THE THREAD OF
PRESERVING MEMORY

IN THE PROJECTS OF
ANDREA BRUNO

POLITECNICO DI TORINO

Master's degree course in
Architecture for Heritage
a. y. 2023-24

Master's degree thesis

THE THREAD OF PRESERVING MEMORY
IN THE PROJECTS OF ANDREA BRUNO

Supervisor: Prof. Manuela Mattone

Candidate: Nikola Marianov Stefanov

To my family

TABLE OF CONTENTS

ABSTRACT

This research has been born out of a desire to provide an expanded critical interpretation of the restoration projects of Andrea Bruno, one that pertains to the more abstract problems inherent in the discipline and tries to understand architecture more generally as a concrete phenomenon. Considering Bruno's place in the discipline, it has been acknowledged that his manifold interventions have in many ways embodied important contemporary methodological aspects of restoration, as his treatment of monuments and desire to preserve their memory can be seen as a significant episode that contributes to the academic and professional discussions in the field. At the same time, his presence in such discussions seems not to be as ubiquitous as one might assume, which is another reason for this research's focus on his extensive body of work. With this in mind, this study argues that there is a "red thread" running through and uniting the architect's projects, this being the thread of memory preservation, which is the other main reason to have Bruno as the research's protagonist. His inherently intellectual approach to discussing the aspects of restoration has sparked a desire to take the essence of his publications and expand it through the lens of what seems to be the implicitly recognizable phenomenological tendency of his theory. This indicates that the lived experience of man becomes central to understanding the meaning of the architectural object, which is a theory that also applies to the valorization of the restoration intervention in the contemporary context, since its projects become ever more complex, technical, and innovative, for what concerns their positive execution and evaluation. The first-person point of view in this phenomenological reading, or rather proceeding, is aimed at the understanding and interpretation of an object by virtue of its meaning and contents, even though it will be later seen that this research accepts architecture as a non-representational form of art. This is another significant thread accompanying the overview of Bruno's projects, one that can be attributed to the theorists of critical restoration from the middle of the 20th century - the emphasis and recognition of the work of architecture as a work of art, a notion through which the restoration project gains its critical-creative inclinations.

The experience of or about something becomes the underlying theme of this research then, which indicates the important relationships accompanying the successful restoration project, that of the architect with the past and the present in his search for renewed authenticities and that of man in his inhabitation of a particular place, exposing the authority of immediate experience. This attempted expanded critical "reading" of Bruno's projects has been informed predominantly by the essays on building and dwelling of Martin Heidegger, the modern-day thinker whose theory has often approached architectural thought and serves as a fine entry for the discovery of philosophy and architecture's common interests and language; another important author who has taken up and developed several ideas of the German thinker is Christian Norberg-Schulz in his book *Genius loci – towards a phenomenology of architecture*, where he argues about the more existential aspects of architecture, once again placing an emphasis on the human experience of the built context. This research has also been informed by Adam Sharr's comprehensive and well-versed synthesis of Heideggerian thought that pertains to the problems of space, architecture, building, and experiencing the built, together with several other publications that have provided for and accommodated a more articulate discussion of many of the topics analyzed, including Nick Zangwill's book on *The Metaphysics of Beauty*, or Saul Fisher's entry on the "Philosophy of Architecture" in the Stanford Encyclopedia of Philosophy. For what concerns the information on Andrea Bruno's projects, his own publications have been quite informative on many occasions, while the two volumes that have thoroughly provided an invaluable support for the understanding of his works, are *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso,* edited by Mario Mastropietro, and *Andrea Bruno. Opere e progetti,* result of the collective efforts of several authors.

INTRODUCTION

As a man exposing the '*thin blade that divides building from destroying*[1]' in the practice of restoration interventions in the field of built architectural and monumental heritage, and as a mediator between the remains of history, the legacy of forgotten civilizations as well as master builders and architects of the more recent past, while striving for a contemporary outlook and approach towards the safeguarding and preservation of these remains, Andrea Bruno stands with his lifetime's work as a modern architect-restorer dedicated to embodying a principle of critical, intelligent, and careful preservation of the memory values inherent in various objects of built legacy. It is precisely this relationship with time and its definition, perception, and even vision, that interests the architect whenever he takes up an intervention on a "frozen" monument, deserted and out of use, or a setting in a natural virgin environment, tranquil and colorful, bound between the earth and the sky, or when he is faced with the "presencing" of historical stratification, the result of various people and interests leaving their mark on a single architectural entity, giving birth to the problem of understanding and critically evaluating in the present moment. These considerations ought to suggest how much responsibility is involved in the activities undertaken by Andrea Bruno, in his field of professional specialization, requiring him to directly interact with history, to immanently put his hands on the products generated by the passing of time, and to ultimately navigate the process that would redirect and re-appropriate the state preceding the oblivion[2] of important architectural and historical objects, objects of heritage. This responsibility comes along with the difficult problems faced by the discipline of restoration of monuments, whereas the restorer is expected to be extremely well-informed not only about the present state of the architectural, archaeological or natural object(s) that he is about to confront, but also about their history, which teaches how stratification very often comes somewhere in-between demolition, forgetfulness, incompatible addition, re-appropriation, and so on. The restorer is also required to be fully aware that he is likely going to be an intermediate figure in the history of the object to be restored or conserved, that in the theoretical development in the restoration field allowed by the fast-paced technological development, a future intervention might become necessary at a certain point of the restored object's life. This puts the restorer in a spotlight under which he is professionally necessitated to simultaneously manage the present situation, while taking into account the values of the past, and projecting his gaze into the future life of the object to be restored; the architect-restorer then seemingly rests somewhere between memory and eternity, in a place closer to an ever-mobile present.

By all means Andrea Bruno exemplifies such a realization through his projects, whether they be realized or left on paper, through the manner in which he intervenes on entirely different contexts always with the same respectful amounts of knowledge, criticality, and artistry. It should not be forgotten that among other things, Andrea Bruno has realized numerous restoration interventions that exude originality and reveal a deeply artistic approach, which makes him a very significant figure of the contemporary restoration and conservation practice. Expanded discussions on these aspects and how they apply to his projects shall follow.

Furthermore, considering the architect's treatment of time is necessary for the proper introduction and presentation of his general approach and the outcomes of this approach - to preserve the matter and the memory of the objects that he intervenes on, to allow us to see time as an unbroken thread, in which he is given the chance to investigate and propose a new significance in the face of a renewed authenticity for a specific object of heritage, in a specific moment in time. It is precisely this moment in time in which he successfully binds together past and present[3], the revealing of a restoration approach that is inherently contemporary.

1. Alessandro Martini, "L'architetto vive al confine tra costruire e demolire," *Il Giornale dell'Arte. Vernissage.*, September, 2014, 16.
2. Mario Mastropietro, "Foreword," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 8.
3. Ibid.

I. BIOGRAPHY AND EARLY YEARS

1.1. BIOGRAPHY
(a) Main field of work and professional interests
(b) International recognition
(c) The inherent artistry in Bruno's sketchbooks

1.2. EARLY YEARS
(a) Early works in Turin
(b) Missions in Afghanistan, collaboration with UNESCO

1.1. BIOGRAPHY

Andrea Bruno's biography reveals the extent of the responsibilities of his professional development as well as his achievements regarding restoration, teaching, supervision and consultancy for various organizations and institutions. Andrea Bruno was born in Turin in January of 1931, among gradual urban and industrial expansion, later bound to his birthplace professionally, as the architect-restorer has practically studied, surveyed, restored, conserved or converted most of the really prominent and recognizable historical buildings of his city[4], as well as having experienced the regret of missed opportunities, in the face of unrealized projects, too.

Bruno completed his studies at the Faculty of Architecture of the Turin Polytechnic in 1956, with a thesis exploring the reconstruction and rehabilitation of the historic center of Savona, whereas during his studies he developed and showcased an interest towards the broader topic of historic centers and historic buildings, later on becoming increasingly interested in the problems of conservation as well as assistant to the superintendent for the Landscape and Architectural Heritage of Piedmont, prof. Umberto Chierici[5,6]. Afterwards, continuing his professional development, Andrea Bruno achieved his first official appointment, which is where we could trace the beginning of his works regarding conservation of monuments - in 1959, following prof. Giuseppe Tucci and on behalf of IsMEO, or the Italian Institute for Middle and Far Eastern Studies, he was called upon to draw up an inventory of monuments in Afghanistan[7], and to examine and propose programs and plans for their conservation and maintenance as well as for training the local builders and architects in order to allow the continuity of the efforts made. This mission was realized in cooperation with the Afghan government and lasted from 1960 up until 1995 officially[8].

Further appointments followed, as Andrea Bruno was invited to be Director of the Italian-Iraqi Institute of Restoration in Baghdad, also holding a role as an expert for the Ministry of Foreign Affairs in Iraq, similar to the one was holding at that time related to his works in Afghanistan; he held this position between 1964 and 1972[9]. Another appointment at the end of the 1960s saw him as a consultant for the protection of monuments in Mesopotamia[10], which allowed the architect-restorer to further familiarize himself not only with the building traditions of the region and the scale of the Middle Eastern monumental heritage, but also with the inherent values in these types of constructions, radically different from the cultural heritage of Italy, also presenting him with the local problems of restoration, very often reintegration, rebuilding, and dissemination of the expertise obtained among the local builders and architects. This consultancy as well as Bruno's increasing experience outgrew to a collaboration with UNESCO as a consultant and coordination of a project in Afghanistan regarding the preservation of historical monuments in the country, and more specifically as part of the International Campaign for the Restoration of Monuments in Herat, lasting from 1975 to 1978[11]. Further details regarding the problems faced by the architect as well as the specificities of the monuments surveyed will be provided in the following chapters of this research.

Other missions and travels in collaboration with UNESCO followed, as Andrea Bruno had been able to survey and propose solutions regarding various restoration interventions, the practice of conservation, and the safeguarding of monumental heritage in an earthquake-struck area in Algeria, North Africa (1981), in a historical area of Cyprus (1986-87), in Bahrain (1987), and once again in Afghanistan (1989)[12]. Furthermore, alongside his professional commitments, consultancy roles and surveys of various restoration interventions and design projects, Andrea Bruno became an associate professor at the Turin Polytechnic, his alma mater, some twenty years after his graduation. There he taught the subject of *Restoration of Monuments* from 1976 until 1990, having been a voluntary assistant in several other courses there in the years prior. Later he joined the Milan Polytechnic, where he continued to teach the

---

4. Ibid.
5. Nuccia Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail* (Santarcangelo di Romagna (RN): Maggioli Editore, 2016), 141.
6. "Il Restauro di Andrea Bruno," Home/Storia, Castello di Rivoli, accessed May 12, 2024, https://www.castellodirivoli.org/storia/il-restauro-di-andrea-bruno/.
7. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 141.
8. Mario Mastropietro (a cura di), *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, (Milano: Lybra Immagine, 1996), 246.
9. See footnote 7.
10. See footnote 8.
11. Ibid.
12. Ibid.

practice of restoration in the field of architecture (from 1991 up to 2010), disclosing that he considers his architectural practice an extension of his commitments to teaching[13].

Andrea Bruno's career also extends to him speaking at many national and international conferences on the topic of restoration and the issues posed by the built heritage of the past, further teachings as a member of various organizations dealing with the preservation of historic architectural objects (like ICCROM in Rome, in which he started teaching in 1983[14]). He has also been both a chairman and a jury member for various architectural competitions, director and member of several national and international committees, including ones in Italy, Belgium, and Egypt[15], author of many publications elaborating on the specifications of his projects as well as the principles of his approach to restoration[16]. A very significant contribution of his is the report he produced and submitted at the II International Congress of Restoration in Venice, held by ICOMOS in 1964, from May 25 to May 31[17]. There, he summarized the programme as well as the documentation collected in the years prior, while working on the inventory of monuments of Afghanistan as well as elaborating on the criteria governing the restoration works for the structural part of some of the more valuable monuments[18]. The importance of this participation of Bruno derives from the fact that this conference led to the drafting of the Venice Charter, an internationally recognized document declaring the principles of the discipline of restoration. Andrea Bruno is also the owner of an architectural firm in Turin, where he has collaborated with a number of Italian architects and engineers throughout the years, while his studio generally maintains close relations to other architectural studios in France and Spain[19]; Bruno is also the head of another architectural firm - on Port des Champs-Élysées 75008 in Paris, where his primary collaborators are Xavier Esselink and Yves Bour (Studio XY)[20].

Finally, it would be essential to disclose the geographical distribution of the architect's projects, extending far beyond the mere boundaries of his birthplace of Turin, even if it was already mentioned that a map of the finest Turinese buildings and royal palaces could be drawn up if one pins down the interventions as well as the surveys of Andrea Bruno across his hometown. Instead, the architect-restorer has been able to extensively work in France, for example, proposing numerous projects for various competitions over the decade of the 1990s, some of which have been realized and are still in operation nowadays, and others that have remained archival project proposals, always displaying his admirable sense of respect towards the constructional authenticity of the historical objects, their past taken as the '*material and tangible guideline*[21]', navigating the most suitable intervention. Bruno's projects then extend further Westwards to the Balearic coastline of Spain, as he found himself working on the Roman and Medieval heritage of Tarragona in the second half of the 1980s. He has been able to lecture and work in Belgium as well, most notably in the first decade of the 21st century. It has already been mentioned how closely related to the Middle East his professional obligations have been - extremely well-informed on the problems of restoration in Afghanistan, Iraq, and Bahrain, Andrea Bruno had been working in the region for decades leaving behind a strong legacy and a number of valuable surveys and interventions. Northern Africa has also been a scene for several studies by the architect-restorer, more precisely in Egypt and Algeria. Finally, a small peninsula on the Eastern coast of Cyprus and a green hill overlooking the city of Bagrati in the valleys of Georgia have been other places that have seen important interventions realized by the Turinese restoration expert. One could not overlook the remarkable geographical distribution of the works of Andrea Bruno, an architect whose legacy seems to have been covered by some sort of a '*perceptive veil*[22]', preventing a larger covering of his projects in the world

13. Mario Mastropietro, "Foreword," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 8.

14. See footnote 8.

15. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 141-142.

16. Ibid.

17. "The monument for the man Records of the II International Congress of Restoration," ICOMOS, created January 17, 2012, accessed May 13, 2024, https://www.icomos.org/en/157-articles-en-francais/ressources/publications/411-the-monument-for-the-man-records-of-the-ii-international-congress-of-restoration.

18. Andrea Bruno, "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," in *Il monument per l'uomo. Atti del II Congresso Internazionale del Restauro* (Venice: Marsilio Editori, 1964): 418-429.

19. See footnote 16.

20. See footnote 8.

21. Sergio Polano, "Designing the existent," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995),* ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 154.

22. Ibid., 150.

I. Biography and early years

of popular architecture. Such a brilliant architectural mind, with such a rich background in a discipline so complex and multifaceted, having left behind a plethora of memorable restoration projects, always emanating a sense of respect for the matter, a desire to interact with time, to preserve it and to project it further on, revealing an approach that can only be referred to as 'worldly' (also indicated by the fact that Bruno has been able to apply it in such various places across the world). Has it been for reasons of selective discrimination[23] or some kind of information shortage that the works of Bruno seem to have had a more local effect rather than a wider coverage is beyond the scope of this research, however, it is desired that a better appreciation and a more articulate and mindful discussion of his works will in fact take place soon, both in the academic and in the professional circles.

Fig. 1.1. The architect in his studio in Turin
Source: https://www.ilgiornaledellarte.com/Articolo/Parigi-laurea-Andrea-Bruno-e-Milano-gli-dedica-una-mostra

23. Ibid.

(a) Main field of work and professional interests

After having introduced Andrea Bruno as a modern architect-restorer, a sort of a European phenomenon that is yet to be fully appreciated and understood as well as outlining the most important aspects of his biography together with some highlights which are essential for the research topic, this section aims to further clarify the extent of his professional interests and to provide a preliminary overview of why his approach to the discipline of restoration is of particular interest.

'*The reserve typical of the inhabitants of Turin...*[24]' has been attributed to Andrea Bruno as a characteristic trait by Mario Mastropietro in the foreword to his catalogue of the architect's works up until 1995 titled *Oltre il Restauro*. And then it is the architect himself who had made claims that '*architects ought to write books on their works... posthumously[25],*' more or less confirming Mastropietro's words on his reservations. But independent of whether or not Andrea Bruno prefers to leave the celebration of his works to others, it is mandatory to acknowledge how essential his projects are for the discussions on the contemporary restoration practice; for the manner in which they introduce a respectful attitude towards the historical object and safeguard its authenticity, preserve its matter and the memory inherent in it. Bruno always seems to showcase a critical awareness for the present state of the buildings he is facing in his projects, allowing for a historical continuity in which he is also an actively participating figure.

And it would, of course, be through his main field of work and interests that one could follow the origin and the development of this approach. Andrea Bruno's name is often related to museum and exhibition designs and arrangements[26], several fantastic conversions of historic buildings (such as the Rivoli Castle in Turin or the fortified citadel of Fort Vauban in the city of Nîmes in France), and to his missions in cooperation with UNESCO, which together with the preceding biographical notes indicate the two main fields in which the Turinese architect has been able to creatively display the knowledge and expertise accumulated over the years - restoration and museography. With just a few exceptions of single small buildings designed for private clients in the beginning of Andrea Bruno's career as an architect, his professional path has almost exclusively been intertwined with the itineraries of the modern approach towards the problems of monumental heritage preservation as well as the narrative and expressive possibilities and developments in the sphere of museography. In this sense he becomes a "restoring" architect[27], which is a title bringing along a commitment and a responsibility stemming from the fact that the architect-restorer directly measures himself against the passing of time, navigating himself through the layered history, and facing the legacy left on by the great builders and architects of the past. Additionally, we can consider archaeology to be another professional interest of his, although his works on archaeological sites (independent of whether they came earlier or later in Bruno's career) are related to the problems of conservation, maintenance, and consolidation, which makes them an extension of his dedication to the practice of restoration.

The monuments that Andrea Bruno has had to intervene on throughout his career are incredibly diverse, with each one of them placing a specific problem that is characteristic of the monument's location, physicality, present state and history. Not only has the architect encountered manifold architectural heritage objects in different places across Europe, Northern Africa, and the Middle East, but he has also been dealing with cases dating from completely different ages, as one could hardly underestimate the difficulty of encountering the great arch of Ctesiphon in Iraq, a 3rd century Mesopotamian construction[28], or the peculiarities of the Afghani heritage, where the mosques, minarets, and statues comprising the previously mentioned inventory of monuments most often come from the 12th and 13th centuries, and finally considering the stratified heritage of Western Europe, perfectly exemplified by the case of the Lichtenberg Castle in Alsace, France, a fortification structure developed periodically from the 13th century up until its abandonment and destruction in 1870[29]. It is precisely when dealing with such complex architectural objects that Andrea Bruno develops his method of re-appropriation through the techniques and methods of restoration[30], ultimately introducing new functions or re-establishing older ones by the utilization of materials and techniques pertaining to the modern age, a decision dependent entirely on the outcomes of the survey of the individual case and the feasibility of the

---

24. Mastropietro, "Foreword," 7.
25. Ibid.
26. Martini, "L'architetto vive al confine tra costruire e demolire," 16.
27. See footnote 13.
28. Ibid., 43.
29. Ibid., 83.
30. See footnote 13.

planned program. Works of such nature require from the architect a thorough and rich historical knowledge and a precise study of historical documentation and sources, as most of the architectural built heritage of Europe (since Andrea Bruno's most recognizable works come from Europe) presents cases that have been subjected to various interventions over the course of their existence, resulting in a complex temporal stratification, one that requires a "formal dissection" by the intervening architect, so that the valuable moments in the architectural object's history can be identified and preserved, while the less valuable ones can be subjected to further studies and eventually removed, replaced, re-configured, and so on. Such cases have been dealt with by Andrea Bruno, but they will be the subject of more extensive commentary further on in this research when considering the particularities of his projects.

(b) International recognition

It has already been mentioned at the end of the section discussing the biography of Andrea Bruno how the outreach of his works has been rather limited when considering his great achievements in the fields of restoration, conservation, museography, and the re-appropriation of heritage buildings. This consideration, of course, envisions an outreach on a more international level, as has been experienced by other architects of the modern age, celebrated for their flamboyant and bold designs that often redefine the skylines of contemporary metropolises. Could it be that the scale of the projects undertaken by Andrea Bruno does not match the scope of the popular architectural magazines and websites, or that Bruno's designs are far more respectful of their context as opposed to some of the more disruptive and "loud" proposals of the more avant-garde architects? It perhaps comes from the fact that restoration is a discipline that is constantly developing and evolving and is certainly unfamiliar for many people who have not been able to experience its possibilities. Nevertheless, rephrasing a statement from before, Andrea Bruno's legacy has not remained unnoticed, but it has had a more local effect, as this part of the chapter aims to present the awards and the recognition received by the architect as of today, disclosing with certainty that his works will be studied in the future as an example of what restoration is and should be.

The turn of the decade of the 1990s was the time when a greater appreciation of some of the realized projects of Andrea Bruno became apparent, through the receiving of several awards for what could be considered his most impactful, memorable, or recognizable works - the conversion of the Rivoli Castle into a museum of contemporary art and the restoration works completed were awarded the In/Arch prize in 1989[31]. Two years later Bruno's evocative project for the Museum of Maa-Palaiokastro in Cyprus received first prize in the Competition of the Italian Copper Institute[32], with its prominent copper cupola, designed in cooperation with the architects and professors Mariella de Cristofaro and Delio Fois[33]. Two "Europa Nostra" awards followed in 1993 and in 1995 for the projects of the conversion of the Long Wing (or the "Manica lunga") at the Rivoli Castle and for the rehabilitation works on the Roman Circus in Tarragona, Spain, respectively[34]. Again in 1995, Andrea Bruno was named "Chevalier dans l'Ordre National du Mérite"[35], a French National Or-

31. Ibid., 246.
32. Ibid.
33. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 142.
34. Ibid.
35. Ibid.

der of Merit, remembering that Bruno worked extensively in France over the 1990s and was also professionally bound to his Parisian office.

Looking at a more recent event - an exhibition is held in Venice in 2015, at the local headquarters of the Wilmotte Foundation (Canareggio, inaugurated in 2012 by French architect Jean-Michel Wilmotte), with the aim of '*encouraging the encounter between the existing heritage and preserving it*,[36]' according to one of the supporting articles. Among the foundation's primary aims is the dissemination of knowledge among young architects and designers on the topics of restoration and the issues of conservation and recovery of historic buildings. This is precisely why Andrea Bruno is invited to participate and to exhibit numerous materials from his archives, revealing details and particularities of his most important projects - photographs, maquettes, drawings and sketchbooks illustrate the Rivoli Castle, the fortifications of Fort Vauban, the recovery of the Lichtenberg Castle and the numerous missions in the Middle East and North Africa, the interventions on the peninsula of Maa in Cyprus and the rehabilitation of the Roman Circus of Tarragona, Spain[37].

To draw up a narrative based on remembering and saving from forgetting seems to be the topic uniting the works presented by Andrea Bruno in this exhibition, in which a clear message is sent on how contemporary restorers deal with the problems of heritage preservation - through "the transformation of the matter" as the most efficient way to guarantee that the memory is being kept alive. Clearly this is a strategy that is incredibly familiar to Andrea Bruno, who has been able to realize numerous re-appropriations, transformations and rehabilitations of historical buildings, incorporating at the same time the principles of reversibility, distinguishability of additions, coherency and innovation in materials use, and critical analysis of the most valuable parts of the monument or the building that is being transformed.

2019 is another year in which Andrea Bruno received recognition as an important figure in the 20th century development of architectural restoration, as another exhibition in Venice is organized in praise of the Piedmontese architect and professor's career, titled *Tra Oriente e Occidente. La conservazione della memoria, il restauro oltre l'iconoclastia* (or *Between East and West. The preservation of memory, restoration beyond iconoclasm)*. Here, the manner in which Bruno has been valorizing the heritage he had encountered over the past sixty years through the continuation of functionality using the language, technological advancements and materials of contemporary world is celebrated for the sound and respectful relationship he always had with the pre-existing. For Bruno, context and pre-existing are essential for the complete understanding of the site, and this is particularly well-exemplified by his great projects at Rivoli, Cyprus, Georgia, and Corsica. Following the donation of Andrea Bruno's complete archive to the IUAV University in Venice that same year[38], a selection had been made particularly for the *Tra Oriente e Occidente* exhibition, so that it could depict in the most comprehensive and scientific way the project itinerary of the architect-restorer, ultimately focusing on his approach to restoration[39]. Curated by Nicola Potenza, this exhibition lasted one month from the middle of October, featuring an introductory conference at which Bruno was naturally a speaker[40]. In celebration of his professional pathway and the achievements coming along, the exhibition had highlighted an important matter that is perhaps still not sufficiently covered outside professional and academic circles, and this would be the significance of investigating the value of memory when interacting with works of architecture, art, or generally, with cultural heritage (which, of course, covers much more than the domains mentioned previously). Such a reflection is needed, since it reaffirms the values belonging to a specific community, or even to a certain nation. Occasionally we also speak of cultural heritage that might be significant to entire continents[41].

While Andrea Bruno might have remained more of a local phenomenon, the approach he had been able to develop in his projects reveals this affinity for memory, he never dared to separate the life of a building from the building itself, instead attempted to intelligently interfere within the cycle of changes inherent to many buildings and monuments. A heritage site usually exhibits some sort of *permanence*, and this permanence could only express itself though the understanding of history, through the acknowledgement that there have been various phases and several actors leaving their mark on the life of the heritage object, whereas the architect-restorer primarily has the important task of integrating this permanence into his vision of the project, having to ensure that continuity of history is allowed and that he is one among the many participating in the history of architectural heritage - this is a very important remark in the modern debate on restoration, and it certainly is a

36. See footnote 25.
37. Ibid.
38. "Archivio Andrea Bruno," L'archivio, Università Iuav di Venezia, Accessed May 18, 2024, https://www.iuav.it/ARCHIVIO-P/ARCHIVIO/collezioni/Bruno--And/index.htm.
39. "Andrea Bruno. Tra Oriente e Occidente," Mostre e progetti, Università Iuav di Venezia, Accessed May 18, 2024, https://www.iuav.it/ARCHIVIO-P/MOSTRE/Andrea-Bru/index.htm.
40. Ibid.
41. Francesco Sisinni proposes an extensive and well-constructed overview of the notion of cultural heritage as well as its manifold facets. See: Francesco Sisinni, "Beni culturali pubblici e privati: problemi di tutela e di valorizzazione," in *Anastilosi, l' antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 144-150.

point of departure for many contemporary theories that ultimately have to unfold their practical application through the restoration project. But preserving memory certainly does not attain any physicality, therefore this could give rise to some problems in the theoretical development of the restoration project. This is where the transformation of the matter comes into use, the symbolic interference into the life of an architectural heritage object, a realization that has not only been acknowledged by Andrea Bruno but has also been embraced completely by his personal professional approach. He discovered that transformation is required in order to preserve the value of memory, where transformation is the conclusion of an informed and intelligent survey of the object of architectural heritage, inspired also by the achievements of restoration in the past, but above all revealing a deep affinity towards the permanence that has to be the engine of every architectural work. Preserving memory is apparently a philosophical act, an arrival into a particular headspace that drives the project of restoration, a project that is aimed at the improvement of the present state while simultaneously integrating the value of memory.

Lastly, December of 2019 saw Andrea Bruno as an honorary member of SIAT (Società Italiana Analisi Tecnica, or the Italian Society of Technical Analysis), as the organization paid homage to three of the Turinese architectural icons of the late 20th century - Aimaro Oreglia d'Isola and Pietro Derossi had been honored alongside Bruno in celebration of their professional paths, seen as important, yet different moments in the development of Italian modernism, restoration, and technological development. Bruno in particular has been awarded honorary membership as his works have been considered exemplary of a significant aspect of the field of restoration from the 1960s onwards – 'planning in continuity with the existing[42]'. As someone who has interpreted the spirit of time and has exposed himself to the re-contextualization of the genius loci, Andrea Bruno is here seen as an architect who has been able to successfully integrate tradition into modernity, admiring his relationship with the pre-existing, the authenticity, and the avoidance of abstractions. Interestingly, he had asked for a publication of a summary of his vision on the architectural profession in just one poster, one single image of the underground hall of Palazzo Carignano, looking out into the above from one of the star-shaped openings, with the sole title of *Fare Disfare Rifare Architettura[43]*, or *Doing Undoing Redoing Architecture*.

All of these considerations indicate the interest Andrea Bruno's works have sparked across the centuries of him actively developing and reaffirming his vision of contemporary restoration and the respectful approach towards its consolidation as a complex and multifaceted discipline, requiring strong knowledge of historical, geographic, temporal, and architectural aspects.

42. Beatrice Coda Negozio, "Omaggio al '900", *Atti e rassegna tecnica della Societa degli ingegneri e degli architetti in Torino Anno 153 – LXXIV,* no. 1 (June 2020): 127.
43. Ibid.

Fig. 1.2. Bruno at the inauguration of the 2019 exhibition set up by Nicola Potenza in celebration of his long and fruitful career.
Image credits: Yvonn Bergoser, October 15, 2019.
Source: https://www.facebook.com/photo/?fbid=2771041049596336&set=museo-archeologico-ma%C3%A0-particolare-cupola-e-paesaggio-isola-di-ciprouniversit%C3%A0-i

Fig. 1.3. Bruno receiving an award of recognition for the artistic achievement of the restoration project for the Rivoli Castle and the manica lunga (long wing) in October of 2019.
Source: https://www.lastampa.it/torino/2019/10/29/video/rivoli_premia_l_architetto_andrea_bruno_e_la_sala_lo_omaggia_con_un_lungo_applauso-101483/

Università Iuav di Venezia

AREA RICERCA
SISTEMA BIBLIOTECARIO
E DEI LABORATORI

ARCHIVIO PROGETTI

ANDREA BRUNO

Tra Oriente e Occidente.
La conservazione della memoria,
il restauro oltre l'iconoclastia

a cura di **Nicola Potenza**

conferenza 15 ottobre 2019, ore 16
cotonificio, auditorium
Andrea Bruno *"Memoria e architettura, regole o princìpi?"*

introduce
Francesco Bandarin

inaugurazione mostra 15 ottobre 2019, ore 17
cotonificio, spazio espositivo Gino Valle

intervengono
Andrea Bruno, **Alberto Ferlenga**,
Serena Maffioletti, **Nicola Potenza**

mostra
15>30.10.2019
cotonificio
spazio espositivo
Gino Valle
lun>ven h.9>19

Fig. 1.4. The official poster for the *Tra Oriente e Occidente* exhibition from 2019.
Source: https://casabellaweb.eu/2019/10/14/andrea-bruno-ve/

(c) The inherent artistry in Bruno's sketchbooks

Following the considerations made regarding the recognition received by Bruno and the admiration for his projects, this sub-chapter of the research will deal with a critical overview of another aspect of his oeuvre, and more specifically, with the role of artistry inherent in his works. Some indications on selected works of his will be given as affirmations of certain statements, even if this anticipates the main discussion of the architect's projects over the years, as Andrea Bruno has successfully been able to consolidate his approach to restoration within a framework of artistic integrity, so crucial to the modern architect-restorer, crafting a unique identity with which he has been able to "stamp" his projects.

