianese wonders how those hidden aspects of the city constitute the personality of those who inhabit Neapolitan soil. Carlo Cecchi replies: "Neapolitans, through unconscious processes, always recite [...]. They give form to their actions, they represent them, [...] it is as if they had such an awareness and such a horror of the formless, which is basically death, that in order to escape this consciousness they must represent it" (Chianese, 2015, 170).

Now it might seem that a vanguard of psychologists, after the discipline has for so long handled the abstractions of interiority or at most the relationships with other human beings, is breaking down a wall, deciding to widen its gaze and embrace our relationship with things. In fact, already in the late 19th century, psychologist William James described the self as consisting of everything that in one way or another I can call "mine" (James, 1998), and thus looked at the things that surround us not only as elements of a context "out there", but as parts of us, of the self. Yet in later developments in psychology, traces of this interest have been lost (see Giuliani, 2012).

So not only does personality give life to place, not only does spirit gives form to places, but also vice versa. Places take soul and form from character, but characters also take the form of places. If every place has a genius, every genius has a place. As in an Escher print, we are in places, places are in us. The other day in a session, a woman was talking to me about how she was renovating (in a profound but respectful way) the house where she had lived with her parents, who had recently died, and to explain her feelings towards that place, she could not say otherwise than "I am also made of that house".

The city, a second skin

One of the triggers of the conversation between Anna Anzani and me lies in the fact that I happened to witness the L'Aquila affair. I followed and critiqued the storytelling of "reconstruction" in the first years after the earthquake tragedy (Giuliani, 2013 and 2015), and in the months following the disaster I came across an object that would suggest to me to start thinking in terms of continuity between people and places. That object was not a scientific essay or some article on psychology, but a collection of earthquake-inspired shots by a young Roman photographer, Sara De Vita. The series of photos was titled *Macerie sulla pelle* (*Wreckage on the skin*) and featured images of fractured walls superimposed on the bodies of people portrayed by her lens. Those photos said in a visual language that when something happens to houses, something also happens to people, to their shells. One in particular I have used and shown in public on many occasions, because it was capable of showing (and showing me) something that would have been very complicated to explain in words. Also

09.1 →
*Macerie sulla pelle
(Wreckage on the skin)*

© Sara De Vita

from the suggestion of those photographs, I became interested in how the fractures of the earthquake became narrative fractures and also fractures of the sense of self.

I found an interest in this continuity between places and people in some professionals who studied the thought of Roberto Pane: who evidently had this continuity in mind!

Reflecting on all this, it seemed reasonable to speculate that, if this identity between walls and skin was not just a literary suggestion, so to speak, it must have implications in the psychosomatic clinic. And so I set out in search. And indeed I came across a piece of data, published without much prominence by some online publications, which (guess what!) still concerned L'Aquila. The news was very interesting: if the average incidence of skin pathologies in conditions of disaster-related stress is 48%, in the months following the L'Aquila earthquake it reached 68%! Finding no trace of the research in scientific publications, I got in touch directly with Dr. Carlo Di Stanislao (who, together with Dr. Giovanni Flati, director of the Complex Operative Unit of Dermatology, had conducted the research), who confirmed that for contingent reasons those data had not found their way to scientific publication, but things were exactly like that: out of 6,000 patients received at the San Salvatore hospital and tested for post-traumatic syndrome, 4,080 presented symptoms (urticaria, psoriasis, atopic dermatitis and acute forms of vitiligo, alopecia and acne) associated with post-seismic stress. Where walls fracture, skin tears.

In one of my contributions (Giuliani, 2013) I reported on the memory disorders complained of by many citizens in the years after the earthquake. Biographical continuity, the continuity of experience, the envelope that holds memories together are also lacerated, so much so that it is difficult to hold them (on the concepts of "skin-ego" and "psychic container" see: Anzieu, 1985 and Anzieu, 1990).

Conclusion

In my opinion, all this can contribute to sketching out an idea of how walls, places, streets are part of us in a way that goes far beyond a separate frame, within which our lives flow and things that affect us happen.

So, I think that a starting point for the dialogue of architects and designers with the psychological profession could be this: we have in common an object and a concern. The object is the individual-environment unit. The concern, in my specific case, is the one that I have when I give people or families my idea about their lives: the ethical imperative that guides me is to be respectful of their point of view, their language, their memory. I try not to force a worldview that is superimposed on theirs, or that is alien or meaningless to them.

Carrying all this into the domain of living, I think of an eighty-year-old man who no longer has his home and his belongings, who has lost the references to his former life and his biography, and at some point he finds himself waking up in a new city and overlooking a street called via Lucio Battisti (this is not a fictional example: it is a piece of the "L'Aquila miracle" of 2009).

These two cases seem to me like many declinations of the same problem, which is that of doing our job by putting respect for the other's history and affiliations first.

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10. I AND WE. DWELLING PLACES AND MEMORIES

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Introduction

From Ground Zero to the Topography of Terror, until the recent controversy over the use of Adolf Hitler's birth house in Austria, there are places where collective memories manifest themselves with a disturbing intensity (1). Very often, these are places where terrible things happened, the memory of which, albeit painful, should be preserved. Such spaces call everyone into question, convey powerful affections, uncomfortable identities, cumbersome histories, sometimes difficult to share collectively because they contain inhomogeneous elements that cannot be easily integrated. Places where discontinuities become evident, which are themselves open wounds, scars, marks.

Deciding what to do with and in these places is not merely a question of architecture or town planning: our cities are full of plaques and monuments, not all of which are equally effective in keeping memory alive without, however, stopping time. The risk of *damnatio memoriae* on the one hand and the construction of beautiful mausoleums that imprison and crystallise memories and identity on the other is always present.

How then can we dwell these places? How can we coexist, precisely in the sense of living in them - together with others different from us - with these memories? How can we accept, individually and collectively, that we have been (or are children, grandchildren, siblings of) victims or executioners without being trapped within a static idea of identity? How does one live with a wound, without continuing to be wounded?

Clinical psychology and psychotherapy, which daily deal with issues of identity, memory and discontinuity, can have a dialogue with design, architecture and urban planning about these places, raising questions and offering food for thought (Piselli, 2015).

"Just as we cannot live outside of space, so our use and observation of the space in which we live is an ongoing process, which develops in the flow of time. Not only in 'our' time, but also in the time of others: when questions of identity are involved, even with 'others' from

the past, whose time and memory certainly play a relevant role in our perception and identity recognition of a place. Therefore, in this sense, the process of constructing a territorial identity is a collective one, partially unconscious and above all continually in the making. It has much to do with physical space, form and matter, with tangible objects and objective facts, as they are historical: even more, perhaps, with affections, memories, personal and collective experience, all aspects far from being objective. Finally, it has to do with our choices, the consequences of which are never exclusively in the realm of immediately tangible facts" (Schinco and Schinco, 2015).

Of borders and peace
Psychiatrist and psychoanalyst, Ernest Hartmann devoted the last phase of his professional life to study boundaries.
"No matter how we think of the content of our minds — whether we think in everyday terms of thoughts, feelings, memories; in cognitive psychology terms of perceptual processes, semantic processes, memory processes (or 'modules'); or in psychoanalytic terms of ego, id, superego, defences, etc. — we are speaking of parts, regions, processes, which in some sense can be considered separate from one another, and yet which are obviously connected. The boundaries between them are not absolute separations. The boundaries can be relatively thick or solid on the one hand, and relatively thin or permeable on the other hand" (Hartmann, 2011).
Thus, boundary theory explores the boundaries between the various psychic instances "within" the mind, between different states of consciousness (2) and between people, both individually and collectively. Boundaries can be either thin or thick, but it is important to emphasise that Hartmann does not assign a higher value on either type. However, very thick and rigid boundaries on the one hand or extremely thin, labile and permeable ones on the other hand can produce suffering and difficulties in relationships. Most people have boundaries that are thick in some respects and thin in others (3) and show an overall tendency towards one or the other type of boundary. Boundaries are not immutable over time: they can change over the course of a day, depending on the activity in which we are involved (for instance, solving a maths problem requires focused attention, the search for an exact answer and therefore thick boundaries, whereas when we daydream, boundaries become thinner). Furthermore, evolutionary factors, linked to development and growth, and external factors, such as traumatic events or psychotherapy, can change their consistency.
The aspect of Hartmann's thought that is interesting to highlight here concerns the boundaries between people, particularly about the possibility of saying "we". "We, meaning you and I, or all of us, is a simple word but a very difficult notion, often slow to mature"

(Hartmann, 2011). And again: "No matter what our style of boundaries, it is a serious effort to balance a tenuous 'we' with an established and sometimes overwhelming 'I' and 'You' " (Hartmann, 2011).

Thus, the possibility of saying, and feeling, "we" looms as an idea that needs time to mature, it is not immediate. This concerns individuals, but also communities and nations. According to Hartmann, this process is particularly difficult in traditional societies and at times when danger or threat is perceived.

"When one feels one's own group is threatened, almost everyone tends to shift towards thicker group boundaries. These boundaries are especially susceptible to the *Amoeba Principle*. This shift occurs even in those who have relatively thin boundaries in most areas. The more enemies surround us, the more we think in terms of "my group" or "my tribe." Such thick-boundary group solidarity can be useful at times of great external danger, but it can also become a danger itself. The recent history of Yugoslavia and of the Middle East illustrates this dramatically" (Hartmann, 2011).

Just like the amoeba, which when threatened by an external danger withdraws its pseudopods and thickens its membrane, human beings stiffen their boundaries when they perceive a risk. According to Hartmann, social groups, families, communities, nations, react in the same way. Thinking, both individually and socially, becomes more categorical and absolute: people think more in terms of black-white, right-wrong, us-them. The need for certainty increases. There is greater distrust, when not fear, towards the other. Harsher laws and harsher punishments are usually invoked, or resorted to. Sometimes. the space for understanding, for compassion, for listening and dialogue with different points of view decreases dramatically.

Only when there are fewer threats from outside can the idea of "us" slowly grow and develop. In this regard, Hartmann speaks of two different types of "peace": peace with thick boundaries and peace with thin boundaries. Peace with thick borders is a type of peace that sees its emblem (metaphorical and real) in the construction of a dividing wall: this is my territory, that is yours. The borders are clear and defined, the rules too. Violations, of course, sanctioned and punished. Distinctions and differences are very important and are emphasised. In contrast, peace with thin borders is a peace that accentuates similarities, that seeks to minimise the effects of differences without ignoring them, that does not need walls to divide and distinguish.

Hartmann emphasises how these two types of peace can often be seen as subsequent evolutionary stages: as seen above with the amoeba principle, the hardening of boundaries is an almost "physiological" reaction, which can be followed by a peace with thick boundaries experienced as "necessary". Peace with thin borders may

come later, when threat and fear diminish. However, achieving this kind of peace is often seen as an impossible utopia.

"There are certainly times when a thin-boundary peace is only a distant hope. But being open at least to a future possibility can "lead to a "thinner" style of negotiations. The thick-boundary stance consists of absolutes: this is ours forever; this is not negotiable; we cannot even talk until they do such-and-such. The thin boundary position is that one can always talk; one can always try to negotiate. Whatever differences there are between them and us are minor compared to the similarities: *we are human, we have families, we can suffer.*

I believe that even at the worst of times it is worth keeping "thin-boundary peace" in mind as a possibility. However this is not necessarily easy. The kind of peace one envisions and plans is in large part a psychological issue. For some people — those with thick boundaries — the idea of thin-boundary peace is always improbable, crazy-sounding, and dangerous. For others, with thinner boundaries, it is a very natural way of thinking", Italic by the author (Hartmann, 2011).

Dwelling is caring

In 1951 Martin Heidegger gave a lecture in the German city of Darmstadt, later translated and published (Heidegger, 1976), in which he analysed the relationship between being, dwelling and building. In post-war Germany, the wounds were evident and dramatic: not only entire cities were to be rebuilt - think for example of Dresden and Berlin (see also Schinco and Schinco, 2015) - but perhaps even deeper wounds concerned the relationships between people: SS's children had to live next door to Jews children, with a recent past that posed fundamental identity questions and an imminent future that threatened further divisions (the Berlin Wall would be raised in 1961).

In this essay the German philosopher, difficult to read and in some respects controversial, offers some interesting suggestions for better understanding our relationship with places. In fact, according to Heidegger, dwelling is not just occupying a place, but is the fundamental way in which human beings are on earth: "However, if we listen to what language tells us in the word *bauen*, to build, we learn three things:

→   To build is properly to dwell;

→   Dwelling is the way mortals are on earth;

→   Building as dwelling unfolds in the "building" that cultivates, and cultivates what grows; and in the "building" that builds constructions.

If we consider these three points, we find an indication and observe

this: what constructing buildings is, in its essence, we are not even able to adequately ask and much less can we adequately decide, until we think that every construction is in itself a dwelling. It is not that we dwell because we have built; but we build and have built because we dwell, that is, because we are since we are the inhabitants (*die Wohnenden*). But what does the essence of dwelling consist of?

Let us listen again to what the language tells us: the ancient Saxon word *wuon*, the Gothic *wunian*, like the ancient bauen, mean to remain, to stay. But the Gothic *wunian* says more clearly how this remaining is felt. *Wunian* means: to be content (*zufrieden sein*), to have peace (*Friede*), to remain in it. The word *Friede* indicates the *Freie*, or *Frye*, what is free; and *fry* means preserved from evils and threats, preserved from..., i.e. cared for, regarded (*geschont*). This regarding does not consist merely in the fact that we do nothing to that for which we have regard. Authentic regard is something positive, and it occurs when we, from the beginning, let something be in its essence; we bring it back and shelter it in this essence, that is, according with the word *freien*, we gird it with protection (*einfrieden*). To dwell, to be placed in peace, means: to remain in protection within what is related to us (*Frye*) and which cares for everything in its essence. The fundamental trait of dwelling is this taking care (*Schonen*), it permeates dwelling in all its aspects. Dwelling appears to us in all its breadth when we think that in dwelling resides the being of man, understood as the sojourning of mortals on earth" (Heidegger, 1976).

Therefore, to be means to be the inhabitants, of a time and a space. Therefore, in Heidegger's language, building, transforming spaces into places is subsequent to dwelling. And the fundamental characteristic of dwelling is to take care of everything, as it is, keeping in mind what for the German philosopher is the *original unity*, that is, the whole of heaven, earth, mortals and divines.

"The earth is that which by serving supports, which by flourishing bears fruit, which lies inert in rocks and waters and lives in plants and animals. When we say 'earth', we already think of the other Three together, but we do not yet reflect on the simplicity (*Einfalt*) of the Four.

The sky is the arched path of the sun, the varied appearance of the moon in its different phases, the luminous course of the stars, the seasons of the year and their turning, the light and the decline of the day, the darkness and the lightness of the night, the clemency and the inclemency of the weather, the thickening of the clouds and the blue depth of the ether. When we say heaven, we already think of the other Three together, but we do not yet reflect on the simplicity of the Four.

The divines are the messengers that point us to divinity. In the sacred unfolding of their power, the god appears in his presence or

withdraws into his concealment. When we name the divines, we already think of the other Three together, but we do not yet reflect on the simplicity of the Four.

