

## **PLANEJAMENTO REGIONAL**

**Duas propostas para o espaço periurbano entre Ouro Preto e Itabirito**



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1ª EDIÇÃO

Belo Horizonte

Edição Do A.

2018

Capa: Alfio Conti e Gustavo Tinoco

Editoração e Diagramação: Gustavo Tinoco

2018

Impresso no Brasil

*Printed in Brazil*

ISBN-13: 978-1726056502

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*PREFACE*

**“PLANEJAMENTO REGIONAL” BETWEEN TRUTH,  
PREJUDICE AND PROMISE OF HAPPINESS**

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The term “Planejamento” is a composite word that refers to Europe and, at least in part, to the English language. In fact, it contains the lemma “plan” (= “plano”) and recalls the concept of organizing, regulating and designing an element or a geographical area based on a specific program. In turn, the term “programa” derives from the Latin (programma-programmātis) and from the Greek (πρόγραμμα-ρόγραμματος) which means properly “right before” that something happens. It is not, therefore, a phenomenon of foresight but of a careful process of acute critical reading of reality, which is transformed into language and a graphic sign to be transmitted to a wide audience that, at least in the intentions, should constitute the most possible extension of the company. For these reasons one cannot speak of “Planejamento regional” if one ignores the ability to observe and to look at reality and to transform lived and observed in plans and geographic-thematic maps, which are all the more communicative and precise the more scrupulous and honest is the process of synthesis and approximation.

It is clear that thinking about planning at the supra-municipal and regional scale is not an exercise that can be approached superficially or without having acquired the technical and sociological tools that are subject to the discipline and the science of planning, which makes it even bigger responsibility for the didactic teaching of this subject and the duties of the teachers who transmit their technical and cultural knowledge to the students so that they can carry out practical exercises “on the field”. If it is true that the latter must learn the techniques of reading a territory, listening to those who live there and returning the phenomena encountered, from which to derive their design choices, it is equally true that the intellectual honesty of the observer and his ability to understand phenomena are the most important elements of the whole planning process. Without them, there would be no planning, but only the disciplinary failure of the great social costs. For this reason, it is necessary that those who approach this subject take the motto of William Eugene Smith (1918-1978), one of the greatest masters of twentieth-century photojournalism, who used to invite “to use the truth as a pre-

judgment”, that is to free oneself from ignorance and prejudices and stereotypes.

Territorial planning, in fact, does not belong exclusively to the world of design or to that of urban planning techniques but bases its roots on the understanding of existing urban-housing phenomena. For this reason, it is possible to approach the task of the Geographers-planners to that of the Historians of Architecture and of the Town Historians, recalling, in particular, the positions of some significant personalities of the twentieth century culture and teaching such as Benedetto Croce (1866-1952), Roberto Pane (1897-1987) and Carlo Perogalli (1921-2005). The latter, in particular, from the first years after graduation stressed that, in teaching and in civic life, it is of fundamental importance to educate the eye to grasp the essence of things and educate themselves to the journey, considered by him as the means more true to know a place and its architectures, monumental or spontaneous, and to grasp the temporal and cultural coordinates of the transformations of a territory.

Carlo Perogalli was Professor of History of Architecture at the Polytechnic of Milan from 1960 to 1993 and was able to reinterpret the tradition of Giovanni Annoni, his teacher. The Milanese historian and designer considered, in fact, the visit of the monuments an essential element of the didactic experience and the indispensable condition for developing a critical awareness of History and of Contemporary Building. He wrote only six years after his degree in the volume entitled *Guardare l'architettura* (Look at architecture) of 1952: “L'architettura, salve le scoperte che l'avvenire può riservarci, più d'ogni altra arte esige d'essere guardata direttamente dove essa si trova”<sup>1</sup>.