Proving to be ever so indelibly valuable for understanding yet another corner of the mind of one of Italy's most original restorers, Andrea Bruno's sketchbooks, the majority of which has been published in various publications discussing his projects as well as being donated in their entirety to the architect's Venetian archive, are an inseparable part of his artistic presentation, as they are perhaps the most "innocent" and authentic image of the innermost reflections on his profession, on the artistic and architectural desires portrayed by the actual projects. Guided by his visionary gaze, his hand has managed to express with assertive and deterministic strokes the memory of the presence of each different building, site or context. In this case, we can consider most of the sketches published as a mere '*precursor to an idea*,[44]' whereas the pages of his sketchbooks become '*the graphic result of experience itself*,[45]' a portrayal of a professional procedure that has consolidated itself as the necessary first step in every design initiative - this is a context within which the sketch becomes something of a *causa sui*, a part of an architect's personality that has a rich and fascinating history (that could strongly approach the field of psychology even), and let us remind of the fascinating examples left on by none other than Andrea Bruno's own personal favorites Eugène Viollet-le-Duc and John Ruskin, both of which have in some way been partial to this method of artistic expression, in reflections suspended between the daily and its overcoming in the face of striving towards the exceptional. Perhaps this is also why Bruno has a fascination with the works of both of these men, as they personified by their own standards, an extremity of a particular taste, through the thoughtful reflection and the need for action.

With such a contextual framework, knowing how these sketchbooks adopt the function of "graphic counterpoints" to Andrea Bruno's professional activities, as Ettore Janulardo puts it, one ought to discern the features that make them significant and might prove valuable or even revealing for many of the restoration projects realized by him throughout his career. The architect uses the pencil, the pastel, even the marker, either on their own, or adopting a mixed technique[46], to depict the various reflections of his on the matters of life, architecture, materiality, and building in general. The imposing linearity, the repetition of the line, the particular direction of each drawing, but above all, the multi-perspective distortion that can be observed in several studies of specific buildings depicted by the architect, make up for an intriguing collection of drawings that do not necessarily anticipate the strict and precise architectural drawing, the technical detail, or the precision of the architectural section. Instead, these drawings have a dream-like quality that carries some sort of animation to it. The forms represented are occasionally agitated and stirred so much that they are given otherworldly qualities and this, of course, comes out of a desire to portray only the essential.

Fig. 1.5. '*La casa di via Nizza 57*,' or a collage of Bruno's bombed home at the heart of Turin. Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti*.

This is why there is an "innocence," as it was mentioned previously, the sketches of Bruno are the momentary glimpses of a particular impression, taken in and dissolved by the vision of the architect, just like the compelling sketch of the upper part of the Mole Antonelliana in Turin, ascending towards

---

44. Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti* (Roma-Bristol CT: «L'ERMA» di BRETSCHNEIDER, 2020), 12.
45. Ibid.
46. Ibid., 9.

the sky and presented as some kind of an ensemble of disjointed shards seen from different angles, with the general outlines of what delineates the building from the space that surrounds it. In another drawing done in a similar style, Andrea Bruno depicts the interior of one of Turin's trams, just the way it is seen in the daily, as it is used by the city's inhabitants, outlining the main idea of what the tram is, drawing the line between its essence and all the small details that are otherwise complementary to the way we perceive it. Here the sketch receives photographic qualities, it becomes a particular scene depicted by the author and stripped of all rigidity. What remains are lines, suspended figures reminiscent of objects we might or might not recognize. There is some kind of compositional order for what concerns the numerous sketchbooks of the architect, and through the representation of the essential, he also establishes a clear context. The former might occasionally include the human figure as a tool for balancing out the depicted urban scenes[47]. An inclination for expressing the more structurally essential aspect of the depicted built object comes to the fore and penetrates the "mobile" sketches of the architect, carefully crafted according to his personal artistic language. These features are much more pronounced in the drawings depicting larger-scale urban scenes, like the numerous ones from the cityscapes of downtown Turin, in which Bruno commemorates his visions of some of the city's most recognizable and important places. Does he not preserve the memory of the scenes in a particular moment of the present in this vein? By focusing on the essence of what makes a scene significant (as this is what one the one hand catches the eye of the architect, and on the other what he decides to represent), Andrea Bruno not only interprets the place, but he also protects and conserves its *genius loci*[48].

Pastel red, blue, and yellow dominate the sketches within the architect's carnets for which color has been used to enhance the image. Resorting to base colors might be seen as a decision reflecting the depiction of the essential structural features of the buildings gracing the pages of the architect's carnets. Interestingly enough, the earliest drawings of his have remained mostly "colorless", while the ones from the period in Afghanistan and Iraq seem to be where the architect had decided to introduce and play with colors. One of the more anxious depictions of the Valley of Bamyan in Afghanistan, part of his missions in collaboration with UNESCO, is a striking red drawing that approaches abstract art. In another series of sketches, supposedly representing scenes from the porthole of a plane, Andrea Bruno draws what might be the landing of a Soviet helicopter in Kabul - the scenes in his sketchbook are dynamic, several forms appear to be warped, as all essential forms are reported in plain geometry. The hand's strokes have yet again become assertive enough to represent the raw impression of the moment.

Fig. 1.6. 'L'idroscalo,' or the seaplane base, Turin.
Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti.*
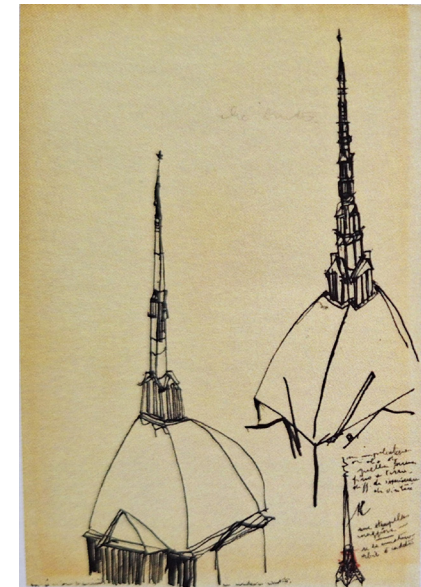
Figs. 1.7-8. Different depictions from Bruno's carnets of the Mole Antonelliana in Turin.
Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti.*

47. Ibid., 30.
48. Christian Norberg-Schulz, *Genius loci - towards a phenomenology of architecture* (New York: Rizzoli International Publications, Inc., 1980), 18.

In his *Scientific Autobiography*, Aldo Rossi discloses how '*observation later becomes transformed into memory,*[49]' forming something of a catalogue existing between imagination and memory. We could imagine Andrea Bruno in a similar headspace, "cataloguing" his observations within the pages of the numerous sketchbooks produced over the course of his career as an architect and restorer. It almost seems like this act of visually representing the first idea, the initial impression and the result of careful and critical observation, receives ritualistic qualities and anticipates the final outcomes of the project. For what concerns the later drawings to be found along the pages of his carnets, one can see how Bruno sketches with an elevated degree of realism. As if the increased sophistication of the sites and their contexts had necessitated the architect to become more technical and more precise, evoking within many of the sketches concerning his later projects, the actual technical drawings that would be used on site. Whether one takes as an example the drawing of the opening in the massive medieval wall of Tarragona, the gateway before the Roman Amphitheatre or the detailed illustration of the Paris Conservatory of Arts, when Bruno had to plan and propose its museographic rearrangement, a more traditional axonometric reality is what the sketch represents. While he still hints at the essential features of the built objects, bolder lines now report complete scenes, where the architectural object is situated in a contextual framework, essentially the same one experienced by Bruno in the then-present moment - the larger-scale images are vital for understanding how the architect interprets the relationship between the heritage object and its surroundings. A similar drawing depicts quite avidly the two barracks of the Corsican Museum in Corte, France, and the hilly urban environment that surrounds them - the architectural objects protrude the natural setting, and this relationship becomes the pure essence of the project. In such ways these important drawings are able to anticipate the final outcomes of the restoration program. The architect's layered depiction of another case confirms this view - his Archaeological Museum in Cyprus completely matches the initial idea stemming from Andrea Bruno's sketchbooks[50]. This serves as a confirmation that the initial hypothesis visualizes the genius loci, and the concrete reality that Bruno faces is one that can be used as an advantageous point of reference for any intervention or architectural project.

Fig. 1.9. '*Kabul sovietica*,' or the landing of a Soviet helicopter in Kabul from the architect's missions in the Middle East.
Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti*.

49. Aldo Rossi, *A Scientific Autobiography* (New York: The MIT Press, 1981), 17.
50. The drawings referencing the later projects of Andrea Bruno are to be seen on the pages of *Andrea Bruno. Opere e progetti*, edited by Giuseppe Martino di Giuda and others, while the ones depicting scenes from his earliest period in Turin, Afghanistan and Iraq are to be seen on the pages of Ettore Janulardo's *Andrea Bruno. Segni e disegni inediti*.

(Top) Figs. 1.10-12. Various sketches of trams in Turin.
Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti.*
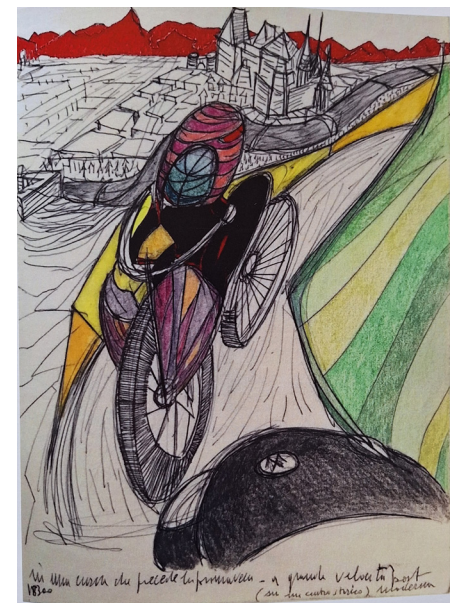
(Bottom) Figs. 1.13-15. Various depictions of public spaces in Turin.
Source: Ettore Janulardo, *Andrea Bruno. Segni e disegni inediti.*

1.2. EARLY YEARS

This chapter of the research deals with what one could refer to as the prelude to what made Andrea Bruno the architect and the restorer he is recognized as today. An academic and a visionary in a certain sense, his choices and the possibilities arisen early on in his development had led him to discover some key aspects of his capabilities both as a restorer, and as an architect. These would, of course, be the architectural works undertaken by him in and around his hometown of Turin, where he had been able to explore different typologies of the architectural form, the use of different materials and textures as well as dealing with the requirements and limits posed by the client, a key figure in the architectural process that very often navigates the direction of the project and the architect, as much as he allows for it and is willing to be navigated. The other major occurrence in the early professional development of Andrea Bruno are the missions in Afghanistan to which he had been sent as a specialist in the field of restoration, with the aim of drawing up an inventory of the monuments of this particular geographic area. Further enhancing not only his vision and understanding of architectural form, this close encounter with millennia-old historical monuments had shaped Bruno's relationship with time, with the temporal aspect of the built heritage. The preservation of memory necessarily came up as a question when dealing with the heritage of the Middle East, the testimony of a completely different civilization, handed over to a young European architect and his team, who had the task of understanding, decoding, and embracing their discoveries, as a symbolic "treasure hunt" for the traces of the memory of the past.

(a) Early works in Turin

Any conceivable consideration or critical analysis on the approach, the path, or attempting to provide a cohesive overview of an architect's works would be incomplete without taking a look at the initial stages that they have been through, at the early years of their professional development, which are very often at the basis of many future achievements, methods, and ideas. This is certainly the case with Andrea Bruno, who at the beginning of his career in the field of restoration and preservation had the opportunity to explore a myriad of different cases, often guiding his interests and professional expertise. These will be discussed in detail here, together with their relation to the architect-restorer's future projects and the potential impact they might have had on them. The main scene of Bruno's early proceedings was, of course, mostly Turin and its immediate vicinity, where he had the chance to work in various different municipalities part of the contemporary metropolitan city, while his projects and commissions also brought him to the provinces of Cuneo and Imperia, already indicating that his outreach was not contained just within the boundaries of his birthplace, as he managed to work on important places all around the North-West of Italy.

Through these early commissions, occasionally some of them turn out to be very important steps in the development of Bruno's method of informed and respectful restoration or recovery, minimal intervention based on profound and coherent historical study, and eliminating the superfluous by preserving the essential, the architect had had the opportunity to deal with various situations and architectural types, allowing him to experiment and learn. Whether it be through the private commissions of houses, house-studios, or administrative edifices, the recovery operations on historical castles around the Piedmontese provinces, the traces of the past left forgotten, or the multiple exhibitions Bruno had the privilege to set up, bringing him closer to the theme of museography, ultimately resulting in this being one of his primary professional domains. The analysis provided here will only consider approximately the first fifteen years of Andrea Bruno's works, as this is certainly the timeframe within which his method of restoration has consolidated itself as a procedure that goes through several interconnected and equally important steps. This would be the period between 1959 and 1975 roughly - a fruitful interval of years, after which Bruno's most important, daring and inventive

interventions gradually came to life, certainly based off on the impressions and information he had been able to acquire during the aforementioned early period.

One of these very early works of his is the private commission for a family house made up of multiple units located in a natural park on the hills of Ivrea[51] sloping down towards the banks of the Dora Baltea[52]. The Casa Bermond project, as it is known, is from 1959, and is in its essence a private villa, assigned to the young Andrea Bruno just some three years after his graduation from the Polytechnic of Turin. This, of course, seems to have been a good enough opportunity for him to express a first architectural desire, through a project typology that has a long and rich history in the architectural tradition, and is a matter that has been tackled by most of the architectural greats throughout the twentieth century and not only. Andrea Bruno seems to have omitted the traditional forms and manners when designing the house[53], substituting them through a more rigid, expressive approach with straightforward shapes more inclined towards the predominant modernist movement at the time. Simplicity and clarity seem to be the leading features in this project[54], of assembling a composition of two duplexes, and forming shapes that would later reappear in other works - an exercise in functionality and expressive force seems to be at stake, further enhanced by the solidity that exposed reinforced concrete[55] brings. The rectangular plan of the Casa Bermond almost suggests the conceiving of a typology that can be played with through the introduction of variations on the forms. In reality, this is interrupted mostly by the concrete bands running along the house's facades, introducing an interesting yet obvious element that allows the architect to have a play of lights and shapes, as it seems like he almost introduces cuts to the main external body of the villa. In any case, the compact volumes organized on the very rigid and rectangular plan have been readopted and supplemented in similar project realized later on[56] in the earliest period of Andrea Bruno's professional development.
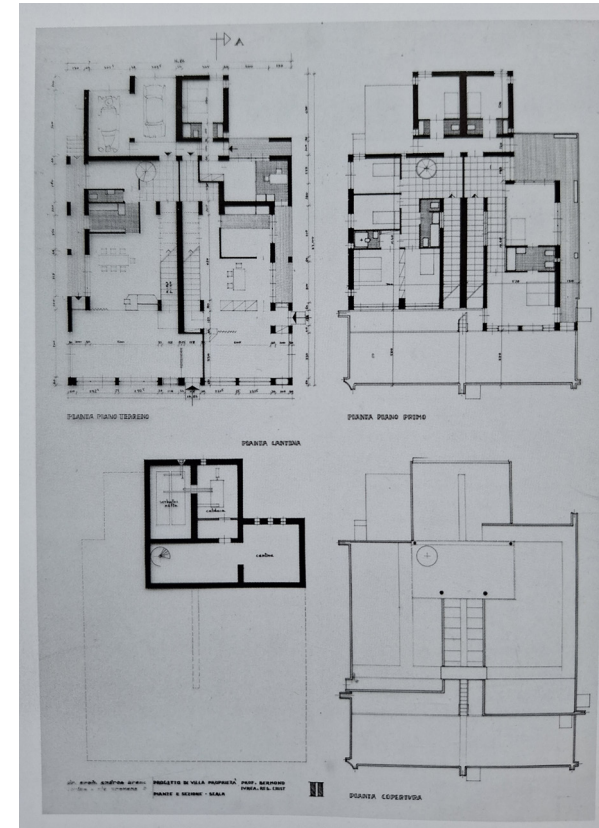

Fig. 1.16. Plans for the Casa Bermond in Ivrea.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 82.

51. Mastropietro, "Regesto delle opera/Main works," 234.
52. Fabio Marino, "Casa Bermond, Ivrea (Torino), 1959," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 82-83.
53. Ibid.
54. Ibid.
55. Ibid.
56. Ibid.

22

The residential unit and its project were again encountered by Andrea Bruno in 1963, when he had the opportunity to design the house and studio for a doctor in the municipality of Dogliani[57], Province of Cuneo. Two years later Bruno had a private commission for a housing unit in the municipality of Trana, San Bernardino[58], near Turin, followed by the so-called Casa Carta Pugliese in Moncalieri, a project dated 1969[59]. These are all possibilities Andrea Bruno had of encountering the question of the volumes making up the residential edifice, usually located in an extra-urban context[60], meaning that very often ingenious designs may be necessitated by a more complex or uninviting contexts. The compositions here are nevertheless related to the Casa Bermond, the originator of what could be considered Andrea Bruno's residential template, as it has been seen that he had experimented with the same formal arrangement of compact and well-connected volumes whenever he had had the chance to work on such types of projects. In 1971 Bruno designed a residential building raised on rectangular pilotis in the municipality of Rivoli[61], the scene of action for his most timeless, recognizable and important intervention in the face of re-appropriating Juvarra's unfinished royal castle. Similar projects requiring working with the residential typology followed in the next years, extremely busy for the Turinese architect-restorer, as he also worked in Ospedaletti, Province of Imperia and in San Mauro Torinese, both in 1972[62]. The following year he designed a house-studio at Romano Canavese[63], ultimately anticipating what could be considered the culmination of his experiments with the residential building – the house-studio located at the pre-hills of Turin[64], a private commission by local artist Ezio Gribaudo. The project coming out of this commission is the intriguing Casa Studio Gribaudo, from 1974.

This building does differ from the previously mentioned residential commissions by the fact that it was entirely modeled according to the specific needs and request of the client-artist[65], who had to be able to use the spaces as his personal art studio, as exhibition spaces (resembling a small and intimate private gallery) as well as a room for inhabiting when resting. Here the vision of the artist and that of the architect were synchronized in a very peculiar way, through the end-result, it being entirely daring and prominent. Andrea Bruno, as he had now been used to this procedure, avoided the traditional well-known forms for what a private residence for such a client could be. Instead, he opted for a very disruptive shape[66], navigated by the narrow plot available, somehow availing regulations[67] and seemingly molding them to what could fit his and his client's tastes. This resulted once again in the intelligent and eventually provocative use of exposed reinforced concrete, making up the bearing structure of the house-studio. Imposing bas-relief concrete finishes grace the façade of Casa Gribaudo, these being the artist's own production by carving grooves inside the wooden casting forms and by attaching polystyrene shapes inside, in order to achieve the great visual effect[68]. The result of this artistic choice is a very memorable and impressive image of a concrete cluster that has landed on the foot of the Turinese hills. Here Andrea Bruno seems to have taken the role of the disrupter, a manner that he never dares to play with when dealing with the problems of restoration, preservation, and the matter of memory. Could the protruding shapes with their graphic façades be a nod to the inventive and far more provocative designs of Enzo Venturelli is beyond the scope of this research, where the resemblance is inevitable whilst keeping in mind that this commission was for an artist who was himself an unusual character. Beyond the realm of speculation, the Casa Studio Gribaudo was and still is a very pictorial project, resembling a trial or a perhaps a performance of what one could achieve with the geometries and the materials of the modern age. Notwithstanding the aesthetic factor, we could speak of a mannerism through sensitivity[69]. Illumination, form, texture, stacking - all of these are the tools with which Bruno had been playing in the years prior to this important work of his, where his experiments seem to have culminated, just to be taken

57. Di Giuda, *Andrea Bruno. Opere e progetti*, 212.
58. Mastropietro, "Regesto delle opere/Main works," 235.
59. See footnote 49.
60. See footnote 44.
61. Mastropietro, "Regesto delle opera/Main works," 237.
62. See footnote 49.
63. See footnote 53.
64. See footnote 44.
65. Fabio Marino, "Casa Gribaudo, Torino, 1974," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 120-123.
66. Ibid.
67. Ibid.
68. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali*, 181.
69. See footnote 57.

and undone later on when other situations required much more complex and ingenious solutions.

The early days of Bruno also had him encounter the direct restoration operation of numerous historical buildings, and more specifically the castles spread around the provinces of Piedmont, a heritage object, or rather, a typology that necessarily stands as one of the more complex architectural entities, both historically and technologically. The first major work in this direction, of course, is related to what would later become one of the seminal works of Bruno, the Rivoli Castle. He was invited in 1960 by the Superintendence (of Piedmontese Monuments) to provide a first hypothesis for the recovery, for the safeguarding and the valorization of the lost monument, in celebration of the centenary of the Unification of Italy[70]. This, of course, gradually allowed the architect to fully develop the complete restoration intervention, which will be the subject of a more in-depth analysis later on. Just one year later, in 1961, an important occasion allowed Andrea Bruno to work on the restoration of a medieval castle that was to be opened to the public, while hosting an important regional wine shop. The Castle of Grinzane Cavour is located in the Province of Cuneo, approximately midway between the city of Cuneo and the architect's birthplace of Turin. This was the first direct encounter Andrea Bruno had with fortified architecture, making it a very significant project along the path of his development as a restorer. He was entrusted with the works on this operation that also envisioned the functional recovery of the building and the introduction of a completely new function that did not compromise the historical fabric[71], neither the authenticity of the architectural complex. Taking advantage of the opportunity provided by this case, Andrea Bruno '*immediately oriented himself towards positions more inclined towards the transformation of the existing artefact, not limiting his work to the mere conservation of the monument.*[72]' Informed by the academic and professional advancements of the restoration discipline at the time, and mostly by his own vision and impressions, not necessarily concerned with Cesare Brandi's opinion in his "Theory of Restoration," amidst the progress of the Venice Charter[73] and his

own works in the Middle East, Andrea Bruno seemingly rejected the pure conservation possibility in favour of a more contemporary alternative, the transformation of the matter, only based on thorough historical survey and precise information and knowledge, something that would gradually consolidate itself as a more routine operation, and ultimately as a working method for the architect's future projects. All restoration works on the Castle of Grinzane Cavour were focused on having specific cultural and economic results, and were able to set a sort of a standard, also raising to the attention of authorities the possibilities of another approach towards the preservation of heritage buildings[74], a direction more inclined towards the critical understanding of the matter, and its intelligent manipulation for the needs of the contemporary society, yet never sacrificing the authenticity of the place. Andrea Bruno had the possibility to carry out intense and important works on site, which must have necessarily influenced his relationship with the context of the architectural ensemble, providing him with the ever so crucial critical outlook and analytical approach towards the ultimate understanding of the relation between building, context, and the roles they play for man.

Similar operations followed for Andrea Bruno in the next couple of years, running in parallel with the aforementioned works of his on the private commissions through which he explored the residential unit, his academic inclinations, and the important inventory works in Afghanistan. Again, in the Cuneo Province, Bruno had an unrealized project for the recovery of the XIV c. Castello della Volta in the city of Barolo, which envisioned the reshaping of the ensemble into a study center for winery[75]. An unrealized project from 1971 focused on the Castle of Vinovo, on the other hand, had in its programme a temporary residence for artists[76]. Two partially realized projects followed around different municipalities of the Metropolitan area of Turin, once again in the spirit of historical fortified architecture - the restoration of the Castle of Carmagnola[77] and the restoration and structural consolidation of the corner tower of the fortified wall in Avigliana[78], both projects from 1971. Before that, the restoration of the atrium of the Rivoli Castle had been realized between

---

70. See footnote 43.
71. Fabio Marino, "Restauro e recupero funzionale del Castello di Grinzane Cavour (Cuneo), 1961-64," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 98-99.
72. Ibid., 98.
73. Ibid., 99.
74. Ibid., 99.
75. Mastropietro, "Regesto delle opere/Main works," 236.
76. Ibid.
77. Ibid., 237.
78. See footnote 49.

Fig. 1.17. Photograph of the Casa Bermond in Ivrea.
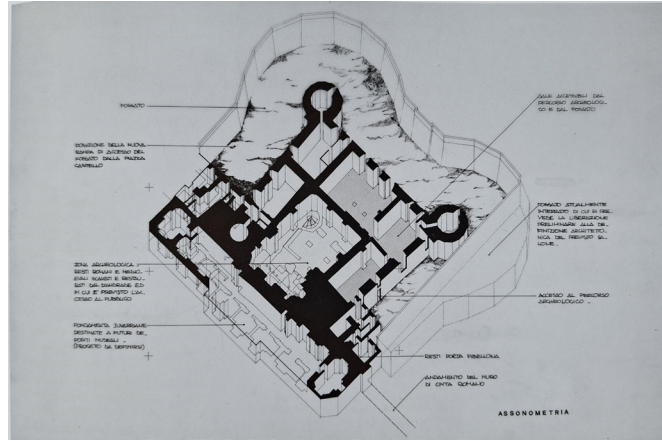Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 83.

Fig. 1.18. Axonometric drawing of the archaeological area of the Roman remains
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 101.

Fig. 1.19. Axonometric drawing of the Palazzo Callori in Alessandria.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 135.

Fig. 1.20. The Castle of Grinzane Cavour.
Source: https://www.camillocavour.com/luoghi-cavouriani/grinzane/.

Fig. 1.21. View of the house-studio Gribaudo.
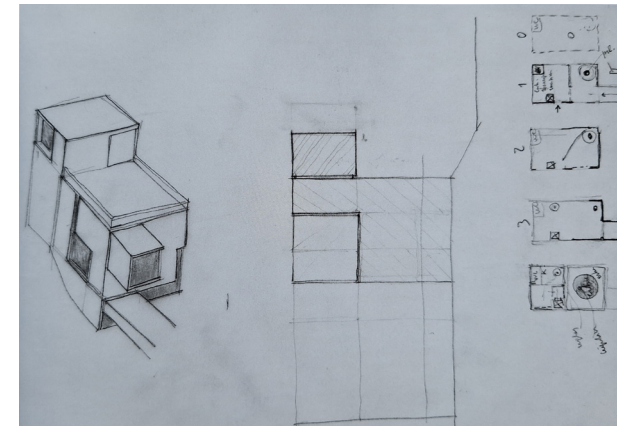Source: https://www.openhousetorino.it/edifici/studio-gribaudo/.

Fig. 1.22. Bruno's sketches for the plans and volumes of the house-studio Gribaudo.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 121.

1961 and 1967[79]. Finally, the period between 1974 and 1975 saw Andrea Bruno propose a restoration plan for the Castle of Casalborgone, which was partially realized[80]. Close encounters with the same architectural typology later on would necessitate the architect to demonstrate and to reinvent all that he had learned when dealing with the fortified structures around Piedmont, as he had several occasions of exploring the values inherent to many French castles, which would be the subject of discussion of the next chapters of this research.

It had been mentioned that the early days of Andrea Bruno also navigated him towards the field of museography, a domain in which he is now considered a specialist and has left a very significant legacy for what concerns this specific corner of the architectural profession, exclusive only to experts familiar with the respect of the past and the values of the artefact in the context of the museum arrangement. A look upon the list of works he had during the period discussed here would reveal the vast array of interests Andrea Bruno was able to accumulate during the years serving as the prelude to his most successful and inventive restoration works. Among the exhibitions and museographic arrangements done by him we would discover 'Gold and silver of Antique Italy', exhibited at Palazzo Chiablese in 1961[81], 'Piedmontese Baroque' at the Royal Palace of Turin from 1963[82], 'The medal collections of the Turin numismatic collectors' at Palazzo Madama from 1964[83], the 1966 permanent set up at the Modern Art Gallery of Turin of the oriental art objects[84], the exhibition on Etruscan art at the Academy of Sciences in Turin in 1967[85]. Other interesting exhibitions and set-ups that followed and involved Andrea Bruno,

or were completely conceived by him, are the 'Bauhaus in Weimar' from 1971, exhibited at Palazzo Madama[86]. Supposedly this is the only close call between the movement and the Turinese restorer, as he has not been covering any topics related to it neither in his works, nor in his interviews and writing. It is in any case interesting to see that he has also been knowledgeable enough on the subject. The exhibition 'The treasures of Equador' followed in 1973[87], while his biggest achievements in the field certainly have to be the works on the reorganization of the hall of the Royal Armory at the Royal Palace of Turin, realized during the period 1969-1977[88], and the works with Egyptian antiquities, when Bruno reorganized the Egyptian Museum of Turin between 1969 and 1978[89], almost entirely in parallel with the Royal Armory.

Other interesting and important local interventions early on in the architect's development include the project for the valorization of Palazzo Madama, running for more than thirty years, starting in 1963[90], the restoration of the XVIII c. Villa d'Ussol in Rivoli, a historical building that was destined to host the offices of the municipality[91], the proposal from 1970-71 on the restructuring alternatives on Palazzo Mazzonis in Turin, a project that was left unrealized[92]. Andrea Bruno also worked on an industrial plant at Pianezza from 1968 to 1972[93], a wheat working nucleus at Imperia that had had to be transformed into exposition and working spaces for artists[94], a clinic at Avigliana[95] (1971), the Church of San Filippo in Carmagnola[96] (1969), the restoration of various antique historical houses at Romano Canavese, Avigliana, and Rivoli, some pharmaceutical laboratories at Volpiano[97] (1974), and the restoration

79. Ibid.
80. See footnote 60.
81. Mastropietro, "Regesto delle opere/Main works," 234.
82. Ibid., 235.
83. Ibid.
84. Ibid.
85. Ibid.
86. Ibid., 237.
87. Ibid.
88. See footnote 49.
89. Ibid.
90. See footnote 73.
91. See footnote 74.
92. See footnote 67.
93. See footnote 74.
94. See footnote 67.
95. See footnote 78.
96. See footnote 49.
97. Di Giuda, *Andrea Bruno. Opere e progetti*, 213.

intervention on the Arco della Pace at Cherasco in the Province of Cuneo[98] (1974).