Mortals are men. They are called mortals because they can die. To die means to be capable of death *as* death. Only man dies, and he dies continually, as long as he remains on earth, under heaven, before the divines. When we name mortals, we already think of the other three together, but we do not yet reflect on the simplicity of the Four.

We call this simplicity of theirs the *Geviert*, the Quadrature. [...] Mortals dwell since they save the earth - meaning the word *retten* (save) in its ancient sense, which Lessing still knew. To save does not only mean to snatch from a danger, but properly means: to free (*freilassen*) something by its own essence. Saving the earth is more than using it or, worse, exhausting it. Saving the earth does not master it or subjugate it; from these attitudes, only one step for limitless exploitation to take place.

Mortals dwell since they welcome heaven as heaven. They leave to the sun and moon their course, to the stars they leave their path, to the seasons of the year their blessings and their inclemency, they do not make the night day, nor the day a ceaseless toil.

Mortals dwell since they await the divines as divines. Hoping, they confront them with the unexpected and unhoped-for. They await the signs of their coming, and they do not misunderstand the signs of their absence. They do not make their own gods or worship idols. In misfortune, they still await the salvation that has departed from them.

Mortals dwell since they lead their own essence - which is being capable of death as death - to the use of this capacity so that it is a good death. To lead mortals into the essence of death does not at all mean to set death as an end in the sense of empty nothingness; nor does it mean to obscure man's dwelling with a gaze obtusely fixed on the end.

In saving the earth, in welcoming heaven, in awaiting the divines, in leading mortals, dwelling takes place as the fourfold care of the Quadrature. Taking care means to guard the Quadrature in its essence. What is taken into custody must be sheltered" (Heidegger, 1976, 99-100, italics by the author).

According to Heidegger, we humans take care of the original unity by caring for and protecting "things", and appropriately constructing those things that cannot grow on their own. Dwelling is always a "sojourning at things" (Heidegger, 1976).

Therefore, constructing means caring and building. But only if we know how to dwell can we build.

"Building and thinking, in their different ways, are always indispensable for dwelling. However, both are also insufficient for dwelling, as long as they attend separately to their own activities,

without listening to each other. This they can do when both, building and thinking, belong to dwelling, remain within their limits and know that one and the other come from the workshop of a long experience and a ceaseless exercise" (Heidegger, 1976).

In the writer's opinion, the ceaseless exercise which Heidegger speaks of is first and foremost an exercise in complexity awareness and in dialogue as an ever-present possibility: dialogue between different disciplines, between different cultures, between different people.

Dwelling together places and memories

Finding a way to dwell together wounds, fractures, discontinuities implies first of all recognising and respecting the pain they entail, and the boundaries that, as we have seen, thicken and harden. Recognition and understanding do not necessarily imply passive acceptance, quite the contrary. But only when a problem is recognised can a solution be sought. And pointing at thick boundaries, without understanding them, only leads very likely to further hardening and closure. Gregory Bateson invited us to develop an aesthetic sensibility: to feel and recognise the nature of the world as an interconnected totality. In this set of relationships and boundaries, of which we grasp segments, but whose magnitude we can sometimes sense, each of us is called upon to do something, to care for a little piece of space and a fragment of History.

Caring for a wound, a person, a family, a place, does not mean healing them. On the other hand, as Massimo Giuliani observes: "Psychotherapy does not heal symptoms. Psychotherapy opens spaces of possibility, freedom and novelty in which the dissolution of a symptom is, simply, one of the things that can happen" (Giuliani, 2016, 80). Those who work with suffering know well the fatigue, the frustration, the sense of helplessness, the anxiety to "do something" in the face of pain. But they know just as well the hope, the possibility, the freedom, and they take care of it, make themselves its guardians. One of the most difficult things is precisely to stay: to live within, alongside pain, discontinuities, without imposing solutions from the outside, without drawing arbitrary boundaries, without seeking easy, immediate and rigid pacifications. Peace with thick boundaries comes of itself, Hartmann teaches us. On the other hand, peace with thin borders is built over time and in time, in the places where mortals dwell, in trust, in dialogue, in small gestures. It does not need walls, or even marble slabs used as band-aids to patch deep gaps. It is first and foremost a possibility to be kept in mind by those who can. Sometimes it requires the courage to stay there, in the differences, respecting time (the times) and its flow, listening to boundaries and stories, without the pretence of reducing everything to a lowest common denominator and without renouncing the possibility of

building, houses and bridges.

Conclusion

After all, we are all part of a greater whole. We are mortals as Heidegger defines us, "we are human, we have families, we can suffer" Hartmann reminds us (2011). "So, let us not be blind to our differences--but let us also direct attention to our common interests and to the means by which those differences can be resolved. And if we cannot end now our differences, at least we can help make the world safe for diversity. For, in the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal" (Kennedy, 1963).

NOTES

1   On the matter of Hitler's house in Austria see, for example:
     http://www.ilpost.it/2016/10/18/casa-hitler-demolita/
     http://www.ilpost.it/2016/07/13/la-casa-di-hitler-in-austria-e-un-problema/

2   According to Hartmann, the waking and dream states lie on a continuum, with the state of conscious alert activity at one end and precisely the dream at the other; see Hartmann, 2012.

3   Hartmann and collaborators-Hartmann, 1989; Hartmann 1991; Hartmann, Harrison, Bevis, Hurwitz, Holevas and Dawani, 1987-developed a questionnaire to explore individual boundaries; it is the Boundary Questionnaire (BQ).

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11. ONEIRIC THINKING AND FUTURE-ORIENTED DECISIONS

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Introduction

When decisions have to be made that will irreversibly influence the future destiny of a place, can the past of the place itself and its collective memories heritage be properly taken into account?

Referring to previous work with Sara Schinco (Schinco and Schinco, 2014; Schinco and Schinco 2015; Schinco and Schinco, 2016) I will argue that this question can be answered positively, provided the following conditions are met:

→   Epistemological biases that lead to wrongly emphasising "the weight" of the past should be necessarily overcome; in particular, the mental and social trap of linear causality should be escaped, whereby the past is believed to mechanistically "cause" the present;

→   From a scientific and philosophical point of view, the nature, epistemological and ontological "status" of affects should be reconsidered;

→   The widespread prejudice according to which the oneiric function is more about the individual nightlife should be overcome.

Past and present: beyond linear causality

During the years of the Second World War, the discipline named in 1947 by Norbert Wiener "cybernetics" gradually took shape. Many years have passed since then and now, in the scientific domain, thinking that, in living and social systems, the past "causes" the present according to linear logic is considered erroneous and simplistic; the reality is much more complex. The importance of what has happened in the past is not denied; in clinical psychology, as well as from a social point of view, the weight of the past can certainly be decisive in generating situations that may become repetitive or impasse within the "here and now", but all of this interacts crucially with the response to past influences that is given in the present. With respect to determining the nature of this response, the way it originates and is formulated, there are inevitably different philosophical and anthropological positions: some confirm, albeit in a formally refined manner, the original mechanism of cybernetics, others intend to transcend it. This is not the place to open an urgent and necessary discussion on these differences. Rather, here it is important to emphasise how it cannot be overlooked, although unfortunately this is very often the case, that the responses given in the present are in turn influenced in an equally decisive way by the future, in the form of emotions, values and projects that attract and orient us. These latter aspects are generally underestimated, with serious damage not only in the relatively restricted sphere of therapeutic relationships, but

also in the wider sphere of life quality and social health.

At the origin of the narrowing conceptual perspective whereby, in the modelling of a system, the future is relegated to an almost irrelevant position, probably lies a perceptual error. From Piaget (Piaget, 1926) onwards, there is unanimous agreement that perception is based on the experience of differences. The systemic approach (Bateson et al., 1956), implying in itself a more or less radically constructivist epistemology, has taken this position and "relaunched" it. In this case, it points out that disregarding that the past experience is perceived as "heavy" when there is future included in the system is an error, i.e. "by difference" with the future. The "weight" of the past becomes such when it is perceived as an obstacle or ballast compared to the attraction that the future continuously exerts on us, keeping the system "alive"; if this attraction weakens or dissipates, the field becomes increasingly entropic: energies stagnate, situations repeat themselves, the environment degrades, decisions outcomes are decontextualised and fragmented.

Affects and their nature

In the first half of the 20th century, especially thanks to the contributions of Carl Gustav Jung (Jung, 1971) and Karl Jaspers (Jaspers, 1959), affects returned almost overwhelmingly to the very centre of the investigation into the nature of knowledge, first and foremost when the "object" of knowledge is the human phenomenon, but not only. Jung's and Jaspers' positions transcend what reductionism remained in the Freudian approach to the emotions and affects, surpass the albeit vast scope of psychopathology and are charged with epistemological consequences. 20th century developments in theoretical physics, in particular quantum physics, and their impact on the science philosophy, however, have made it possible not so much to weld as to overcome, in the study of the unconscious, the hiatus between Freudian-style "objectivism" and the "subjectivism" of phenomenology and analytical psychology. The investigation of causes is supplanted by the investigation of relations, primarily those between observer subject and observed object, and their forms. Affections "are felt" before they are represented in a delimited and recognisable form; the form is not that of the Platonic idea. Rather, it appears to be a trace left by a relationship, its incessant dynamism and becoming (Bergson, 1934). However, affections themselves, even in their energetic and emotional "power", the one that fascinated Freud as a scientist, must not be misunderstood as a sort of "barbaric" and primitive background that roughly and almost blindly orients knowledge, being in any case precluded from the even dim light of reason. In turn, they become externalisation of worlds that are not manifest but are no less real and, precisely for

this reason, "in search" of expression. To approach these worlds, delicacy is required, what Blaise Pascal called "Esprit de Finesse" in his *Thoughts*: "They are barely seen, they are rather felt than seen, and it is an infinite effort to make them be felt by those who do not feel them themselves" (Pascal, 2010, 285).

In quoting Pascal, it becomes evident how the questions opened by investigating the role of affects in the theory of knowledge are far from being unanimously closed. The divergences become all the more apparent as the anthropological-philosophical questions, and consequently the epistemological ones, deepen. The points of view I have chosen to refer to in both theory and clinical work are those of Montague Ullman (1916-2008) and Ernest Hartmann (1934-2013), both psychiatrists, psychoanalysts and above all researchers of the oneiric function.

From a metapsychological point of view, Ullman combines his clinical and research experience with the theory of implicit orders of the physicist and science philosopher David Bohm.

Bohm's thought, which started from questions strictly pertaining to theoretical physics, i.e. the investigation into the nature of the so-called "quantum field", has in fact progressively shifted to epistemological questions and more generally to the philosophy of science. Namely, the focus of his interests has shifted by concentrating on the processes of knowledge generation, communication, maintenance and transformation. Bohm considers impossible to make statements about the "nature" of the object studied independently of the characteristics of these processes [...]. From Bohm's point of view, the acts of "recognising and placing order" in the studied phenomenon cannot be considered separately, but are part of the broader "explication and implication" of those orders that constitute the very substance of reality. This way of reasoning has had considerable spin-offs in fields far from physics, such as neuroscience (the best known example being Karl Pribram's "holonomic" model of the brain) and dynamic psychology. The latter includes Montague Ullman's study of the functions and nature of dreams, to which we will return later. For now, it is enough to mention that, according to a model of this kind, affects and emotions have an irreplaceable function not only in the organisation of knowledge, as Damasio (1994) has already well pointed out, but also, albeit in a subtle way, in the organisation of reality itself (Schinco and Schinco, 2015).

It is not surprising that Ullman chose Bohm as his theoretical reference. From a conceptual point of view, the latter's hypotheses are consistent with what is subjectively experienced, and clinically observed, when working in groups on dreams according to Ullman's method. In the framework that thus takes shape, experiential on the one hand, theoretical-technical on the other, the opposition between individual and collective adaptive function of dream life loses its

meaning. On the contrary, Ullman states that, in dream life, the collective adaptive function precedes the individual one. A successful integration of the individual personality cannot occur "at the expense" of the community, since both the individual and the community are an explication of an order that transcends them both. From a subjective and communitarian perspective, according to Ullman affects play a central role in the "explication" of those "implicate orders" that constitute the very essence of reality; "that part of us which is linked to others through feeling is more real, more enduring and more significant than other dimensions of our existence. It challenges beliefs. It dissolves distances, creates unity and links us to the real world. This is the stuff of reality" (Ullman, 1987, 388).

Oneiric thinking and creativity
On a cultural and political level, these considerations acquire greater weight in the light of contributions that underline the continuity between "nocturnal" and "diurnal" states of consciousness. In essence, it is emphasised how the oneiric function, which tends towards the integration of the past into the framework delineated by the "attractors" we experience as "future", is also fully active in the waking state. The contribution I refer to, because I believe it is the most significant in this regard, is that of Ernest Hartmann (1934-2013). Hartmann worked extensively on the "central image" of the dream and, in the latter part of his life, on the nature of boundaries from a psychological and social perspective.

With regard to the central image of the dream, what should be highlighted here is that, according to Hartmann, the image is a metaphor for the emotion that characterises the dream scene. Let us not forget that Hartmann is a psychoanalyst; for him, emotions and affects are the gateways to the patient's truth. This intersects with his boundary theory: the way in which individuals and communities manage their boundaries, and consequently their emotions and affects, reveals not only the relationships they have with each other, but the kind of order that characterises their intimate functioning (Hartmann, 2011a).

As far as creativity is concerned, Hartmann's conceptual legacy is the following: in its fundamental processes, whether nocturnal or diurnal, the creative function is always the same, whether it is expressed in the generation of dreams, works of art and literature, as well as in relationships and the most diverse human endeavours (Hartmann, 2012).

I myself strongly support this point of view, particularly in my book *The Composer's Dream - Essays on Dreams, Creativity and Change* (Schinco, 2011): the creativity that by night is expressed in dreams, by day is expressed not only in the creation of works of art, but

also in human relationships, particularly those requiring resilience. I have further defined this position through the elaboration of the *Eleogenetic* approach (Schinco, 2015; Schinco and Schinco, 2016), characterised by the manifestation of the new and the good also through the full recognition and acceptance, in oneself and in others, in individuals as well as in communities, of those feelings that are generally rejected or seriously distorted: feelings of powerlessness, weakness, vulnerability, need, not excluding negative feelings that can be destructive if not adequately recognised, accepted and managed.

Decisions on the destiny of a physical space
In a number of contributions (Schinco and Schinco, 2014; Schinco and Schinco, 2015; Schinco and Schinco, 2016), Sara Schinco and I have highlighted some necessary conditions for the typical and "natural" creativity of the dream function to be effectively applied to decision-making processes concerning the destiny of those places involving a problematic role of affects and memory in terms of territorial identity. We firstly argue that: "the process of constructing a territorial identity is collective, partially unconscious and above all continually evolving. It has much to do with physical space, form and matter, with tangible items and objective historical facts; even more, perhaps, with affections, memories, personal and collective experience, all of which are far from being objective. Finally, it has to do with our choices, the consequences of which are never exclusively in the realm of immediately tangible facts. The moment we make a choice, even an observational one, we establish a hierarchy. We 'give' order - in a sense we insert something - and we 'find' order - we take something out" (Schinco and Schinco, 2015, 28).