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1 “Architecture, without prejudice to the discoveries that the future can hold for us, more than any other art, demands to be looked at directly where it is located” (Carlo Perogalli, *Guardare l'architettura*, Milano, Libreria A. Salto, 1952, p. 42). All translations of the original texts presented in this essay have been edited by Ricardo Feliz Saggese.

For his students, therefore, he wished for a kind of primordial virginity typical of people who have never had a conscious experience of architecture and feared who presumptuously and falsely considered himself cultured or wanted to interact with the built with uncertain knowledge based on ignorance and prejudices. To these, he preferred people willing to strip themselves of all their preconceived theoretical knowledge in favour of an attitude willing to learn and discover the truth inherent in the architectural manifestations of antiquity or modernity<sup>2</sup>.

Exactly as in the Oficina de Problemas de Planejamento Urbano, Regional and Metropolitano, and in the evening course of Arquitetura and Urbanismo carried out by prof. Alfio Conti in the Escola de Arquitetura from Universidade Federal de Minas Gerais, also to the Milanese students a gradual approach method was proposed, capable of transforming academic knowledge into conscience, so much so that the exams of prof. Perogalli consisted “nella discussione dell’esercitazione, o della ricerca; nonché nell’accertamento della conoscenza della storia dell’architettura, ma soprattutto della maturità critica dello studente nell’affrontarla”<sup>3</sup>.

However, that of Perogalli does not constitute a didactic uniqueness (unicum), since it still belongs to the educational method proposed by some Italian teachers, who intend the practice of direct observation and study visits with students an unavoidable cultural issue even before academic. It

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2 Cfr. Ferdinando Zanzottera, Roberto Pane e Carlo Perogalli: l’architettura come corality umana, in: Anna Anzani, Eugenio Guglielmi (a cura di), Memoria, Bellezza e Transdisciplinarietà. Riflessioni sull’attualità di Roberto Pane, Maggioli Editore, Santarcangelo di Romagna (RN), 2017, pp. 113-135; Ferdinando Zanzottera, Guardare l’architettura: il pensiero e il metodo di educare alla conoscenza esperita dei monumenti e del paesaggio urbano in Carlo Perogalli, in: Gemma Belli, Francesca Capano, Maria Ines Pascariello (a cura di), La città, il viaggio, il turismo. Percezione, produzione e trasformazione, CIRICE - Centro Interdipartimentale di Ricerca sull’Iconografia della Città Europea, Collana Storia e iconografia dell’architettura, delle città e dei siti europei, Napoli, 2017, pp. 1239-1245.

3 “In the discussion of the exercise, or of the research; as well as in ascertaining the knowledge of history of architecture, but above all of the student’s critical maturity in dealing with it” (Precisazioni ai corsi congiunti di Storia dell’Architettura I della prof. Colmuto Zanella e di Storia dell’Architettura I e II del prof. Carlo Perogalli distribuite agli studenti durante l’anno accademico 1999-2000 - Private archive).