All of these manifold works reveal the degree to which Andrea Bruno had been involved in a complex professional cycle of restoring different types of architectures, occasionally having more freedom to express a sort of design originality, and sometimes being able to solidify the steps of an established process, that is the process of integrating a memory valorization into the critical restoration of heritage buildings in the present, a link that runs throughout the entirety of his projects. The works of his first decade and a half display a versatility of contexts, ages, and forms, yet indicate generally the pragmatism with which the architect was interfering - the simplicity of the shapes, very often resorting to the prevalent modernist geometry, that might ultimately remind one of "architectural Cubism" even, the material choices in the face of using concrete as the perfect celebration of the development of contemporary architecture, with its massive and protruding visual impact, and the formal possibilities offered by its casting (or pre-casting), and finally through the rough textures that were used, like in the Casa Bermond, his earliest design project. As it had been mentioned before, all of these ideas, steps, and methods are taken up and developed further later on, as the complexity of the projects and their contexts increased.

(b) Missions in Afghanistan, collaboration with UNESCO

Running in parallel with his works in and around Piedmont, and more specifically, Turin, the research mentioned Andrea Bruno's participation in the Middle Eastern missions of IsMEO, where he was assigned leading role in the drawing up of an inventory of monuments mainly in Afghanistan, with the works extending also to the country of Iraq. The link between Andrea Bruno and his participation in these restoration and valorization missions in the first place was, of course, his relationship with prof. Umberto Chierici, with whom we collaborated initially in the academic field, after graduating, and prof. Giuseppe Tucci, whom we followed to the Middle East[99], in the light of the upcoming monuments inventory. Chierici had been considered one of the undisputed masters for what concerned the discipline of restoration, and he taught a fifth-year course of Restoration of Monuments in the Faculty of Architecture[100], one that Andrea Bruno had taken and one that must have been among the most crucial ones for his future development. The theme of intervening on the historic urban fabric had been prevalent in this academic course, making up its practical part, and pushing the future architects towards developing a more critical understanding of the context and an informed judgement on the artefact to be examined, ultimately guiding them towards the designing of a building compatible with the purpose of the exercise and with the surroundings[101]. It is apparent how Chierici had attempted to transmit a '*critical sensitivity*[102]' when addressing the questions posed by the domain of preservation. This already reminds us of what Andrea Bruno was doing in the years following the "experiments" in this university class, serving as a metaphorical blueprint for the operations on the historically saturated and distinct monumental area of the Middle East, in collaboration with IsMEO.

The bulk of the restoration works realized in the missions had been running in different intervals during the period between 1960 and 1980, roughly, although some were realized in the 1990s, and some were reiterated in the 21st century, always involving Bruno as the leading expert behind the research and the operations. These brought up several important matters from the vast discipline of restoration, as adaptation to a new use was above all necessitated by the state of the monuments spread across the vast territories of Afghanistan and Iraq. This new use is dissolved and categorized by Bruno himself, as he

98. Ibid.
99. Fabio Marino, "Era ieri, è oggi, sarà inevitabilmente domani," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 21.
100. Ibid., 120.
101. Ibid.
102. Ibid.

writes that a congruency exists between the so-called meaningful past of the heritage object, whether it be a monumental brick or clay structure, or a sky-line-defining tall minaret, and its present history that truly acknowledges the meaning and the temporal values inherent in this object[103]. The form of the intervention was never defined in a truly univocal matter for Bruno[104], it was never the result of a textbook guideline that allows the architect to imagine a framework within which the intervention ought to fit. It becomes apparent, through the study and appreciation of the broader architectural and formal spectrum proposed by the works of Andrea Bruno, that the moral and philo-sophical implications are much stronger for its apprehension, becoming al-most the definitive characteristic of a good intervention.

The following paragraphs will discuss in more detail the main monu-ments encountered during the realization of these crucial early foreign works, the peculiarities of each architectural entity mentioned, the problem posed by its state and subsequently dealt with through the means and methods of restoration, and in what way Andrea Bruno had been able to implicitly hint at some of the processes for preserving the memory of the context and of the architecture, the seemingly metaphysical thread running along the majority of his interventions that fascinates still a more limited group of professionals and academics, but one that has passed the test of time serving as the testi-mony of a dedicated professional who must have felt how befitting the role of the preserver is.

Perhaps a most fine initial point for understanding the matter of the monuments in Afghanistan is the case of the Minaret of Jam, an isolated and imposing decorated structure, extremely tall (nearing seventy meters of height), yet strikingly slender, surviving the turbulence of history among the mountainous regions of Central Afghanistan. The baked brick structure is supposedly built sometime around the second half of the XII c. and is argu-ably the sole surviving architecture from the military campaigns of Genghis Khan on the territory of the country, ultimately being lost and forgotten during the passing centuries, until its rediscovery in 1944, just to be lost again and rediscovered by a team of French archeologists more than a decade later[105], when its alarming state finally indicated that a professional intervention for

its safeguarding is to be examined and realized. Despite its height, the struc-ture is positioned in a ditch, its base rising from a river stream running in-be-tween the towering mountainous forms, which ultimately causes the erosion of the structure around its point of origin. This problem then leads to the tilt of the Minaret's main axis[106], making up the most alarming issue anticipating the eventual collapse and the complete loss of an architectural construction that has rigidly withstood adversity. With such a formal context clarified, it

Fig. 1.23. A view of the Minaret of Jam. Source: https://travelthehimalayas.com/kiki/the-minaret-of-jam

is necessary to mention that the first works on the Minaret of Jam were focused around the construction of temporary embankment using local materials and traditions that could consolidate the situation around the base by interrupting the flow of water to the structure and allow for the onset of more complex works, followed by a request from UNES-CO for a programmed restoration and consolidation project. This is when the consolidation of the foun-dations with the use of a reinforced concrete ring counterweighted by a concrete tank positioned in the riv-er came forth[107]. Materials had been supplied and preparations had been made for the realization of the inter-vention, but they were wretchedly interrupted by the Soviet-Afghan war[108], indicating how politics can intervene directly into the domain of restoration, and no values can be strong enough to facilitate the reali-zation of such a project.

103. Andrea Bruno, "Understanding, conservation and maintenance," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 14.

104. Ibid., 11-12.

105. Mastropietro, "The Minaret of Jam, Afghanistan," 23.

106. Ibid.

107. Ibid., 24.

108. Fabio Marino, "Restauro e consolidamento statico del Minareto di Jam (Afghanistan), 1961-78, 1999-2002," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 95.
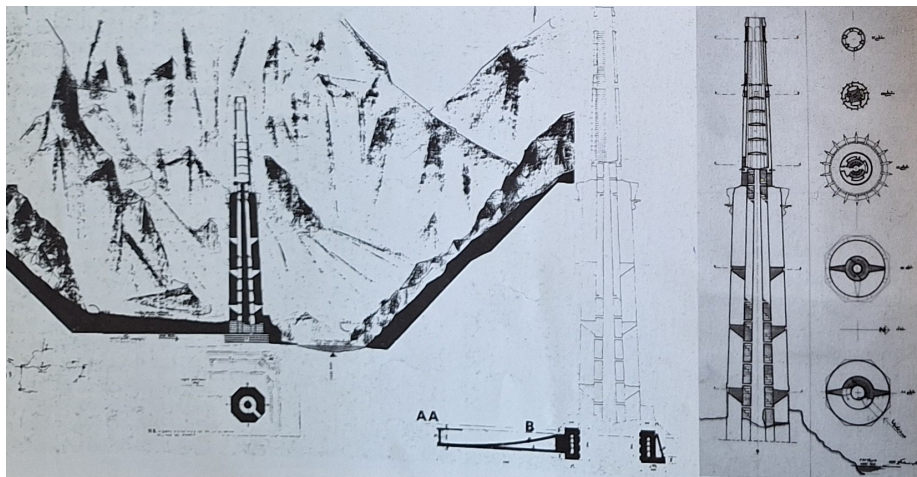
Fig. 1.24. Survey of the Minaret of Jam.
Source: Mastropietro, *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso.*, 24.

Bruno returned to the site in 1999 to assess the damage done in the decades passed, along with a team of Afghan engineers worked towards the detailed survey presented in several reports and numerous photographs, together with the decision to use the same remaining materials for the re-building of all parts that were lost, until UNESCO completely gained control over the monument which was the first Afghan one to be inscribed into the World Heritage sites list[109]. While this certainly stands as an achievement for Andrea Bruno and his team's efforts, what is more interesting for this section would be to take a look at what was found back in 1961, when the team arrived on site. If time is '*the dimension of constancy and change,*[110]' the one that renders spaces and characters as parts of life as it is, then one might think about how it had affected the Minaret of Jam – the '*petrified authenticity*[111]' of the mighty tower had consolidated its outline in a context of raw and unin-

viting nature, making up for the most difficult of cases for what concerns the architect's work. This is a project that necessitates the architect-restorer to examine and understand structurally '*the orientation and the identification*[112]' of this man-made brick building. The context imposes its boundaries, while history seems to have been merciful to the Minaret. Its spiral staircases, the traditional laying of the bricks, the complex monochrome decoration on the exterior[113] are all the elements that make up the identity of the specific monument and define the relationship between its inside and outside, one that has to be broken down by the architect who ultimately decides to preserve as much as possible the state of the architectural piece, just as it is in its interaction with the surrounding mountainous context. With this in mind, does not this monument, together with the rest of the discoveries across Afghanistan, surveyed and safeguarded by Andrea Bruno and his team, personify exactly what Christian Norberg-Schulz claims when saying that '*Natural and man-made space may represent each other reciprocally.*[114]' There is in interaction that is to be analyzed and adopted to a programme of consolidation, preservation, structural integrity, all of which have their own grammar and vocabulary. It is when these completely different concepts meet that a true expert is needed to accommodate a synthesis. Through this synthesis, it seems, Andrea Bruno had been able to explore the aspects pertaining to temporality, to that afore-mentioned "dimension of constancy and change.". This becomes even more pronounced in some of the other interventions and surveys carried out during the Middle Eastern missions in collaboration with UNESCO.

North-West of Kabul lies the site of the Valley of Bamyan (or Bamiyan, depending on the source) with the famous and breathtaking walls of the Buddhas and the dug-in grotto sanctuaries within the mountainous rocky massive formation[115]. As part of the missions, an environmental protection plan was drawn up for a specific area destined to undergo a restoration process, the former presented at the 2nd International Congress on Restoration in 1964, in anticipation of the drafting of the Venice Charter, as mentioned previously above[116]. The plan consists of minimal intervention aimed at the preservation

109. Ibid.
110. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 32.
111. Marino, "Era ieri, è oggi, sarà inevitabilmente domani," 21.
112. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 69.
113. Marino, "Restauro e consolidamento statico del Minareto di Jam (Afghanistan)," 92.
114. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 169.
115. Mastropietro, "The valley of Bamyan and the wall of the Buddhas, Afghanistan," 27.
116. See footnote 19.

of the place's inherent authenticity through the canalization for the drainage of rainwater and the removal and cleaning of debris that obscure the view of the monumental statues in the dug-in sanctuaries[117]. The drawings prepared by Andrea Bruno, now available in the scientific literature[118] depict the large scale of the project as well as the complexity of the site, taking in the view of the entire rocky massive and highlighting specific points of interest, which through the programme, had to be given some kind of priority for reasons of protecting and valorizing the heritage of a civilization long gone. One such explicit monument is the statue of the Great Buddha, towering at 53 meters in height[119], in advanced state of deterioration due to ageing, and included in the programme with the aim of restoring specific stone elements of it[120]. Within the pages of Andrea Bruno's carnet, one can discover and appreciate the sketches, and the working drawings made for this specific case, as he obviously had the desire to expose to the potential visitors the main piece of this natural and historical monument, the Great Buddha, which was to be experienced through a massive circular aperture[121]. This case must have helped the architect in establishing a relationship with the grandiosity of nature and elaborating on what non-invasive approach of consolidation can be suitable for a site of immaculate monumentality.

In the same context, no less monumental is the architectural heritage of Herat in the face of the citadel (Arg-i-Now[122]) and the six minarets, composing a fascinating built ensemble over a prominent area, subjected to numerous interventions and disputes over the decades, since the beginning of the missions involving Andrea Bruno as a young architect-restorer. In this case the program consisted of a consolidation plan for the aforementioned constructions, together with a strengthening of the capabilities of the local Archaeological Department and Doctorate of Museums[123], ultimately broadening the scope of their activities and invigorating the desire of protecting the historical and safeguarding the testimony of the past.

Baked and sun-dried bricks have exclusively been used for the citadel of Herat and the six minarets, that also feature valuable mosaic decorations. The materials used are always found locally, which is the case of the adopted building techniques, too, meaning that this whole built ensemble is a significant evidence of the ingenuity of a particular nation, showcasing its constructional capabilities, architectural vision as well as traces of their history, as the citadel is positioned along the route towards Iran's easternmost border, and the minarets stand as the unbreakable pillars of strong faith and the devotion to the divine. Archeological excavations anticipated the restoration-related actions for what concerns the citadel, leading ultimately to the discovery of the sloping base made of the same material and with square stone tiles on which the whole building rests[124]. The scale of the fortress necessitated the division of the works between the upper and the lower part, as they were afterwards subjected to what could be considered the more or less "standard" consolidation procedure of rebuilding what had otherwise been destroyed (remembering that the fortress has a history of destruction and reconstruction[125]), similar to what had been encountered when restoring the Bamyan Buddhas, for example. Structural works were mostly in the need for the six XV c. minarets, too - some of the constructions had been in danger of collapse, which the program had to overcome once again attempting to adopt local techniques, while parts of the decorative mosaics had been missing and had been in need of urgent restoration[126]. This part of the programme also had to involve some sort of archeological arrangement with an environmental nod, as the minarets could have been opened to the public for visits. These interventions in the second most important city in Afghanistan once again present Andrea Bruno with the possibility of experiencing the indigenous aspect of architecture early on in his professional development. He had to develop an understanding of how the locals were building and what materials they had available as well as how they used to overcome the problems posed by the atmospheric conditions and the turbulence of historical events. Such considerations indicate the values inherent to the architectural heritage of Afghanistan, this '*global museum that the country is,*[127]' according to the architect's own impressions.

Both in the case of the project surrounding the consolidation of the stat-

117. Mastropietro, "The valley of Bamyan and the wall of the Buddhas, Afghanistan," 27-29.
118. See: Marino, "Lavori in Afghanistan," 84-89.
119. Ibid., 86.
120. See footnote 109.
121. Ibid.
122. Mastropietro, "The monuments of Herat, Afghanistan," 31.
123. Ibid.
124. Ibid., 33.
125. See footnote 114.
126. Mastropietro, "The monuments of Herat, Afghanistan," 34-35.
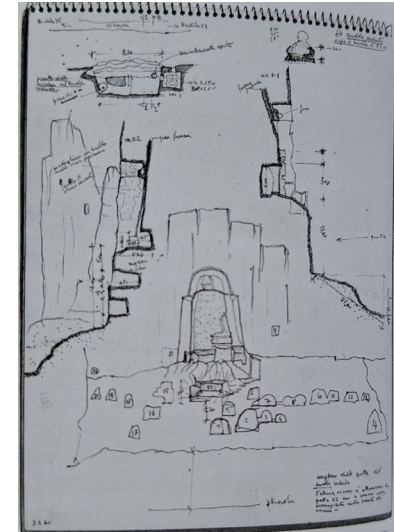127. Martini, "L'architetto vive al confine tra costruire e demolire," 16.
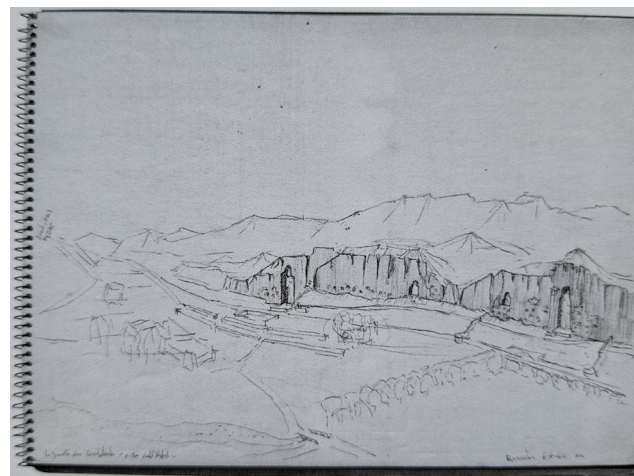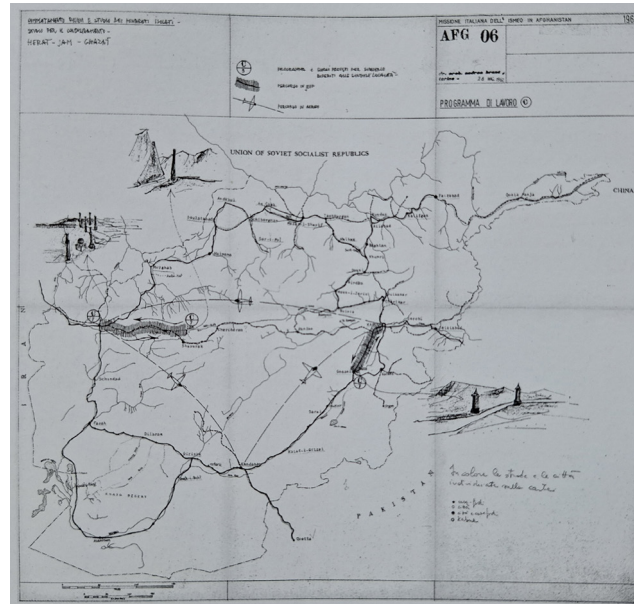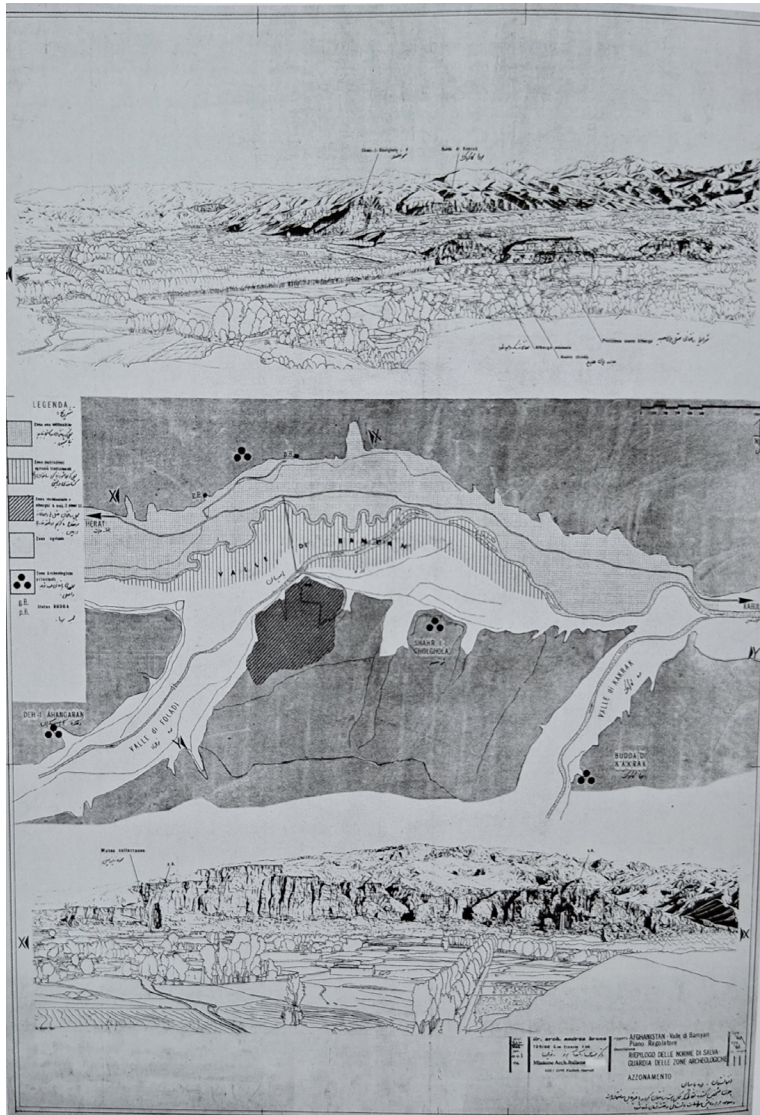
Fig. 1.25-29. Various sketches and drawings from the extensive survey operations for the Valley of Bamyan with the statues of the Great Buddhas.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 84-8.

ues of the Buddhas in the Valley of Bamyan and the works envisioned for the protection and restoration of the Herat citadel and the six minarets, works had been suspended around the end of the seventies, like the case of the Minaret of Jam. Works on these interventions had been rejuvenated decades later, stepping into the 21st century, when UNESCO had a certainty that the protection of the monuments is assured, and when Andrea Bruno would come back with a strongly expanded expertise, matured vision of the discipline, and a renewed desire to complete the important interventions where they were left off. Sadly, in the meantime destruction and violence had imposed themselves over the serenity of the nomadic testimony of these sites, as the Taliban attempts to completely eradicate the Buddhist symbols from their cradles within the rocks had dislocated parts of the gigantic statues[128]. The years brought archaeologists and restorers back to the site, and under the guidance of UNESCO, minimal consolidation interventions on the niches within the rocky massive, using grouting and props[129], meant to verify a more or less acceptable integrity, until one of the main debates in the discipline of restoration came to the fore and exposed the complicated relationship between the theoretical guidelines, the implication of the practical domain, and the desire of the people to whom these monuments perhaps belong to the most. A team from the German branch of ICOMOS had started rebuilding the feet of one of the two Great Buddhas, in an obvious attempt to bring them back to the state in which they were prior to being bombed. Of course, their efforts envisaged the use of contemporary materials and the myriad of possibilities offered by the modern techniques. There comes the disputation of the UNESCO specialists, which based on the principles of the 1964 Venice Charter (to be discussed in more detail in its essence and in relation to the works of Andrea Bruno in the following chapter of this research), require and recommend the use of "local materials" exclusively[130]. The German team had halted their efforts, which would have otherwise necessitated the exclusion of the site from the World Heritage list, as per its regulations. Needless to say, the Bamyan Buddhas were left they way destruction shaped them, with a strong remark from Bruno that '*unfortunately the principle of destroying is part of the soul of man.*[131]'

The story of the minarets of Herat is no less disruptive - the 1983-89 Soviet bombings affect the Mausoleum strongly and virtually destroy it, together with the complex of the aforementioned six minarets, of which the sixth
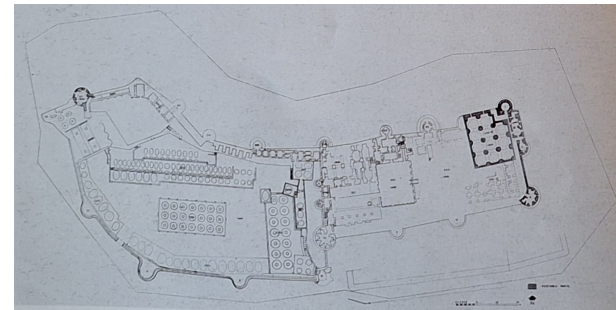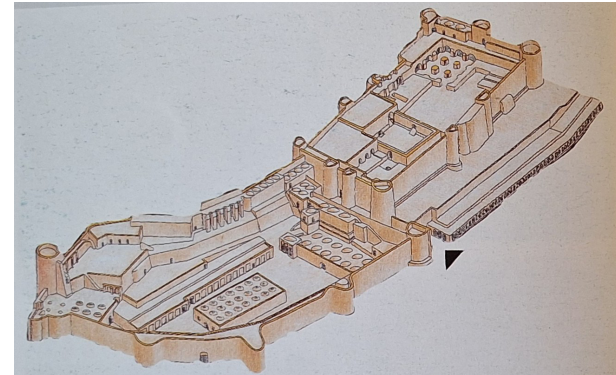

Fig. 1.30-31. Axonometric drawings of the Citadel of Herat and the project plan. Source: Mastropietro, *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso.*, 32.

one is almost '*razed to the ground*[132]', and the fifth one sees severe damage as its internal staircase becomes exposed through an opening resembling a scar like a symbol of the memory lost, its overall integrity is greatly undermined, while none of these horrific events are aided by the seismic activity in the area in the following years[133]. It is not until the beginning of the 21st century that

---

128. Frédéric Bobin, "Disputes damage hopes of rebuilding Afghanistan's Bamiyan Buddhas," Afghanistan, The Guardian, published January 10, 2015, accessed August 14, 2024, https://www.theguardian.com/world/2015/jan/10/rebuild-bamiyan-buddhas-taliban-afghanistan.
129. Ibid.
130. Ibid.
131. Janulardo, *Andrea Bruno. Segni e disegni inediti*, 31.
132. Bobin, "Disputes damage hopes of rebuilding Afghanistan's Bamiyan Buddhas," published January 10, 2015.
133. Alessia Lico, *The fifth minaret of Herat (Afghanistan, 1432 d. C.). Knowledge path for a consolidation project* (Firenze: didapress, Dipartimento di Architettura. Università degli Studi di Firenze, 2022), 14-15, issuu, https://issuu.com/dida-unifi/docs/the_fifth_minaret_of_herat_alessia_lico.

expeditions under the guidance of UNESCO are organized to survey the site[134], and consolidation works planned and executed by an Andrea Bruno-led team finally seem to overturn the sequence of unfortunate historical events that only bring the minarets closer to their complete disappearance, with the task of preserving the memory of these monuments becoming even more complicated. Steel support cables are the first action taken towards the reintegration of Herat's fifth minaret, while intense surveys in the next years become the basis of a strict '*long-term conservation proposal[135]*' that aimed to solidify the stance of UNESCO and the restorers against the loss of the monument. These cases stand as lessons for the approach towards, but even more importantly for the understanding of, the preservation of what history has left as symbols of structural authenticity and architectural ingenuity in the wake of scarce material availability and severe atmospheric conditions, symbolically intertwining the paths of destruction and reconstruction, once again involving Andrea Bruno as the intermediate figure supposed to reflect upon this duality, just to decisively direct a possible best scenario.

Apart from the works in Afghanistan, a small but significant and detailed fraction of which has just been discussed, the research mentioned that Bruno's outreach involved surveys and other operations in Iraq as well as in Kuwait (in the face of an unrealized restoration for one of the monumental gates of Al-Jahara[136]). Within the borders of Iraq, the Piedmontese restorer had had the opportunity to encounter another minaret in the face of the narrow construction in baked bricks in Mosul, where a more conservative intervention saw no visual alterations on the external appearance of the structure, but the insertion of reinforcing micropoles installed inside the body, maintaining and consolidating its tilt[137]. A similar operation was realized for one of the historically fascinating great parabolic barrel vaults, a symbol of Mesopotamian legacy - the Arc of Ctesiphon, a supposedly 3rd century structure that had been damaged because of an earthquake, with collapse occurring and undermining the stability of the whole. The great structure, being buttressed by rectangular edifices on its sides, had to undergo resistance works, restoring and filling in of the broken parts, and consolidation on its façade[138]. Works had once again been partially completed with the most crucial static ones being realized, for a project that could be the subject of an expansive study on its own, for reasons pertaining to its construction, materiality, formal qualities, static endurance,

Fig. 1.32. Photograph of the tilted fifth minaret of Herat.
Source: https://www.zrs.berlin/en/project/5-minarett-herat-2/.

---

134. Ibid.
135. Ibid.
136. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali*, 143.
137. Mastropietro, "The Minaret Al-Hadba, Mosul, Iraq," 41.
138. Mastropietro, "Taq-Kisra or the arch of Ctesiphon, Iraq," 43-45.

historical attribution, and overall grandiosity, discharging quite a dynamic visual perception, and luckily meeting Bruno's '*attentive gaze*[139]', one that seeks the lost within the domain of the historical.

The '*critical sensitivity*[140]' mentioned in the beginning of this chapter seems to have been the leading sign for the operations in the Middle East, where Andrea Bruno had an early professional exposure to a world that is completely different from the one in which he had developed his outlook and perception on the discipline of restoration - while the complexity of his projects seems to have increased in the decades following his early days, we must acknowledge that the monumental inventory of Afghanistan and Iraq had been more or less subjected to a similar historical treatment, whereas the works usually consist of a simple non-intrusive operations of consolidation or structural reintegration that would not necessarily alter the visual perception of the built heritage's externality. The question of local materials and indigenous building techniques arises, when with the help of local builders, archaeologists and other experts, Bruno had been capable of understanding and preserving these authentic traces of the nomadic past of Afghanistan, embodied in the present day by the "sea of monuments" spread across its lands. The monochromatic nature of the architectural legacy of the Middle East is another one of the striking aspects of the constructions realized predominantly in sun-dried bricks, stones tiles, and intense decorative motifs (that necessarily introduce a different, yet subtle coloring to the general picture, most often in shades of blue). Bruno had realized that preserving the particular visual aspect of the monuments, in relation to their raw context, is essential for the successful implementation of any restoration operation, even if debates arising from the theories and the guidelines may complicate (or even slow down) specific decisions. Because time had been valuable when drawing up this aforementioned inventory of monuments, as the turbulent events brought about by the Soviet-Afghan war had virtually put a stop sign to all construction sites, later on resulting in the utter destruction of some buildings. The monuments discussed above, with all the considerations disclosed here, seem to be of the type that '*visualizes the genius loci,*[141]' whereas the architectural object carries a specific meaning, it becomes a symbol of a particular aspect, and plays a particular role in its interaction with man who perceives it in the first person.

Fig. 1.33. Base and shaft of the tilted Al-Hadba Minaret, Mosul, Iraq, to the internal body of which Bruno and his team had inserted reinforcing micropoles.
Source: https://www.wmf.org/project/al-hadba%E2%80%99-minaret.

139. Janulardo, *Andrea Bruno. Segni e disegni inediti*, 32.
140. Marino, "Era ieri, è oggi, sarà inevitabilmente domani," 20.
141. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 5.

(Right) Fig. 1.34. Photograph of the Arch of Ctesiphon.
Image credits: Photographer: roertharding; Image agency: look-photos; Image ID: 71306999; Image title: "The ancient city of Ctesiphon with largest brick arch in the world, Ctesiphon, Iraq, Middle East."
Source: https://www.im-ageprofessionals.com/en/images/71306999-The-ancient-city-of-Ctesiphon-with-largest-brick-arch-in-the-world-Ctesiphon-Iraq-Middle-East.