Let us not forget that community decision-making processes take concrete and irreversible form as a result of the actions we perform in our daytime lives. Therefore, we argue that in order to enhance the tension between past and future, the space of shared decisions in the present should be qualified, "opening it up" to the creativity typical of the dream function. This opening does not spring from nowhere; only exceptionally, and above all apparently, does it occur spontaneously. As we have seen above, it requires a "delicate" approach to affects, *ésprit de finesse*. Consequently, it requires first and foremost discipline, both internally for each individual involved, and in the management of relationships and communications. In fact, we are proposing to "externalise" into the domain of social relations something that creative people already know in the domain of relationships within their own minds, and which is well summarised by this statement by Leonard Bernstein in a speech to "Sunday Today" in 1988: "You can never have too much passion in what you

write or what you perform. The real question is how that passion is controlled, how it's channeled, and where it leads".

In music, sounds are generated, ordered and organised, their relationship with the world of affects and memory being intrinsic to the musical experience itself. This relationship is also intrinsic to the experience of places and the artefacts that characterise them. "In fact, architecture, territorial planning and restoration are very practical branches of knowledge whose operations aim at constructing, ordering and organising spaces: all this cannot be accomplished in a complete sense unless all the properties of space itself are taken into account: including the affective and memory ones" (Schinco and Schinco, 2015, 31-32).

For the community involved in decision-making, this implies progressively acquiring a serious and shared values perspective about the destiny of places, and thus the willingness to question and confront, to make an emotional investment in the future; the decision to express themselves but also the ability to know how to wait and, when necessary, remain silent, even for a long time; finally, the decision to adopt a sincere but non-competitive communicative attitude.

With regard to this last aspect, as various scholars have shown (cf. Peat, 2008), the ability to communicate productively, honestly and non-competitively does not require any particular "a priori" ascetic practices; it is first and foremost a matter of rules and exercise; of course, exercise will also produce long-term effects on inner attitudes, generating virtuous circles in the circular and generative relationship between attitudes and concrete behaviour.

In particular, both in the short and in the long term a greater enhancement can be expected of the link between the "manifest" aspects of reality and those equally real but not immediately explicit that unite persons distant in time and space through affective and value bonds. Aspects that have been defined in various ways, e.g. as "infra-human fabric" by philosopher Gabriel Marcel (Marcel, 1945) or "invisible community" by philosopher and theologian Maurice Bellet (Bellet, 2014).

Conclusion

All the considerations outlined above serve eminently practical purposes. Indeed, questions of philosophical anthropology remain unresolved, which, from a theoretical and speculative point of view, cannot be ignored when discussing values, decisions, responsibilities. With respect to the nature of the subject that knows, evaluates and decides, not all the authors I have referred to here take clear and definite positions; rather, they tend to indicate orientations, to encourage attitudes. These attitudes seem to go in a direction that emphasises

the elements of continuity, even in the "systemic emergence" of the new and the original, and to attenuate the elements of discontinuity, including the very concept of individual consciousness which is foundational. All the more so because, unlike what may occur in other fields in which human creativity is expressed, decisions regarding the destiny of spaces and places contain very accentuated elements of irreversibility: a destroyed or lost music score can be rewritten; but if a demolished or collapsed building is reconstructed, in reality a new and different building is erected. Moreover, precisely because the elements of discontinuity in this sphere can be so burdensome for individuals and communities, on a practical level and perhaps in spite of theoretical foundations, an approach characterised by delicacy and continuity ends up facilitating the sharing of affections and thus the assumption of individual responsibility.

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third section

SPACE AND MEMORY

12. AESTHETICS OF LEFTOVERS

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Introduction

Space is a word that contains several worlds (Crespi, 2014). That of philosophers, with its oscillations between the infinite void within which atoms move, and Kantian space, understood as the a priori form of every possible experience. That of physicists, who with general relativity find a space that becomes curved and inseparable from time. That of geometry, in which space can be Euclidean, topological, vectorial. That of space exploration and stargazing. That of computer science, of which cyberspace represents the most disturbing element. That of music scholars, who see in the sound environment something to do with acoustic space but also with cultural space, as the composer Bruno Maderna taught us. That of artists who question themselves on how to represent space, in some cases even seeking an improbable fourth dimension. And then there is that of those, the whole of humanity, who daily live the adventure of "dwelling" a space: internal, external, real but also virtual. For we can also dwell mental spaces, places that belong to parallel realities, which reflect, as in a mirror, our way of perceiving things. Duplicating it.

This is why one could live with Saint Jerome in his small studio painted by Antonello da Messina: an environment that appears to us in absolute harmony with the saint figure, portrayed as a true humanist, whose life is obstinately dedicated to the study and translation of sacred books and whose world of objects surrounding him faithfully reflects this disposition. Or in the Roman house, full of books and paintings, of the science professor, protagonist of Luchino Visconti's *Gruppo di famiglia in un interno (Family Group in an interior)*. Or in the living room of the Marquiseaux couple, in the flat on the fourth floor to the right of the building at 11 Rue Simon Crubellier, described by Georges Perec as it appears on June 23rd, 1975 (Perec, 1978). Or in the room in New York, painted by Hopper in 1926, in which the figures of her, completely absorbed in her own thoughts, and of him, concentrated on reading the newspaper, speak to us of the contemporary human condition and the "lack of meaning to be given to reality" (Pontiggia, 2004, 14). Or in one of the rooms dwelled by Jean-Paul Sartre, described by Michelle Perrot (Perrot, 2011).

If we can make these images be part of our experience, if, as soon as we see them or find them narrated, they permanently become part of the memory of what space means to us, just like real places, it is because with unconscious precision we daily "record" and process the space images in which we actually "dwell" (Caprioglio, 2012). In short, something happens like what for Gaston Bachelard is procured by *retentissement*, namely: "the poet's being seems to become our own. [...] The image offered by reading the poem, there it becomes truly ours" (Bachelard, 1957). The real images that contribute to forming what Bachelard

always calls the poetic *réverie* are not only those of the house, which represents "a corpus of images that provide people with reasons or illusions of stability" and become "an analysis tool for the human soul" (Bachelard, 1957); they are also those of the innumerable places we pass through, sometimes temporarily, often distractedly, no matter if interior or exterior. Since space is "what stops the gaze, what sight stumbles upon" (Perec, 1978). Since even the shadow, Bachelard reminds us, can be a dwelling. According to Norberg-Schulz, the term space has two meanings: the first of "three-dimensional geometry"; the second of "field of perception"; and to better understand the second, the notion of "character" becomes crucial, as a quality that depends on both the "concrete form" of the place and the "substance of the elements" that define it (Norbert-Schulz, 1986, 11).

The character of a space

The character of a space does not depend exclusively on its physical qualities, but is "the world's main a priori 'delivery' mode" (Norberg-Schulz, 1979). And it can change in time. Today, the ways of using spaces, both indoors and outdoors, are increasingly conditioned by the irruption into daily life of the sphere of temporary and provisional. Contemporary domestic rituals are accompanied by the "slow desacralisation of space and its polysemic multiplication" (Pasquinelli, 2004, 117). Today, spaces that used to have a stable and easily recognisable character appear less and less destined to fulfil specialised functions and, instead, are characterised by high flexibility, provisional aesthetics and the hybridisation of functions they perform. These characteristics seem to better enable contemporary man, whose ethic is that of the wayfarer, to "adhere, from time to time, to the landscapes he encounters, with no destination and no starting and finishing points other than occasional points" (Galimberti, 2000, 312-313).

Restoration

In this perspective, some of the concepts on restoration elaborated by Roberto Pane acquire a special significance. The first is that "before being a technique, restoration must be a philosophy". This is a challenging statement, which fits well into his conviction "that the path of interdisciplinarity - as a dialogue and comparison of different knowledge - is more necessary today than ever before". (Pane, 1987, 16). Therefore, it must be recognised that restoration cannot be based on critical and historical experience alone but requires the contribution of taste and imagination. The second is that no fixed rules can be established, since "each monument [...] must be seen as a unique case, because it is a work of art, and its restoration must

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*Ex Alfa Romeo,
Angelo Ariti.
2014*

also be so". Therefore, "it will be a matter of judging whether or not certain elements have artistic character, because if not, it will be entirely legitimate to abolish whatever masks or even offends images of true beauty" (Pane, 1948, 26).

Interior Design

Therefore, if restoration is to be considered a "project" to all intents and purposes, the design culture, and particularly interior design, can attempt to open some form of dialogue with that of restoration, starting precisely from the common interest in the existing historical and architectural heritage, to make it available to the contemporary world. And to do this, it is fundamental considering that "the greatest beauty of a city consists in its value as an organism, even more than in its exceptional monuments, and that distinguished works are as inseparable from their environment as from their breath" (Pane, 1959, 114).

This consideration fits in well with the idea of interior design as a discipline interested in existing places, both interior spaces and "urban interiors" too, to be redeemed from the "atopic" condition, in the sense attributed by Marc Augé (Augé, 1992; Gillet, 2005), in which they often find themselves, after having ceased to perform their original function. But just as contemporary art goes in the direction of establishing "more correct social relations, denser ways of life, multiple and fertile combinations of existence" and "no longer

← 12.2
Ex Alfa Romeo,
Angelo Ariti.

← **12.3**
Ex Falck,
Angelo Ariti.

→ **12.4**
Ex Alfa Romeo,
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197

ALFA — ARESE   M.C. 5/13

seeks to figure utopias, but to construct concrete spaces" (Bourriaud, 2010, 47), in the same way the project culture should try to intervene in the existing territory not to implement great revolutions, but to give life to widespread interventions, to take care of it. In this way, a new environmental system could try to be achieved, made of numerous micro-diversities, each characterised by a high aesthetic and symbolic quality. I have called these devices *neotopias*, precisely to distinguish them from the great utopian scenarios, to the ideation of which the design culture has often devoted itself, and to imagine them as fabrics transplanted within the urban organism that, due to the nature of the services offered and the quality of their design, can have virtuous repercussions not only on the intervention areas but also on the surrounding portions of the territory. Therefore, *neotopias* as "urban fertilisers", destined to give forgotten places a new role, a new identity and hence a new life.

Breaks in the calligraphy of the city, capable of taking on an "other" dwelling need, in which the private and public dimensions can somehow coexist. Something not too different from what Ettore Sottsass himself had imagined, when he spoke of the need to transform the metropolis into something not made up of buildings, but rather of places, of occasions (even temporary), of relationships, surfaces, colours, which form a fluid, transferable componentry that

Ex Isotta Fraschini,
drawing by Marino Crespi.

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is never recomposed in a stable form, but remains an indeterminate potentiality. In this perspective, the task of design discipline, and interior design in particular, is to define not so much what, i.e. what new functions should be assigned to the spaces to be reused and brought back into play, but how. Be they architectures characterised by a recognised historical and artistic value or be they architectures that have ceased to play their original role and that retain prevalently a testimony value, like those industrial or service buildings that do not have the requisites of a quality work but which constitute a significant part of the very city as an organism, of which Roberto Pane spoke to us. Defining how to intervene on this part of the existing heritage, which is increasingly vast as a result of the economic changes taking place in the countries once called industrialised, is a crucial question for the project culture, also open to different modes of interpretation. In fact, in the world there are many cases of reuse of disused spaces, and numerous studies have attempted to provide a census or a critical reading. One of the most complete studies is that of Barbara Camocini, *Adapting Reuse* (Camocini, 2016), a survey on the evolution of the reuse notion, the culmination of which is precisely the emergence of a propensity to adopt "adaptive" and transitory intervention strategies for the transformation of spaces that have ceased to perform their original function. A different contribution is the text by Isabella Inti, Giulia Cantaluppi and Matteo Persichino, *Temporiuso. Manuale per il riuso temporaneo di spazi in abbandono* (2014), a manual designed to explain how to save from degradation empty spaces in cities, which the authors call "urban reserves", through temporary reuse, with housing, cultural, social and entrepreneurial projects. The study is focused not only on the mapping of spaces and the populations that could then make use of them, but above all on the rules for their accessing and sharing and on the types of public policies that could be adopted to foster such reuse practices. In both studies, the crucial issue of the nature of the interventions, implemented in these contexts, is left in the shade, in terms of language choices and expressive contents adopted.

This is demonstrated by the fact that the degree of success of the reported case studies is mainly measured in terms of participation to the operation, the economic benefits obtained, the redemption of the degraded space "brought back to light" and never in terms of the quality acquired through the attained new meaning.

Again, the reference to the preservation issue appears very pertinent. As numerous and diverse as the existing schools of thought may be, for all of them the preservation operation has as its main objective the enhancement of the asset, regardless of the function it performs. Clearly, in the case of spaces or architectures without a high artistic and historical value and therefore not having the role of testimony, as in the case of excellent monuments, the attribution of new functions,

with a certain capacity to attract the public, may be an important factor.