is indeed evident that only through the internalization of knowledge can an attitude of recognition of the value of individual architectures take place and, consequently, a fruitful concrete operation of protection and conservation of the existing architecture, of intelligent transformation and safeguarding of the landscape and of positive territorial planning. It is therefore not only desirable that disciplines such as Urban Geography, History and Planning cannot be conceived as deeply disjointed elements between them, but it is desirable that they interact profitably in order to achieve greater knowledge of the housing phenomenon. This would allow, for example, the emergence of that virtuous process of knowledge, conscience and operation capable of arresting, or at least limiting, the indiscriminate destruction that has been and still is subject to the architecture, the agricultural landscape and the historical centres, often transformed through ignorance, even before due to irresponsibility or speculative interest. More than sixty years after the aforementioned text by Carlo Perogalli, the European and world academic scenario has changed profoundly and openings in favour of multi-disciplinary respect and collaboration in some cases have become established practices, as proven by specific research in the field of urban analysis. And studies on economic-popular housing districts. In these cases we have also come to a conceptual change of doing research thanks to which “La costruzione di conoscenza e l’apprendimento si costituiscono come processo aperto, che avviene in forma plurale e relazionale, sia in termini di trasmissione del sapere, sia in termini di co-produzione del sapere; non sono la somma delle conoscenze acquisite singolarmente, né costituiscono un corpo coerente di sapere cumulativo. In questa misura la conoscenza viene prodotta e trasmessa in pratiche situate socialmente. E forse possiamo riconoscerle acquisendo una riflessività critica dell’esercizio dalla nostra pratica e della visione dell’expertise stessa che abbiamo incorporato e riproduciamo (dalla disciplina come torre d’avorio o isola alla disciplina come flusso, sapere di transizione). In questa piazza affollata, ideale tipo habermasiano del dialogo e delle sue condizioni di possibilità, in effetti, le nostre discipline si confrontano con saperi urbani governati da diversi e legittimi rationale che non sono quelli, diciamo in prima approssimazione, della sola research-driven (antropologia) o di una particolare interpretazione della pianificazione urbana (action-research driven). Se apprendimento e costruzione di conoscenza sono pratiche interagenti, in qualche misura rimandano a pratiche di indagine collettiva, in una logica di mutuo ascolto tesa alla costruzione di interpretazioni

condivise. Queste interpretazioni hanno un valore e una veridicità nel momento in cui sono utili per tutti gli attori che hanno contribuito alla loro articolazione”<sup>4</sup>.

Besides this precious change of cultural perspective, however, it is necessary that the Urban Geography, together with all the other disciplines, should pay attention to the value of Architecture and to the deeper meaning of Abitare (live; live in a place). If on the one hand, we must constantly recover, as a daily exercise of training of our own conscience and memory, the positions of some historians and philosophers who preceded us, we must now actively participate also in the ongoing debate on the definition of the value that architecture has in contemporary society. In the current situation it is, therefore, necessary to recover the value of the words of the American philosopher and pedagogue John Dewey (1859-1952) or of the theoretician of architecture and Italian art historian and critic Francesco Milizia (1725-1798). The first, in fact, stated: “L’architettura fa di più che utilizzare semplicemente forme naturali,

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4 “The construction of knowledge and learning are constituted as an open process, which takes place in a plural and relational form, both in terms of knowledge transmission and in terms of co-production of knowledge; they are not the sum of the knowledge acquired individually, nor do they constitute a coherent body of cumulative knowledge. To this extent, knowledge is produced and transmitted in socially situated practices. And perhaps we can recognize them by acquiring a critical reflexivity of the exercise from our practice and the vision of the same expertise that we have incorporated and reproduce (from the discipline like ivory tower or island to the discipline as flow, knowledge of transition).

In this crowded square, the ideal Habermasian type of dialogue and its conditions of possibility, in fact, our disciplines are confronted with urban knowledge governed by different and legitimate rationale that are not, let’s say in first approximation, only research-driven (anthropology) or a particular interpretation of urban planning (action-research driven). If learning and building knowledge are interacting practices, to some extent refer to practices of collective investigation, in a logic of mutual listening aimed at the construction of shared interpretations. These interpretations have a value and a veracity when they are useful for all the actors who contributed to their articulation” (Francesca Cognetti, Ferdinando Fava, *La città indisciplinata. Note per una agenda di ricerca*, in: “Tracce Urbane”, n. 1, 2017, pp. 126-136).

archi, pilastri, cilindri rettangoli, porzioni di sfere. Essa esprime il loro effetto caratteristico sull’osservatore. Cosa sarebbe un edificio che non usasse e rappresentasse le naturali energie di gravità, forza spinta e così di seguito, bisogna lasciarlo spiegare a coloro che considerano l’architettura non-rappresentativa. Ma l’architettura non unisce la rappresentazione a queste qualità di materia e di energia. Essa esprime anche valori durevoli della vita umana collettiva. Essa rappresenta «le memorie, le speranze, i timori, gli scopi e i valori sacri» di coloro che edificano.