(Bottom) Fig. 1.35-6. View, section and elevation of the Arch of Ctesiphon, or Taq-Kisra, by Andrea Bruno, reporting on the state in which the monumental constructio was found.
Source: Mastropietro, *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso.*, 43-4.
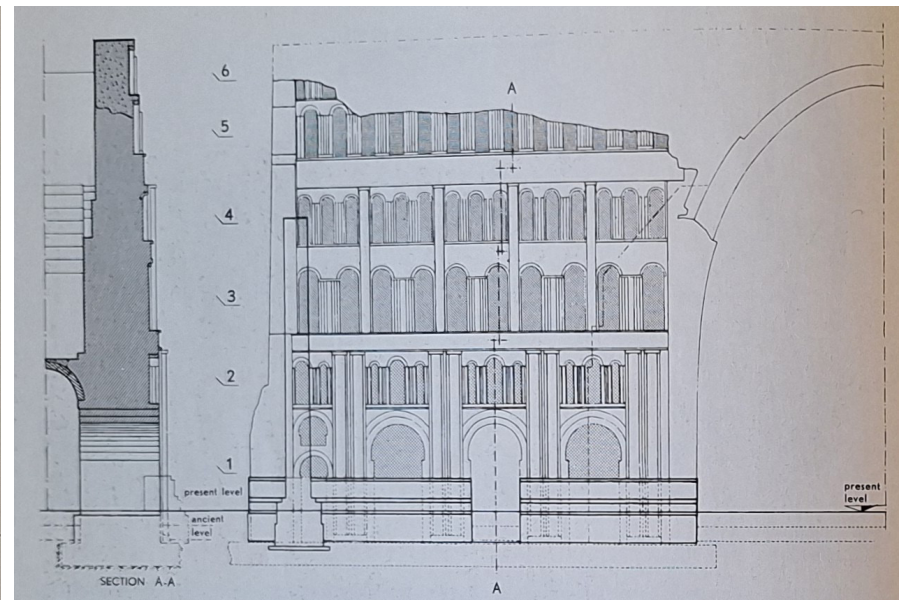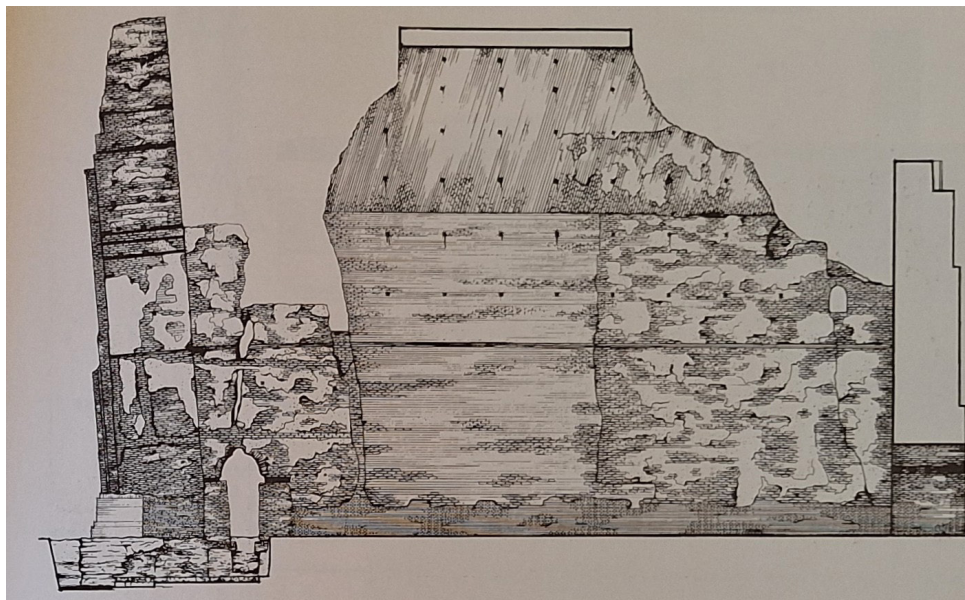
II. THEORETICAL CONTEXT

2.1. THEORETICAL BASIS OF BRUNO'S DEVELOPMENT
(a) Theoretical context of Bruno's activities
(b) Theoretical development in Bruno's publications

2.2. INTERNATIONAL PRINCIPLES OF RESTORATION
(a) The Venice Charter of 1964
(b) The 1994 Nara Document on Authenticity

The current chapter of the research aims to move towards the theoretical principles that surround the works of Andrea Bruno, meaning that these could be considered as a relative framework of his approach - a discussion on the predominant trends in the discipline of restoration in Italy and its origins will follow, outlining its main points that have forged a more or less clear vision of the correct application of the methods for heritage safeguarding as well as the main figures behind its development, followed by a critical outlook upon Andrea Bruno's own thoughts, as seen in several published articles or interviews of his. These ideas will then be superimposed with the "universal" restoration principles as disclosed in the Venice Charter from 1964, the former being the most important international guideline on the discipline that also involved Bruno himself (through the conferences that led to its drafting), as it had been discussed previously.

2.1. THEORETICAL BASIS OF BRUNO'S DEVELOPMENT

A brief outlining of the modern aspects of heritage and restoration ought to help us out in establishing a clearer historical and theoretical context for the professional development of Andrea Bruno, one of the architects that truly embody the accumulation of modern values associated with cultural resources [to accommodate a term used by Jukka Jokilehto in his great and extensive study on the history of conservation[1]]. As one of the more polarizing, yet rapidly developing and extensively discussed domains in the domain of architectural sciences, restoration (and conservation) has a century-old history whose genealogy can easily be traced down to the mere desire and subsequent act of people preserving the built objects by past generations that are considered valuable, for technical, aesthetic, or historical reasons. It is in fact considered that a primal instinct of '*preserving that which could be used continually*[2]' led to the primitive attempts and understanding of conservation[3]. Of course, as the discipline had moved across different ages and civilizations, the values pertinent to it have also shifted dramatically. The progress of modernity has accommodated a progress within the discipline, whereas a nostalgia for the historic past as well as the conception of aesthetics and its application as empirical sensation had influenced the emerging restoration theories strongly[4]. This past desire to imitate the restored object, so that it bears a closer resemblance to the original[5] (otherwise known as *mimesis*), can be opposed to the later rejection of this principle and the nearly utter refusal to follow the so-called "divine" models[6] seen in history; such a rejection of a clear blueprint has led to more innovative, daring, and occasionally provocative artistic decisions, very often relying on the possibilities of modern technologies and materials. Andrea Bruno is among the architects who fall into this category of appropriating the contemporary architectural language instead of bluntly adopting a forced traditionalism. It is then within this obvious dispute between the two that he has attempted to showcase how authenticity can still be preserved without sacrificing the artistic values of the work.

It becomes quite obvious, with this in mind, that the contemporary notion and trends in restoration and conservation are strongly characterized by a shift in value recognition. The contemporary society recognizes different qualities of the built heritage of the past, compared to the generations who had lived before - this also leads to new objectives and a need for an updated terminology that suits these new objectives. Among these terms that now had to be refilled with more contemporary meanings we would find "universal value" or "universality", a flashback to what was said about no longer referring to the universal architectural models. Universality, then, becomes '*a unique expression by a particular artist (or community), which represents also the relevant cultural context,*[7]' after Jokilehto. The object becomes common for all of humanity, which seems to simultaneously expand the scope of the definition of a heritage object, while providing for a more articulated debate on what should be considered such an object.

Another very important definition that pertains to restoration and might perhaps be the most commonly used term, is "authenticity", for what concerns the truthful and meaningful information carried by a particular object. It is often said that authenticity is non-reproducible, as it can only be experienced by the direct encounter with the surveyed architectural object and through the realization of the temporal effects upon its wholeness, although this research will argue that Andrea Bruno has attempted to instill a renewed authenticity within the life of architectural and monumental built complexes, in the search for a successful re-contextualization of the spirit of the built. "Integrity" then comes to be the next big word in the field, as it concerns this very wholeness, or rather, the undivided state of a built object. Here, however, we might sometimes use it more as a tool for understanding what makes a particular object organic and unbroken, whereas the actual integrity can be worked upon (for example, when a portion of a sculpture is rebuilt using a similar technique and with similar materials, the sculpture will return to a state of relative integrity, but this state will also carry a trace of imitation, that was previously said to be in opposition with the universal values inherent to an artwork. It is then asked whether a state of completeness has been achieved, or such a state shall only be imagined and reproduced in the mind.)

1. See: Jukka Jokilehto, *A History of Architectural Conservation* (Woburn, MA: Butterworth-Heinemann, 1999), 295.
2. Stamatis Zografos, "On Architectural Conservation," in *Architecture and Fire: A Psychoanalytic Approach to Conservation* (UCL Press, 2019), 64.
3. Ibid.
4. Ibid., 64-5.
5. Jokilehto, *A History of Architectural Conservation*, 295.
6. Ibid.
7. Ibid.

Such paradoxes do arise when considering the different terms.

What all of these definitions relate to is the usual divide between the more traditional approach and the modern one, whereas the traditional aim of a repair operation would be to keep a monument's message intact, contrary to the modern view that would rather reevaluate a monument's qualities, placing them in a contemporary context and relating them to the new notions of historicity. This is also where we might see the introduction of innovation and utilitarianism in the restoration discipline[8]. A critical approach to understanding historic buildings, has in all cases been the underlying thread of the entire development of the theoretical development of restoration - from the French explorations of stylistic restoration and the return to completeness and interpretation of the architectural object and its elements and its outreach to England, Austria, and Italy, to the more idealistic desires for pure conservation of the ruined state, as portrayed by the English, to the so-called "philological" movement (after Jokilehto) and the local development of all of these theories across Europe predominantly, a necessary step was the theory of critical restoration, originating in Italy and coinciding with the professional development of Andrea Bruno.

(a) Theoretical context of Bruno's activities

In the XX c. the theoretical foundations of restoration seem to "restart", as the turning away from history as the ultimate tool for classifying and understanding all of the past (and subsequently, evaluating all the built heritage based on this historicism), is replaced by an introduction of the "aesthetic" value as something equally important. This restart is simultaneously a step forward from the scientific restoration of the 1920s, a methodology that had been fighting to establish itself among the cultural zeitgeist, and one that still relied strongly upon the historicist optimism that defines the nineteenth century so thoroughly[9].

Let's not forget that as the most celebrated proponent of the scientific restoration approach, Gustavo Giovannoni did rely strongly upon the historical aspect, and this becomes clear when encountering either his own theory, or his biographers. As a professional who had been mostly concerned with the matters of urban renewal and urban hygiene, a mandatory historical survey had to always be conducted upon the surveyed area or neighborhood, with the ultimate goal of determining the key period that would in turn guide the whole restoration program[10]. This principle allowed for the elimination of superfluous additions or invaluable parts of the whole (naturally being built before or after the key period). The historical identity here becomes the center of attention as well as the starting point of any operation. Centuries before that, even the great Viollet-le-Duc embodied a similar historicist inclination of identifying what is most valuable, and what can be erased[11]. These aspects hint at a more selective restoration methodology, one that can be considered dominant at the time.

Roberto Pane and Renato Bonelli were the figures at the forefront of the theoretical development of *restauro critico* (or critical restoration[12]). The principles of Giovannoni were to an extent taken as a reference for some of the ideas laid out, but restoration was now mainly seen as a creative act, and

8. Jukka Jokilehto describes in detail (See footnote 1) the abovementioned terms (universal value, authenticity, integrity) as well as the differences between the traditional and the modern approaches in restoration in the first couple of introductory chapters to his tenth major chapter '*Definitions and trends.*' These are presented here in a more synthetic manner, as they are crucial for understanding the subsequent discussions on the theoretical background of Andrea Bruno's development, but at the same time, these terms would gradually be reconsidered and expanded in relation to the specific projects discussed later on.

9. Nullo Pirazzoli, T*eorie e Storia del Restauro* (Ravenna, Edizioni Essegi: 1994), 51.

10. Guido Zucconi, "Gustavo Giovannoni: A Theory and a Practice of Urban Conservation," *Change Over Time* 4, no. 1 (2014): 79-80, https://www.researchgate.net/publication/265759509_Gustavo_Giovannoni_A_Theory_and_a_Practice_of_Urban_Conservation.

11. Ibid.

12. Jokilehto, *A History of Architectural Conservation*, 226-227.

the restorer could find every suitable solution through this critical-creative vision[13]. As a general principle, the aesthetic value surpasses every other one, even the historical, which becomes dependent upon the former. This is a very groundbreaking theoretical development that allows for a particular expansion to prevail within the field of restoration, as it takes into account the theory of the past and it acknowledges that it must become a necessary step towards the ultimate creative goal, while it proposes that imagination equals documentation, and creativity and surveying are now complementary parts in a restarted process. '*The restoration is therefore a work of criticism and at the same time a work of art*[14]' is a novel principle that finally sees the restorer as a liberated creative individual, who can deploy his professional expertise and the accumulation of knowledge, and propose it to the public in the form of a work of art, a piece of architectural intervention that can critically direct itself into the most appropriate solution, particular to each case, volume, context, culture, and time. A dialectical relationship is revealed, and this is surely the necessary evolution for the discipline, as the increasing complexity and the need for a critical-creative overview of the built heritage of the near and distant past calls for a "renewed" approach towards its safeguarding, one that is in accordance with the needs and beliefs of contemporary society.

An important aspect of this theory, that would later on be embodied by Andrea Bruno himself, is opposing the notion that just one key period ought to be identified. Instead, the theorists of critical restoration regard every period as a valuable contribution to the collective history of the architectural object, and call for a critical choice on what ought to be conserved, now based on the qualities making each one unique[15]. These considerations were generally proposed by Roberto Pane, who did take into account superfluous structures and additions, but only for what concerns their obstruction to the complete appreciation of the architectural object[16]. The theory never stated that the initial vision of the first architect embodies the desired state after the intervention[17] - instead, the theorists claimed that additions in modern forms and materials are completely approvable, when the critical-creative act has come to the realization that such an intervention is necessary for the re-appropriation of the genius loci of an architecture. It will later on be seen how Andrea Bruno had

been influenced by these thoughts and in what manner he has been able to embody the more or less "ideal" critical restorer, through an act aimed at the complete understanding the collective memory of every place.

It would be sufficiently revealing to directly quote Jokilehto on how Roberto Pane interpreted the restoration theories of the near past (mostly looking at scientific restoration): *He felt that the limits imposed by the earlier guidelines were too rigid and incapable of a satisfactory solution to the problem. Instead, restoration should be conceived in a new dimension, including a creative element, and if well done, could itself become a work of art*[18]. The obvious criticism towards the preceding trends in restoration and conservation can be understood from the point of view of the development of the modern sense of the discipline. In this case, we might consider that it had still been a relatively young "science", with a history looking back to the last one hundred years, more or less, with its progenitors being Viollet-le-Duc and Ruskin, the excessive examples of the two competing and extreme trends. Another way of interpreting the critical view of Pane could be the differing ideas on the ultimate goal of the act of restoring or conserving an architectural ensemble - for the historicists this would be the appropriation of the "original form", the return to the original text, while the newly proposed theory in opposition to this would be the appropriation of the "ideal and complete form," a form that has been achieved after the careful and critical-creative analysis of the historical background.

It was Renato Bonelli afterwards who reaffirmed these new principles and considered the unique qualities of each potential intervention operation, as he was opposed to the idea that the same process with the same methodologies could apply to all objects in need to be restored[19]. Just like Andrea Bruno would exemplify through many of his projects in the following decades, each case presents a unique challenge that necessitates the architect-restorer to turn to a particular strategy that corresponds to the significant qualities of each project. This makes the whole restoration procedure more mobile, more moldable, and certainly more creative. The stark and dogmatic vision of scientific restoration was now deemed incapable of understanding the particularities of the objects, almost lacking in critical sensitivity[20] (which on the other hand, seems to be the most celebrated quality of the restorer adopting

---

13. Ibid., 226.
14. See footnote 5.
15. Jokilehto, *A History of Architectural Conservation*, 226.
16. Ibid.
17. See footnote 9.
18. Ibid.
19. Jokilehto, *A History of Architectural Conservation*, 227.
20. Ibid., 228.

the methods of critical restoration).

Cesare Brandi would later take upon the ideas of critical restoration and attempt to introduce them in a more general framework[21], once again considering the importance of the creative act[22] as well as the inherent complexity that stems from the infinite variety of architectural objects. For him, restoration embodied a '*methodological moment of the recognition of the work of art,*[23]' and he oversaw the complete parity between the aesthetic and the historical qualities (he famously spoke of the '*dual aesthetic and historical polarity*[24]' of the work of art), as opposed to the historical value being dependent upon the aesthetic one, in the original critical restoration theory. However, it seems that in Brandi's concept he did not desire to discredit any of the two opposing directions of considering either the aesthetic or the historical values of the work of art; he rather opted for a solution that oversees a '*value judgement that determines the prevalence of one of the other instance*[25]'. Now in a more rigid opposition to the scientific restoration roots, Brandi did not believe in the possibility of completely restoring the original state of the work of art (or architectural object), as for him this state had disappeared completely and forever[26]. The work itself will allow the architect-restorer to navigate the correct restoration procedure, based on the available evidence and based upon the individual qualities of each case. Brandi would furthermore develop an even more complex theoretical doctrine, that would trace the entire process of the restoration act, and would even extend beyond the architectural domain. Even if his theory has been criticized by many[27], Brandi's thinking has been impactful in the subsequent decades and within the professional field, as it nevertheless presents a compelling moment in the development of critical restoration, and it does propose several important moments that can be recognized within Bruno's projects, who was perfectly aware of all of the current theory.

(b) Theoretical development in Bruno's publications

The question of memory within the architectural practice has long been pondered upon by theorists, professionals, and intellectuals. We can certainly admit that a building is not just a container for everyday life, activities, a shelter, or a sensory stimulant - it is at the same time a '*mental extension and projection,*[28]' a built object that externalizes our imagination[29] and one that can be its subject, becoming a sort of a memory-container in the more abstract sense. It is nevertheless inevitable to ignore the active connection between architectural historiography and architectural design practice[30] that has been able to define the more recent decades, which would necessarily bring us back to the ideas of critical restoration, and the twofold dialectic relationship of the restoration operation that takes into account the aesthetic and temporal qualities of an architectural object. Within this relationship we do find the realization of Roberto Bonelli's considerations in the early 1960s that the restoration discipline is the full expression of contemporary culture, even more so than the architectural creation from scratch, as he commented how '*...it demonstrates a conscious continuity with the past and an awareness of the historical moment that modern building does not possess*[31].' This is a bold position for a discipline that aimed to restart its own theoretical groundwork, as it had been discussed previously, and within this metaphorical "opening" we may discover the subtly intelligent approach exhibited by Andrea Bruno in his various restoration operations. A well-informed and innovatively daring professional, he allowed his work to serve as an extension of his academic thought[32], the development of which shall be the subject of the following paragraphs.

Naturally the first significant theoretical development for Bruno was in his 1963 report[33] on the restoration of monuments in Afghanistan, presented at the conference that anticipated the drafting of the Venice Charter, where

21. Ibid., 237.
22. Ibid.
23. Pirazzoli, *Teorie e Storia del Restauro*, 52.
24. Ibid.
25. Ibid.
26. Ibid.
27. Jokilehto, *A History of Architectural Conservation*, 237.
28. Ana Tostões, "Why preserving memory matters for building a wonderful world," in *Modern Heritage | Reuse. Renovation. Restoration*, ed. Ana Tostões (Birkhäuser, 2022), 13.
29. Ibid.
30. Ibid.
31. Pirazzoli, *Teorie e Storia del Restauro*, 233.
32. See sub-chapter (a) Main field of work and professional interests from Chapter 1.1. *Biographical notes* in the beginning of this research for a more in-depth commentary on this particular relationship of Andrea Bruno's professional and academic development.
33. Bruno, "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," 418-29.

he was able to outline several important guiding principles of the program, that were necessitated by the situation surveyed in the Middle East. The sites discussed in his paper are the Bamyan Valley[34] and the Mausoleum of Ab-dur-Razaq, whereas for both of them he was able to recognize the environmental and monumental values first and foremost and envisioned continuous maintenance as the necessary tool for assuring the longevity of the restoration program[35]. For what concerned removal of older parts, Bruno followed a track of eliminating only the non-valuable portions of the ensemble (for Bamyan this would have been more recent additions that disturb the view of the monumental Buddha statues and their sanctuaries[36]), while for any new additions he insisted on a critical analysis through an on-site investigation, so that only suitable volumes may be allowed, to the result of the '*correct volumetric re-composition of the whole*[37].' What guided these projects was a search for an organic way of protection, one that preserves the local particularities and the general idea of the places' authenticity, through a "minimum intervention" approach. Here, Andrea Bruno had been able to showcase a valorization of the vernacular, traditional architectural tradition[38].

A similar approach is described about the interventions carried out for the monuments of Herat[39], whereby works and decision-making had to be preceded by rigorous archaeological studies, just to be mainly navigated towards the consolidation and cleaning of the site, including the removal of large heaps of rubble, and disposing of elements obstructing the view to the various discoveries and building stages. A highlight on reconstructing the lost using local materials and techniques is worthy of mention, as modern materials were considered unsuitable for the job of maintaining the original constructions[40] (or else, their authenticity). These works can be seen as an extension to the principles applied at Bamyan and Ghazni, as the fruitful collaboration between Andrea Bruno and UNESCO was primarily directed towards the illustration (and knowledge dissemination) of Afghanistan's rich monumental diversity and its conservation as a sign of international solidarity[41] (given the difficult situation in the country and the region), rising above as a hopeful way of emphasizing the historical heritage that defines the area. Such missions elevate the discipline of restoration to a domain of cultural, social and historical significance, and the figures chosen for the drafting and execution of the provisional projects [in this case, Andrea Bruno] are necessitated to display a strongly professional approach that incorporates knowledge, analytical capabilities, diligence, perseverance, and a great technical intuition[42].

Later publications and interviews of Andrea Bruno reveal further ideas on how restoration has developed through his professional practice, sometimes looking through the lens of critical restoration, yet never naming it explicitly, and sometimes disclosing a more personalized vision of the job. One aspect that comes up in various formulations of his is that there ought to be no difference in attitude when designing a building ex novo and preserving an old one[43], which is in contrast with some of the views expressed by the theorists of critical restoration in the early 1960s. For Bruno both the architect and the restorer should take advantage of the possibilities offered by the progress of modern technologies, which must assist the professionals in effectively realizing their projects[44]. For him the building is always necessarily a valuable object that has a historic framework, displayed by the various transformations undergone. Precisely this framework should be critically evaluated, so that one can understand the motivations that produced a transformation, and through the critical look the proper way of conserving the historical image can be found.

He later on insists (as in the case with the monumental heritage of Af-

---

34. Sub-chapter *(b) Missions in Afghanistan, collaboration with UNESCO* from Chapter 1.2. *Early years* discusses the details of this case study.

35. Bruno, "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," 424-25.

36. Ibid., 418-19.

37. Ibid., 426.

38. See footnote 36.

39. The detailed description given by Bruno on the missions in Herat, Afghanistan is given in: Andrea Bruno, "Background and Justification of the Project, and its Immediate Objectives," in *Restoration of Monuments in Herat. Strengthening government's capability for the preservation of historical monuments,* UNESCO (Berrino Printer, 1981), 7-10.

40. Ibid.

41. Junhi Han, ed., *From the Past and For the Future: Safeguarding the Cultural Heritage of Afghanistan – Jam and Herat* (Paris: UNESCO, 2015), 11-12.

42. The publication by UNESCO in footnote 41 illustrates with great depth all the traditional characteristics as well as the historical background of Herat and several other Afghan cities that have for some reason had important monuments that have undergone some restoration works. The works discussed in the catalogue, of course, concern projects by Andrea Bruno, whose effective and straightforward photographs grace the covers and the pages of the entire publication.

43. This view is expressed explicitly in: Andrea Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," in *Anastilosi, l' antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 228.

44. Ibid.

ghanistan) that continuous maintenance is the key to preserving the stratified historical image[45] – this could be achieved when understanding that the restorer can insert new additions, he can work with modern materials and techniques, while preserving the image of the old architectural object, without reducing its authenticity[46]. This is a lesson he has learned from Carlo Scarpa, and this has to be general idea of Bruno on preserving the memory within the different projects he has had a chance to intervene on. Since all material objects are in some way limited in their lifespan and not eternally durable, the action of maintenance shall be integrated within any procedure aimed at the transformation and reiteration of an architectural object, a natural project site, a more indigenous construction, and so on. This is a way to assure that the inherent qualities, like the historicity, the temporal layering, and the aesthetic image, together with the authentic identity of architecture, are given a second life through the intervention. In this sense Andrea Bruno becomes a strong proponent of a culture of maintaining performance over time[47].

With these considerations discussed, one could attempt to construct a clearer theoretical basis upon which Andrea Bruno has relied over the decades, facing significantly different and complex cases. It becomes evident that the greater aim of his operations is always to preserve the historical and artistic authenticity of the building[48], which necessarily indicates his direct relationship with the memory inherent to the particular architectural object. The difficult judgement about whether a certain intervention is compatible and acceptable or not shall not hinder the project giving meaning to the term "restoration", which would in turn be able to underline the precise meaning of "authenticity", that which ought to be preserved in virtually all cases. Bruno advocates a complete understanding of the '*thick and complex web*[49]' that encompasses the work of the restorer in the face of the entangled and interdependent relationships between matter, memory, materiality, context, and volume. This is an aspect overseen as an essential basis for any restoration methodology[50]. With no room for absolute certainties, the implementation of architectural and restoration projects defined by the '*temporal belonging to the historical moment in which they are realized*,[51]' and the critical-creative understanding and breakdown of this temporal belonging, shall guide the procedure under the flag of memory preservation. Only the thorough reading of historical layers can allow the architect-restorer to reinvent or re-appropriate a place[52].

---

45. Andrea Bruno explains in detail, in a chapter he wrote for the 1980 volume *Patrimonio edilizo esistente, un passato e un futuro*, several other local interventions of his (that are generally less well-known) that have been directly encountering the state of progressive deterioration and have been exemplary of his continuous maintenance policy. These are the Cascina Brero at the La Mandria Park in Turin (pp. 629-33), the collaborative project for Vignale Monferrato, the Callori Palace (pp. 634-37), and the Fort of Exilles in the Susa Valley, once again a collaborative work (pp. 676-81). See: Chapters VIII. 1., VIII. 2., VIII. 3., VIII. 4., VIII. 9. in Alberto Abriani, ed., *Patrimonio edilizio esistente, un passato e un futuro* (Torino: Designers Riuniti Editori, 1980).
46. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," 230.
47. Thoughts disclosed in the introduction to: Andrea Bruno and Giancarlo Pavoni, *Progetto, qualità, manutenzione* (Turin: Scriptorium, 1993)
48. Derek Linstrum, "An interview with Andrea Bruno," interview by Derek Linstrum, *Monumentum*, 1984, text, 167.
49. Ibid.
50. Andrea Bruno, "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni," in *Restauro, Recupero, Riqualificazione. Il progetto contemporaneo nel contesto storico*, ed. Marcello Balzani (Milan: Skira Editore, 2011), 199.
51. Ibid., 199-201.
52. Ibid.

2.2. INTERNATIONAL PRINCIPLES OF RESTORATION

It is inevitable to omit discussing the internationally recognized principles of restoration and conservation in a discussion on Andrea Bruno, especially given that a complete theoretical framework for the works and professional development of the architect-restorer ought to be configured. Following the discussion on the shift in the methodological overview of the discipline in the beginning of the 1960s, in the face of restauro critico and its strong proponents, coinciding with Bruno's own architectural beginnings around the middle of the decade, his own publications were discussed afterwards, in an attempt to extract the guiding principle and the common thread that could unite his interventions. It has been seen that he often overlaps with the critical restoration theory and occasionally dares to introduce a slightly different position than what had mainly been stated by Pane and Bonelli. In the light of this realization, and in order to expand the theoretical framework which stands as the subject of this entire chapter, it has been seen as necessary to investigate where does this approach to restoration coincides with the internationally recognized principles. An obvious and mandatory first consideration on the 1964 Venice Charter will be presented, on the justification that its inception does in fact involve Andrea Bruno himself, as it had been mentioned several times, and that the Charter has established itself as the main reference for professionals in the field, also marking the entire professional path of the Piedmontese restorer.

Apart from this early and incredibly significant example, it has been decided that a later document shall be considered for comparison, whether it be for a discussion on the changes within the discipline, or just for understanding whether a later (and more modern) document can provide an exhaustive expansion of the discipline's guidelines and can be seen as significant for the architect's later works. Such a document is the 1994 Nara Document on Authenticity, one dealing directly with a term that can be found in almost every single intervention realized by Andrea Bruno. This also comes in the light of considering some of his later publications in the previous sub-chapter, and not merely the early theoretical proceedings. With all of this in mind, let us not forget Bruno's own attentive remark on the restoration charters overall (perhaps indicating that we should appropriate a similar treatment of them):

'The rules are useful tools that must be interpreted; the responsibility lies entirely with the interpreter.[53]'

(a) The Venice Charter of 1964

The particular cultural context of the 1960s has inevitably been able to punctuate the most important document declaring the international code of restoration and conservation/preservation. It depicts a transitional cultural episode, seeking a renewed definition of several terms that would become the catchphrases of the Charter and many restoration specialists to come (authenticity, integrity, tangible and intangible values and so on), capturing the evolution of the Modern Movement (as well as its attempts at interfering with the restoration domain) and anticipating its directionless development in the following decade. Such a simplified description of a much more complex cultural context is the situation in which Andrea Bruno had to find a suitable direction for his vision of the discipline, which is also why this is such a crucial and fascinating event of historical importance, the drafting of an internationally recognized set of rules aimed at the codification of a procedure that had been developing for the last century or so; and we could not forget mentioning that the Venice Charter had been strongly informed by the restoration theories at the turn of the century and afterwards.

All of these considerations are made upon the premise that the Venice Charter of 1964 shall rightfully be considered a historic monument by itself, and that the entirety of its statements shall be the subject of open interpretation[54], rather than reclining towards a narrower perspective that borders the dogmatic, much like the above affirmation of Andrea Bruno himself. It has been stated by a number of experts that the document must be referred to the particular period it is dependent upon, and that it can be read correctly only in relation to the respective "modern movement" in architecture and its related practices[55]. This would allow one to interpret its contents and extract the general principles that can still be considered valid and applicable to the works of Andrea Bruno above all. One such item has to be the emphasis put on the necessity of a scientific and technical approach[56] to the tasks of safeguard-

---

53. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 210.
54. Michael Petzet, *International Principles of Preservation* (Berlin: hendrik Bäßler verlag, 2009), 13.
55. Ibid., 14.
56. Ibid., 13-14.

ing the architectural heritage of the past, as given in the Charter's second article[57]. Based on the previous commentary on the theoretical development of the discipline, particularly in Italy, a clear reference to scientific restoration can be made, as the latter had insisted upon the informed and critical decision-making based on rigorous scientific survey and the identification of a key period, which is an aspect of the theory that, of course, was completely irrelevant for the Venice Charter[58]. The scientific and technical aspect does come up in many of Andrea Bruno's thoughts as well, which could also be attributed to the fact that these aspects have cemented themselves as a self-evident requirements of the restoration discipline[59]. The technicality is also emphasized by Article 16, which states the necessary documentation accompanying any act of restoration and preservation[60].