An exhibition-like approach
However, this cannot be a reason for the project culture to sidestep the question of intervention modes, which concern several aspects. First is the need to operate through interventions of a reversible nature, according to an approach that could be defined as "exhibition-like". In fact, the exhibition-like project can be a candidate to successfully address the crucial problems of the post-industrial transformation of the city. According to Francesco Dal Co, setting up a space essentially means preparing it for an expectation: "To set up, after all, means to operate in the sense of 'offering' " (Dal Co, 2000, 11). Above all, the exhibition-like project reveals "a substantial convergence with furnishing" and appears as an adequate procedure for governing regeneration and reuse interventions of interiors and urban interiors, where communicative aspects need to be mixed with discursive practices, re-attribution of symbolic values, and activities for enhancing the value of the spaces themselves. The challenge lies in the ability to place the exhibition like design in a position to perform the unprecedented task of exploring depth, recreating meaning, discovering the territories of innovation without surrendering to the fashion's seductions and the market ideology (Gregotti, 2004).
In one of his fine essays, Giuseppe Pagano had already grasped the experimental value of the exhibition design. "In no field, perhaps, has modern architecture and the most up-to-date sense of interior design attempted to fight such a bitter battle against the laws of statics and conventionality, in order to achieve surreal effects, to attain new balances, to dissociate space in lyrical images sometimes full of exasperated dynamism, sometimes immersed in the absolute of a calm solemnity [...]. This pictorial expression of space, the same exaltative intention of the staging, the disengagement from any excessively practical or rigidly functional constraint favour the freest research, the boldest and most exciting statements" (Pagano, 1941, 159-160).
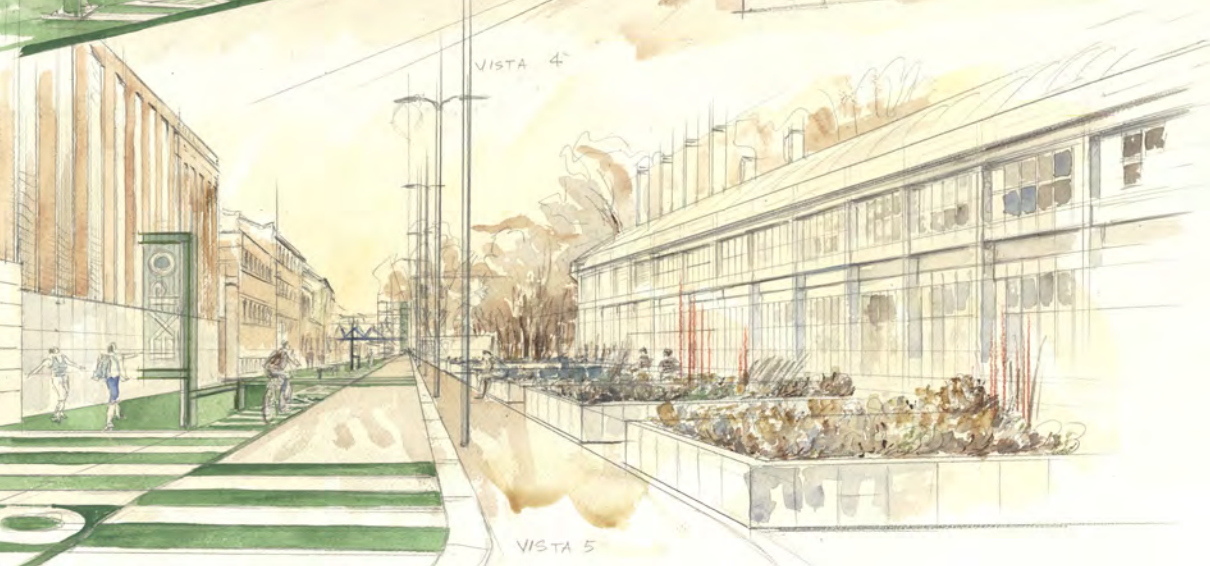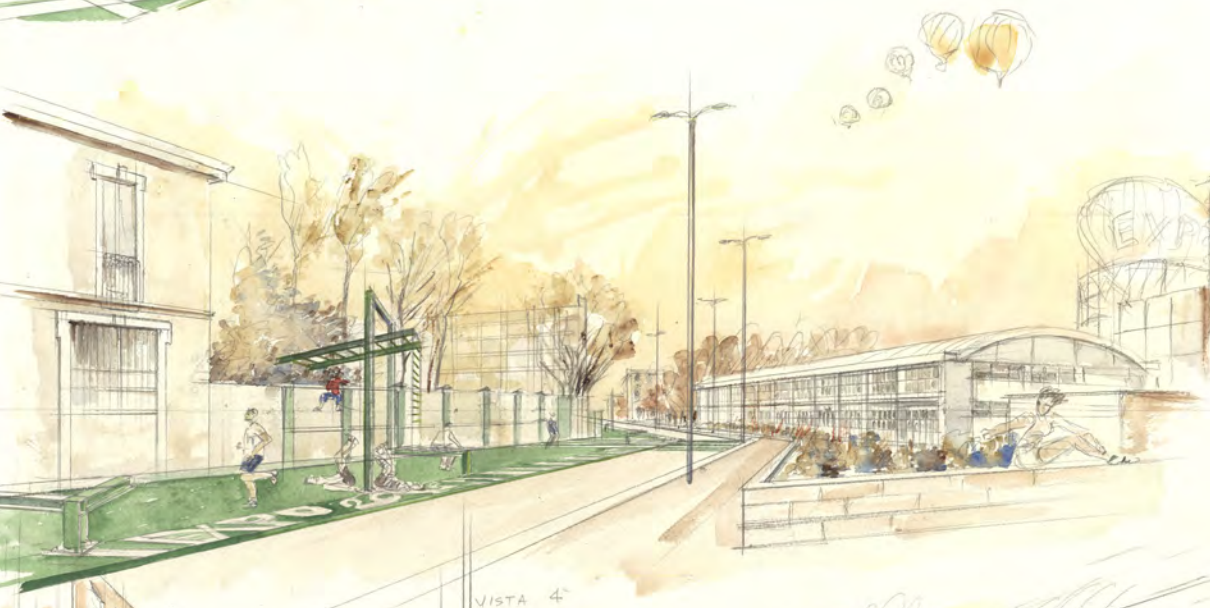
Conclusion
Today, the exhibition culture has the opportunity to verify its ability to "stage" events endowed with a time of their own, the provisionality of which turns out to be a far less important characteristic than that of being a "manifestation of meaning" and a herald of an absence, whose "background radiation" continues to bear witness of its presence far beyond its actual duration. What a wonderful paradox. At the very moment when "with the passage of our culture and its

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creative lexicon towards a new collective, replaceable and ephemeral code, the trope of immortality, of crucial importance for thought and great art that we have known, is becoming increasingly suspect" (Steiner, 2003, 298), the exhibition, ephemeral by nature, grants the project a new chance to redeem itself from the miseries of a practice at the service of market ideology and fashion, to rediscover the "metaphor of eternity" (Gregotti, 2004, 73), the value of symbolic and provisional as a promise of what is not yet but could be. In this sense, the exhibition design is freed from its original meaning of a design practice intended primarily to "showcase" something, to acquire that of a universal design philosophy and style of thought (Crespi, 2013; Crespi, 2016) capable of responding to the reuse demand for existing environments, in an era in which we live everywhere, but "we live en *passant*" (Nancy, 2002), and in which the "ethics of the wayfarer" (Galimberti, 2000) prevails. A second point concerns the choice of the type of language to be adopted. Again, on this issue, the art world can be an interesting term of reference. According to Nicolas Bourriaud, the contemporary art field is seen by artists above all as a warehouse full of materials to be manipulated, rather than an opportunity to "undertake the heroic search for the unprecedented and the sublime" (Bourriaud, 2004, 40). Just as contemporary art constructs worlds like a DJ or a web surfer, in the same way one could say that design,

where possible, pushes itself to experiment with new languages and new aesthetics. This is the case, for instance, of those spaces that can be defined as "leftovers", places that have ceased to play their original role and now find themselves deprived of citizenship, in a sort of grey zone: not waste, if waste is something that is discarded after selection because it is shoddy. Too unattractive in the eyes of real estate operators, unlike large brownfield sites, to be part of any urban redevelopment operation. Too recent and still recognisable to assume the noble and romantic rank of "ruin".

Not so special as to deserve to be restored and arouse the interest of the Superintendencies. *Leftovers*, indeed. Like lunch leftovers, also in the territory they can represent a strategic resource, not only being available to play a role again in the contexts in which they are located, but also being the custodians of memories and human stories otherwise destined to oblivion. If the "defence of the world of memory is also the defence of quality as authenticity" as Roberto Pane writes, (Pane, 1987, 18), reviving a leftover can mean rediscovering the traces of what it was, while "dwelling" it in a completely different way from how it was. If the liveability of space is based on aspects that are not only rational and functional, but also on meanings that allow people to entertain a sentimental bond with places, to include them in their mental maps, designing a leftover

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13. DESIGN AND PRESERVATION OF MEMORY

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Introduction

More than in any other time, today talking about memory is difficult because, more than in any other time, today talking about the future is difficult.

The relationship between memory and the future, in all its innumerable connections, is relevant when read through Roberto Pane's work. Indeed, among the most significant connotations of his research, the connection between memory and the future is perhaps the most far-sighted and provident of results. His reflection and work with the past has highlighted and clarified the relationship that memory must have with the future. Safeguard in order to build. Protect to guarantee the potential of the future. Know the previous to project with enthusiasm, welcoming the new with continuity.

The open problem is not memory, whose interpretation have continuous fluctuations, but how to deal with the future through it, being this phenomenon that causes erosion. The future is missing from the current perspectives. A reduction of future predisposes to a reduction of responsibility towards it. Memory becomes sterile due to the lack of matching and correspondence with projected interests, with the future. It does not count in a non-existent future.

Project

Yet, more than at any other time, we need planning. We plan and design everything, every detail. Apparently, there is an impetuous doggedness to build the future, but the uncertainties in choosing direction and practices are truly without reference. Consequently, without examples to hold on to, the use of memory degrades. It pulverises into splinters to sweeten the present, without being able to give support, backing, courage to the future.

Until recently, the full faith in the possibilities of new technologies has divided the opinions of practitioners and planners, of designers of the future, categorising reality sharply into two contrasting attitudes, as Martin Heidegger so aptly put it: technophrenia and technophobia.

However, today, being for or against is no longer enough, we need to establish not what is possible, but through which values we classify what will take us forward, bring benefits, well-being. Memory, whether latent or sought after, is inescapable. To be for or against it is only aleatory. Then, it is a matter of seeking more answers while asking what memory is in the contemporary world, reading where, in what and, above all, how memory can express itself today, in what applications it makes its contribution.

Every day we have an unnoticed, not unconscious experience, little apparent if not addressed as a subject of investigation. We live in homes and environments surrounded by memory without perhaps realising it, especially if we do not give this term the specific definition of an affective object, a remembrance, or an unavoidable or even cumbersome presence. In everyday life, memory makes us live and it is so obvious that dwelling on it here is pointless. Then, what can discriminate? Surely the meaning of retrieval linked to the concept of memory. What to retrieve (keep in memory)? Roberto Pane's thought has helped us a lot to find a way, perhaps even ahead of its time.

Pane paved the way for the intellectual consideration that objects are not worth in their singularity. A significant shift in vision for his times. If the elements are to perform functions, they do not count, it is all too obvious, and even less so if they are then considered memory objects. Memory objects, whatever their size, type, destination, become only artefacts to be exhibited, displayed, protected if considered in themselves, thus deprived of the impulse to be a resource for contemporary living.

Starting with Pane, and few sensitive colleagues, objects are to be considered above all for their contribution to relationships. With humans first and foremost, but also relationship that they weave between them and to which new attention should be paid. To their possibility of expressing an underlying culture. To their value of being inspirers of stories, of unprecedented juxtapositions compared to what is evident and obvious about them. Memory can be considered as a distributor of new understandings of the

past, never fully documented and documentable. To the point of contemplating memory as the inspirer of doubts. How much of this philosophical critical research later became his *modus operandi*, not only in restoration, is testified by his professional practices and those who shared ideas and choices with him. This is also testified by the concepts practised to establish design criteria for contemporary interior design expressed by our dwelling culture.

Restoration and design

Between restoration and design a transversal exchange does not take place, but a real and practical contagion. A silent contamination that, without declarations or statements of principle, every day takes hold and spreads among those involved in the interior design of our homes and communities.

Today's furnishing design distinguishes itself by its claim to generate value through the combination of selective taste. What we might have called "style" until recently is now understood more as "juxtaposition", as characterisation by exchanges of formal reciprocity between objects, rather than by semantic philology.

From the concept of "critical and creative restoration" of Roberto Pane's school, it is now possible to combine furniture and objects with an ease that was unthinkable before, if not for reasons of compelling necessity. What some improperly and hastily define today as new eclecticism, in essence eclecticism it is not. In fact, it does not belong to that thought at all. Rather, it belongs to a renewed philosophy of living which, in the doctrine put into circulation by critical and creative restoration, has found the inspirational manifesto of a new aesthetic taste.

Today, choosing and selecting in furniture means re-founding new styles of composition, of aesthetic habitat in which choosing and selecting no longer need a scale of values, as it was for centuries and as it was in the recent past, but have a vocation to work by association, juxtaposition, proximity. The revolutionary teaching of the new restoration methods has introduced and brought more into vogue the need for juxtapositions to be of an intellectual nature. Therefore, no longer a scale of values to choose from, but a process of association of ideas to distinguish and actualise the memory of objects.

In the practice of recent interior design methods, juxtaposition by ideational consequence of belonging to an idea is a resounding success. Letting the connections that arise between ideas develop produces a long chain with an improbable result, but one that is accepted and comprehensible because it implies memory by fragments. Thanks also to the great contribution of Roberto Pane, first the discipline of restoration introduced the concept of "fragment"

as an operational method. With the fragment, make the whole be understood. With a single fragment of a vase, make the whole vase be understood without the need to reproduce it in its entirety, but by critically and creatively suggesting it.

The fragmentation of culture, in the highest and broadest sense, has led the restoration discipline to take new paths by first experimenting with the need to intervene on the fragment with the aim of holding and enhancing the part for the whole. A sort of progressive evolution of the principle of unitary project so much followed by the Modern Movement to reabsorb only its still valid aspects: the reconstruction of memory by fragments to give a possible identity platform to social reconstruction, through the testimonies of the model of society that produced a certain artefact in antiquity.

Conclusion

Roberto Pane's teaching consciously initiated this practice, capable of refining a new sensitivity in recomposing the artefact's meaning starting from the small details generated by a given cultural set-up, and with them succeeding in re-learning the social conditions that produced it. This teaching has consolidated effective procedures in objectively affirming, among operators and the public, a greater widespread awareness of how memory can be an active tool for re-appropriating not only the past, but above all the potential for building the future.

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14. THE HOME AS A PROJECTION OF THE SELF: AN EXPLORATION INTO THE FOLDS OF DWELLING

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Introduction

The discipline of design could be defined as "omnivorous" since it is intrinsically open to interferences and draws innumerable suggestions from tangential areas, which then re-elaborates in its own specific discipline: art, cinematography, graphics, anthropology, as well as literature, psychology or marketing, provide invaluable contributions that enable designers to respond to contemporary complexity.

Preservation also represents a "frontier knowledge" with which the design world can fruitfully dialogue, to open up new scenarios for reflection and new design actions. Roberto Pane has always emphasised the urgency of this interdisciplinary approach, when it was not yet codified as an indispensable methodological procedure, recognising "the importance of specialisms, but above all of the need to compose disciplines in the making of the project" (Occelli, 2010, 256). Therefore, today he would probably appreciate and support this effort to identify the short-circuits between preservation - understood as "philosophy" (Pane, 1987, 15), as science, or more generally as the cultural expression of a community - and the design thinking promoted by many contemporary designers.

We are obviously talking of that design soul most sensitive to a "relational" approach, most attentive to an aesthetic and emotional dimension of urban fruition, not seen as an extraneous body to the individual, but on the contrary as an "accumulation of affiliations": a territory where human subjectivity can be express within broader communities, with which faded identities can be reaffirmed and stratified memories shared.

This *design-oriented* vision tries to imagine new urban rituals and new domestic models, which can also fulfil those symbolic-affective functions, perhaps ethereal, but so important in determining the identity structure of a place. The ambition is to rediscover - and enhance - the human dimension of dwelling, an ambition that is not new but never fully realised and that Roberto Pane already pursued when he stated that "architecture should regain 'human meanings' " (Giannattasio, 2010, 154).

Embracing the teachings of Calvino, who describes *The Invisible Cities* (Calvino, 1972) as a sum of memories, desires and words, this project orientation seeks to structure "interior" spaces (enclosed within walls or in the open air) that fulfil perceptive as well as functional needs, to be intensely lived and not simply used, in which to leave traces and share everyday gestures. It is a design that could be succinctly described as "of proximity" (Lambertini, 2013, 10), which makes use of inexpensive, reversible tools that are "delicate" in their ability to interpret and fit into a physical context, pursuing that approach to design that today seems most capable of responding flexibly to the contemporary dynamism.

The themes that most likely represent a fertile ground for comparison between design as described above and preservation refer to those concepts of memory, beauty, and a psychological approach to dwelling on which the book has invited us to reflect (dwelling in its dual meaning of individual experience, on the one hand, and collective ritual, evidence of a shared cultural identity on the other). Roberto Pane, with his anticipatory reflections, was among the first to bring these issues to the attention of the scientific debate.