A prescindere da ogni cerebralismo è di per se stesso evidente che ogni struttura importante è un tesoro di memorie accumulate e una registrazione monumentale di vagheggiate prospettive future”<sup>5</sup>. Francesco Milizia, however, in the first chapter of his famous volume of 1832 entitled *Principi di architettura civile* (Principle of Civil Architecture), wrote: “L’Architettura è l’arte di fabbricare, e prende denominazioni differenti secondo le diversità de’ suoi oggetti. Si chiama Architettura Civile, se il suo oggetto si raggira intorno alla costruzione delle fabbriche destinate al comodo, ed ai vari usi degli uomini raccolti in civile società. Se lo scopo è di fabbricare nell’acqua, e di rendere per mezzo di macchine l’uso più facile, dicesi allora Architettura Idraulica. Quando il suo oggetto è la costruzione di vascelli e di altre macchine galleggianti, si chiama Architettura Navale. Finalmente vien detta Architettura Militare, se s’impegna a fortificare i luoghi, per difenderli con solide costruzioni dagli insulti dei nemici e dagli sforzi degli strementi marziali.

È ben evidente che l’architettura presa in tutta questa sua estensione, è l’arte più interessante per la conservazione, per la comodità, per le delizie

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5 “Architecture does more than simply use natural forms, arches, pillars, cylinders rectangles, portions of spheres. It expresses their characteristic effect on the observer. What would a building not use and represent the natural energies of gravity, strength and so on, we must let it be explained to those who consider non-representative architecture. But architecture does not unite representation to these qualities of matter and energy. It also expresses lasting values of collective human life. It represents «the memories, hopes, fears, aims and sacred values» of those who build.

Regardless of any cerebralism, it is self-evident that every important structure is a treasure trove of accumulated memories and a monumental record of cherished future prospects” (Cfr. John Dewey, *L’arte come esperienza*, La Nuova Italia, Firenze, 1951).



e per la grandezza del genere umano [...] Con grande ragione dunque si è dato all'arte di fabbricare il pomposo nome di Architettura, che secondo l'etimologia della sua voce significa Opera principale, Scienza direttrice di tutte le altre, o Arte la più eccellente di tutte. Ella è 1. Come la base e la regolatrice di tutte le altre arti. 2. Ella forma il legame della società civile. 3. Produce, ed aumenta il commercio. 4. Impiega le pubbliche, e le private ricchezze in beneficio, ed in decoro dello stato, de' proprietari, e de' posterì. 5. Difende la vita, i beni, la libertà de' Cittadini.

Un'arte sì strumentale della felicità umana, e sì conducente alla potenza e alla celebrità delle nazioni, esige naturalmente la protezione e l'incoraggiamento de' savi principi”<sup>6</sup>.

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6 “Architecture is the art of manufacturing, and takes different names according to the diversity of its objects. It is called Civil Architecture, if its object is circumvented around the construction of factories intended for convenience, and the various uses of men gathered in civil society. If the purpose is to manufacture in water, and to make the use of machines easier, it is called Hydraulic Architecture. When its object is the construction of vessels and other floating machines, it is called Naval Architecture. Finally, it is called Military Architecture, if it commits itself to fortify the places, to defend them with solid constructions from the insults of the enemies and from the efforts of the martial strums.

It is very evident that the architecture taken in all its extension, is the most interesting art for the conservation, for the comfort, for the delights and for the greatness of the human kind [...] With great reason therefore it is given to the art of making the pompous name of Architecture, which according to the etymology of its voice means the principal work, the science of all the others, or the finest art of all. She is 1. As the basis and the regulator of all the other arts. 2. It forms the link between civil society. 3. Produce and increase trade. 4. It employs the public, and the private wealth to benefit, and in decorum of the state, of the owners, and of posterity. 5. Defends life, property, freedom of citizens.