It was previously stated that continuous maintenance is one of the cornerstones of Andrea Bruno's theoretical thought as well as within the framework of critical restoration, which is given by the fourth article[61] of the Venice Charter. Then the entire chapter dedicated to the topic of restoration[62] reveals how the discipline could only express itself within a wide-ranging gamut of actions and strategies, and that the right solution is often individual for each individual case. It will be seen how such an anecdotal rule has seen its realization through the interventions carried out by Andrea Bruno from the 1970s onwards. Another interesting aspect of the Venice Charter is the "pluralistic" view directed towards the appreciation and acceptance of regional traditions and methodologies in restoration[63], loosely stated by Articles 6, 10, and 13[64].

In terms of giving definitions, it has been acknowledged how the term "monument" is given a broad and philosophically open definition in the Venice Charter, and according to Petzet, this has allowed its seamless integration into the international theory and practice[65]. For what concerns the term "authenticity", the Charter might be seen as slightly lackluster, with its emphasis upon the role of the authentic material[66], which becomes a phrase of even greater possibility of interpretative freedom. At the same time, a much later document, the Nara Document from 1994, has been seen as providing a much more differentiated definition, through a concern for the '*authentic spirit of monuments and sites*.[67]' While the critics of the Venice Charter have called for its partial and even complete reformulation, one must acknowledge the critical and historically important nature of such a universal document, and as such, it has remained as an indispensable source of interpretative thought as well as an '*irreplaceable instrument*[68]' for theorists and professionals of restoration alike. Thus, it becomes a necessary piece of the puzzle for understanding the cultural and theoretical framework within which Andrea Bruno had developed academically and professionally.

---

57. Ibid., 56. The article states that: '*The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.*'
58. An interesting discussion on the Venice Charter as well as the charters in general can be found in the edition of Anastilosi from 1986; See: Francesco Gurrieri, "Itinerari del restauro," in *Anastilosi, l'antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 5-6.
59. See footnote 55.
60. Petzet, *International Principles of Preservation*, 57.
61. Ibid., 56. '*It is essential to the conservation of monuments that they be maintained on a permanent basis.*' as per Article 4.
62. Ibid., 56-57.
63. See footnote 55.
64. See footnote 62.
65. See footnote 54.
66. Petzet, *International Principles of Preservation*, 15.
67. Ibid.
68. Ibid., 13.

(b) The 1994 Nara Document on Authenticity

The need for considering the Nara Document on Authenticity was previously stated, for its clearer definition of the term and the possibility offered by it in understanding the overall development of restoration. At the same time, the Nara Document stands as one of the most valuable documents of the modern conservation theory[69], being conceived in the spirit of the Venice Charter as a somewhat complementary extension of some of its points[70]. The two documents together form the cornerstone of ICOMOS' theoretical groundwork[71]. While attempting to deal with questions of cultural diversity[72], the Nara Document expands the scope of interests and concerns for what regards cultural heritage and its definition in the contemporary world[73]. The importance of the Document lies within its expanded understanding of the term "authenticity," going far beyond the simple distinction between tangible and intangible values[74], which is a word encountered often enough in the interventions realized by Andrea Bruno, some of which might be of help when trying to completely unpack its meaning.

The international concerns of the major restoration and conservation organizations have to be directed by necessity towards the prevention of further destruction, as it has been realized how the global historic heritage (for what concerns each and every different civilization or period) stands as the physical evidence of cultural diversity and ingenuity, as the trace of memory that has been left over for the appreciation and protection of contemporary society. In this regard the Nara Document speaks about an authentic spirit[75] - the historical image of the monuments of our common past[76], an image that is also preserved through the form, function, texture, design, location, or context, all of which are necessary steps in understanding the true value inherent to a historic monument. These are the values safeguarded and explored by Andrea Bruno throughout the entirety of his professional path as well. And these values contribute to the formation of the authentic image of a heritage object. However, the authentic image is sometimes only referred to as the preservation of historic truthfulness[77], which can be a limiting view, as a deeper and more critical understanding, also informed about the aspects of local tradition and local understanding of the same terminology, can allow the correct interpretation of the available documentation - a mandatory requirement for the recognition of authenticity of a particular heritage object. It is precisely this emphasis on available sources that the Nara Document rightfully places[78], outlining once again the necessity of a critical-creative strategy that involves expert knowledge and understanding, as much as a possibility of valuable and just interpretation of the internationally recognized principles of restoration. Such considerations only outline the ever-increasing complexity of the discipline, together with the need for critical evaluation and informed action. It will later on be seen whether this methodology has been exemplified by Andrea Bruno, and to what extent can we apply the critical-creative vision to the interventions that have defined his creative path.

---

69. Ibid., 18.
70. Ibid., 80. Article 3 from the Nara Document on Authenticity.
71. Ibid.
72. Ibid., 90.
73. Petzet, *International Principles of Preservation*, 70.
74. Ibid., 18.
75. Ibid., 41.
76. Article 8 of the Nara Document states that '...*the cultural heritage of each is the cultural heritage of all.*'
77. Ibid., 102.
78. Ibid., 80. Articles 12 and 13 deal directly with these topics.

III. THE THREAD OF PRESERVING MEMORY AND ITS PHILOSOPHICAL IMPLICATIONS IN THE PROJECTS OF ANDREA BRUNO

3.1. PRESERVING AND INTERPRETING THE PRE-EXISTING THROUGH A CONTEMPORARY ADDITION
(a) Restoration works at the Rivoli Castle (1961–95)
(b) Restoration of the former hospital of San Giovanni, Turin (1979)
(c) Restoration and consolidation works at Palazzo Carignano, Turin (1979–94)
(d) Intervention on the Lichtenberg Castle, France (1992)
(e) The Brigittines Chapel, Brussels, Belgium (2003–07)
(f) Recovery of Bagrati Cathedral, Kutaisi, Georgia (2011–13)

3.2. CONSERVATION AND CONVERSION OF MONUMENTAL SITES
(a) Restoration of the Mausoleum of Abdur-Razaq, Ghazni, Afghanistan (1960–65)
(b) The Roman Circus and the Amphitheater at Tarragona, Spain (1987)
(c) Project for the Museum of Corsica, Corte, France (1991)
(d) Project for the transformation of Fort Vauban, Nîmes (1992)

3.3. THE INTRODUCTION OF NEW VOLUMES FOR THE PURPOSES OF MUSEOGRAPHY
(a) Archeological Museum of Maà-Palaiokastro, Cyprus (1987–91)
(b) Project for the conservation of the Conservatoire des Arts et Métiers, Paris (1991)
(c) Proposal for the reconstruction of the Gallery of the Apocalypse, Angers (1993)
(d) The Museum of Water, Pont-en-Royans, France (1999–2002)

And so every work of art is a dialogue with everyone who confronts it.

-- G. W. F. HEGEL, *Lectures on Aesthetics*

The third chapter of the research will directly investigate and critically comment on a selection of Andrea Bruno projects that sees the thread of memory preservation running along the restoration principles at place or through the methodology of the particular intervention. This would necessarily be done through a description of the significant features of each intervention that can be seen as notable and exemplary of the architect-restorer's professional and artistic development. The discussion would then be followed by a more speculative commentary of how the preservation of memory can be captured by the restoration project. As had been mentioned previously, the sole act of preserving memory could only be seen as a philosophical exercise of reaffirming a specific principle, of recognizing a feature that is worth safeguarding or maintaining, or whichever the related procedure may be. In this sense, it will be hinted at the philosophical implications of each intervention's realization, in an attempt to study and assess each project's relation to the abovementioned thread, the 'red line' that arguably unites many of Andrea Bruno's works. It has been seen as most appropriate that a division of the projects into categories can lead to a more articulate discussion of each problem, since many projects do in fact share similarities in their execution, program, or outcome. The architect's works have been grouped according to the principal project policy, the main operative need that has been assigned by Bruno for the different cases - this would include the preservation of the pre-existing through a contemporary addition, where the strategy is mostly directed at the affirmation of the architectural object's integrity and the conservation of its image in a manner that is closer to the historical one, achieved through a critical understanding of its stratification, as its authenticity is reinterpreted through the addition of a modern, autonomous, and often reversible new volume or structure; secondly his work with monumental sites, where the scale of the project in many cases defines the extent of the restoration program, considering that the complex nature of the sites can often be dealt with through a renewed functional destination, and thirdly, his projects focusing on the introduction of new volumes for the purposes of museography, where the critical understanding of the context plays an important role in the correct design. It is worth mentioning that despite being placed into one of the three categories, several projects may actually display features pertaining to the other ones, as the complexity and the scale of each case occasionally necessitate a variety of different works and methods to be applied. However, the most notable particularity of Bruno's works has been taken as a reference for the interventions' thematic division, which ought to be discussed when investigating each one. The essay-like structure of the commentary to each project might reference other works or ideas from the preceding chapters, but the main focus would nevertheless remain each respective intervention.

3.1. PRESERVING AND INTERPRETING THE PRE-EXISTING THROUGH A CONTEMPORARY ADDITION

(a) Restoration works at the Rivoli Castle (1961-95)

Undoubtedly the most widely discussed, extensively documented and debated intervention of Andrea Bruno is the one at the Castle of Rivoli in Turin, developing over the course of more than thirty years, and currently recognized as one of the most notable examples of successful contemporary conversions of monumental buildings, firmly stating several essential principles of the architect-restorer's methodology. And while the available literature on the case is extensive enough to have covered most if not all important aspects of the process, documenting every single step of it, the current research will deliberately refrain from providing an indulging description of the entirety of the project, considering just the essential information regarding the historical framing of the intervention, and focusing instead on the reasons why the project has arguably become the most illustrative of Bruno's career, discussing the important principles in place that have in some way set the template for many future interventions of the Turinese architect-restorer, keeping in mind that the actual functional recovery of the Rivoli Castle coincides with other works of his, many of which have also been included in this study, which by itself clearly indicates that there are interpolating policies in various interventions as well as projects that mutually inform each other. It nevertheless remains necessary that this study preserves a sort of "innocent" view of the project, discussing its compounding aspects in the manner most suitable for the aim of the research. The beginning of the project notoriously coincides with a shifting cultural climate in the world of restoration that eventually led to the drafting of the Venice Charter not soon after the initiation of all works related to the Castle of Rivoli. At the same time, the later works there coincide with the gradual universal acceptance of these very principles, of their solidifying influence over the contemporary methodologies of restoration, keeping in mind how Bruno had remained critically interested in these international guidelines, allowing himself to be thoroughly informed by the guidelines proposed by them, yet also letting himself to interpret them more freely, unobstructed by the routineness that may sometimes be conceived while familiarizing oneself with the respective documents of decidedly technical nature. And one may not even be surprised of Bruno's opinion on the charters, given that he has made a name for himself as one of the bolder and more "poetic" restorers of the modern age, daring to experiment with a variety of techniques and openly embracing and vehemently promoting contemporaneity in the face of current technologies, techniques and materials.

As for the shifting cultural context in the world of restoration around the end of the 1950s and the beginning of the following decade, a "renewed" interest in the reuse of monuments of the past for a targeted, particular conversion[1] of them was becoming more prevalent. The upgrade of these monuments that takes nothing away from the authenticity of the pre-existing was now on the agenda, and in such a cultural-architectural context, the recovery project for the Castle of Rivoli in Turin, an infinitely fascinating building with a turbulent history, had been conceived and set in motion.

Designed in 1718 by renowned late-Baroque architect Filippo Juvarra, the royal castle commissioned by Vittorio Amedeo of Savoye, a potentially integral part of the dynasty's garland of residences spread around the city of Turin and its surroundings, the capital-seat of their duchy, had been conceived as a grandiose symmetrical construction to be erected over the remains of a seventeenth-century castle[2], burned and devastated mainly by the French army[3], that had in turn been built over the remains of some medieval fortifications[4]. What had in reality been built is just the final third of the royal residence planned by Juvarra as well as an insignificant portion of the central hall, before the abrupt interruption of the entire construction site in 1734, at

---

1. Sergio Polano, "The Castle of Rivoli," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 157.
2. Ibid.
3. Alessia M. S. Giorda (a cura di), *Castello di Rivoli: guida alla Residenza Sabauda,* trans. Emily Lighniti (Torino: Robin Edizioni – Biblioteca del Vascello, 2014), 5-6.
4. The first documented mention of the Castle is in a Frederick Barbarossa diploma from January of 1159, that mentions the "Castrum Rivollum", or in other words, the old fortress of Rivollum. See: Giorda, *Castello di Rivoli: guida alla Residenza Sabauda,* 3.

the onset of economic difficulties[5]. Interestingly enough, an adjacent structure, the second important nucleus of the remains of the pre-existing today is a long picture gallery completed by Amedeo di Castellamonte by the end of the previous century, commissioned by Carlo Emanuele I, the demolition of which had begun upon the initiation of construction works for Juvarra's castle[6]. What becomes evident from these brief outlines, is a historical aspect that has also been observed by Andrea Bruno - the crucial importance of the relationship between the client and the architect[7], a relationship that has historically been at the onset of many great architectural projects of the past, of the implementation of the thought of the two primary figures, the grandiose one of the royalty commissioning the works, and the response of the architect in interpreting this thought with intellectual and technical means to his capacity; an interaction that is without a doubt one of the most historically significant, and one that has in many ways inspired Andrea Bruno to take on the challenging intermediary role of a professional who inserts himself directly into the temporal, and perhaps eternal, dialogue between past and present, treating the latter through the critical understanding and valorization of its memory, a capacity that could only be obtained through an informed and well-read practical application of a variety of policies aimed at the preservation of the authentic pre-existence, for what concerns the restoration domain.

Fig. 3.1. *Rivoli, Castle*. Painting by Giovanni Paolo Pannini (1691/92 - 1765).
Source: https://www.copia-di-arte.com/a/giovanni-paolo-pannini/rivolicastlepaintbypannin.html

In this regard, an incomplete monument with an expressive force, in a dramatic state of suspension being the result of a centuries-old historical stratification had inspired the original plans for its restoration dating back to 1961, when the subsequent works on the Castle of Rivoli had only been limited to stripping Juvarra's unfinished central hall, his compositional fulcrum, and presently "invisible" portion of the majestic design, of invaluable superimpositions accumulated over the couple of decades preceding the project's initiation, with the objective of saving the original remains of the interrupted construction site from destruction[8], also allowing for a better evaluation of the building. The functional destination of the Castle's recovery, however, had not been discovered until the beginning of the eighties, upon art collector Giuseppe Panza di Biumo's proposal to the administration of the Piedmont Region to donate a collection of works on minimalist and environmentalist art to be set up for an exhibition permanently at the castle's rooms[9] - a decisively important event for the fate of the building, providing an opportunity to include it in the recovery program of large monumental buildings promoted by the Piedmont Region[10], ultimately having sparked the drafting of the entire recovery program as well as the establishment of the Museum of Contemporary Art, soon to host its first exhibition.

Now, Andrea Bruno is an architect who has over the course of his career shown a great sensitivity for the historical, an undeniable admirer of the monumentality of buildings, he has seemingly always promoted the invocation of a renewed authenticity expressed by the nature of the intervention, a design philosophy that has often turned out successful for him, and the intervention at the Rivoli Castle can be seen in many ways as the absolute embodiment of his methodology, one that is directed at the protection and preservation of the authentic, of the valuable discovered often through the historical stratification, for example. Working with the matter of the authentic necessarily implies that the architect-restorer is also directly interacting with, interpreting and experiencing the *genius loci*. As a restorer, the metaphysical task of Bruno on many occasions, as will also be seen in the other interventions of his discussed in this research, is to protect and conserve the genius loci, which was already mentioned to be possible through the concretization, or rather, re-establishment of its essence in ever new historical contexts[11]. In this way the ar-

5. Fabio Marino, "Interventi al Castello di Rivoli (Torino)," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 152-3.
6. Ibid.
7. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," 228.
8. Polano, "The Castle of Rivoli," 159-61.
9. See footnote 5.
10. Marino, "Interventi al Castello di Rivoli (Torino)," 156.
11. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 18.

chitect also becomes part of the history of place, in a relationship established with the formal articulation of the monument (in the case of restoration and conservation), of understanding how it is made (or else, the technical realization portrayed by the act of "building," the nature of which is understood as '*letting dwell*,[12]' accomplishing its nature in the establishment of place). Such a reading of the restoration process as a process that accommodates the genius loci can be discovered, sometimes implicitly, in publications of Andrea Bruno in which he speaks of the building as a complex object that is framed historically[13], where the continuous overlap of history's effects represents the real authenticity of the work, revealed through its re-contextualization and valorization in the present, as for the architect, the conservation of this authentic image ought to allow the restorer to have the ability to date his own intervention as well, ideally through the use of today's technical means and materials[14].

In the light of such thoughts perhaps, Andrea Bruno had preferred to imagine the preservation of the interrupted construction site, rather than its fruitless completion that would have otherwise necessarily compromised the historical and artistic authenticity of the monumental royal residence. Obligated to intervene on a fragment, Bruno had been delighted to experience the portrayals of Juvarra's grandiose structure, as seen in the paintings inherited by the court painters of the time, commissioned with the pictorial visualization of the castle - where '*the built and the imagined become a single indivisible knowledge*,[15]' and the integration of the pictorial image with the unfinished one invades the mind of those looking at the building today, a gripping image of tension. The extent of the works at this second stage, now with a suitable destination for the recovery project, had involved the conservation of the abrupt termination of several elements. The unfinished structures of the main Juvarrian hall had been covered with copper slabs and edging, with the aim of their protection while the wall of the central body had been maintained in its unrefined state[16], in line with the general strategy of clearly reading the historical events that had led to the mutations of the original image of the building, or

else, the traces of its memory. In this unrefined state, for example, one could see where the unbuilt arches of the hall should have met the great vaults of the castle rooms[17].

Other structures never built, part of the castle's compositional fulcrum, had been carefully traced on the ground, uncannily reminiscent of the ghost of the unrealized dream of Juvarra and his sovereign client, in reality amplifying the visual impact of the entire architectural and chromatic scene. At the same time, it had been decided to entirely preserve the interior decorations as well as the layout of the rooms, as the sequence of large spaces had accommodated a modern museographic itinerary, and avoiding any distributional constraints[18]. The renovation of the roof, in a state evaluated as statically unreliable[19] and approaching complete destruction, except for the sector rebuilt in reinforced concrete in 1947, had been realized using large, laminated wood trusses, allowing the recovery of the entire surface of the attic space of the building[20].
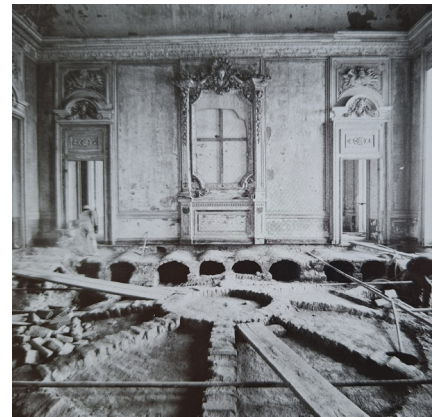
(Left) Fig. 3.2. A photographs taken during the works of a masonry vault's extrados in one of the Castle's rooms. Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 158.

(Right) Fig. 3.3. The new panoramic balcony. Image credits: Laurian Ghinitoiu, Castello di Rivoli / Andrea Bruno (Refurbishment). Source: https://www.archdaily.com/910070/turins-castello-di-rivoli-tells-a-story-of-the-regions-history-through-architecture-itself

12. Martin Heidegger, "Building Dwelling Thinking," in *Poetry, Language, Thought*, translated and introduction by Albert Hofstadter (New York: Harper & Row, 1971), 157.
13. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," 230.
14. See footnote 7.
15. Ibid., 232.
16. Polano, "The Castle of Rivoli," 161.
17. Ibid.
18. See footnote 10.
19. Marino, "Interventi al Castello di Rivoli (Torino)," 158.
20. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," 232.

A modest new addition, entirely reversible and openly contemporary, is the panoramic balcony-observatory, allowing a bird's eye view over the suspended complex, and overlooking the fascinating long wing (and former picture gallery), protruding from the wall of the central body. This element made of steel, slabs of polycarbonate and glass[21], has the purpose of conveying an imaginary conception of the dimensions and scope of Juvarra's ambitious project. And this is where the issue of reversibility, one of the most important aspects of contemporary architecture, and especially successful when utilized in the restoration project, provides itself as a solution for the rapid rotation of uses and increased mutability[22] of monumental buildings, ever so pertinent to the field of restoration. Another new and reversible addition is the metal gangway crossing the great ribbed vault at the top floor of the castle, with its extrados left exposed, so that it can be admired for its constructional ingenuity. Finally, there is the problem of the lack of efficient vertical connections at the main space of the surviving wing of Juvarra's castle, initially resolved by eliminating the provisional staircase prepared by Carlo Randoni[23], yet leaving traces of its profile on the wall. The subsequent solution of Bruno has become perhaps the most recognizable symbol in any of his projects, an immense new staircase, a composite structure of concrete and steel suspended on two steel cables anchored to an upper beam at the center of the empty space, a clearly modern form that declares its possible reversibility, which for Bruno is more of a philosophically acceptable prerogative that makes the intervention distinguishable and autonomous[24], realized entirely professionally and with the same care and attention as for a completely new architecture, not subdued to a precarious, temporary nature.

The use of concrete, steel, glass, copper and laminated wood is pretty ubiquitous in the projects of Andrea Bruno, which are materials utilized extensively in his project for the restoration of the Rivoli Castle, too, as understood from the discussion of the interventions. As an advocate of using modern materials and technologies as a way to create '*an architectural concept that wants to declare its authenticity just as the pre-existing building declares itself,*[25]' this policy can be seen as a way for the architect to place his authentic signature on the intervention that in any case preserves the thread of memory in its dialogue with the present.

Fig. 3.4. A view of the new staircase from the inside.
Source: https://www.castellodirivoli.org/en/the-stairway/

The second monumental nucleus of the surviving architecture, as mentioned, is the 140 meters long and 7 meters wide long wing (or *manica lunga*), rehabilitated in order to accommodate exhibitions, and thus being reverted to its original use. Its advanced state of ruin had necessitated the restoration of many of its parts, including the windows, the ceiling, the vertical connections, the elimination of internal partitions, all in an attempt to bring the wing back to its '*original decorum.*[26]' The roof had entirely been replaced by a sophisticated steel structure or ribs supporting a central vault over the entire length of the building, as overhead illumination is also provided by the trusses' design. At the same time, all utilities and vertical connections had been placed in a newly designed volume adjacent to the long wing[27], not to undermine its integrity. The technically intriguing element here is the design of the steel

21. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail,* 175.
22. Ibid., 173.
23. Marino, "Interventi al Castello di Rivoli (Torino)," 159.
24. See footnote 22.
25. See footnote 20.
26. Polano, "The Castle of Rivoli," 167.
27. Ibid., 168.

trusses with their unique profiles missing the traditional chain, providing for a visually pleasing sense of lightness to a structure that is otherwise sufficiently heavy. The new roof structure takes the profile of the original one, but as a sequence of rhythmically dispersed steel trusses, whereas each single truss has a fixed support as well as a movable one, in order not to expert pressure on the longitudinal walls of the long wing[28]. The roofs are covered in copper, and fitting for night lighting is mounted on the trusses[29], as the implementation of such a technically proficient and effective modern system indicates Bruno's tendency of taking advantage of the possibilities offered by the means and materials of today, as it has been discussed.

The entire intervention naturally focuses on the preservation of the authenticity of the Castle of Rivoli in a state of incompleteness, restoring it back to public use, to what has been seen as the most suitable functional destination for the otherwise derelict monument. And Bruno's critical understanding and valorization of the pre-existing must have guided his inborn desire to preserve and expose the layers of the historical, brought about by the unbridled development of historical events across the centuries, gradually shaping the "presencing" of one of Turin's most monumentally and artistically valuable buildings. In this way cultural heritage is preserved in respect to its authentic image; however, as a contemporary architect-restorer, Bruno's methodology necessarily allows him to experiment with modern materials and technologies, which is among the signature aspects of his restoration expertise, as he sees it as a way through which the intervention declares itself as authentic as the pre-existence. This is also where the question of reversibility comes to the fore, considered to be by the architect one of the most significant restoration policies that necessarily contains in its principle an attitude of respect for the historical, for the authentic. This policy aids the intervention in becoming recognizable, autonomous, and artistically and historically viable, as it does not impose itself on the pre-existing with the permanence inherent in many old structures, for example. In this regards, Andrea Bruno is also designated to work with the genius loci, he becomes the interpreter of place, re-establishing its essence in the new contexts provided by the contemporary age; this implies that the architect has a critical-creative overview of the conditions of the site, of the historical processes that define it, and has been able to draw the line between the significant traces of memory and the invaluable additions that do not require the attention of the preserver. Through his expertise and

critical interpretation of the monument, he would ideally be able to create a "strong" place through the successful implementation of his vision of the project, whereas a strong place anticipates a specific relationship between site, settlement, and architectural detail[30]. We must agree then that to respect the genius loci '*does not mean to copy old models. It means to determine the identity of the place and to interpret it in ever new ways,*[31]' as per Christian Norberg-Schulz, who had seemingly, unwillingly or not, summarized quite brilliantly the task of the contemporary restorer.
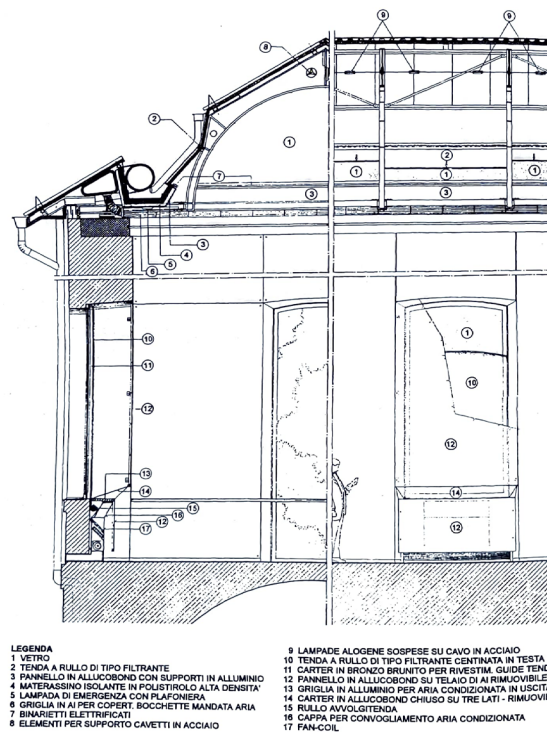

Fig. 3.5. Technical details and plant lighting and air conditioning of the new roof structure of the long wing.
Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 26.

28. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail,* 174.
29. Ibid.
30. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture,* 180.
31. Ibid., 182.

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno

(Top) Fig. 3.6. Outdoor view of the built complex nowadays. Image credits: Laurian Ghinitoiu, Castello di Rivoli / Andrea Bruno (Refurbishment). Source: https://www.archdaily.com/910070/turins-castello-di-rivoli-tells-a-story-of-the-regions-history-through-architecture-itself
(Bottom) Fig. 3.7-8. The interrupted wall after the restoration and the structure of the new roof of the long wing as seen from inside. Image credits: research author.

(b) Restoration of the former hospital of San Giovanni, Turin (1979)

As is the case with many of the projects included in this research, the former hospital of San Giovanni in Turin is among the multifaceted large-scale interventions under the belt of Andrea Bruno, encompassing alongside consolidation works, the aspects pertaining to re-appropriation as well as the addition of new spaces, independent of whether they are reversible or not. The functional rehabilitation of the XVII c. complex built after the project of Amedeo di Castellamonte is a significant intervention in which the technological detail is an important project feature. The story of the immense building tells us about its uninterrupted operation as a hospital for three centuries before falling into dilapidation, amplified by the continued use and the overall lack of maintenance, resulting in functional inadequacy for what concerns the needs and requirements of a contemporary hospital. The quality and the performance of the materials as well as the structure had been undermined, too, which has been one of the reasons for a timely reaction resulting in the 1978 proposal for a functional conversion, followed by a feasibility study conducted by scholars from the Polytechnic of Turin, including Andrea Bruno[32]. The functional rehabilitation program had been supposed to run in parallel with the restoration of the built complex as the range of works included the general consolidation (the most critically affected structural part were the building foundations), underpinning realized through excavating, the overall restructuring of deteriorated parts like the roofs, together with the freeing of the facades from infill, mostly laid in the past century[33]. It is important to mention that the distribution of the building (internally laid as a cross, surrounded by four external wings forming a square) as well as the voluminous internal spaces had eased the conversion for the needs of the Museum of Natural Sciences. However, it is said that the project involved a sequence of operations, and the restoration of the different parts were interdependent of the planning[34].

A first detailed historical study allowed the team of experts to correctly identify the potential within the seventeenth-century typological system[35]. This action is reminiscent of one of the main requirements described by the theorists of critical restoration[36], also in line with the idea of the expert restorer laid out by Andrea Bruno implicitly, in several of his writings, but also in the studies of his multiple interventions. The conclusions of this survey must have been significant for the decision-making at the functional and structural levels, as it will be seen that the solutions adopted for the case of the ex-hospital in the center of Turin are incredibly ingenious and contemporary, yet respectful of the historical object.

Fig. 3.9. Satellite view of the built complex nowadays.
Source: Google Maps, Imagery @2024 Airbus, Maxar Technologies, Map data @2024.

As technical innovation is a definitive aspect of this restoration, one should look no further than the system of vertical closures - the technologically fascinating detail that becomes the physical embodiment of Andrea Bruno's thoughts on the integration of modern technologies into the restoration and architectural design project. The façade of the inner porch facing south of the inner main wing of the ex-hospital had been freed from all the infill that was otherwise completely hindering any possible perception of the harmonic development of Castellamonte's façade. These open spaces (originally designed as loggias) were closed by Andrea Bruno and his team, fitted with an insulating window system called "window/centering," a solution aimed main-

32. Sergio Polano, "Il nuovo Museo di Scienze Naturalli nell'ex-ospedale San Giovanni," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 199.

33. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 187.