Memory as a "formative force"

Memory is a form of self-representation and replication over time of the identity values of a place, a particular society or an urban structure, whose survival it guarantees. It is a treasure trove of individual experiences and at the same time it is the medium of a shared experience in which we recognise ourselves, so much so that Sigmund Freud calls the collective memory "the secular dreams of young humanity" (Freud, 1907).

Memory is also a fundamental concept that those involved in preservation inevitably have to deal with; in this regard, continuing along the double track that combines the subjective and the collective level, Pane states: "the city needs to preserve the memory of itself, in the same way that the individual needs it" (Pane, 1966). And again: in the spaces of the past, "we feel dilated and expanded in the forms that surround us, precisely because they are like 'an extension of our body' " (Pane, 1971, 290); on the basis of these convictions, the Neapolitan scholar advocated the preservation of the past traces impressed in the anthropized landscape. However, in his conception, conservation has never been a pure, uncritical, neutral protection; on the contrary, in his view, it should not avoid confrontation with creativity: in his vision of preservation, "memory becomes a 'formative force', a driver of regeneration of the existing, of today. With it, heritage conservation produces an 'attractor' effect and also a 'catalyst' effect of new relationships, connections, interdependencies between old and new" (Fusco Girard, 2010, 332).

His approach is absolutely topical, especially today when we talk about social innovation as a driver for urban regeneration, especially for those who are looking for "formative forces" capable of shaping reality by creating design metanarratives. And especially for European cities, strongly steeped in the past, whose real risk is now to forget all those meanings and histories that, over the centuries, have forged them.

In these territories, "architecture has played an important role in consolidating the relationship between history and landscapes, celebrating victories, recalling miracles, representing powers" (Ferlenga, 2015, 51); on the other hand, design reasons on an

14.1 →
The Bridal House,
Alchimia.
1983

apparently more circumscribed level, linked to the individual ambitions and memories which, however, constitute the substratum structuring a collective identity. It is a less deterministic approach, but one that will allow us, "having overcome the objectivity of needs, to address the subjectivity of desires" (Saggio, 2004, 23).

Finally, memory appears to be closely connected to the concepts of imaginary and "imagination": design, as an "imaginative" force, has the possibility and duty to claim an individual "imaginary" (the dream) in order to construct a collective one (the myth, the ritual, the symbol). Thus the former, the dream, becomes the origin and nourishment of
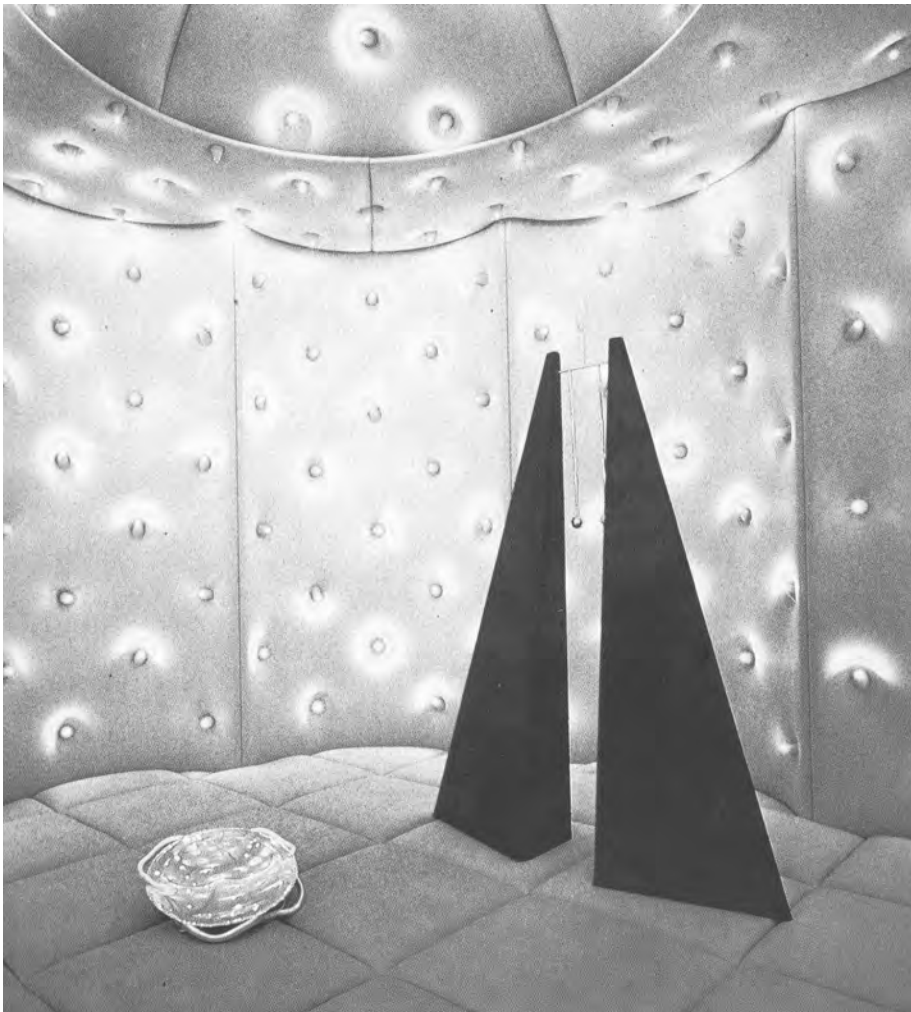
the latter, the myth.

In fact, making some of Augé's reflections our own and rereading his "three poles of the imaginary" (Augé, 1998, 51), we can recall how "the collective imaginary and memory (IMC) constitute a symbolic totality by reference to which a group defines itself, and through which it reproduces itself over the generations in imaginary ways. Evidently, the IMC complex informs individual imaginaries and memories. [...] The IMI complex (individual imagery and memory) can influence and enrich the collective complex. [...] In turn, every artistic-literary creation can affect individual imaginaries as well as collective symbology" (Augé, 1998, 57-58).

The design activity moves between these opposites, each time

← 14.2
Hermaphrodite House,
Alchimia.
1981

↓ 14.3
Hermaphrodite House,
Alchimia.
1981

having to find its own specific position between respect, "use" and falsification of memory; in our discipline all attitudes are legitimate and have, over the years, produced interesting results ranging from the recovery of the existing as a resource to the affirmation of the so-called "fictionalism" (Guerriero, 2001).

In the first case, we are thinking not only of the various projects that make intelligent use of materials, components, even "handed down" objects, revisiting their functional and symbolic role, but also of those domestic interiors that have given the historical past an aesthetic value, elevating it to the status of a matrix of design poetics. In this regard, think of Rural Studio's houses that make use of the most diverse recycled materials, from tyres that become unusual formworks, to linoleum scraps used as load-bearing walls, to pressed cardboard for insulating walls. Even more explanatory, at times bordering on the provocative, are some of Site's proposals, who for
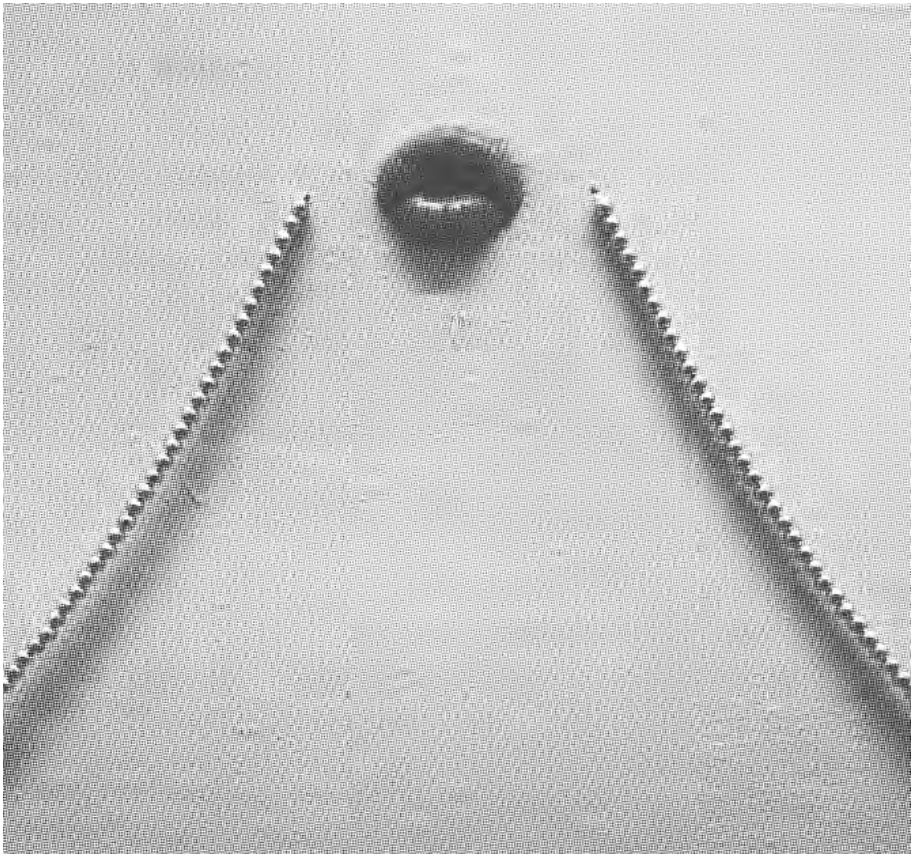
example in *Ghost parking lot,* Connecticut (1978), have interpreted memory as "crystallisation of the near past": in this site-specific work, the landscape has become a still image in which cars from the 1960s and 1970s emerge at different depths from the asphalt covering them, making them almost ghostly presences, still recognisable, but certainly destabilising for the temporal short-circuit they suggest. Perhaps even more explanatory for the innovative approach to the memory of a place is the project, also by Site, for the *Laurie Mallet house,* New York (1986). Here memory literally becomes a "trace that resurfaces": the layering of past objects left in the house, abandoned by the previous inhabitants, becomes a design stratagem. In fact, the narrative proposed by Site draws its strength precisely from those very objects (duly cut, painted white and placed on the walls) which remain to recall a previous life of the house. A life perhaps "found by chance", made more evocative than functional, but on which the entire interior design is centred.

A third way suggested for the domestic project could be the one proposed by a well-known artist, Rachel Whiteread, who in an *Untitled work* at the 1997 Venice Biennale interpreted memory as "an absence that lets an ancient presence leak out": in her work, the casts of volumes give life to an inaccessible library, a library that can only be read in negative, or as the author herself would say "a melancholic ghost of a knowledge that is now irretrievably lost".

On the other hand, in the approach that Alessandro Guerriero liked to call "fictionalism", memory has become fertile ground for

design; however, far from the prospect of an obsequious respect, nor understood as material for a circular economy, in this case memory represents the occasion for a creative falsification, even a gratuitous and arbitrary one. Think, for example, of the well-known *Proust Armchair* (1978) by Alessandro Mendini and the provocative experiments of Alchimia: from the *Flower Bed* (1981), to the *House for Juliet* (1982), from the *Bed of Apparent Death* (1982), to the *Philosophical Room* (1982).

Therefore, in design memory can be from time to time preserved, frozen, partially used, but also "inhabited", misrepresented or manipulated with lucid visionariness; all the more so today, that we live in a historical era in which we are witnessing the passage "from the narrative to the 'completely fictional': [...] in which the grand narratives of modernity are also captured by the pole of fiction" (Augé, 1998, 106).

The beauty of the intangible
Speaking of beauty in design seems almost tautological, since design should contain within itself the ambition and constant striving for beauty. As far back as 1869, Dostoevsky in *The Idiot* claimed that "beauty will save the world", but over the years this concept, which eludes encapsulation and univocal definitions, has been the subject of ever renewed interest in philosophy, aesthetics, art, and of course architecture and design.

According to Hassan Fathy, a well-known Egyptian architect of the last century, beauty could be described as "a visual impact of form on human emotions" (Ferlenga, 2015, 64). In his view, beauty was essentially expressed "in the interaction between forms and meanings" (Ferlenga, 2015, 65) and thus, in valuing the symbolic and metaphorical dimension of places, he emphasised the priority of intangible aspects in the design of any architectural or urban form.

If the lack of beauty coincided with the absence of meaning, Fathy already warned about the destiny of western cities: the city is a "sum of places that are losing their soul, made up of architectures that no longer convey any emotion, of meanings that are unable to make themselves visible, of places that, having lost the ability to represent themselves, return to a state of non-existence and invisibility in the eyes of their own inhabitants" (Ferlenga, 2015, 65-66).

In contemporary design, a leading figure who spoke and "lived" beauty on a daily basis was certainly Ettore Sottsass, who in his rich production always broke down the boundaries between sculpture, painting, literature, architecture and design in search of a poetic, colourful, intimist beauty. It is difficult to define such an eclectic character, so much so that perhaps one of the most successful syntheses was that proposed by Hans Hollein, who remembered
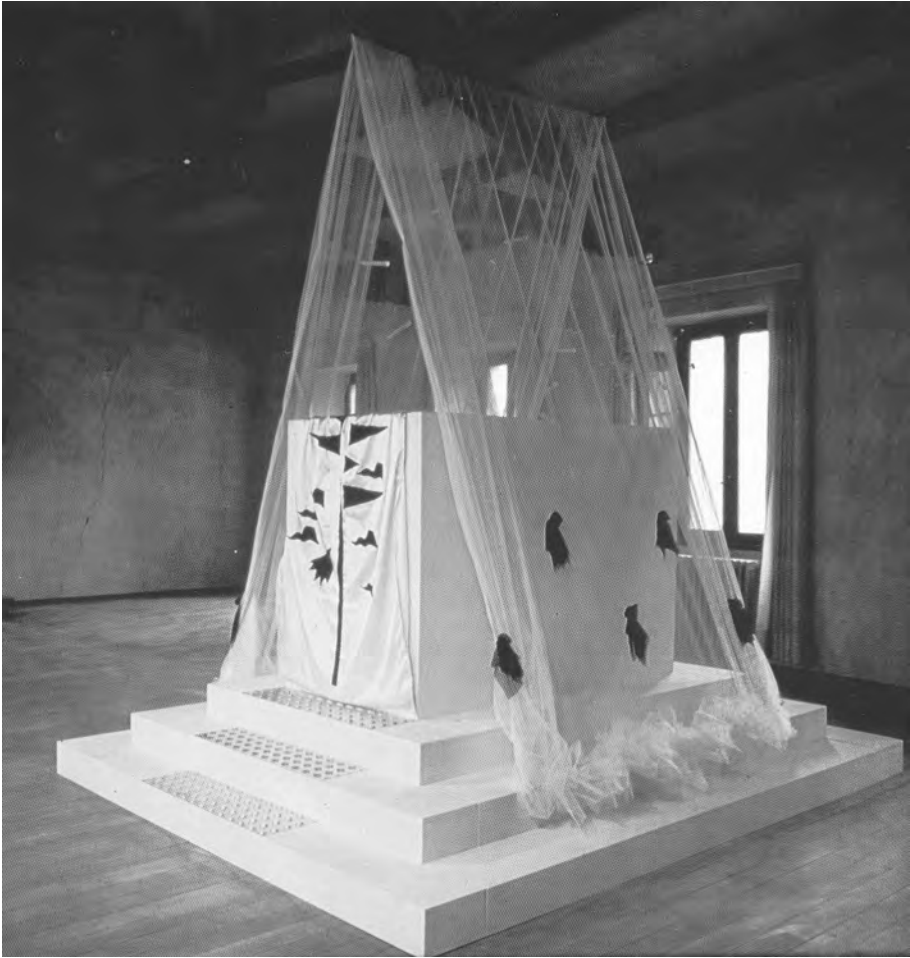
Sottsass simply as "a magician".