An art so instrumental of human happiness, and so conducive to the power and celebrity of nations, naturally requires the protection and encouragement of wise principles” (Francesco Milizia, *Principi di Architettura Civile* di Francesco Milizia. Opera illustrata dal professore architetto Giovanni Antolini il quale con più mature riflessioni ha riformate le note già edite, ed aggiunte quarantatré osservazioni tutte nuove; ed un metodo geometrico-pratico per costruire le volte, per Serafino Majocchi E. Masieri, Milano, 1847, pp. 2-3).

In this process of necessary re-discovery or re-definition of the meaning of architecture and of the value of the building can certainly meet the Italian philosopher Silvano Petrosino, professor of philosophy at the Catholic University of the Sacred Heart of Milan, who themes have dedicated profound and witty reflections. “Che cosa è una casa? - is asked in the volume *Capovolgimenti*. The house is not a den, economy is not business (*Capovolgimenti*. La casa non è una tana, l'economia non è il business) - È il luogo dove l'uomo si riposa, è il luogo della sua intimità e del suo riposo. Laddove egli viene accolto ad ospitato per quello che è ponendo dimorare finalmente nudo, senza timori e senza vergogna, è il luogo del suo abitare. L'uomo propriamente abita in una casa e ogni qualvolta propriamente abita egli anche curva lo spazio che lo circonda informandolo come casa. Questa identità tra l'abitare è così stretta che non è assurdo vedere nella casa la manifestazione più diretta, o il significato per eccellenza, del soggetto che la abita, e in tal senso essa è essenzialmente «sua», ma non tanto perché egli ne sia il proprietario, quanto piuttosto perché essa lo riguarda, lo guarda rinviandogli da ogni parte le sue stesse parole. Da questo punto di vista anche quando colui che la abita non ne fosse il proprietario, la casa resterebbe sempre la sua casa, il luogo della sua intimità e del suo raccoglimento”<sup>7</sup>. The historian, the geographer, the planner and the planner, when they study or observe the inhabited areas of a territory, must therefore become new speleologists to penetrate the deepest folds of the intimacy of the place, to discover the memories, hopes, fears, purposes and sacred values of those who live there. Their task is not only to understand the aesthetic and formal value of the architectures and road arteries in which they operate, but to discover the most hidden reasons, because, as Petrosino

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7 “What is a house? It is the place where man rests, it is the place of his intimacy and his rest. Where he is welcomed as a host for what he is asking to finally live naked, without fear and without shame, it is the place where he lives. The man properly dwells in a house and whenever he properly dwells he also curves the space around him and informs him as a house. This identity between living is so narrow that it is not absurd to see in the house the most direct manifestation, or the meaning par excellence, of the subject that inhabits it, and in this sense it is essentially «his», but not so much because he both the owner, but rather because it concerns him, looks at him by referring to him every word his own words. From this point of view even when the one who lives there was not the owner, the house would always remain his home, the place of his intimacy and his recollection” (Silvano Petrosino, *Capovolgimenti*. La casa non è una tana, l'economia non è il business, Jaca Book, Milano, 2007, p. 157).

always says, the house, and consequently the inhabited area. Urbanized, reflect the identity of those who live there. An operation that the house carries out according to a double polarity of meaning. The house, in fact, re-flirts, that is, reflects, reflects, reverberates, tells and reveals the identity of its inhabitants and makes people re-think, that is to think, meditate and reason who and who lives there. Architecture, therefore, is a living reality that speaks and tells not only about itself, about its shape and its proportions, but also about who owns it and lives it.

Those who study architecture cannot therefore stop at the only aesthetic value of the work but must investigate the meaning of its image. Recalling William Eugene Smith's method of approach to reality, it is necessary that the professional, the researcher and the student make their own the vision on photography of the American writer and intellectual Susan Sontag (1933-2004) who affirmed that the supreme wisdom of the image photography consists in declaring that it is only a visible surface that invites the observer to think and to understand what is beyond it and to what is the reality hidden by its appearance<sup>8</sup>.