34. Polano, "Il nuovo Museo di Scienze Naturalli nell'ex-ospedale San Giovanni," 201.

35. Marino, "Museo Regionale di Scienze Naturali, Torino, 1979-2000," 144.

36. Pirazzoli, *Teorie e Storia del Restauro*, 51.

ly at structural strengthening[37]. The system finally resembles a stiff cage-like element, that once repeated over the course of the entire façade, is able to provide sufficient support for the newly added corrugated steel floor slabs[38]. The steel ribs of these new windows, or else conceived as a structural glazing element, consolidated also the façade of the original building and brought back the balance of load distribution, ever so crucial for the successful implementation of a large-scale work of consolidation. Additionally, the original succession of three orders of arches had been restored, whereas the "window/centering" provides for a very delicate balance between the transparent new addition and the visual harmony of the XVII c. architectural complex[39]. Furthermore, Bruno deals with the topic of light control and the use of natural illumination for the exhibition halls of the new museum.

The architect's interest in developing the technological potential comes to the fore in this project, taking advantage of the possibilities offered by modern techniques of creating particular architectural objects, or the use of innovative materials with enhanced qualities. The architect claims that '*technology has become a testing ground for architecture,*[40]' noticing how the latter has not been dismissive of the former, but it has rather been observing its progress and learning to accommodate its means to it, so that a higher efficiency can be achieved, for example[41]. Bruno interprets technology as a means (and not as an end in itself), as an instrument that shall serve the creator, the architect who is in this case able to propose a critical-creative adaptation of a particular building or a site[42]. While at the same time he recalls that we should not forget that the design project remains a creative activity, and that the end result should recall the architect's initial idea. This is an interesting conclusion that Andrea Bruno has investigated multiple times over the course of his professional path, claiming that the positive evaluation of each project (of course, this thought can be generally considered true for both restoration projects, and architectural designs involving a completely new piece of architecture that was previously not there) depends on how much the final "prod-

Fig. 3.10. The "window/centering" structure used to consolidate and liberate the original façade.
Source: Mastropietro, *Oltre il Restauro*, 203.

uct" resembles the initial idea of the architect, the somewhat intuitive vision of his critical-creative interpretation[43]. The difficulties of such a correlation are obvious, given the variety of circumstances that encompass an architectural project as well as the possibility of having multiple influences on the end result. In a more summary tone, Andrea Bruno warns of the dangers '*where the sophistication of the detail ends up replacing the value of the architecture and the project as a whole*[44].'

The other significant part of the project is the addition of a new underground space for storage, public activities, and the like, located in the central courtyard of the building, an intervention which would not have undermined the image of the historical, which will be seen as a very important principle for the project at Palazzo Carignano, too. Notwithstanding, at the former hospital Bruno had to solve the problem of visual continuity between the interior and exterior and light access from the outside. In the final project, the underground rooms have access to the light coming from above through two large, raised glass

37. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 187-88.
38. Ibid., 188.
39. Marino, "Museo Regionale di Scienze Naturali, Torino, 1979-2000," 145.
40. Andrea Bruno, "Tecnologie e sistemi / System and Technologies," *L'Arca*, no. 120, November, 1997, 2-3.
41. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 186-87.
42. Compare the commentary of critical restoration in sub-chapter (a) of chapter 2.1. of this research.
43. It is in the January, 1996 interview with Andrea Bruno, reported by Nuccia Bosco that one can find his remarks on the matter: '*The initial image of the finished thing, the idea of architecture, the first ghost, is already present in the initial sketches and evolves in all the drawings that are made subsequently, up to the final project.*', adding that '*I always like to verify that my first sketch resembles what will be the final design of the project…*' serving as a '*positive check that all obstacles and negotiations… have been successfully overcome.*' See: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 207-12.
44. See footnote 41.

strips installed in the reinforced concrete slab covering the inner courtyard. Large columns matching the general alignments of the original plan of Castellamonte's building support this system[45].

It is through the excavations that the consolidation and underpinning operations of the foundations had been realized, found in a decaying state because of the continued neglect which might have initiated the building's collapse at some point[46]. Interestingly enough, a passage written by Bruno considers in detail the problem of utilizing underground spaces as the most adequate solution in particular situations, when looking for additional technical spaces, storage, or meeting rooms. For him this solution is mainly aimed at the preservation of the overall image of the monument, which on the other hand, would ensure the preservation of its authenticity[47].

Through the consolidation and subsequent conversion of the Museum of Natural Sciences, Andrea Bruno had offered a new image for a building considered a historical monument, all whilst preserving the memory of the XVII c. construction in the entirety of its glory, attempting to re-interpret the spirit of the place through this historically-sensitive intervention. The respectful treatment of the historical matter becomes the central theme and does not dare to compromise the building's identity; instead, the new design seems to be accommodated to the limits of the "large container." This intervention, similarly to the previously discussed one, is illustrative of several significant aspects of Bruno's restoration methodology, and more precisely, the importance of the detailed historical survey and the informed and critical decision-making, taking advantage of modern materials and assembling techniques, prioritizing the preservation of the historical image, the authentic nature of the building, while understanding its relationship with the context and inserting oneself into the historical evolution of the architectural object, into its temporal evolution.

Fig. 3.11. The newly restored facade with the entrance hall from the inner courtyard seen from outside.
Source: Mastropietro, *Oltre il Restauro*, 202.

45. Polano, "Il nuovo Museo di Scienze Naturalli nell'ex-ospedale San Giovanni," 203-05.
46. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 188.
47. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," in *Anastilosi, l' antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 230.

(c) Restoration and consolidation works at Palazzo Carignano, Turin (1979-94)

This intervention can be considered a major one if we one takes into account the scale of the built complex as well as its location in the heart of the architect's hometown of Turin, together with the rich, layered history of the building and its various incarnations, one could not overlook the fact that Andrea Bruno had had the opportunity to work with one of the most significant examples of Italian Baroque, intervening directly into the life cycle of one of the masterpieces of Guarino Guarini, ingenious architect of the late seventeenth century.

Built for Emmanuel Philibert of Savoy, Prince of Carignano, Palazzo Carignano displays and is recognizable for its sinuous design of the façade in earthenware tile, becoming one of the most original constructions of Italian Baroque, also moving alongside and defining the spatial features of one of Turin's most precious central squares. These curvilinear forms of the façade of the palace are to be found also inside of the building, having been replicated by the architect, in achieving one of his most complex masterpieces. Inside the Carignano Palace, one is to stroll along the royal apartments of the Savoy dynasty, admired for their rich decorations with frescoes and stucco, the works of various important artists who have left their mark upon the overall historical image of the building[48]. Moreover, the first king of Italy (Victor Emmanuel II) was born in the palace in 1820, marking one of the most historically significant events in the timeline of a building that also had its primary functions changed a few times. In the light of these considerations, it becomes obvious that the first nucleus of the buildings [Guarini's] consisted of a central body with two wings on its sides overlooking piazza Carignano, forming a built ensemble of extraordinary architectural and artistic value, the subject of admiration for decades to come[49].

Later on in the following decade, and more precisely, in 1848, the elliptical central room (after Guarini's design) was adapted for the new use of seat of the first Subalpine Parliament. With the arrival of unity in Italy, the chamber had proved inadequate for hosting the Italian Parliament and the even greater number of deputies, leading to the project of the extension of the palace and the building of the new wing after the project of Gaetano Ferri and Giuseppe Bollati in 1859, proposing a building diverging from the stylistic origins of the Guarinian project, yet forming an entire complex encircling what had now become an internal courtyard[50]. This new "mirror body" had suppressed the original garden, which had perhaps never been among the aims of the addition, but the moving of the capital to Florence had undermined all the efforts surrounding this bold and expensive architectural project. As we can read in the publications discussing the subsequent intervention, it is this precise moment that deprived Palazzo Carignano of '*prestige associated with its institutional use,*[51]' determining more or less the direction (or rather, lack of) of the development and management of the building in the forthcoming decades. A generally fractioned use and an unstable organizational development had eventually given rise to difficulties in maintenance[52] and a gradual fall into misuse, as several local interventions realized over the decades could not have assured the overall integrity of the building. The condition of the original roof of Guarini's wing had been most severely affected by this, no longer being able to adequately perform its function, as water infiltration had become a serious issue, further highlighting the need for rapid action aimed at the preservation of the palace, which was fortunately set in motion by the Region of Piedmont, decisively aimed at the drafting of a rehabilitation operation of the entire building[53]. From there on, the intervention had developed in two main stages, the first one of which sees the realization of the more critical works, the consolidation of the structure as a whole, the rebuilding of the roof, and the cleaning of the façade.

Realized by a team including Andrea Bruno, Luigi Pratesi and Agostino Magnaghi, the initial actions taken towards the preservation of the Palazzo Carignano '*involved extensive restoration interventions to address the risk of seeing the entire structure of the building irremediably compromised*[54].' As it had been

---

48. General description of the building based on the text found in: Titti Motta, ed., *The Residences of the Royal House of Savoy* (Sagep Editori, 2015).
49. Sergio Polano, "Il Palazzo Carignano," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 223-24.
50. Fabio Marino, "Restauro e recupero funzionale di Palazzo Carignano, Torino, 1979-94," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 136.
51. Ibid.
52. Polano, "Il Palazzo Carignano," 224.
53. Ibid.
54. Marino, "Restauro e recupero funzionale di Palazzo Carignano, Torino, 1979-94," 137.

mentioned, the main necessity was the rebuilding of the compromised XVII c. roof, replaced entirely by a new structure realized in laminate wood[55], based on the original typology that had been reconstructed accurately, a procedure then repeated for the newer wing of the palace[56]. This was followed by the rehabilitation of the attic rooms underneath, affected severely by water infiltration. This phase also included the freeing, or even removal, of the roof pitches placed against the main elliptical body of Carignano at its top floor, allowing for a passage around the cupola with a view towards the sky[57], also resulting in the reopening of the great Gothic windows (also sometimes referred to as "ogival" windows). What was sought with this particular action, was the reconfiguration of the original design by Guarini, somehow lost along the years perhaps through the creative insufficiency of the "temporary" solutions. The façade cleaning works were the other major intervention during this first stage of the consolidation operation at the palace, allowing for a symbolic "rediscovery" and for a reignited admiration of Guarini's decorative prowess at the exterior of Palazzo Carignano. Ugo Quarello speaks about the intelligent and entirely minute decorations gracing the top of the windows on the piano nobile, where at the center of the architrave Guarini had placed a headdress-like element as a tribute to his client's victory against the Iroquois Indians of Canada, serving as one of his "baroque fantasies." It becomes interesting to remark on the Baroque architect's 'delirium stellantis' when accessing the internal space of the inner courtyard, a star-ridden enclosure that could impress the guests of the Prince of Carignano[58].

The second stage of the works was initiated in 1984, which envisioned the more general restoration program of the entire complex[59]. The major requirement was to ensure the conservation of the building and to allows its historical continuity to unfold through timely maintenance. This was to be achieved through the expansion of the Museum of Italian Unification, rendering it more accessible and functional, already housed on the main floor[60]. The decision to focus on the general intervention around the requirements of museography is a decision consistent with the building's historical background and with its significant location in the city of Turin, as can be assessed objec-

tively from the point of view of the present-day museum visitor. The program envisioned the highlighting of the various periods that had defined the palace and this was to be achieved through the use of light as a '*practical design element*[61].' It can be appreciated how in many of his projects, Andrea Bruno uses light control and takes advantage of the overall effects that can be achieved through the use of light as a design tool, becoming one of the most valuable assets of his personal restoration methodology, hence allowing for the particular accentuation of the interior space as well as for the establishment of a link between the exterior and the interior[62]. Furthermore, the requirements of museography had necessitated a functional redistribution of space, which was an opportunity for Bruno to create new routes, emergency exits, planning the particular technical equipment. The attention to detail reveals itself in the general repair works directed at the exterior brick facing, the doors and windows of Carignano, the wooden floors at the attic level, and through the restoration of deteriorated wooden elements with resin and glass fiber bars, a modern and sophisticated technique that only goes to reveal the architect-restorer's inclination towards the use of contemporary materials and techniques[63]. Bosco notices and remarks how light control (or even light in general) is used here to discover and reveal the historical traces of the original con-

Fig. 3.12. Sketches illustrating the idea of freeing the roof of the XVIII c. wing by removing parts of it.
Source: Mastropietro, *Oltre il Restauro*, 222.

---

55. Polano, "Il Palazzo Carignano," 226.
56. See footnote 28.
57. Polano, "Il Palazzo Carignano," 226-27.
58. Ugo Quarello, "Quattrocento volte Guarini," *Torino Storia*, Year 9, June, 2024, 23.
59. See footnote 30.
60. Marino, "Restauro e recupero funzionale di Palazzo Carignano, Torino, 1979-94," 138.
61. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 189.
62. Ibid., 189-90.
63. Ibid.

struction, emphasizing what essentially remains the "authentic core" of the palace, revealing all the features that make up for its temporal significance. In this sense, one could once again consider how this act has the more immaterial implications of preserving the spirit of the place, the intervention seems to have once again been directed towards the preservation of the memory, a frozen breath of the past situated in a historically significant piece of architecture.

A third important moment in the intervention is the new conference hall built underneath the central courtyard of the palace, similar to the previously discussed solution for the former hospital of San Giovanni. The needs of a modern museum, depending on its scale, would in many cases require the presence of a conference hall that could host a large enough number of people, and could accommodate the auxiliary cultural and scientific functions of such an edifice. In the case of Palazzo Carignano, the fascinating fact that such a space could only be conceived underneath the large internal courtyard is a fascinating aspect indicative of the availability of new spaces for the needs of contemporary society. In this sense, a third hall completes a very interesting trinity of similar spaces - the first chamber hall meant to be the seat of the first Subalpine Parliament (a view towards which had been opened by a podium staircase, as part of the new consolidation and restoration operation[64]), then the newly planned seat of the Italian Parliament, a function that was never fulfilled, and finally, the contemporary moment through which Andrea Bruno positions himself directly within the history of Palazzo Carignano. This addition, of course, could not have been realized anywhere else, as its alternative positioning might have altered the "physiognomy" of the palace, an aspect that is completely unacceptable if we consider the requirements of modern-day restoration[65].

The project is identified by several intriguing features. The covering of the excavated underground space is a mixed structure of concrete and steel, supported at just four points which are a complex ensemble of structural and non-structural elements, a solution that stands as a significant example of artistic minimalist that is able to provide sufficient stiffness to the general system. Four unusual reinforced concrete pillars (achieved with special formworks realized by Bruno's team), tapered upwardly so as to receive the light coming from the outside, supporting the main composite slab. The pillars are

topped by custom-made steel balls, an ingenious solution that transitions into the points through which light penetrated into the new conference hall. The incredible sophistication of the assembly techniques in place for the realization of this project hint at the theme of reversibility and dismountability, in consideration of the temporary character of such interventions, even if they seem excessively massive[66]. However, with the addition of the new, Andrea Bruno does not undermine the image or the integrity of the old, completely in line with the recommendations of the Venice Charter, and also confirming some views held by the theorists of critical restoration, as discussed previously. With all of these considerations given, a final glimpse towards the fact that the space was never used for its intended purpose, but has been accommodated as a warehouse[67], reveals the troubled nature of the multiple historical transformations of Palazzo Carignano, and the fact that any attempt at a concrete definition of a function unfortunately seems to be destined for failure. However, the overall restoration project is undoubtedly a success that has allowed the continuation of the life of an important historical building. Given the scale of the project as well as its temporal stratification, one could not help but marvel at the fact that such a complex ensemble of built elements had successfully been treated as respectfully as possible.

Fig. 3.13. A detail of one of the new pillars of the underground hall designed by Bruno. Source: Mastropietro, *Oltre il Restauro*, 229.

64. See footnote 33.
65. Additional insights on the features of the so-called "hidden" hall can be read at: "L'aula segreta di Palazzo Carignano, un immenso padiglione inutilizzato," Novecento, Torino Storia, last modified May 13, 2017, accessed October 3, 2024, https://torinostoria.com/laula-segreta-di-palazzo-carignano-un-immenso-padiglione-sotterraneo-inutilizzato/.
66. Bosco, *Andrea Bruno Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 190-91.
67. Marino, "Restauro e recupero funzionale di Palazzo Carignano, Torino, 1979-94," 139.

(Top) Fig. 3.14. An internal view of the new underground hall.
Source: Mastropietro, *Oltre il Restauro*, 228.

(Bottom) Fig. 3.15. An internal view of the new underground hall.
Source: https://torinostoria.com/laula-segreta-di-palazzo-carignano-un-immenso-padigli-
one-sotterraneo-inutilizzato/

(d) Intervention on the Lichtenberg Castle, France (1992)

One might get the impression that the later period of Bruno's professional development is primarily dedicated to the exploration of reversibility, obviously starting with the Rivoli Castle and further managing the respective problems of compatible additions on an international level, which would in any case be true given the fact that many interventions of his from the nineties onwards directly examine this inherently modern principle of the restoration methodology. And for what concerns the restoration of the Lichtenberg Castle complex in Alsace, France, it has been recognized both by the architect[68] and by several authors[69] that this is one of the very important examples of managing a compatible addition to an existing historical building, also tightly related to the examination and preservation of authenticity, here embodied by a XIII c. fortified structure displaying a complex stratification, destroyed and abandoned in 1870[70], and ultimately destined to undergo a restoration intervention that could regenerate the Castle's significance, transforming it into a modern cultural center[71]. But the experience of a historical and perhaps geographically isolated site in ruins might confirm the contemporary reading of architectural values, expressed by dimensions such as context, relation between architectural objects, the sustainable aspect as well as the psychological and symbolic representation of an object in the world, as opposed to the traditional reading, partial to the Vitruvian tradition, that architecture is best understood through beauty, structural integrity, and utility[72]. And this notion that architecture is capable of expressing ideas or sentiments of the world must have guided to a large extent the project of Bruno, who seemingly always embodies a sensitivity for the monumental, for the values of historical stratification, for example, together with the correct formal presentation of the marriage between old and new.

The site of the Lichtenberg Castle, at an altitude of 400 meters, amidst the green landscapes of Northern Vosges, in north-eastern France, presupposes the somewhat romanticist view of total conservation, since no recent interventions have had the chance to modify its otherworldly image of abandonment, with the qualities of the architectural ensemble preserved in their ruined state, whereas the passing of time renders a place quite dream-like and with a sense of authenticity that can seldom be replicated or experienced. Furthermore, there are miraculously no superfluous additions to the built fabric which allows the complete appreciation of the Castle as it is situated in its natural context - and the presence of such characteristics, the conservation of the organic image, of the pre-existing monumentality becomes the immediate and necessary task for the restorer. The restoration programme oversees the consolidation of the ruined state of the "Chevaliers" building as well as the creation of a new volume accommodating a conference and performances hall, designated to become a clearly distinguishable symbol of the renewed life of the Château. Additionally, the restoration of the Renaissance building in the site, to be converted to a museum and gallery, as well as the rehabilitation of the "Caserne" and the fortified walls are included in the plans for the general plan for a new cultural centre[73]. The historical structure overall is rather composite, stratified, and this necessitates the restorer to interpret the pre-existing in an appropriate manner, which is characterized strongly by incompleteness and fragmentation[74].

The new conference hall exploits an existing fissure in the medieval "Chevaliers" building to originate as a curved volume developing skywards, completely compact and modern, the ship-like hall opposes its image to that of the thick Castle walls around it. Its structural framework has been realized in laminated fir, as the new body rests on small steel cylinders, 20 centimeters in diameter[75], supported on but not destroying the walls of the original building that had been subjected to a complete restoration. The outer cladding of the new construction is in timber slates, more specifically, in red cedar[76], while

68. See: Bruno, "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni," 203.

69. Meaning that the project is necessarily included in every major publication dealing with the oeuvre of Andrea Bruno, also often included in presentations and discussions of his work as a template for a successful intervention embodying the principles of reversibility. See the bibliography entries in this research.

70. Raymond Lemaire, "The Castle of Lichtenberg," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 83.

71. Fabio Marino, "Restauro e recupero funzionale dello Château de Lichtenberg (Francia), 1992-2002," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 186.

72. Saul Fisher, "Philosophy of Architecture," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Metaphysics Research Lab, Stanford University, Winter 2016).

73. Lemaire, "The Castle of Lichtenberg," 83-85.

74. See footnote 71.

75. Ibid.

76. Ibid.

the side walls and the roofing are covered by copper panels[77]; large amounts of daylight are received through the windows overlooking the ancient walls and the tower of the Lichtenberg Castle[78]. The addition seems to be completely sustainable, dismountable, or generally, reversible. Its detachment from the actual wall of the building which it complements and highlights is a brilliant decision that is completely in line with the modern guidelines of the discipline, while its aesthetic qualities hardly contrast with the entire scene of the XIII c. architecture, and instead aim to re-define the relationship with the historical. It is nevertheless true that unity of style is never the aim of the restoration intervention, as per Article 11 of the Venice Charter[79], previously discussed in detail in relation to the theoretical framework encompassing Bruno's professional development. The architect had preferred to preserve the historical elements that make up the entire site and still introduces an element that simply does not speak the same language; nevertheless, the image of the pre-existing is preserved through the completion of gaps in the ancient structures through distinguishable additions[80], only with the aim of establishing an overall visual continuity of the built fabric. The question of demolition had never been upfront whilst conceiving the appropriate plan for the consolidation of the Castle and its conversion into a cultural center, as the authentic image is undoubtedly an elaborate consequence of historical composition, and its maintenance has to stand above all other aspects in the "correctness" of the restoration proposal.

As usual, Bruno utilizes a contemporary technical language for his design, compelling and non-obtrusive, capable of marking a new stage in the life of the architectural complex, in the intervention realized in cooperation with French architect Jean-Pierre Laubal[81]. The technological aspect is highlighted as the use of a timber frame "balanced" on the medieval edifice through a series of steel cylinders attached to it reveals the architect's inclination to taking advantage of the development of modern materials, which is inevitably suitable for the needs of compatible additions. After all, many interventions of Bruno see him in an intermediary role, where he "inserts" himself into a historical dialogue between the past and the future life of the building, conditioned on the premise that his intervention might have to be adopted or transformed at some point in the future, or in a more extreme scenario, dismantled and removed. He accepts his position of someone who critically interprets the
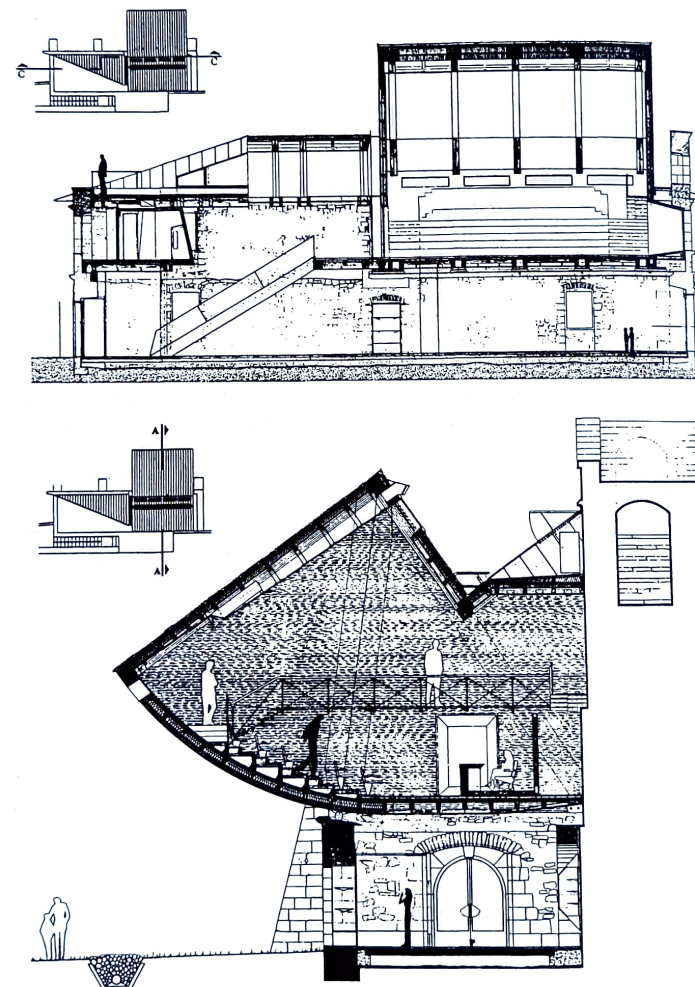

Fig. 3.16. Longitudinal section and cross section of the new volume added to the Chevalier building. The structure of laminated fir is externally clad with copper panels.
Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 130.

---

77. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 205.
78. Lemaire, "The Castle of Lichtenberg," 85.
79. Petzet, *International Principles of Preservation*, 57.
80. See footnote 71.
81. Ibid.

63

works of one or more professionals and is necessitated to decide where to draw the line between conservation and destruction, while that someone else in the future might find himself in an identical position, facing a similar dilemma about Bruno's participation in the historical process. In this regard, the importance of a correct compatible addition becomes a complicated creative task that has to oversee a balance between the restorer's critical-creative vision and the framework of the international restoration charters. The modern architectural language, with its attention to the technological detail and the use of materials with enhanced qualities that are able to answer the ever more complicated needs, seems to often be a fine resolution of the dissonances within the discipline. Andrea Bruno has emphasized on many occasions the importance of the role of technologies in the modern restoration practice, discussing how '*the conservation of the image will benefit from a correct use of today's technical means and materials,*[82]' and most if not all of his projects serve as a direct testament to such a statement.

For what concerns the theme of reversibility, the architect has expressed his views that it generally refers to a philosophical principle of caution with the desire to give an updated reading, in a way, of a pre-existence[83], also confirming a view expressed in this research that the preservation of memory is by all means a philosophical act as much as it has its material expression through the practices of restoration and conservation. '*An intervention defined as "reversible" is intended for the promotion of respect for pre-existences over time...*[84]' claims the architect who openly promotes the harmonic resolution of the problems pertaining to the relationship that the restoration practice often establishes between old and new, between the historical and authentic, and the functional, technological, and complementary role of the appropriate addition, which for him shall always be '*equally legible and "authentic"*[85].' Such a reading of the intervention at the Lichtenberg Castle in Alsace provides an interesting understanding of the operation, as it establishes firmly some principles of Bruno's modus operandi and simultaneously confirms many of the views expressed by the theorists of critical restoration, regarding the individuality of each project, the fact that the restoration is a work of criticism and a work of art at the same time, the survey of the historical periodization and the preservation of the valuable aspects of a monument at all costs, and

that an intervention is and will be acceptable when it safeguards the genius loci, becoming a new episode in the historical development of the pre-existing[86]. After all, Bruno himself had summarized how '*the identification of the red thread, which links materials and events dispersed by time and events, is an essential necessity of the project,*[87]' where this thread concerns the matter of memory.

Fig. 3.17. Exterior view of the completed conference hall.

Source: Arch. Ugo Bruno, Cabinet Andrea Bruno, Arch. Jean-Pierre Laubal. https://www.ugobrunoarchitetto.it/progetto/chateau-de-lichtenberg/

Fig. 3.18. Interior view of the new hall.

Source: Arch. Ugo Bruno, Cabinet Andrea Bruno, Arch. Jean-Pierre Laubal. https://www.ugobrunoarchitetto.it/progetto/chateau-de-lichtenberg/

---

82. Bruno, "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine," 228.
83. Bruno, "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni," 200.
84. Ibid.
85. Ibid.
86. See chapter *2.1. Theoretical basis of Bruno's development*, sub-chapter (*a*) *Theoretical context of Bruno's activities*, in this research.
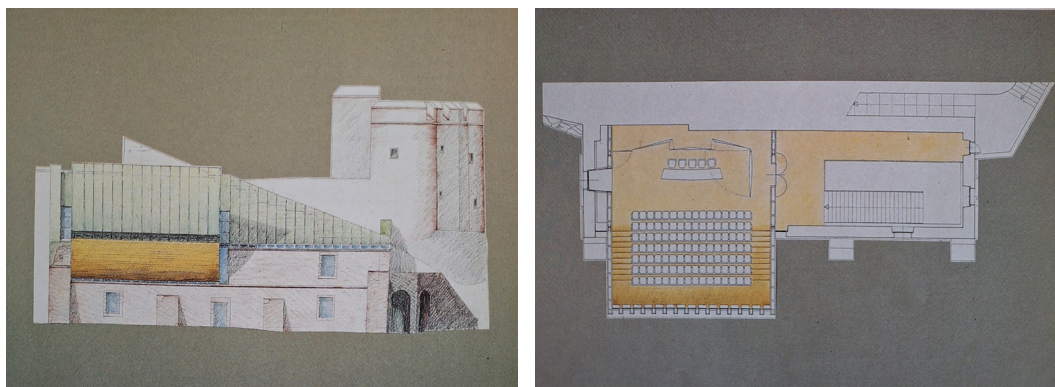87. See footnote 83.

(Top) Fig. 3.19-20. Project details.

Source: Arch. Ugo Bruno, Cabinet Andrea Bruno, Arch. Jean-Pierre Laubal. https://www.ugobrunoarchitetto.it/progetto/chateau-de-lichtenberg/

(Bottom) Fig. 3.21-22. Proejct drawings.
Source: Mastropietro, *Oltre il Restauro*, 84.

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno

(e) The Brigittines Chapel, Brussels, Belgium (2003-2007)

The general professional and intellectual research of Andrea Bruno revolves around the use of existing structures for renewed functions, and it has been extensively discussed in this research how this methodology gets revealed through his critical-creative approach - enhanced, informed, and at least partially inspired by the theoretical proceedings of critical restoration, rooted in the Italian tradition and formulated explicitly by the likes of Pane, Bonelli, and Carbonara. This intellectual exercise then becomes of primary interest when dealing with the plethora of projects under Bruno's name, as his development reveals a sensitivity for the values of the historical, a sensitivity that is nevertheless expressed in an explicitly modern language, through his innovative treatment of architectural objects, an acute celebration of the '*critical reading of reality and its memory*[88]'. And with the reference made to critical restoration, an interesting and important reading of it has to be the one relating to the theory's treatment of the intervention as a reintegration of the image in a particular context, insofar as it is seen as an act of mediation between the preservation of the memory with the formal qualities of the proposed solutions[89], which is an aspect of restoration that is strongly related to the processes discovered in Bruno's projects, who has already been said to have found himself in a role of "creative mediation," often indulging in the inherently philosophical and crucial act of respecting history and preserving the memory of place. Restoration as a mode of dialogue finds itself differentiating between the architectural languages of the past and present and in such a perspective any new insertion may as well be appreciated for its supportive function[90] for the complete and renewed reading of the historical, of the authentic matter, ever so important question of the discipline. The architect-restorer plans a successful intervention when the potential of the historical context, of the stratigraphy in architecture, of the significant features of the pre-existing are considered, discovered, and revealed through him facing the historical-temporal dialogue. The monumental values are then revitalized by the restoration intervention, in any of its manifestations. This critically important intellectual context is where Bruno's project for the revitalization of the Brigit-

tines Chapel in Brussels, Belgium, finds its utmost unfolding, a tremendously well-executed intervention in a modern architectural language, that carries many of the architect's significant methodological traits. As a conclusion to the preamble of the commentary of the project, it has to be mentioned that for what concerns the topic of this research, the particular intervention at the Chapel in Brussels is *sub specie aeterni* among his most revealing and significant projects.
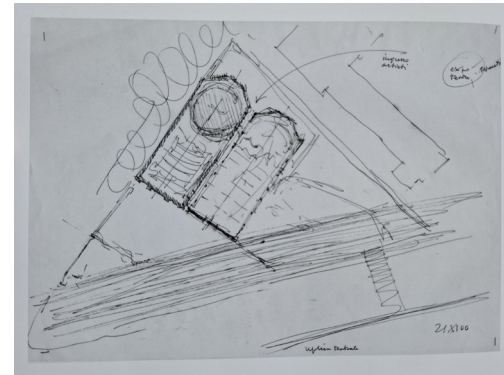

Fig. 3.23. Planimetric study-sketch by Bruno.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 200.