One of his many spiritual legacies is captured in the sentence he pronounced paraphrasing Dostoevsky: "if anything will save us, it will be beauty" (Sottsass, 2002); however, it was a beauty far removed from scientific canons: since he founded Memphis in 1981, Sottsass has tenaciously chased "emotion before function", the pursuit of commotion at the expense of efficiency and the pre-eminence of aesthetics over rationality.

Here it is not our intention to develop an organic essay on beauty, but Roberto Pane's contribution in this direction offers interesting food for

thought. In his view, aesthetics is an "attribute of everyday existence" (Pane, 1978, 15), however, an accent that cannot be overlooked because it is capable of influencing and conditioning our lives.
"Based on Rousseau's thought and Jung's principles, Pane believed that human behaviour is influenced by the living environment: a civilised society can only exist where beauty, deriving from the combination of art and nature, persists" (Alagna, 2010, 439).
Therefore, in this context, building speculation and the landscape destruction become the cause and testimony not only of the physical land degradation, but also of man's moral and civil decay: "along the straight and exclusive path imposed on us, the only thing we can be sure of is, precisely, the increase in ugliness; and ugliness is the twin sister of resignation" (Pane, 1987, 9). Then, due to the absence of beauty, the body and soul of our cities are compromised.

A psychological approach to dwelling
On the importance of the psychological instance of the built environment, Roberto Pane has long devoted himself, affirming the need to design spaces capable of respecting the aesthetic as well as the psychological personal needs. As an example, he intuited how "the key to accessing the landscape [was] psychological involvement" (Giusti, 2010, 493), and with great precursor ability he used the language of cinema (now commonly adopted by designers) to "render the sequentiality and dynamics of the path, being able to dig into the thickness of the palimpsest and the emotional sphere" (Giusti, 2010, 493).
It is no coincidence that Luigi Guerriero titled a chapter of his book dedicated to Roberto Pane's historical-critical contribution precisely *Psychological Instance, Ecological Instance, Art Education* (Guerriero, 1995, 329-351), emphasising how he placed "at the foundation of the conservation of the built and natural contexts, together with the traditional aesthetic and historical motivations, more general considerations of a psychoanalytic and anthropological order, to which he assigned a primarily foundational character" (Guerriero, 1995, 330).
In particular, Pane recognised the relevant contribution of Jung's teachings, to whom he attributed "fundamental evidence about the psychological significance of urban stratification. [...] In fact, the Swiss scientist's studies on collective archetypes and on the relations between consciousness and unconscious suggested to him the affinity of interior stratification with urban stratification" (Guerriero, 1995, 330-332). It was precisely by delving into Jung's theories that Pane "in the context of the protection and conservation of cultural heritage, arrived at formulating the significance of the psychological instance, relating to the relations between the individual and his

physical environment" (Giannattasio, 2010, 154). In his view, it was the privileged tool for reconciling the other dimensions, the historical (memory) and the aesthetic (beauty) ones.
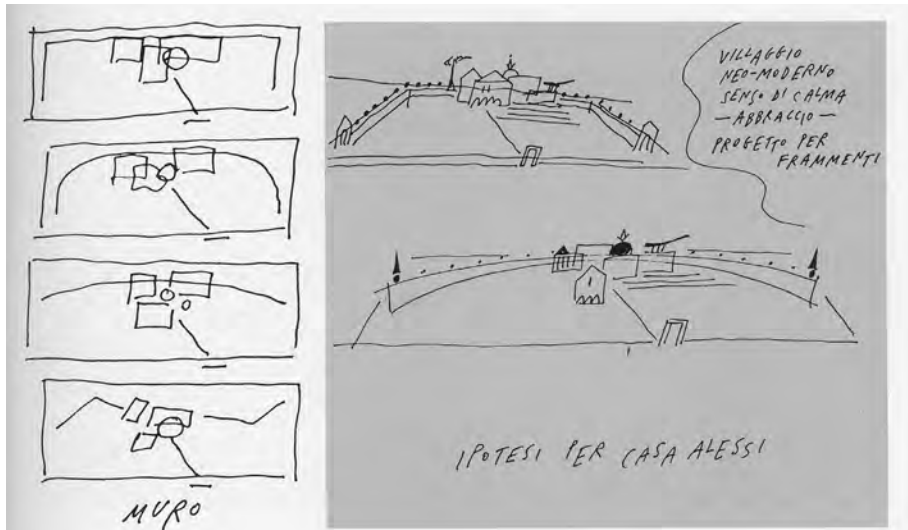
The psychological and emotional value of dwelling, which, as we have already emphasised, plays a fundamental role in the experience of urban and landscape use and perception, acquires even greater importance in the domestic sphere, where the individual directly interfaces with a space that belongs to him and that he can shape in his own likeness.

The home, which within its walls contains, envelops and cradles, represents the first person's extension, reflects his dreams, ambitions, gestures and represents his identity. It tells who you are, how you are and how you could be: "Nothing is more important than the places we dwell, even if we think we don't realise it. And the home, that place that dwells us and dresses itself around us until it becomes part of our soul, is probably the universal environment we need most" (Molinari, 2016, 80).

In turn, the objects that populate the home become part of the inhabitants' history; actors of a novel in the making, they play a role that is not only utilitarian, but also metaphorical, affective, emotional. Thus, everyday objects themselves become a symbol: "an object is never just a tool. The energy it expresses is a story and a destiny that gives a literary identity to the silent forms of things" (Mendini, 2004). Alessi's experiments, which had already proposed the *Family Follows Fiction* collection in the 1990s, went in this direction.

A recent text analysing precisely the domestic dimension notes its connotation as an intimately welcoming and hospitable place: it is "the most beloved and stable place in our lives, the space in which we think we can take refuge and in which we can build secure fragments of our existence, the most resistant memory in a daily routine made of continuous changes" (Molinari, 2016, 11).

In fact, while we consume a considerable amount of space and goods, homes remain the place we preserve and "that we are" (Molinari, 2016), which we perhaps live absent-mindedly and in an increasingly nomadic way, but in which, still today, we seek protection and consolation: "When we think of the word 'home', smiles, regrets, pains, smells, elementary gestures and secrets materialise that have been deposited in our minds thanks to the familiarity that only everyday life can generate" (Molinari, 2016, 13). The home is a narrative constructed from the fragments of the lives that intertwine within it; it is a reflection, sometimes faded, sometimes manifest, of our existences. It is so intimately linked to its inhabitants that one could even speak of its psychological significance, which makes an interior much more than just an "equipped volume" for the person who is its creator; it is a dimension that overlaps the metric dimension of surfaces and the anthropological dimension of social experience: it

VILLAGGIO
NEO-MODERNO
SENSO DI CALMA
—ABBRACCIO—
PROGETTO PER
FRAMMENTI

MURO

IPOTESI PER CASA ALESSI

is "the dimension of the psychic planes of the mind".

The words of Ico Parisi are recalled in this regard: "my design sees the user as a participant with his existential theme, considers him as subject and not object. [...] The proposed space takes into account the need to be, before the need to live"; the author was already looking for an *Hypothesis for an existential house* (Parisi, 1973).

Roberto Pane also dwelt on "existential space" for a long time (Giannattasio, 2010, 154), contributing in the post-war period to the meeting of then apparently distant disciplines such as psychology, architecture and preservation; in fact, he sensed that, then as now, "in order to safeguard man's psychic equilibrium and the cultural and natural heritage together [it was] indispensable to have full collaboration between architects, town planners, psychoanalysts and sociologists" (Giannattasio, 2010, 155).

Amid descriptions of literary, fantasy, author or media residences, in his latest book Luca Molinari outlines the profile of solid, dominant, sacred, transparent, democratic, rootless and invisible dwellings, aware that the home represents "a real laboratory of understanding and transformation of the world" (Molinari, 2016, 12).

Therefore, we start from here, and in particular from some emblematic experiences of the last century, to recount a relationship that sometimes results symbiotic, sometimes becomes even salvific and consolatory. As one of the authors recalls in an earlier essay (Crippa, 2005), we thus discover houses as a metaphor for life, but also as an opportunity for rebirth; houses as a childhood dream that takes shape over the years with surprising continuity and lucidity; houses

14.7 ↑
House of Happiness,
project sketches,
Alchimia.
1983
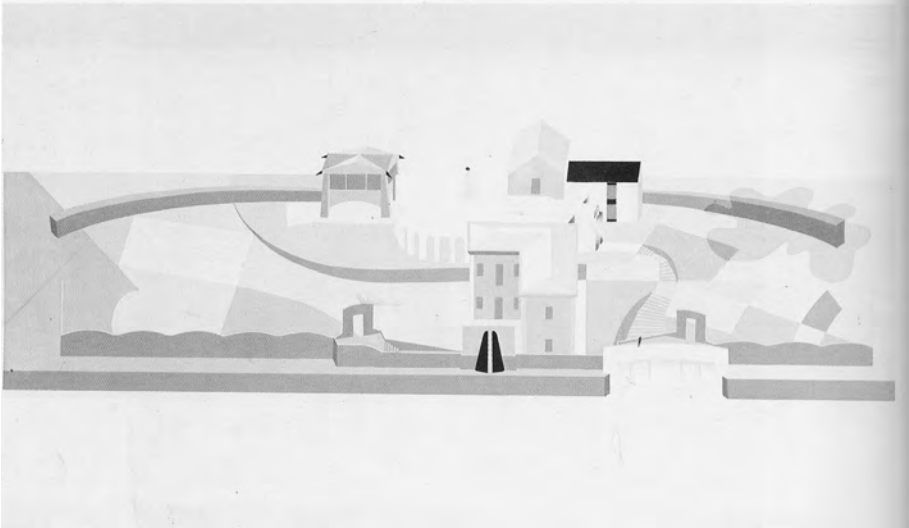
as places of inspiration and meditation, in which artistic talents alienate themselves from ordinary life (or penetrate it in depth).

A "lifelong dream house": this, for example, could be the title of the story that accompanied Carl Gustav Jung (1875-1961). In fact, the psychoanalyst built a life in building a tower, "his" tower. That tower, built in Bollingen from 1923 onwards, followed a home archetype that the famous psyche scholar had imagined as a child and had then cultivated over the years. And if, as a child, Jung built and destroyed towers made of small stones and mortar, imagining fortified strongholds in which he would one day live, the one he then laboriously realised in over thirty years of work actually looked like "a toy made into a building" (Bertoldini, 1988, 27).

This construction "to me represented not only an extraordinary fulfilment, but also the realisation of meaning. [...] From the beginning I felt the tower as a place [...] where I could become what I was, am and will be. [...] There is nothing in the tower [...] to which I do not feel attached. Everything there has its history and mine; there is space for the infinite realm of the psyche" (Bertoldini, 1988, 27) wrote in his memoirs. There Jung found the ideal place to live and work: the place first dreamt of, then "played with" and finally realised; a home for creating and forging relationships with himself.

The psychologist believed that an adequate living space could somehow make better people, or at least more aware, and he certainly recognised the importance of the domestic environment in his patients' quest for psychic well-being; almost as if homes could also become a pretext - or an opportunity - for growth or regeneration.

"New provocation to life" could instead be the title for the houses built in Taliesin by Frank Lloyd Wright (1869-1959), and no better example seems to support Jung's hypothesis. In fact, the houses Wright designed for himself were dictated by a deep-seated need: they were reactions to dramatic events to which the architect had rebelled (the fires that destroyed his entire family as well as his homes). In the building and rebuilding of his home, he probably drew comfort and strength, enrichment and renewal, even professionally; it was a challenge and an opportunity for rebirth, perhaps a reason to survive into eternity, a physical reconstruction that coincided with the reconstruction of his own self. Thus in Taliesin, on the hill he had loved since childhood, Wright built no less than three houses, one on top of the other. And in his memoirs he recounts the extraordinary relationship that had always bound him to them; houses that expressed his desire for freedom, his vital force, his concern for nature. Houses that expressed happiness, "a smile of joyful well-being and welcome for all: intensely human houses", he would later say (Bertoldini, 1988, 24).

Wright's aspiration to create a home as a source of joy is not isolated; on the contrary, *The House of Happiness* - desired by Alessi and designed by Alchimia and Alessandro Mendini with contributions from countless other designers - exasperated that concept: the space, provocatively conceived to "produce happiness", was born as an expression of the conscious (and unconscious) desires of the client. In fact, Alessi had given the project team his own "dream of home" as a brief, elaborated over years of psychological reflection, asking the designers to study a materialisation of it; the architects accepted the challenge, but in turn they approached a psychologist to interpret his deepest inclinations. The fourth case study, a symbol of the psychic totality of its inhabitant, the dwelling of the philosopher and logician Ludwig Wittgenstein (1889-1951), seems like a house built to regain a space for breathing. "A little house in solitude", he said (Wittgenstein, 2012, para. 42); a house in which thoughts are born, we might add.

Indeed, the scholar had built an ancestral home in which to rest, a very simple isolated *Hütte*, accessible only from the Norwegian sea, to offer nourishment to his mind and allow philosophical reflections to mature. It was in this hermitage that Wittgenstein wrote his most important texts, which, like the house - and the character of its author - had an extremely sober, rigid, almost manic tone.

Then, it is perhaps true that, if we all establish a special relationship with our homes, this sometimes becomes symbiotic, an invisible thread that in some people with a heightened sensitivity takes full form and is translated into architectural masterpieces, literary texts, psychoanalytical suggestions. Or even in auteur paintings and poems; think, for example, of the works of Emilio Tadini and Alda

Merini. Their houses do not differ from the former in intensity and coherence: a manifestation of their inhabitants, they express their psychic world, which is translated into their artistic progression.

In Tadini's house, the residential and artistic dimensions merge inextricably, just as in the painter's history, art and life take on a unique value: the house seems to enter into his paintings, and vice versa, his painting, his colourful and chaotic world, ends up characterising the house itself. The boundary between two-dimensional painting and living spaces becomes vague: the density of objects and meanings returns in the one and the other; it characterises them in large cycles, according to a technique of overlapping temporal planes in which memory and reality, the tragic and the comic, continually play against each other. Alda Merini, too, could be described as an oxymoron, a living encounter between opposites (carnal and spiritual, poetic and prosaic, available to all but accessible to none); thus, her home seems to be a geological stratification of memories, inspirations, feelings, which return fleetingly in her poems.

Conclusion

The houses recounted here fully satisfy those who inhabit them because they are spaces structured around their inhabitants. They are a demonstration of how Heidegger's "poetic dwelling" (Senatore, 2016) can have a concrete correspondence in our lives, testifying to the importance that unconscious world (which we all recognise as real) can probably have, also in the design field. Therefore, with respect to the stories introduced here, designing a house means recognising the possibility of space to interact with people: it means, first and foremost, designing relationships.