To understand the story and the most sacred truths present in the architectures of a place or a geographic region, it is necessary, in some way, to take up again the Crucian vision on the art of building, to understand which it is necessary to study the practical reasons that the artist's soul, his personal ideas within the broader framework of the thoughts of his time, traditions, school habits, foreign influences, 'the sentimental effectiveness' (*l'efficacia sentimentale*) of the architectural and decorative forms employed, etc. To these studies it is also necessary *juntar* (in Italian you say "congiungere" = "giungere", "unirsi"; in English "to join" = "to arrive with", "to come together") also investigations on artistic synthesis, that is the essential and dominant moment in which the Architetto has achieved his own vision or image, which it transforms practical work into a work of art<sup>9</sup>, even if it is a manifestation of spontaneous or self-built architecture. The task of our generation, and of those that will come, is therefore the struggle to re-establish a cultural position of very open study, which conceives the transformations of a place and the

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<sup>8</sup> Silvano Petrosino, *Capovolgimenti. La casa non è una tana, l'economia non è il business*, Jaca Book, Milano, 2007, p. 157.

<sup>9</sup> Benedetto Croce, *La critica e la storia delle arti figurative. Questioni di metodo*, Gius. Laterza & Figli, Bari, 1948, p. 82.

history of an inhabited area in the result of multiple factors, including environmental aspects, politics and customs<sup>10</sup>, respecting the German-language *Kulturgeschichte*, which can be translated, in an insufficient and extremely synthetic manner, as *History of Civilization* or *History of Culture*.

The research underlying the "Planejamento regional" must therefore be characterized by an extreme rigor of investigation also for those phenomena related to 'spontaneous' or 'minor' architectures and those urban manifestations resulting from sequences of individual building episodes linked by historical-critical threads not always immediately perceptible, for which we need to reach realistic critical acknowledgments of importance and uniqueness. It must necessarily tend towards the phenomenological understanding of reality starting from an ordered recognition of the phenomena, understanding the reasons why urban manifestations occur and manifest themselves. However, if this research only stops at the analysis of the phenomenon investigated, it remains on a level of sterile academicism because it must reach the upper level of fruitful operational criticism. It must become a phenomenological investigation according to the highest Hegelian view of the term, in order to elevate the most elementary forms of knowledge of the researcher into true "cognitive experiences" tending, in the higher spirits, to "absolute knowledge". In the "Planejamento regional", but in every planning operation, the knowledge of a phenomenon and of an investigated reality cannot but aim at the recognition of nerve elements bearing values to be defended, which are transformed into essential postulates in the planning phase. This process, however, must be fixed, in the first instance, in the personal conscience of the operator, transforming an urban artefact, historical or contemporary, into a collective experience of value. Starting from the internalization of the phenomenon, every piece of urban knowledge must become part of a more complex critical reading in which the single architecture, the urban fragment, the technological element, the embryo of social development or the spontaneous path created trampling the grass of a meadow rediscover their true meaning and value. As a work of art these elements must show their importance to everyone whenever they are experienced. For this reason, as a last resort, planning projects can be defined as the occurrence or lack of valuable recognition of

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<sup>10</sup> Cfr. Roberto Pane, *Il Rinascimento nell'Italia meridionale*, Edizioni di Comunità, Milano, 1975, vol. 1, pp. 5-18.