The project involves an early-to-mid XVII c. small baroque chapel in the Belgian capital's central areas that had been recovered in the beginning of the seventies, after years of abandonment, a variety of uses, and a generally run-down state[91]. Nearby is one of the city's main central stations, so the chapel finds itself as an isolated object within a chaotic and fragmented urban context, as an imbalance between the baroque facade arises and the mass of contemporary buildings that sprawl in the neighborhood around it[92]. After winning the competition for the conversion of the chapel into a theater, Andrea Bruno had seen an opportunity to creatively emphasize its presence and symbology. The project by the Turinese architect, realized in cooperation with Belgian studio Sum-Project[93], sees the doubling of the volume of the baroque chapel, as its "twin" object supports the pre-existing through a glass structure hosting a suspended staircase, and while the two distinct entities are detached in reality, this intermediary volume joins them as part of the project proposal[94]. This becomes an attempt to preserve not only the life of the Chapelle des Brigittines, but also its underlying idea, and to make it functional again, Bruno had taken its outlines, its formal and chromatic qualities and had translated them so as to inhibit the

88. Andrea Bruno, "Fare, disfare, rifare architettura," *Tradizione/Innovazione* 56, May, 2013, 19. http://www.architettialtotevere.it/allegati_content/2013_56.pdf.
89. Amanda Piezzo, "Il restauro critico: significati storici e aspetti attuali nella conservazione dell'architettura" (PhD diss., Università degli Studi di Napoli Federico II, 2015), 242-43, fedOA.
90. Ibid.
91. Fabio Marino, "Nuovo teatro nella Chapelle des Brigittines, Bruxelles (Belgio), 2001-07," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 199.
92. Federica Maietti, "L'antico e il suo doppio," *Paesaggio Urbano*, May-June, 2010, 13.
93. Ibid., 11.
94. Andrea Bruno, *Fare disfare rifare architettura: da Rivoli a Bagrati* (Paris: Fondation d'entreprise Wilmotte, 2014), 48.

dense neighborhood of Marolles with a contemporary architectural volume that hints at all costs that its function and image is complementary to that of the baroque chapel. The new "contemporary double" allows the building serving as its model to be reborn in the current context, while it becomes inseparable from it, insofar as the two entities are distinct yet supportive of each other[95].

The new body is realized in Corten steel (or weathered steel) and glass, with the main material being one of the achievements in the research of modified building materials, also allowing the reddish image of the highly decorated seventeenth-century chapel to be duplicated[96], recalling one of the fundamental aesthetic characteristics of the pre-existing. Bruno's addition displays an alternative architectural image that aims to cancel out the chapel's alienation from the urban fabric and recall in some ways the forms of the more contemporary buildings surrounding it. The structure of the new body is also clearly legible, which is achieved through the half-transparent façade. A chromatic and formal homogeneity is achieved in a peculiar manner, as the added volume is quite distinguishable and its idea as an interpretation of the pre-existing becomes obvious - the new buildings is the modern "reading" of the baroque one, preserving its compositional morphology[97] and at the same time almost abstracting it so that the new facilities can be accommodated easily. Bruno himself justifies the presence of the "twin" building as a '*guardian*,' situated for '*protection, surveillance.*[98]'

For what concerns the functional implementation of the project, the chapel had been emptied in its entirety so as to create a single performance hall, recovering and redesigning the building's interior, while the complementary body contains all the necessary equipment and storage facilities that are required by a modern theater[99]. The intermediary volume is also incredibly crucial for the project, added as a connection means between the two buildings, taking advantage of the newly opened entrances on the side of the chapel, which have also been replicated on the doubling body[100] (since the design intentionally re-interprets the essential forms of the pre-existing, but it seems to have been tracing them with "contemporary lines"[101]). The structural backbone of this new glass volume is the large, suspended steel staircase, a self-supporting structure that plays a central role in the functional project, of

Fig. 3.24. External view of the new corten-clad body connecting to the original chapel (facade detail).
Source: https://www.miesarch.com/work/2038

95. Bruno, "Fare, disfare, rifare architettura," 24.
96. See footnote 91.
97. Maietti, "L'antico e il suo doppio," 15.
98. Ibid.
99. Ibid.
100. Marino, "Nuovo teatro nella Chapelle des Brigittines, Bruxelles (Belgio), 2001-07," 200.
101. Maietti, "L'antico e il suo doppio," 10.

course, reminiscent of Bruno's famous staircase at the Rivoli Castle in Turin. The fact that he had been able to oversee the re-interpretation of one of his most ingenious additions to the completely different context of a foreign country is a fascinating attempt to literally "stamp" the project with one of his signature installations and directly reference his most celebrated work.

The significance and exceptionality of Bruno's project for the recovery of the Brigittines Chapel clearly lies within the explicit and masterfully explored dialogue between the present and the past, or rather, the memory of the present visualized and experienced through the remains of a structure that is inevitably belonging to a different age, yet finds itself situated as an abstract but valuable object in an environment that is chaotic, fast-paced and even hostile for what concerns the preservation of the pre-existing. The architect proposes an intelligent architectural composition that is only figuratively informed by the historical building, grasping its authentic characteristics, yet thinking about it in a decidedly contemporary way, utilizing the techniques and materials of present-day times. Bruno is among the restorers that always promote respect for the authenticity, which he further seems to interpret as the critical-creative re-actualization of the historical aspect in a transformed, modified context. It is within this context that the doubling of the body of the chapel is seen as a means for ensuring its survival[102]. The conceiving as well as the subsequent realization of the proposal become participle to the ancient Greek term *techne*, in many ways, which roughly takes into its meaning both art and handicraft, and at the same time, encompasses an act that surpasses both of these, becoming somewhat closer to what we might conceive as "production" and "bringing forward[103]". For Heidegger, the Greeks had spoken about *techne* in terms of letting something appear, as the process that brings something to be made, as [an object] in the present, and '*among the things that are already present*,[104]' as the German thinker summarizes the meaning of the term as the act of making something appear within the present, ['*as this or that, in this way or that way*[105]'].

Fig. 3.25. Model of the project presented in October, 2019.

Image credits: Yvonn Bergoser
Source: https://www.facebook.com/photo/?fbid=2771043889596052&set=a.2727245973975844

This necessarily highlights the role of the creator, the person who is responsible for making something appear among the already-present, as is the case of the doubled body of the Brigittines Chapel. However, Heidegger does not confine himself to the sole definition of the term, but further negotiates how the architectural object '*accomplishes its nature in the raising of locations by the joining of their spaces*,[106]' and also through '*letting dwell*[107]'. Here it is undoubtedly understood that the application of these terms and definitions to the restoration discipline emphasizes the criticality of the user experience, of the

---

102. See footnote 95.

103. Which also necessarily reminds us of the Latin word *pro-iacere* which carries a meaning similar to "to cast forward," a ubiquitous term in many architectural publications, regardless of the historical period discussed. *Pro-iacere* is also at the etymological background of the Italian *pro-gettare*, corresponding to the English verb "to design." In this sense, it is interesting to see how these terms meaning "bringing" or "casting forward" can relate to the work of an architect, and more specifically, in the design philosophy that pays attention to the creation of a new object which relates to the pre-existing, through the study of the cultural and historical context as well as the spatial or formal characteristics, which could in a way be traced back and assigned to the meaning of *pro-ia-cere*. See: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 167-68. There, we also read that '...[Bruno] has the strong conviction that in the work of an architect there isn't a great difference between planning new architectures and recovering and preserving the ancient ones,' in affirmation of the abovementioned considerations.

104. Heidegger, "Building Dwelling Thinking," 157.

105. Ibid.

106. Ibid.

107. Ibid.

people who will inhabit the spaces, who will take advantage of their facilities, which are perhaps the same people who will ponder upon the aesthetic and formal qualities of the project. Furthermore, the German thinker considers the surroundings of the project as the thing that is made to appear among an ensemble of things that are already "presencing," which is precisely the case of the difficult contextual background for Bruno's project in Brussels, where the fragmentation of the urban fabric had undermined the authenticity of the small baroque chapel, seemingly lost among the surrounding contemporaneity, and subsequently revitalized through the support of its twinning structure, a modern insertion into a dense context that attaches itself to the matter of memory, acknowledges the memory values that are most representative of the pre-existing, and resolves the visual imbalance through the abstraction of these values in an innovative, technological, and unapologetically modern way. The intervention stays true to Bruno's passionate pursuit of reclaiming the authentic image using a modern architectural language. In this way, the aesthetic, cultural, and functional characteristics are made vital again. Finally, the boldness of making something as recognizable as the new volume added to the chapel appear in the present context, explicitly materializing the dialogue between past and present, between memory and modernity, and encouraging the appreciation of the intermediary role of the restoration process within this dialogue, as the new insertion supports the pre-existing and has obviously been "made to appear" with the sole purpose of bringing it back to life and strengthening its presence, has to be the foundational principle of each restoration intervention.

(f) Recovery of Bagrati Cathedral, Kutaisi, Georgia (2011-13)

The project for the recovery of Bagrati Cathedral in Georgia is in many regards similar to the intervention realized by Andrea Bruno at the Brigittines Chapel in Belgium, which is why the simultaneous discussion of both might often be facilitated by the similarities of the methodology behind the two proposals. The case of the medieval Georgian cathedral for one reaffirms some underlying principles of critical restoration, previously discussed in relation to the intervention on the small baroque chapel in Brussels - the emphasis on the recognition of the architectural work as a work of art, acknowledging that artistic value could have absolute prevalence over some other characteristics of the work, the importance of the critical action in discovering and reintegrating the visible and the valuable, the restoration of the figural unity, the awareness of the choices to be made and the contemplation of the results to be achieved[108], all under the sign of the critical-creative vision of the restorer, guided by his expertise and inherent artistry. Another important aspect is the re-contextualization of the historical, or even monumental aspect, using contemporary materials and building techniques - portrayed by the reintegration of lost volumes or the addition of new ones, usually complementary to the main function of the main architectural object. These are aspects through which critical restoration finds its realization, such as the practical application and formal application of the principle equating the work of art and the restoration discipline. It is quite important to notice that the theory allows the continued potential existence of the work of art, even if reduced to fragments[109], as long as the surviving fragment can help recovering the formal traces of what has been lost. This notion becomes essential for the understanding of the recovery project of the Bagrati Cathedral.

For what concerns the architectural pre-existence, the Bagrati Cathedral is a valuable example of medieval Georgian architecture, originally built in the eleventh century. The building has been evaluated as one of the more important monuments of the Caucasian style as well as for its symbolic values, through its dedication to Bagrat III, first ruler of unified Georgia[110]. The stone structure cathedral had seen devastating episodes of destruction throughout its history, undermining its integrity and ultimately leading to the collapse of the roof and dome, with the building existing in a ruined state for centuries, until the Georgian government had decided to promote survey activities anticipating an extensive phase of works, mostly directed at the reconstruction of several portions of the structure using the techniques of anastylosis[111]. Despite these efforts, the amplified alert for the run-down state of the Cathedral through its inclusion in UNESCO's list of monuments in danger, is the moment that coincides with Bruno's intervention, after the urgent request of local authorities to make the building functional again as quickly as possible. The subsequent intervention involves the maintenance of the reconstructions already realized in the previous century, together with the completion or additions of other parts using contemporary materials and techniques[112].

The program for restructuring lost parts oversees reproposing these building masses with modern materials, so that the general size and shape of the original structure is retrieved. The architect attempts to bring back the original volumetry[113] of the cathedral, aiming at a return to functionality for the building in ruins, as the relationship between old and new is once again challenged through the search for an updated authenticity, in re-proposing a medieval building that can be used and appreciated by the contemporary people, after Bruno's own considerations on the project[114]. These concerns necessarily reminisce the intervention at the Brigittines Chapel, as it was mentioned; Andrea Bruno seemingly puts himself in opposition to the largely visual concerns about architecture, which are very often the subject of debates on whether or not an intervention or a new project is successful, and instead shows a great sensitivity towards the power of inhabitation and experience over the aesthetic priorities[115], in which his view coincides with that of Heidegger, intentionally or not.

A prominent new addition is that of the formally "reconstructed" west wing using a structure in steel and glass, once again similar to the intermediary volume at the chapel in Brussels and its twinning body, a distinct and mod-

---

108. Renato Bonelli, "Restauro dei monumenti: teorie per un secolo," in *Anastilosi, l' antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 62-63.
109. Ibid., 64.
110. Fabio Marino, "Restauro della Cattedrale di Bagrati, Kutaisi (Georgia), 2011-13," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 206.
111. Ibid.
112. Ibid., 206-07.
113. Federica Maietti (a cura di), "La rinascita dell'edificio simbolo dell'identità culturale e religiosa della Georgia," *Tradizione/Innovazione* 56, May, 2013, 19. http://www.architettialtotevere.it/allegati_content/2013_56.pdf.
114. DMMSpa, "DMM Andrea Bruno Bagrati," October 16, 2015, video interview, 46 sec., https://www.youtube.com/watch?v=BcJ8ZI4IPw8.
115. Adam Sharr, *Heidegger for architects* (London: Routledge, 2007), 38.

ern addition, while internally a new intermediate floor is introduced made in steel pillars and coffered flooring as this new level corresponds to what had originally been the level of the women's gallery[116]. The new floor becomes a large functional surface pertaining to the main requirements of the recovery project request. Furthermore, load-bearing elements are also re-introduced into the structural system using contemporary materials, mainly steel, making them clearly legible from the authentic fabric of the cathedral. The extent of all other operations involves the consolidation of the building's foundations, the completion of the perimeter walls with reinforcing curbs, the completion of the central body using reinforced concrete as well as finishing the roof with pre-treated copper sheets[117]. The most compelling features of the intervention (and virtually the most striking, too) having considered the works realized, are all the reconstructed parts in their interaction to the remains of the original medieval building - the result is a very well-balanced re-appropriation of a building that had been found in a ruined state, preserving all the remains and completing them formally using the contemporary architectural language, as Andrea Bruno had to propose an intervention to be realized quickly and effectively, returning the building to public use, after attempting to establish a renewed authenticity[118] that corresponds to the Bagrati Cathedral's "second life." Bruno's reliability on contemporary materials once again becomes apparent, a symbol of his methodology, here exemplified by the extensive use of steel and glass as well as the use of peltrox[119], a stainless steel-based material with innovative appearance, particular for its surface treatment, used for the finishing of many interior surfaces of the rebuilt portions of the cathedral[120].

However, the use of materials and techniques foreign to the region has later been criticized, in subsequent re-evaluations of the intervention, pointing towards the loss of authenticity in general, culminating in the removal of Bagrati Cathedral's World Heritage status[121] despite the fact that the building has been returned to public use and its formal unity has been retrieved. Of course, the use of materials and techniques foreign to the region is necessitated by the urgency of completing the recovery intervention quickly, which clearly indicates that the adoption of anastylosis, for example, for the restoration of the authentic unity, could not have been the adequate choice for an operative technique. Furthermore, assigning the intervention to an architect like Andrea Bruno, considering his experience and professional background, one could expect that the Turinese restorer would resort to his signature style of a personal critical-creative vision of the project. And let's not forget that stylistic unity is never the point of arrival for the restoration intervention, and instead, the restorer shall seek an innovative solution that takes care of the careful assessment of what is historically valuable in the present and then preserving it, while a distinguishable addition, rendition of a lost portion, the completion and rebuild of fragments using different materials to the original, are actions that are not only allowed but also recommended, as it has been discussed extensively in the first chapter of this research as well as when discussing the proceedings of the theory of critical restoration.

A further argument in defense of the recovery project can be made considering the aesthetic dependence that is usually associated to works of architecture, usually acknowledged by supporters of the conservation movement, yet challenged by Bruno through his contemplation of the [correct] renewal of the cathedral's authenticity. As has been previously mentioned, critical restoration sees its realization at the point where the architectural work is recognized as a work of art[122], acknowledging the supposed prevalence of the artistic value over other ones. And it is precisely through this relation to the work of art that we may consider how the overall artistic value of a work of art is actually composite, made up of several different values, where the aesthetic one plays the role of one among the many[123]. In this regard, works of art are multipurpose things[124], in which the aesthetic value may be subjected to and only properly acknowledged in its relation to the moral or emotional values, for example, referring to the significance of the Bagrati Cathedral and the entire site, in its symbolic importance as a symbol of the united country, or political and religious values, referring to the urgency of completing the building's recovery and its primary purpose as a place of faith. In this sense,

116. Marino, "Restauro della Cattedrale di Bagrati, Kutaisi (Georgia), 2011-13," 207.
117. Ibid.
118. See footnote 114.
119. DMMSpa, "DMM Andrea Bruno Bagrati," October 16, 2015, video interview, 2 min., 12 sec., https://www.youtube.com/watch?v=BcJ8ZI4IPw8.
120. Most often utilized in the domestic sphere, Peltrox is adopted for surface finishes in kitchens. It is notable for its resistance to heat, stain and corrosion, hygienic and resistant over time, which are the properties that have guided its selection for the project over Corten, a more familiar material for Bruno, used at Rivoli, Brussels, and so on.
121. See footnote 116.
122. See footnote 108.
123. Zangwill, *The Metaphysics of Beauty*, 10-11.
124. Ibid., 55-6.

the merits of authenticity are also to be perceived partly by the history of an architecture, and partly by its context - there are wider artistic circumstances that may allow us to evaluate a restoration intervention more justly. The return to the cathedral's functionality is the most important achievement in this case, as the monumental and symbolic place is returned to the people to which it belongs, through the means and methods of the contemporary world. This makes the intervention a successful example of a recovery of its times, in which the beauty of a building may also be the aesthetic expression of its functional recovery[125]. The aesthetic dependence ought not to be the category of primary importance when "reading" Bruno's works on the Bagrati Cathedral. The re-contextualization of the monumental is in reality much more valuable than the reintegration of all that has been lost, otherwise existing solely as an idea, with the materials and techniques used by the medieval builders of the eleventh century. The restorer should successfully appropriate the fragment as a basis for the intervention, completing his task using the most advanced and most effective techniques and materials available. And let's not forget that the contemporary insertion, the compatible addition, only supports the pre-existing in the dialogue between the present and its memory, strengthening its presence in the process of bringing something to be made in the present, something that has been "cast forward" by the architect-restorer.

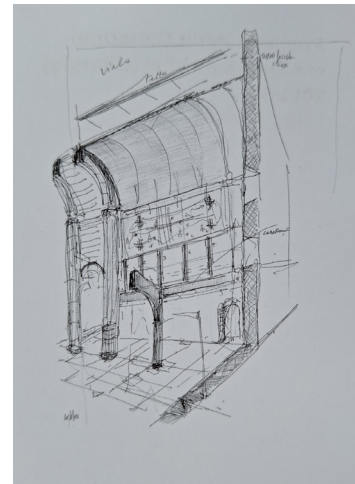Fig. 3.26. View of the new volume added to the church.
Source: https://dmm.eu/en/project/restauro-cattedrale-bagrati-patrimo-nio-dellunesco/.

Fig. 3.27. Study sketch of the western aisle of the Cathedral (Andrea Bruno).

Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 207.

---

125. Ibid., 67-8.

Fig. 3.28-30. Images of the interior of Bagrati Cathedral after the restoration.
Source: https://dmm.eu/en/project/restauro-cattedrale-bagrati-patrimonio-dellunesco/

Fig. 3.31-3. Images of the interior of Bagrati Cathedral after the restoration.
Source: https://www.ergondesign.it/en/portfolio-item/cattedrale-bagrati-2/

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno

The thread of preserving memory in the projects of Andrea Bruno

3.2. CONSERVATION AND CONVERSION OF MONUMENTAL SITES

(a) Restoration of the Mausoleum of Abdur-Razaq, Ghazni, Afghanistan (1960-65)

One of the first interventions of Andrea Bruno sees an important episode of his missions in Afghanistan in 1960s, when in the first years of the decade, under the supervision of prof. Giuseppe Tucci as head of IsMEO, the first operations aimed at the investigation, inventory and protection of Afghan archeological heritage in an area near Ghazni took place[126]. Located south-west of Kabul, the site is a historically important region that has served through the centuries as the capital of the Ghaznavid Empire[127]. The works had been focused on a scientific study of the archaeological findings, which were in desperate need of protection, together with scientific experiments with raw earth structures[128], the predominant structural type to be found in the deserted area. It is important to mention how archaeological studies had been conducted extensively in the Middle Eastern countries during the 1960s and the 1970s, and the abovementioned operation headed by prof. Tucci is no exception. The importance of the findings during these excavations has allowed for a widening of cultural horizons and has introduced new research perspectives[129], as the magnificence of the Buddhist archeological heritage[130] to be found in the country is a topic that is to that day still being studied.

However, the studies in the area led to another discovery, that of a significant example of Ghaznavid funerary architecture coming from the XV-XVI c[131]. - the Mausoleum of Abdur-Razaq, an incredible monument that would become the subject of a conservation program aimed at its structural consol-

idation and subsequent re-appropriation. The tomb displays an architecturally familiar central plan on a cruciform scheme[132], with a large central dome outside flanked by several smaller ones capping the side vestibules, found to be virtually at the verge of collapse[133]. At the same time, this simplicity of the plan is continued externally by the simple, yet prominent volumes, realized in brick[134]. A certain originality of the composition arises from this relationship, rendering the monument even more complex, considering how Andrea Bruno noticed the '*almost total absence of symmetry*[135]' of the architectural complex. At the same time, the internal volumes of the Mausoleum propose a more unusual spatial articulation punctuated by the possibility to have various illumination sources all along the internal path, an aspect that was later taken up as an advantage by the architect[136]. The programme had overseen the preservation of the findings of the archaeological excavations in the area within the Mausoleum, which was to be converted to a museum dedicated to Afghan archaeological heritage. This important step also saw the adoption of re-appropriation as a strategy that Andrea Bruno would repeat on multiple other occasions.

For what concerns the main works of conserving the pre-existing, the consolidation of the entire structure had been the main focus, with particular attention to the weakened foundations (the reason for which has been seen to be the collapse and disintegration of large chunks of the external surface of the side vestibules[137]), together with the removal of superfluous outdoor structures undermining the integrity of the whole[138]. Andrea Bruno raised attention to the need for continuous maintenance so that a suitable destination for the monument can be discovered (in the light of its proper conversion into

---

126. Fabio Marino, "Lavori in Afghanistan," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 89.
127. Ibid.
128. Ibid.
129. Deborah M. Pearsall, ed., *Encyclopedia of Archaeology: B-M* (Elsevier/Academic Press, 2008), 652-53.
130. Ibid., 651.
131. See footnote 126.
132. Marino, "Lavori in Afghanistan," 91.
133. Ibid.
134. Andrea Bruno, "The Mausoleum of Abdur-Razaq at Ghazni, Afghanistan," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 17.
135. Ibid., 21.
136. Ibid., 17-21.
137. See footnote 134.
138. See footnote 132.

a museum)[139]. Then on the other hand, this new function would justify the care taken to protect the building and prevent the onset of further deterioration. In a way, the relationship between the newly introduced function and the necessity of rigorous maintenance becomes immediate and interdependent, as the longevity of the monument, the preservation of its matter and image, can be assured through the intervention's successful conduct[140]. Interestingly, the possibility of having various sources of illumination might have facilitated the functional transformation (made possible on the premise that the consolidation of the foundations is successfully realized). Another interesting study by Andrea Bruno is that of a route to the Mausoleum[141], that would connect it to the town center of Ghazni and would necessarily guide the visitors of the Museum to several other historical structures along the way. We shall remember how Bruno marveled at the richness of monumental diversity in Afghanistan, considering the country to be an open-air '*global museum[142]*'.

An interesting aspect of the project is the recomposition of missing parts only using local materials similar in composition, color, and texture, in a way avoiding the problems of the stylistic nature of the restoration, in complete respect of ingenious local techniques of building[143]. Such an operation ca be seen as directed towards the re-affirmation of the structural whole but in a more organic and historically accurate way. Bruno had in fact considered it essential to avoid creating protruding volumes when reconstructing what had been lost, as the adoption of dramatic and obtrusive shapes would have otherwise "harmed" the building, undermining its image. The preservation of the testimony of the past becomes the guiding principle behind this entire project, and this is by all means the most significant aspect that shall be studied not only in this intervention, but in the multiple others in which it has been replicated[144]. In the light of these considerations, we might acknowledge that Andrea Bruno had been able to "under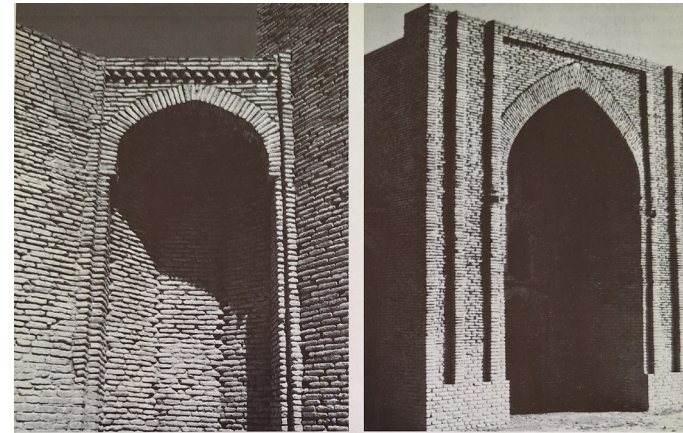stand" not only the building, but also the place in which it is situated, immediately leading him to experience the true meaning of the place[145] and the inherent values of the monument, to see it as an object graced by '*the dimension of constancy and change[146]*'. For Christian Norberg-Schulz, this kind of understanding is more of an existential concept, rather

Fig. 3.34. Exterior of the Mauseoleum before restoration.
Source: Mastropietro, *Oltre il Restauro*, 18.

Fig. 3.35. Exterior of the Mauseoleum after restoration.
Source: Mastropietro, *Oltre il Restauro*, 19.

139. Bruno, "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," 424-25.
140. Ibid.
141. See footnote 132.
142. Martini, "L'architetto vive al confine tra costruire e demolire," 16.
143. See footnote 139.
144. Bruno, "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," 426-29.
145. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 24.
146. Ibid., 32.

than scientific knowledge. We see Bruno as the professional who can dissect the image of the monument and can get to the core of its character, to the understanding of how it is made, and how this creative act relates to the formal articulation of the finished architectural object[147]. He is then able to position himself into the dialogue, into the historical stratum of the object, and assure its continuity; in the case of the Mausoleum in Ghazni, through the most appropriate and respectful intervention directed at the structural consolidation, formal recomposition of the destroyed parts, and functional re-appropriation of the entire complex, all for the purpose of understanding the monument and assuring its continued existence through the valorization of its authenticity and the facilitation of its longevity.
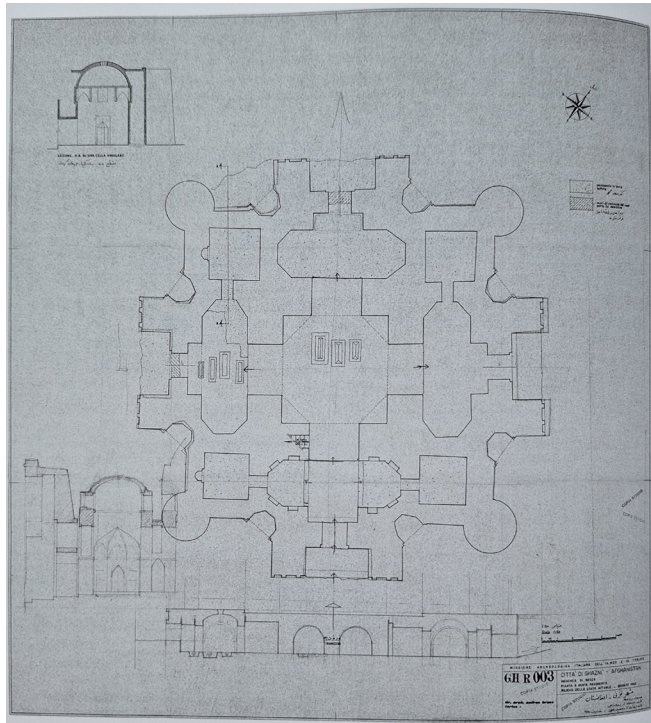
Fig. 3.36. General plan for the restoration, static consolidation and museographic reorganization of the Mauseoleum of Abdur-Razaq in Ghazni, indicating the complex articulation of the spaces of the tomb.

Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 90.