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15. DESIGN APPLIED TO RESTORATION

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Introduction

Sometimes, it happens to come across places that, like people, need help. These are places left alone, abandoned or, even worse, forgotten. Words like memory, boundaries, levels, bridges, are terms we find indifferently on a sheet of paper when talking about space, the environment or the mind. Indeed, today the design of public spaces is no longer a topic that embraces architecture alone. Roberto Pane, artist, university professor and protagonist of a well-known battle for environmental preservation, deeply cared about spreading a lucid intelligence of the meaning and value of architectural design (1).

Based on his formulation of the psychological instance of restoration proposed since the Second World War, and assuming a transdisciplinary approach, it is possible to dialogue with a discipline such as restoration, being guided by the graceful ways typical of design. The human and cultural dimension, especially relational, which is point of departure of an approach related to the design of environments, allows to reflect on the built environment starting from the human scale, searching for those touch spots between design and restoration, from which opportunities to promote beauty, identity and memory can develop.

It is precisely from the figure of Pane that many of the following considerations arise. In fact, an attentive and capable designer should be able to enter into dialogue with places, stimulating their emotional subversion; translated into design language, this corresponds to the ability to put spaces back into play without distorting them, but working on their flaws and succeeding in making them strengths. In fact, quality design plays a fundamental role in the formation of a sense of belonging and memory. The spaces of reality, individual and collective places, their aesthetic connotation, their materials and colours influence behaviour, creating ties or disinterest, sense of tranquillity or disquiet, comfort or pain.

One could go on listing dichotomies for pages, but it is clear that the architectural matter is by no means unrelated to the psychological. Then, the designer's attitude should be to take off the robes of the omniscient creator who shapes abstract figurations and to step into the paradigms, perhaps less brightened, but certainly full with the lives of the people who actually use and experience spaces.

The archistars era should end and that of *anarchistars* should begin, creative people willing to step inside the reality framework that they are only used to observe. In fact, the point of view should change from which we observe our spaces and of which, day by day we increasingly lose the ability to recover values and meanings within the urban scene. Here our eye sees nothing but signals, to which we automatically conform our behaviour, as Ugo La Pietra suggests when talking about his project, *The Commutator* (La Pietra, 2011, 98).

It happens to walk the same streets, pause in the square behind house on a Sunday morning, look from the bottom up at a skyscraper, which has come up with the unscrupulousness of a tree, perform a series of actions without paying attention, and then, suddenly, look at everything with different eyes, understand that there are gaps between the bricks of an old building, in which new worlds can be drawn.

Identity of places

"Home starts by bringing some space under control" (Douglas, 1991, 289); "concepts such as spatial appropriation, human scale, and place-making [...] describe [...] first and foremost a new way of approaching urban open spaces; an approach that entails a greater attention to human scale, not only as a metric parameter, but essentially as a dimension of dwelling by 'taking care' of a place" (Leveratto, 2015, 12; Norberg-Schultz, 1984, 12).

On June 17, 1998, in his speech at the reception of the Pritzker Prize, Renzo Piano said: "Architecture is an art that produces things that are needed. But it is also a socially dangerous art, because it is imposed. An ugly book may not be read; ugly music may not be listened to; but we are bound to see the ugly apartment building in front of our house. Architecture imposes total immersion in ugliness; it gives the user no choice" (Piano, 1998).

Investigating the relationship between human and constructions, studying the laws and specific effects that the geographic environment, consciously organized or not, has on the individuals emotions and behaviours (Debord, 1955, 288) is circumscribed within the realm of psychogeography, a term coined by filmmaker and writer Guy Debord to refer to his research and experiments conducted within the *Situationist International* and culminating in the publication of *Naked City*, a cartographic reconstruction of Paris obtained by recomposing nineteen sections of the city. These fragments are linked by a series of red arrows of different lengths and thicknesses, indicating the personal permutability of this new map; not only possible routes, then, but a singular intentional act of misunderstanding and re-signification of urban space (Leveratto, 2015, 86). All these considerations are rooted in Kevin Lynch's interests and research on the visual character of the city, published in 1960 under the title of *The image of the city* in which the author defines that: "Although clarity or legibility is by no means the only important property of a beautiful city, it is of special importance when considering environments at the urban scale of size, time, and complexity. To understand this, we must consider not just the city as a thing in itself, but the city being perceived by its inhabitants" (Lynch, 1990).

But while it is true that the concept of situationist drift (2) and the characteristics described by Lynch can be found in the exploration experience of landscapes adjacent to each other, a plausible activity in a past historical period, it is also true that today the way we move has changed. Thanks to the technological advancement of transportation, often we travel to distant territories, preferring transient holidays in exotic places to in-depth knowledge of local resources, with the result of distorting the very sense of geographical territory and placing our cities in a condition of identity fragility.

City branding

In such a context, which involves people as much as places, the concept of "brand," i.e., that set of intrinsic and sign-like elements that define value, originally linked to a product, takes on increasing importance. However, it is now commonplace to come across definitions such as "self branding" or "territorial brand," precisely to highlight how the as obsessive as necessary search for an identity passes through understanding and communicating the values carried by both people and geographic contexts. Given the importance of communicating a clear and expendable image in terms of tourist-commercial appeal, just like a business, some administrations are adopting innovative tools aimed at conveying (and sometimes building on purpose) the lost identity. Urban branding, or territorial branding, turns out to be among the most effective tools to achieve this aim, succeeding in stimulating interest in the peculiarities of one's own city and enhancing the local, in antithesis to the centrifugal thrusts of globalization.

A "territorial brand" is defined as the production of a face or a dress, a gestural expressiveness, a constructed, new, suitable to the times, appropriate citizen mimicry, a kind of etiquette towards the citizen/user (Pastore and Bonetti, 2006); in other words, it can be considered as a "continuous and dynamic construction process in the mind of the territory user who, therefore, is influenced by the experiences, memories and judgments expressed by the other users with whom he/she comes into contact" (Pastore and Bonetti, 2006, 83-84).

In order to create a place identity, it is essential to understand what identifying elements connote a particular area, city or neighbourhood, equally for their inhabitants and for their visitors. In fact, the image of each city, each area possesses a dual nature: one turned inward and perceived by the resident inhabitants, the other turned outward, and corresponding to the point of view of the people who visit the city, thus the tourists and investors. Consequently, "the object of city branding is not the city 'itself,' but its image" (Kavaratzis, 2004, 58). Both images are important for the proper development of the city's communication and promotional strategy.

In his description of a territorial brand, Kavaratzis dwells especially on its importance to the target community residents, analysing how the ways in which a city brand is managed can influence the spatial behaviour of people and society, placing the city within their mental maps and enforcing a positive perception of it. In fact, although initially city branding operations were primarily aimed at attracting the attention of potential tourists, recently, interest in retaining residents and individual talents seems to have grown in administrative policies in order to concretely develop the area and the possibilities it offers, as well as to generate cultural and economic interest. Anyway, a proper city branding strategy must keep in mind both images. To succeed in achieving this aim, various tools can be used, such as concept maps, events useful in conveying the perception of the city, representations of the city itself within news or cultural works such as films, novels.

One of the most widely used tools to analyse useful characteristics to work on in building a territorial brand is the *Anholt* hexagon, which indicates the persistence level of certain elements within people's imagination:

"1. Presence - Based on the city's international status and standing and the global familiarity/knowledge of the city. It also measures the city's global contribution in science, culture and governance.

2. Place - Exploring people's perceptions about the physical aspect of each city in terms of pleasantness of climate, cleanliness of environment and how attractive its buildings and parks are.

3. Pre-requisites - Determines how people perceive the basic qualities of the city; whether they are satisfactory, affordable and accommodating, as well as the standard of public amenities such as schools, hospitals, transportation and sports facilities.

4. People - Reveals whether the inhabitants of the city are perceived as warm and welcoming, whether respondents think it would be easy for them to find and fit into a community that shares their language and culture and whether they would feel safe.

5. Pulse - Measures the perception that there are interesting things to fill free time with and how exciting the city is perceived to be in regard to new things to discover.

6. Potential - Measures the perception of economic and educational opportunities within the city, such as how easy it might be to find a job, whether it's a good place to do business or pursue a higher education" (Papp-Váry, 2011, 556).

Among the most famous and successful examples of city branding that have made the best of opportunities that such a policy offers in order to achieve different purposes are undoubtedly the cases of New York and Amsterdam.

In all probability, the *I Love New York* (3) brand is the most successful city branding operation in the world. Encapsulating in a single

image a combination of factors capable of telling all that New York represents was certainly the key to the brand's success, an eclectic mix of people, regardless of gender, age or religion, with the potential to realize their dream, with a typical "can-do" attitude.

In the case of Amsterdam, the brand *I Amsterdam* (4) is used with the aim of communicating the advantages and cultural offerings in the area, but above all the sense of belonging to the city (*I am Amsterdam*).

Two other, less famous but equally very successful cases of city branding are the operations carried out on Bologna, Italy and Gothenburg, Sweden.

The project aimed at increasing the effectiveness of Bologna's territorial marketing policies was developed both by defining the positioning that the city wants to achieve and subsequently by identifying the most appropriate strategies for communicating this positioning locally, nationally and internationally, to different target audiences. The goal was pursued by creating a specific identity of Bologna, perceptible by tourists but in which also citizens could recognize themselves. The project è *Bologna* plans to provide the communication level with a guideline to be applied to the various promotional media (e.g., specific communication campaigns aimed at well-defined targets, production and conveyance of merchandising of the Bologna Brand, etc.) (5). The creation of the logo was the subject of a competition, which was won thanks to the design of a flexible image that can be adapted to different communication facilities, an alphabet of signs capable of composing any word, because everything can be and is Bologna.

The territorial brand for the city of Gothenburg follows a principle that is as simple as it is effective. First, an attempt was made to synthesize the values expressed by the city and translate them into as many experiences such as "explore," "shopping," "together," "make memories," "be amazed," "feel the vibe," "discover," and "enjoy." Then the graphic expedient of rotating by 90° the ö of the name of the city was used, turning it into *Go:teborg* and declining each category into *go:explore*, *go:shopping*, etc. An effectively applied city branding policy holds enormous potential available for a community or city to reap benefits, in terms of strengthening its image in the eyes of potential tourists fascinated by the possibilities offered, as well as in terms of restoring identity value to all inhabitants who feel the need to seek out and recognize their own rooted belonging to the area.

Placemaking

Placemaking is not comparable to constructing a building; the value of a place cannot be measured solely through quantitative or aesthetic parameters, but is primarily identified by the way its spaces

are used. For this reason, a placemaking project must take into account physical, social, ecological, cultural, as well as psychological and individual factors in which the community's identity is reflected and self-replicated.

Precisely because of this inherent broad form of representation that constitutes its primary foundation, placemaking takes the form of an effectively open-ended process. On the other hand, as Lynch reminds us: "A landscape whose every rock tells a story may make difficult the creation of fresh stories. Although this may not seem to be a. critical issue in our present urban chaos, yet it indicates that what we seek is not a final but an open-ended order, capable of continuous further development" (Lynch, 1990).

The complexity of urban fabrics can be understood and shown as a series of overlapping layers that contribute to the chaos mentioned by Lynch. Each layer has its own unique characteristics that make it part of a constantly changing organism. The zero layer is the ground that can be walked on and on which things happen, ideas are developed that then, over time, will feed into the layer of history. The first layer is the historical layer; it is the substrate in which collective and individual memories, artistic, architectural and cultural heritage are preserved. We then find the geographical features, which describe the type of territory, and allow us to identify the objective potentials and faults of the landscape: whether the city is protected by mountains or cut in two by a river; whether, sitting at outdoor tables, the users of a bar in the centre can breathe in the smell of the sea or be surprised by the tramontana wind, and so on. Walkways link to the two lower levels. They can be natural or man-made, but what is important to know is that, along with the public transportation system, they connect. Landmarks stand out visually or emotionally in relation to people, create a sense of orientation, lend names to plazas, are theatres of appointments and missed meetings.

Attached to all that is natural and artificial-architectural, there is also a set of superstructures: store signs, street and advertising signs, bus shelters, house numbers that allow to locate points of interest through their progressive succession and the distinction between even and odd, one on the one side of the street, one on the other (with not a few instances of ambiguity: as one character in Raymond Queneau's *Icarus involato* asks "Is 13bis an even or an odd number?") which in some cases further connote space (think, for example, of the entrances to Parisian subways), and in others flatten it (the commercial streets of large urban centres gather stores of a few repetitive global brands). The last layer, the most superficial one, consists of the one element that makes all the others exist and be recognizable: the people who dwell an area and the fabric of relationships between them is what really makes a city come alive.

All these elements are characterized by having an objective valence

but also a subjective one; thus, for each city there are several cities, equal to the number of people who live in it, have lived in it or, simply, have passed through it. In this regard, useful is the example carried out by the experiments of Ugo La Pietra who, for the research work on urban analysis and decoding, proposes these instructions:

"Take the plan of your city and overlay it with a first sheet of transparent paper of the same size as the previously purchased plan and begin marking on the tracing sheet, connecting together:

→ all the elements that served you as signs to orient yourself;
→ all the pictures that served you as visual reference;
→ all the objects that have served you as three-dimensional symbols in your routes.

In this way you will have drawn the 'city of your monuments'.

Mark on a transparent sheet and connect them together:

→ all the places where you used the phone;
→ all the places where you watched TV;
→ all the places where you got or gave information;
→ all the places where you have recorded images with your camera, videotape and film camera.

In this way you will have drawn 'the city of your information'.

Mark on a piece of tracing paper by connecting them together:

→ all the places where you parked your car;
→ all the stations you left from or arrived at;
→ all the places where you changed your means of transportation;
→ all the routes you have walked;
→ all the tracks you left on your route.

In this way you will have thus drawn 'the city of your routes.'

Mark on a fourth sheet of tracing paper connecting them together:

→ all the places where you had spiritual experiences;
→ all the places where you have perceived and stored emotional events.

In this way you will have drawn 'the city of your mind'" (La Pietra, 2011, 208).

Conclusion

All the described landscape layers also have another characteristic: they are not perfectly overlapping with one another; this means that there are voids, hidden spaces in which stories are veiled, like a block of marble on which the designer must act to bring to light people's latent needs. Thus, one can design horizontal or vertical surfaces, facades, roofs, devices that act as activators, to allow the flow of relationships to continue in the arteries of the urban fabric, to ensure that spaces do not remain spaces, but are transformed into places.

NOTES

1   See M.A. Crippa's contribution to this volume.

2   Understood as a technique of psycho-geographical investigation that, in contrast to the classical notion of walking, aims to learn about space by wandering through it, without a precise destination.

3   Created in 1976 by Milton Glaser, who calls it "the most replicated serial ephemeral object of the 20th century". The trademark belongs to the New York State Department of Economic Development, which permits its commercial and promotional use. Proceeds from use licenses are invested in tourism promotion.