urban phenomena. From this it follows the great responsibility that they have towards the same historical centers, of Ouro Preto and Itabirito in the cases presented in this volume, with implications also in the field of architectural conservation. Consider, however, that according to the vision of the historian and critic Cesare Brandi (1906-1988), the work of art, and for transliteration the architectural work and the urban work understood as an anthropic manifestation, cannot be defined in function of an autonomous or exclusive recognition, but according to the link that it is able to establish with the community. The works and geographical contexts mentioned must therefore tend towards a recognition of value or disvalue in the collective social conscience. The interactions that the different operators involved in the planning processes, and even more of all the subjects called to express themselves on a given territory, must know how to activate the recognition of the value of the architecture that keeps in itself components of the Valorisation (Valorizzazione), of the definition of Cultural Heritage (Bene Culturale), of Restoration (Restauro) and of the very meaning of Tradition (Tradizione). For this reason, every professional and every student who goes into planning must be amazed in his work so that he transforms his vision into an attentive gaze capable of recognizing the splendour of what he meets. In this process, however, “tale risplendere non assorbe, come fosse un buco nero, il soggetto nel qualcosa, ma lo «riflette» rinviandolo al suo proprio modo d’essere: nello stupore il qualcosa interpella il soggetto che guarda, ma non attirandolo a sé (questo è ciò che avviene nella fascinazione), ma rinviandolo a sé, costringendolo a «riprendere sotto guardia» il proprio sé”<sup>11</sup>.

Only through this change of look, therefore, will it be possible to realize careful and respectful projects both of the human condition of those who live in a place and of the ecological-environmental context, choosing as the only *modus operandi* what Bruno Forte binds to the Augustinian *veritas*. In fact, in a 2012 publication, he states that there

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11 “Such shining does not absorb, as if it were a black hole, the subject in something, but «reflects» it by referring to its own mode of being: in amazement, something challenges the subject that looks but does not attract it. to himself (this is what happens in the fascination), but returning him to himself, forcing him to «take back» his own self” (Silvano Petrosino, *Lo stupore*, Interlinea, Novara, 1997, p. 82). Of this volume it is considered important to mention also the Spanish edition here (Silvano Petrosino, *El asombro*, Ecuentro, Madrid, 2001).

are two possible approaches to planning from which derive profoundly different results. “Può qui considerarsi prodotto della *vanitas* - still Forte asserts - ogni approccio ideologico, tendente a imporre alla realtà logiche funzionalistiche ispirate a modelli preconfezionati, sganciati dall’analisi e dal rispetto del territorio, dell’ecologia, delle risorse umane e delle componenti spirituali. Saranno al contrario sostenute dalla verità un’economia urbanistica e delle pianificazioni territoriali attente alla dignità della persona umana come centro e cuore di ogni intervento, tese alla realizzazione di comunità a dimensione umana, dove la relazione interpersonale sia valorizzata e promossa [...] Dove la *vanitas* fa dell’efficienza un assoluto, la *veritas* sceglie il primato dell’equità, sia sul piano della distribuzione delle risorse, sia su quello dell’articolazione dei tempi e del coinvolgimento attivo dei destinatari, ricordando sempre e con decisione che anche i poveri hanno diritto alla bellezza”<sup>12</sup>. On the other hand, as Stendhal stated (1783-1842), Beauty is nothing but a promise of happiness.

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12 “It can here be considered a product of *vanitas* - still Forte asserts - every ideological approach, tending to impose on the reality functionalistic logics inspired by pre-packaged models, disengaged from the analysis and respect of the territory, ecology, human resources and spiritual components. On the contrary, an urban economy and territorial planning will be supported by the truth, attentive to the dignity of the human person as the centre and heart of every intervention, aimed at the realization of communities on a human scale, where the interpersonal relationship is valued and promoted [...] *vanitas* makes efficiency an absolute, *veritas* chooses the primacy of equity, both in terms of the distribution of resources, both on the articulation of time and the active involvement of the recipients, always remembering with determination that even the poor have right to beauty” (Bruno Forte, *Perché il Vangelo può salvare l’Italia*, Milano, Rizzoli, 2012, pp. 41-42).

All translations of the original texts presented in this essay have been edited by Riccardo Federico Saggese.