4   Territorial marketing strategy initiated in 2004, developed by the Kramer&Kramer agency.

5   https://www.fondazioneinnovazioneurbana.it/progetto/bolognacitybranding#:~:text=Bologna%20 City%20Branding%20%C3%A8%20un,e%20la%20partnership%20di%20UniCredit

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16. AGAINST RESIGNATION

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Introduction

The crisis that contemporary society is going through not only affects the work quality of those who design the spaces where we live, but also contributes to reinforcing the idea that the current processes of decadence and environmental degradation are difficult to reverse. A sense of discouragement involves particularly younger professionals, who are often convinced that the search for more dignified working and living conditions must take place "elsewhere", pandering to the prevailing market logic and behaviours far from our culture. In this scenario, rereading Roberto Pane's words, and in particular those he addressed to his students (Pane, 1988), allows us to revive the profound sense of the designer profession, arousing renewed hope.

The stubborn defence of environmental values and memory, as an indispensable premise for the individual wellbeing, the constant invitation to take a critical attitude in intervening on the landscape and the built heritage, emerge as perhaps the most outdated but all the more necessary legacy of his cultural heritage. A message that is based not on utopian proposals, but on concrete actions and that, with great farsightedness, identifies profitable guidelines for design choices in the reciprocal exchange between different spheres of knowledge, in the opening of the restoration discipline to psychology, sociology, anthropology and ecology. At the same time, it is from the reinterpretation of some of the fundamental concepts of his thought, such as the notion of "environment" and "chorality", that useful reflections can arise to address the complexity of design in contemporary society. The work of architects and designers, which often lapses into sterile compliance with the laws dictated by the economic powers, finds in Roberto Pane's words an ethical scope that ennobles it and returns to it the aspiration to concretely improve the quality of spaces, pursuing the search for beauty as a basic requirement of living.

The environment as proximity

Recognising that "it is not the few monuments that create the environment of our ancient cities, but the many works that contribute to determining a particular local character" (Pane, 1948, 79), Roberto Pane's contribution to the defence of environmental values invites us to reflect on how this complexity affects the quality of today "dwelling", a condition that touches spatial areas increasingly difficult to circumscribe. In fact, the significant changes that have taken place in our lifestyles and the widespread diffusion of digital technologies are substantially redefining our perception of physical space. Moreover, the constant travel induced by work-related needs, together with the possibility of low-cost travelling, lead to an unprecedented expansion of what we can consider "home". To the physical places, often explored in a superficial way, the virtual ones added, which can be conformed and managed at will. The use of mobile devices in every sphere of relationship, including the urban one, the speed of travel and the short stay in places provoke a sense of rootlessness and "remoteness" from the physical reality in which we find ourselves, with the consequence that the "loss of contact between dwelling and built space makes the cultural process of reciprocal relationship between identity and place difficult. Places are 'alienated' and so are their inhabitants" (La Cecla, 1993, 37).

Despite a modification in the relationship between the individual and the local dimension, due to ongoing social changes, today the importance of environmental values recognised by Pane seems to find new possible interpretations even in spheres other than architectural restoration. As an example, the progressive widening of the interest field from the "exceptional" element towards a "minor" built heritage can be related to recent developments in environmental aesthetics and the aesthetics of everyday life. In fact, many positions developed within these two areas of philosophy emphasise the need to reconsider both the notion of "environment" and what can generate an aesthetic experience in the users (Carlson 2000; Carlson, 2009; Leddy, 2012), shifting the gaze from the "extraordinary" towards the "ordinary" (1). In this, a progressive rapprochement between Western and Eastern cultures (Yuedi and Carter, 2014) is also reflected; experiences that belong to everyday life (Saito, 2007) are now regarded as objects of study, as are the environments, even the most common, in which they take place. In this perspective, Pane's focus on "minor architecture" can find a further interpretative key as a strategy to improve the aesthetic experience of the city in everyday life. In fact, as he states, "being aware of great works, as gratifying refuges, is not enough to compensate for the intrusive ugliness of the world, it is necessary to preserve and increase the environmental chorality, which was coherent with those works, and which still subsists - even if mutilated - in many of our centres of

ancient historical stratification" (Pane, 1987, 8-9).

Today the ability to capture the beauty hidden in "little things" requires a renewed awareness, capable of overcoming that state of "sensory anaesthesia" with which the American psychoanalyst and philosopher James Hillman defines contemporary human insensitivity to aesthetic values (Hillman, 1989; Hillman, 2004). Showing a surprising affinity with Roberto Pane's thought, Hillman connects this condition to the lack of importance attributed by our society to aesthetic education (Hillman, 1997); to this, the overwhelming comparison that "minor elements" diffused in the urban fabric have to sustain with "noisy" presences which translate into architectural forms the narcissism of their creators is then added, and a state of continuous "sensory solicitations from which we are caught up, and are no longer able to free ourselves" (Dorfles, 2012, 11). Consequently, the conscious appreciation of the chorality of environmental values and the discrete beauty of the most common built heritage implies the need to re-establish a measured enjoyment of spaces and the possibility of recovering "the lost interval" (Dorfles, 2012) as a dimension to stop and contemplate what surrounds us.

However, rediscovering the beauty of "proximity" as a real value for living and for psycho-physical wellbeing cannot be reduced only to a momentary condition, but outlines a long-term "ecological" perspective, also valid to counter the waste of environmental resources, in view of the limits that energy scarcity and climate change will impose on our lifestyle in the near future (Latouche, 2008), and to pursue a "new quality of life" (Pane, 1987, 19).

Chorality as participation

When extended to the relationships between human beings, the concept of "chorality", used by Pane to emphasise the identity value generated by the set of elements present in an environment, constitutes an important food for thought to consider how today's forms of social participation can influence the quality of the spaces that we dwell as a community. In fact, the contemporary lifestyle and the massive use of digital technologies are modifying not only our perception of physical reality, but also the relationships we establish with others. Today the available means of communication allow us to greatly expand the number of people we interact with, even if these relationships are often based on a mutual knowledge developed exclusively on a virtual level.

At the same time, the "world of memory", so dear to Pane's thought, is affected by profound variations that, without changing its validity, imply a progressive distancing between personal memories and the physical dimension where experiences take place. "Today, memories are constructed on dilated, varied, random spaces and

concern events and encounters that increasingly disregard the places of our existence" (Turri, 1998, 155). Whereas once the same place constituted the "common theatre" in which the existence of a community took place, today a place "belongs" to a growing and heterogeneous number of individuals who remain there, however, for increasingly shorter periods of time, making it difficult not only to construct a common memory, but also to keep alive the link with the generations that dwelled it in the past.

"Today's man lives a disjointed time, […] his 'lived experience' is multiple, open, so his memory landscape can be confused, contradictory, perhaps even less strong and passionate" (Turri, 1998, 159) and collective memories seem to conform more easily on a virtual level rather than through dialogue and direct interaction between individuals. The "places" constituted by interactive platforms and social networks seem to offer more familiar and comfortable relational and sharing "spaces" than those physically present in cities. Interactive websites such as *Philaplace* (2), dedicated to the city of Philadelphia, are interesting examples to investigate how these tools can be useful to channel the personal stories of citizens and keep alive, through them, the identity and memory of an area. Therefore, such episodes deserve to be observed with great attention in order to understand how they can really allow us to redefine the citizens' sense of "belonging".

In fact, today it is also through these tools that new forms of "chorality" can be established between individuals who, albeit in different ways, dwell the same place. However, if the virtual dimension can offer "meeting spaces", the relations established at this level should then be translated into real actions on the territory. In this sense, the "care of places", also supported by the use of social media (3), must be understood as an indispensable activity, not only to safeguard the built environment and nature, but also to re-establish a correct connection between individuals who share the same "common home". Indeed: "the larger the territorial entity, the weaker the opportunities for citizen participation […]. What counts is the existence of a collective project rooted in a territory which is understood as a place of common life and therefore to be preserved and cared for the good of all. Participation, implicit in the action, then becomes the 'guardian and promoter of the spirit of the places'. Dimension is no longer a topographical problem but a social one" (Latouche, 2008, 58).

Giving rise to new forms of cooperation and re-establishing a proper balance between individuals and the local dimension also facilitates the rediscovery of the memory of places and its stratification. In this sense, "the local instance can make a difference. In fact, it is there that greater responsibility, a strong sense of community […], a deep love for one's land can be born, as well as thinking about what one

leaves to children and grandchildren" (Francis, 2015, 179).

Another interesting example of the potential offered by social media to the defence of a place's identity is *Mappi-Na*, a collaborative mapping platform dedicated precisely to the city of Naples, much loved and studied by Roberto Pane. Conceived in 2013 with the intention of overcoming the stereotyped image of the Campania's capital, *Mappi-Na* offers Neapolitans the chance to actively take part in the story of their city, sharing personal experiences through images, videos and texts, generated by means of mobile devices. As reported on the dedicated website, *Mappi-Na* is a "collaborative mapping project aimed at creating a different image of the city through cultural and operational contribution by its inhabitants", no longer citizens who are users of public spaces, but protagonists of their places of life, capable of restoring meaning and significance to the urban experience (4). Therefore, it can become a possible way through which the "right to the city" can be renewed, ensuring that cities can return "to be first and foremost narratives" (La Cecla, 2008, 14) of human experience.

Courage as action

Establishing new forms of cooperation between citizens, and awakening awareness about the importance of aesthetic values can be understood as indispensable prerequisites for the courage invoked by Pane against resignation to be transformed into real action against the degradation of the spaces where we live, be they the city in its complexity or the environments of education and work. In an attempt to provoke in his students a lively reaction aimed at improving the quality of life, Pane urged them to become aware that they were accustomed to living in negative conditions, victims of a false democracy and a false freedom (Pane, 1970; Pane, 1988). As he recalls in numerous passages, today "the increase in environmental ugliness is imposed on us as a kind of social duty" (Pane 1987, 15) to which we seem to be resigned because "ugliness is the twin sister of resignation" (Pane 1987, 9).

The overwhelming truth of this observation emerges indirectly through numerous contemporary social attitudes such as the lack of interest in the "common good" (Settis, 2013), individualism and narcissism, complicit passivity towards disasters and, above all, "habit" as the worst consequence of resignation. This condition is rendered very effectively in the cinematographic representation of the dialogue between Peppino Impastato and Salvo Vitale when, contemplating the Palermo gulf, Impastato says to his friend: "You know what I think? That this airport is not bad after all, quite the contrary [...]. Seen like this from above, one climbs up here and might even think that nature always wins, that it is even stronger than man, but it is not so!

At the end of the day, once made, even the worst things find a logic, a justification by the mere fact of existing: they make these filthy houses with aluminium windows and fake brick walls [...] The little balconies, the people go to live there and put the curtains, the geraniums, the television, and after a while it all becomes part of the landscape, it is there, it exists, no one remembers what it was like before, it takes nothing to destroy beauty [...] people should be reminded of what beauty is, helped to recognise it, defend it" (5). Thus "reminding people what beauty is", awakening people's sensory response (Hillman, 1989) become indispensable prerequisites for beauty to be claimed as a fundamental right of dwelling. According to James Hillman, a conscious aesthetic response to ugliness can contribute substantially to reinvigorating our responsibility as citizens. Indeed, citizens should watch over the territory like "watchdogs" ready to "bark" when another order attempts to compromise that of beauty (Hillman, 1997), also directing the potential of the most recent means of communication in this sense.

Noting how generally, among the cost items of a new work, the "artist is the last to be summoned and the first to be eliminated, when the project begins to exceed the budget" (Hillman, 1998, 89), the psychoanalyst attempts to demonstrate how ugliness has real costs on society, measurable primarily in terms of psychological disorders, when not actually illnesses, youth discomfort and environmental degradation (Hillman, 1997).

"How much do neglected design, cheap colouring, meaningless sounds, structures and spaces cost in terms of physical well-being and psychological balance? [...] How much do they cost in terms of absenteeism [...], school drop-outs, overeating and fragmented attention? What is the cost of all the pharmaceutical remedies, of that gigantic industry of evasion [...] that is tourism? Could the causes of the greatest social, political and economic problems of our time also be sought in the repression of beauty?" (Hillman, 1998, 89-90).

However, the quality of places should not necessarily be understood as a direct consequence of major economic investments, but rather of accurate and well-calibrated design solutions that, in the complexity of contemporary society, confirm the validity of a multidisciplinary approach as a necessary way to achieve effective solutions. Pane himself emphasised how "as soon as we strive to find our extreme reasons, we feel we must use that interdisciplinarity which alone can help us to support them, corroborating and augmenting our specific experiences, in function of a renewed orientation" (Pane, 1987, 6). Where "a boundary should be a meeting point rather than a line of exclusion" (Hillman, 2004, 11), therefore assuming a view capable of grasping the connections between the different fields of knowledge and enhancing their complementarity becomes crucial.

Conclusion

The contribution offered by Roberto Pane's work to the discipline of restoration invites us to seek dialogue with other cultural areas, such as psychology and design, in the common objective of making beauty "an integral part of everyday collective experience" (Vitta, 2001, 31) and a concrete form of opposition against "resignation to the 'overpowering of the existing' " (Pane, 1971, 295). As pointed out by Ágnes Heller in a dialogue with Zygmunt Bauman, "beauty is necessary, indispensable to our life, since in it we find the lifebelt that, in a sea of despair, allows us not to drown" (Heller and Bauman, 2015, 33).

NOTES

1 "The scope of environmental aesthetics has since broadened to include not simply natural environments but also human-influenced and human-constructed ones. At the same time, the discipline has also come to include the examination of that which falls within such environments, giving rise to what is called the aesthetics of everyday life. This area involves the aesthetics of not only more common objects and environments, but also a range of everyday activities" (Carlson, 2009, 1).

2 Conceived by the Historical Society of Pennsylvania, *PhilaPlace* is an interactive website that collects the personal stories shared by the citizens of Philadelphia and combines them with historical-archival documentation in order to give a realistic picture of the cultural richness of the city's neighbourhoods

3 In this regard, see, for example, experiences such as *Guerrilla Gardening* in which groups of citizens actively oppose urban decay by voluntarily taking care of abandoned green spaces through demonstrative acts, called "green attacks". https://www.guerrillagardening.org/

4 http://hello.mappi-na.it/project-4/. In general, see the Mappi-Na (alternative city map) website: www.mappi-na.it

5 *I cento passi (The Hundred Steps)*. Directed by Marco Tullio Giordana. Italy, 2000.

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In post-industrial cities, the need to redefine a new balance between land use and psycho-physical well-being, to limit the consumption of soil, energy, built and natural heritage drives design research toward the reuse and regeneration of abandoned urban spaces, often characterized by stratified memories. The purpose of this collection is to revive the valuable thought of Roberto Pane, who first focused on the psychological and ecological instance in preservation, reaffirming the fundamental role of memory and beauty as necessary dimensions of individual and collective well-being. From his legacy, transdisciplinary confluence of interior architecture, spatial design and behavioural neuroscience constitutes at present a powerful response to the widespread demand for organism-centred design processes and for places consistent with psychological, emotional, and social needs. The first session, *Time and Beauty*, includes contributions in which history and preservation confront aesthetic aspects, indispensable components of the preservation debate. In the second session, *Psyche and Places,* reflections on immaterial aspects confront the dimension of physical space. In the third session, *Space and Memory*, design culture, often synonymous with innovation, is challenged by the theme of memory.