147. Ibid., 15. The author also discusses in the same chapter how the true realization of this relationship between how an object is made and the formal articulation of this creative act is where '*theory gets a truly concrete basis.*' This conclusion is especially relevant when considering how Andrea Bruno's works (or rather, the practical application of his studies), are critically examined through the lens of his theoretical considerations.
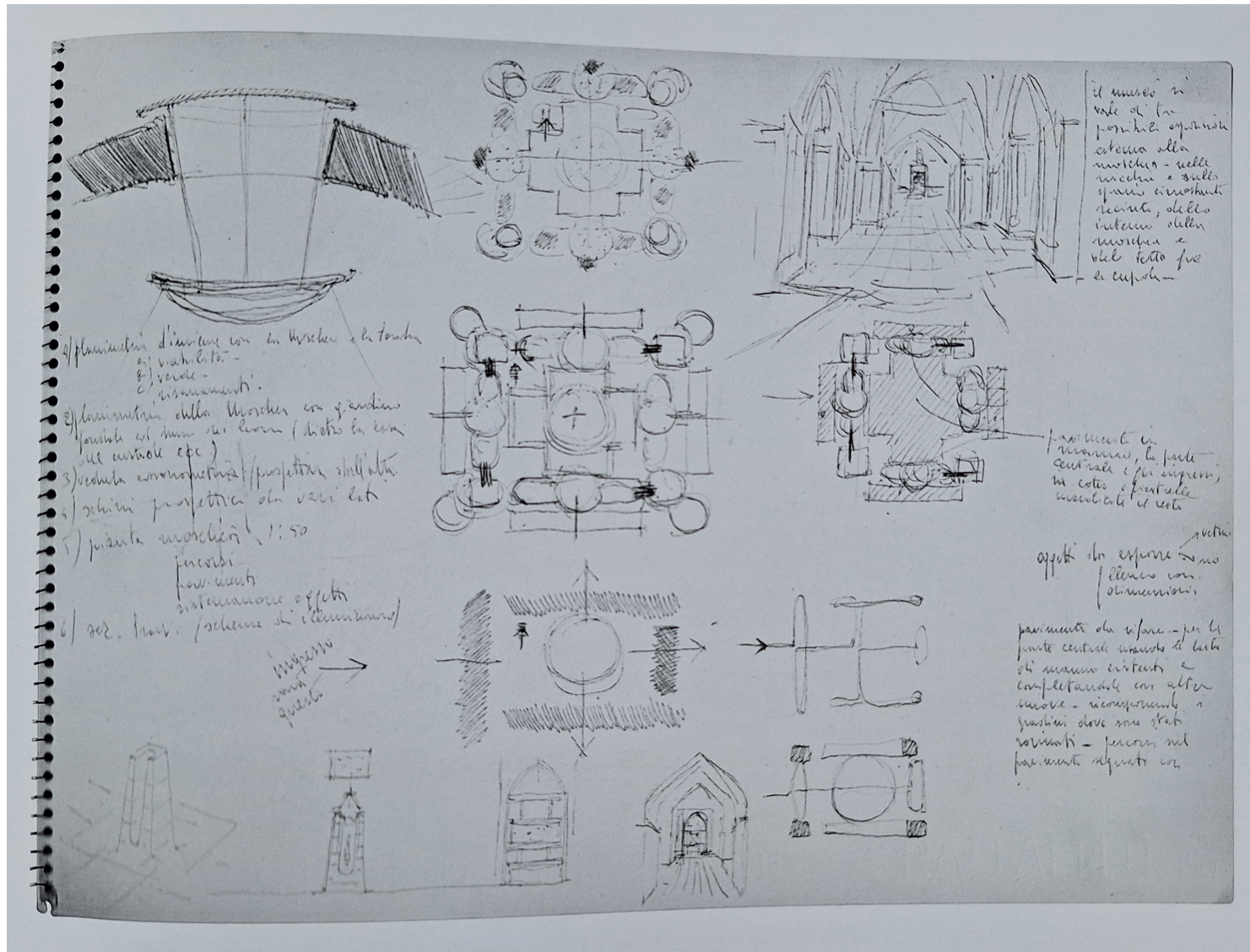
Fig. 3.37. Study sketches for the project of the Mausoleum of Abdur-Razaq, from one of Bruno's sketchbooks.

Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 91.

(b) The Roman Circus and the Amphitheater at Tarragona, Spain (1987)

It would perhaps be most tempting to consider how the statement '*works of architecture are not oversized pieces of abstract sculpture*[148]' relates to a daring piece of modern architecture, as the ones presented in the most renowned design magazines. But what if this statement is taken to an intervention on an archaeologically significant site, that despite its abstract nature as an isolated object, sits harmoniously within this site and in many ways allows its utmost appreciation. If the design philosophy of Andrea Bruno is one that pays great attention to the interaction between new and pre-existing[149], and it does this through a conscious and desired realization that many successful interventions depend upon the strength of the link between project and technique, then his proposal for the Roman remains in the Spanish coastal city of Tarragona, has to be among the most valuable examples of his career in defense of this consideration. It is precisely in this project that the architect-restorer was able to introduce a particular technological object, ingenious in its abstraction, that has been inserted into the remains of a historical layer.

The Catalan city of Tarragona is "punctuated" by the remains of Roman constructions that have, in one way or another, shaped the urban morphology of the city. The imprint of these remains has not been deleted by the passing of time, in the face of their history including periods of abandonment as well as unsuccessful attempts at recovering parts of them[150], and their apparent permanence may as well be seen as a vital cultural symbol, as a monumental heritage site and as robust bearers of memory. The Roman complex entrusted to Andrea Bruno and his team presents two historically related structures that correspond to the entrance of the old fortifications of the Roman Tarraco - the amphitheater and the circus. The latter of these is located '*inside the Roman citadel and circumscribed by an unbroken wall,*[151]' while the amphitheater is on a slope not far from the wall, practically positioned on a slope that descends towards the sea, overlooking it as well as the beach of Tarragona. These architectural remains are situated in the historic center of the city and the decision

to plan an intervention that would ultimately reiterate the whole urban-scale site as an archaeological urban area had come after observing the dilapidated state of the monuments as well as the failed attempts of carelessly rebuilding parts of the amphitheater, for example, failing to facilitate a lasting remedy and a practical function[152].
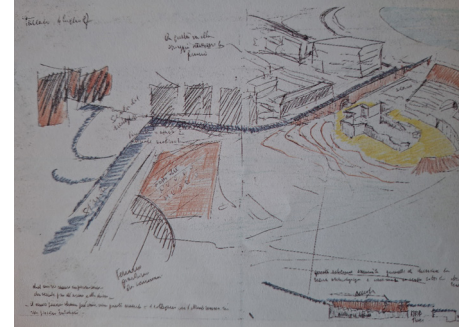

Fig. 3.38. Study of the foot path between the upper city of Tarragona, crossing the archaeological area, and the sea.
Source: Mastropietro, *Oltre il Restauro*, 128.

In the light of these observations, the project objectives have been said to be the contextual '*re-appropriation of the Roman monuments*[153]' through the revealing of the complex historical stratification and its subsequent emphasis, a detail that ultimately gives the remains an authentic character, a sense of objective particularity. This directly and explicitly demonstrates that the intervention would deal with a dimension of the restoration discipline Andrea Bruno has had the opportunity to work with on several other occasions prior to approaching this site - the monumental complex, the urban-scale assemblage of ancient structures in some way, and its historical stratification, which would lead to the identification and emphasis of the important "pre-existence," so that a relationship between past and present can be established[154]. Furthermore, preliminary knowledge and rigorous [archaeological] survey once again prove to be cornerstones of the successful project proposal, as it had been seen in other interventions of the architect such as the Mausoleum of Abdur-Razaq in Afghanistan. The availability of scientific data prior to the initiation of the works necessarily supports the architect's actions and allows him to critically assess the possibilities of the site and its context. For instance, the excavation operations had revealed three ancient

148. Nick Zangwill, *The Metaphysics of Beauty* (Ithaca and London: Cornell University Press, 2001), 68.
149. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail,* 167.
150. Luc Tessier, "The monumental Roman complex of Tarragona," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995),* ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 125.
151. Ibid., 126.
152. Ibid.
153. Fabio Marino, "Restauro e sistemazione del sito archeologico del Circo e dell'Anfiteatro Romano, Tarragona (Spagna), 1987-94," in *Andrea Bruno. Opere e progetti,* ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 167.
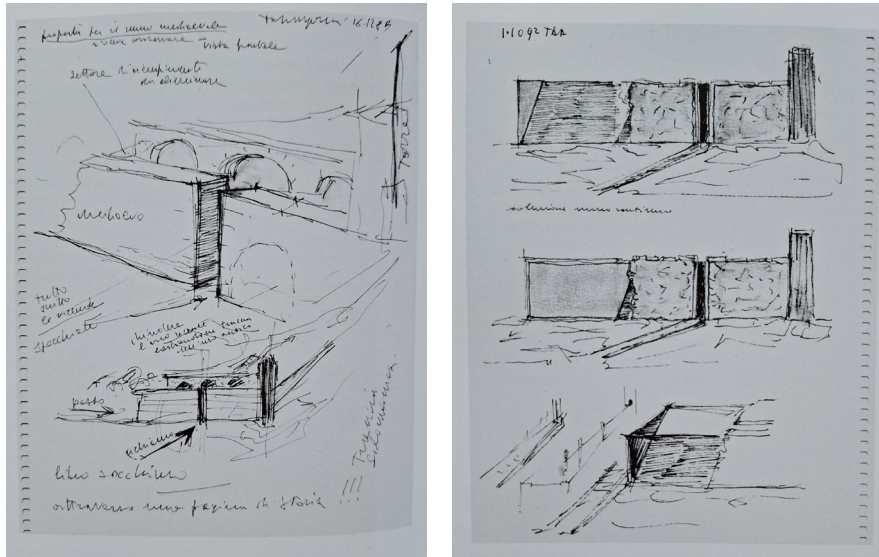154. Ibid.

Fig. 3.39-40. Studies for the new entrance through the medieval wall, from one of Bruno's sketchbooks.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 168.

is the fact that the general interest in the reuse of the amphitheater had led Bruno to the desire of rebuilding a portion of its steps, which would have facilitated its functional recovery. The architect had overseen this operation realized through the introduction of a new and clearly readable construction with contemporary materials and visually different textures[157], much like an autonomous insertion that facilitates the expected usage of the place, which is a strategy that is quite in line with the recommendations of the Venice Charter[158] regarding the differentiation between any new addition and the pre-existing material. The other major moment in the first part of the recovery program focuses on the introduction of an aerial walkway over the 1930s railway line, simultaneously reducing the noise coming from it and allowing a direct passage from the Tarragonese beach to the reiterated archaeological museum[159], an incredibly massive and expensive addition that would have propagated itself into the city, landing onto a new platform that should have been built close to the amphitheater. In any case, all proposals related to it had been left on paper.

The second phase of the recovery project, on the other hand, involved the restoration of the Roman circus, freeing it from any superfluous constructions and invaluable additions, with the purpose of revealing its authentic and historically significant features[160]. The cleaning procedure then becomes the core premise of any subsequent intervention designated for the emphasis of the authentic image of the architecture. In his own words, Andrea Bruno claims that the '*project [had been] guided by the personal perception of time, understood as a continuous flow of becoming,*[161]' focusing on a state in which past and present coexist. The medieval wall, in the same context, becomes the subject of debate, it being the only object through which the uncovered Roman arches could have been reached, until a compromise between the architect and the Generalitat de Catalunya to preserve it in its entirety is reached, except for a thin vertical cut through its fabric, a very precisely defined portion of it, that is is to be removed. It is through this 12-meter cut then that the elegance and ingenuity of Bruno's intervention come to the fore[162].

It turns out that the compromise of having the gap becomes the symbol of the intervention that directs it, as the architect-restorer envisioned its

arches of the original Roman structures of the circus, incorporated over the years into the medieval wall and obstructed by other superfluous constructions[155]. And while some authors claim that the authenticity of the medieval wall does not contrast that of the Roman remains[156], a new task arises before the architect - accommodating the strong archaeological presence of all elements.

The project had been separated into two phases, each one focusing on one of the two main monuments, the amphitheater and the circus, the first one concerned with the partial reconstruction of the amphitheater as well as with its intermediary role between the sea and the city, ultimately left unrealized. What is worth mentioning about this planned intervention, however,

155. Tessier, "The monumental Roman complex of Tarragona," 129.
156. Ibid.
157. See footnote 153.
158. See chapter *2.2. International principles of restoration*, sub-chapter *(a) The Venice Charter of 1964*, in this research.
159. See footnote 153.
160. Marino, "Restauro e sistemazione del sito archeologico del Circo e dell'Anfiteatro Romano, Tarragona (Spagna), 1987-94," 167-69.
161. Bruno, "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni," 205.
162. Marino, "Restauro e sistemazione del sito archeologico del Circo e dell'Anfiteatro Romano, Tarragona (Spagna), 1987-94," 169.

use as a temporal portal, a transitional space that allows the exploration and experience of the complex stratification of the arches of the Roman Tarraco. This gap necessitates the insertion of a "door of time," allowing a smooth passage between different historical periods[163] without destroying the historical monument, yet with a very elegant alteration of a portion of its image. The real thickness of the medieval wall is disguised by the opening that allows a directional view towards the architectural fragments of Roman times. Even the architect has accounted for the minimal scale of the actual intervention, that is capable of expressing the spirit of the entire project[164], in its respectful treatment of all valuable architectural objects, conveying a sense of historical continuity and demonstrating Bruno's full awareness of the '*inevitable transformation processes architecture is subjected to over time*.[165]'

A thin door then fits into the opening left over by the twelve-meter-high gap, a significantly light sheet in bronze, visually reminiscent of the lightness of paper, fits into the vertical cut and completes the image of the project, whose focus becomes the symbolic threshold, the gateway between historical periods[166]. The enormous portal is designed in the architect's workshop, transported and assembled on-site, with provisional electrical control[167]. And in its particularity, scale, and texture, the portal does in fact resemble an oversized abstract sculpture, should it be taken as an isolated architectural object; only through its insertion into a particular context then, we would be able to perceive it as an ingenious technological addition that simultaneously works as a hallmark contemporary restoration intervention, and as a symbol of a great architect's creative vision, who has nevertheless observed how '*the technical detail is essential in reading the whole*.[168]'

A slightly sloping footbridge provides a pedestrian passage towards the bronze mechanical door, while also navigating the visitors through the archaeological site, while a transparent cover tops and protects the newly added gate together with parts of the Roman arches[169]. The realized intervention is fascinating for the spatial and visual persistence of the added element, despite its smaller scale when compared to the massive volumes of the fragments of medieval and Roman times, revealing the care with which Andrea Bruno always

Fig. 3.41. Project drawing (axonometry) without the medieval wall.
Source: Mastropietro, *Oltre il Restauro*, 130.

approaches difficult sites of monumental significance. It is true that there is an inherent delicacy in superimposing old and new that can be applied to the most general of objects like a door or a staircase, but this one gets revealed only when the element righteously adopts to the characteristics of the pre-existing[170], as is the case with Bruno's thin portal at Tarragona's medieval wall remains.

What is undeniably interesting here is to also explore the power of the opening as a design element, and to understand to what extent the architect-restorer utilizes it in his project. Christian Norberg-Schulz describes and establishes a very interesting relationship between opening and axis[171], whereas he considers how the former navigates the latter, while it by itself can imply movement or a particular direction. In this sense he treats the question of the "how" of an enclosure, insofar as the opening could determine a certain degree of enclosure when it navigates an axis, which on the other hand, instills and provokes movement.

163. See footnote 161.
164. Ibid.
165. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 196.
166. Tessier, "The monumental Roman complex of Tarragona," 133.
167. See footnote 162.
168. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 210.
169. See footnote 166.
170. Massimo Carmassi, "Dal restauro all'architettura," in *Restauro, Recupero, Riqualificazione. Il progetto contemporaneo nel contesto storico*, ed. Marcello Balzani (Milan: Skira Editore, 2011), 208.
171. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 58.

In a very similar manner Andrea Bruno navigates a very well-defined direction that the visitor ought to follow when visiting the Roman circus of Tarragona - first through the external pedestrian passage, where he is exposed to the site of the archeological excavations, observing and experiencing the present conditions of the site, then through the passing of the "door of time", crossing the threshold and directly inserting himself into the memory of medieval times, ultimately arriving amidst the remains of Roman constructions that have almost miraculously survived the passing of time. In this context, one should assume true that a man-made space's distinctive quality becomes the enclosure[172], which is able to express and command the spatial properties of the place, even if it needs not always be a '*separation from the surroundings by means of a built boundary*.[173]' The enclosure might as well determine the degree of "openness" of a place and this consideration is quite partial to the intervention at the Roman circus by Bruno, where the architect had successfully investigated the possibility of preserving the image of the architectural object, through a minimal insertion of an otherwise abstract object that is able to unite and enhance the strong presence of all elements. This also reveals a deeply critical approach to the questions of compatible additions, re-appropriation of a monumental site as well as the importance of the technical detail and its correct placement in contrast to the pre-existing, all indefinitely valuable questions that are otherwise sufficiently ubiquitous when considering the projects under Bruno's name.
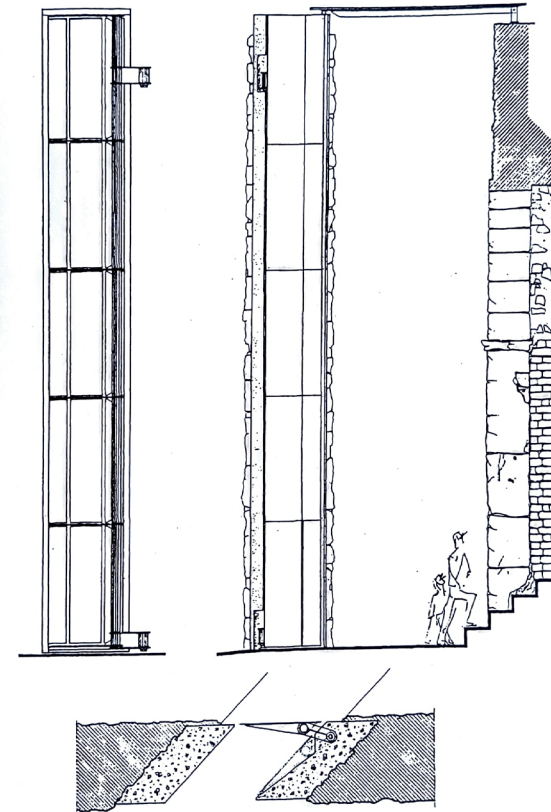

Fig. 3.42. Plan, elevation and section of the steel structure and bronze plating opening in the medieval wall. The portal is placed in the oblique cut into the wall providing access to the remains of the monumental Roman arches behind.

Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 105.

172. Ibid.
173. Ibid.

Fig. 3.43. View towards the entrance after the intervention.

Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 169.

(c) Project for the Museum of Corsica, Corte, France (1991)

The novelty of Bruno's projects in France from the nineties often reveals itself through the patient contemplation of the architectural and formal qualities of a certain object, as he often dares to explore the middle ground between total conservation and removal or erasure of the whole[174]. In the case of Corte, the architect had at his disposal a generally difficult site, where the main subject of the subsequent intervention was two prominent geometric volumes inserted through an excavation of the slope, in the face of the Serrurier and Padoue barracks, nineteenth-century constructions in bricks and stone, the restoration and re-appropriation of which later led to the proposed redevelopment of the entire built complex[175]. The barracks are to be found within the confines of the high citadel dominating the skyline of the ancient capital at the center of Corsica, a fortified structure that is in many ways seen as "captive" to the urban context[176]. The fortified walls, together with the rocky massif on which they are set, embody in quite a peculiar manner the relationship between architecture and nature, as the Citadel can be seen as a dominating and impenetrable object placed amidst the city of Corte[177]. In this sense, the image of the two large barracks contrasts with that of the historical stronghold in their obliqueness and vast dimensions, their presence becomes as obtrusive to the fortifications, as they are for the city.

In this context, it has to be mentioned that the design competition initially dealt with the restoration of the Serrurier barrack, expected to host the Museum of Corsica, later extending the objectives to the inclusion and enhancement of the formal connections of the site, overseeing the utilization of the historical nuclei that define the Citadel as a whole (the fortress' highest point, the green terraces and the barracks), having a particular relationship with the surrounding urban area[178]. Bruno's studies of the feasibility of the competition's subject had led him to some operative ideas, consolidating themselves through the use of sketches or written phrases, and later on becoming the preservation of the fortress' profile, the reconfiguration of the spaces and the connections between them, the amplification of the geometries of the site, and the ultimate recovery of the pre-existing material, an operation requiring '*great historical sensitivity*.[179]' An initial desire to erase, to completely remove the barracks for their disturbing image, had shifted to a decision to have them rehabilitated instead, according to provisional new uses[180]; the architect re-evaluated his initial impression of the two XIX c. structures and opted for the presentation of their architectural values.

An opportunity had arisen through the architect's change of perspective - the character of the barracks was to be elevated, an apparent task that could fit the rehabilitation program quite well and the solution aimed once again at the safeguarding of the authenticity of a building that has in many ways persevered throughout the years, becoming part of the image of the Citadel of Corte. The intervention on the Serrurier barrack oversaw the remodeling of its façade, so that the value of the internal spaces (destined to be subjected to the requirements of museology) could increase[181]. The solution then becomes an example of "destructuring", the intermediary compromise between conservation and effacement, which for some authors can only be evaluated properly through the limit that shall not be crossed in the process of the intervention[182]. Such an act does not give up the formal and clearly visible values of the old construction, which have in any case been recognized as valuable and worth preserving. The long walls of the barracks are generally characterized by the windows set in stone, in their overall rigidity and monochromatic nature, this is the only element carrying any decorative nature[183], which has been observed by Bruno and taken as a basis for the remodeling of the exterior. As for the "destructuring" of the barrack itself, the sequence of seven barrel-vaulted galleries inside guides the design, which oversees the replacement of brick infill around the windows with glass panes that provide for a "floating" effect of the window frames[184], exposing the internal structure of

---

174. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 198.

175. Ibid.

176. Raymond Lemaire, "The Citadel of Corte, Corsica," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 73-75.

177. Ibid., 73.

178. Marino, "Musée de la Corse, Corte (Francia), 1991-98," 176.

179. Ibid.

180. Lemaire, "The Citadel of Corte, Corsica," 77.

181. Ibid., 79.

182. Ibid.

183. Ibid, 73.

184. See footnote 174.

the sequence of vaulted ceilings, highlighting the most recognizable feature of the architecture. Thus, a greater amount of natural light is provided for the interior spaces, which have been designated for the halls of the new Museum of Corsica, whose itinerary follows a '*structured layout*,[185]' as per Bruno's sketches, that is replicated on both floors of the building. The "destructured" image of the façade of the barrack now exposes the visual characteristics of the vaulted galleries, which propagate their presence on the outside and allow for e clearer readability of the structural unity.

Bruno had the desire to extend the project works to the Padoue barrack as well, accommodating a university campus with the addition of a new multi-purpose hall, and introducing thin vertical cuts into the wall, breaking its monolithic continuity and narrating a degree of transparency between exterior and interior[186]. While this part of the project was never realized[187], an additional intervention allowed for the re-emergence of the star-shaped bastion profiles through the removal of earth fills along the fortified walls[188]. Andrea Bruno himself states that '*Reclaiming a place today means capturing its authentic characteristics - aesthetic, functional, cultural - and making them vital again in the present.*[189]' Such a statement fits quite precisely the intervention at the Serrurier barrack (and arguably also the planned rehabilitation of the Padoue one), since the project definitely deals with important topics of the architect-restorer's expertise - the respectful treatment of the historical matter, its evaluation and subsequent appropriation for a contemporary use; working with complex geometries that are in any case symbols of the authenticity of a place; the treatment of the question of memory through the preservation of the architectural image albeit through an aesthetic remodeling of it. While the subtlety of the design for the exterior of the new Museum of Corsica may be seen as a creative compromise, one should not underestimate the importance of working with the pre-existing and the necessity of an ever so critical perspective when dealing with matters of memory in a historical building.

(*Left*) Fig. 3.44. Exterior view of the "Serrurier" barrack with the "destructured" facade.

Source: https://www.museudiacorsica.corsica/en/our-exhibitions/

(*Bottom*) Fig. 3.45. View from the inside of the Museum through one of the "destructured" windowns; the project oversees the exposure of the vaulted ceilings.

Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitetto.it/progetto/museu-di-a-corsica/
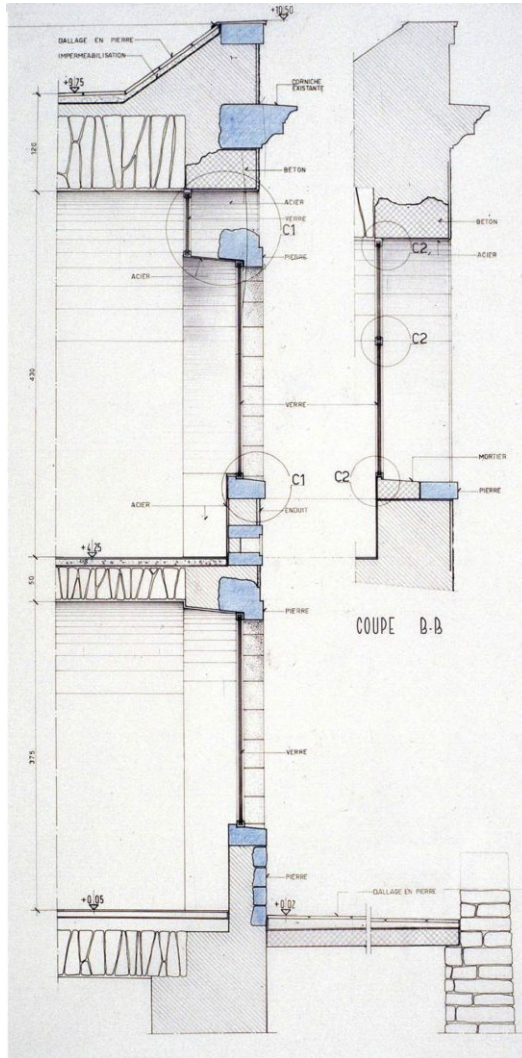

---

185. See footnote 178.
186. Lemaire, "The Citadel of Corte, Corsica," 79-80.
187. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail,* 199.
188. See footnote 178.
189. Bruno, "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni," 200.

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno

(Left) Fig. 3.46. Section through the "Serrurier" barracks, following the project strategy of "destructuring" the facade.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitet-to.it/progetto/museu-di-a-corsica/

(Center) Fig. 3.47. The new entrance to the Museum after the intervention.
Source: https://www.isula.corsica/patrimoine/Le-Musee-de-la-Corse_a27.html

(Right) Fig. 3.48. An exterior view of the Citadel after the project completion.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitet-to.it/progetto/museu-di-a-corsica/

(d) Project for the transformation of Fort Vauban, Nîmes (1992)

Building, and subsequently dwelling for German thinker Martin Heidegger are always involved with attempts at making sense of existence, which on the other hand, unapologetically makes them poetic acts. In his view, the definition of poetry is broad enough to accommodate such domains, and could easily extend to '*thoughtful human creations,*[190]' or as we would prefer to put it for the sake of this research, creative [human] thought. And on several occasions the poetry inherent in Andrea Bruno's project has been the subject of the commentary encompassing his projects, realized through the sufficiently complicated task of managing the temporal aspect of a building or a site, and finding himself in the intermediary role of valorizing the effects of the past, while assuring continuity and conservation for the future. This act of "poetic mediation" seems to be at the basis of the intervention of the Turinese restorer at Fort Vauban, a seventeenth-century fortified complex situated in the Northern part of Nîmes in France, part of a program of interventions on various important urban areas including the restoration of important monuments[191], like that of the old fortress and the competition for which had been won by Bruno and his team.

The large fortress has been described as an impenetrable urban block, with the main problem to be solved becomes the re-appropriation of the obsolete monument through its smooth integration into the urban environment[192]. Physically separated from the city by two circles of walls, the late XIV c. citadel has had a myriad of uses accommodated to it, the most recent of which being a prison, dating from Napoleonic times[193]. The first visits of Bruno to the disjointed site had instilled in him the impression of an impenetrable piece of architecture, encapsulated yet still separated from the city; a largely geometrical structure that sits solemnly atop of a hill overlooking Nîmes. The architect had initially seen some opportunities in the repeated cycles of [functional]

transformation, garnering the impression that this direction might be the suitable one for the development of the project. Of course, he had aimed for the '*ever so consistent and refined.*[194]' Through his studies of the site, the fortress and its history, several "keywords" had been taking shape, some of which certainly crucial for the actual intervention, like following the main competition guideline of conducting a rehabilitation of the entire complex, safeguarding the formal and material values of the architecture, and carefully restoring the pre-existing[195], all virtually subjected to the task of establishing a new campus of the University of Montpellier[196].

Inspired by the conversion of Roman amphitheaters that had fallen into disuse[197] throughout history, the architect saw the inevitable preservation of the historical evidence as essential, through the gradual materialization of important project features, which would later be adopted into actual project strategies. These included the freeing of the fortress walls from superfluous structures, the presence and lack of value of which had been observed carefully by Bruno and exemplified by the freed entrance to the fortress, an aesthetically pleasing and consistent solution that concerns the initial visual perception of the immense Fort Vauban. Not only this but such a strategy also aims to re-establish the readability of the fortress' geometrically strict plan as well as the prominence of its volumes. Another strategy focuses on the bastions' geometry and position, provoking the architect's interest in experimenting with a possible visual and functional connection between them[198]. In a somewhat utilitarian manner, Bruno emphasizes the importance of integrating the past and present of the built complex, so that the preservation of its authentic essence is assured and at the same time a possible future transformation can be made possible[199], once again indicating the intermediary role of the restorer in the face of dealing with historical architecture in the contemporary context.

The intervention is thus placed in a delicate position where an ingenious design must balance out the forceful re-appropriation and embrace to an extent the principles of reversibility and compatible additions, too, always aimed at the preservation of the

190. Sharr, *Heidegger for Architects*, 76.
191. Fabio Marino, "Restauro e recupero funzionale del Fort Vauban, Nîmes (Francia), 1992-96," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 182.
192. Raymond Lemaire, "Fort Vauban, Nîmes," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 58-9.
193. Ibid., 61.
194. Ibid.
195. Ibid., 59.
196. See footnote 191.
197. Lemaire, "Fort Vauban, Nîmes," 61.
198. Ibid., 62-63.
199. Ibid., 63.

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno
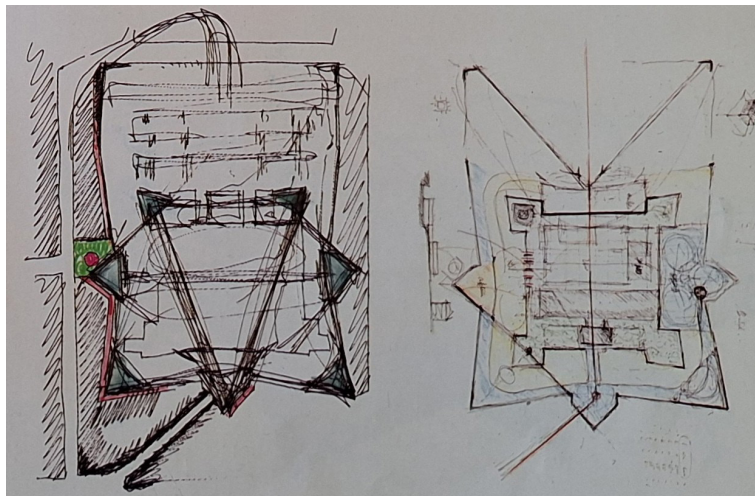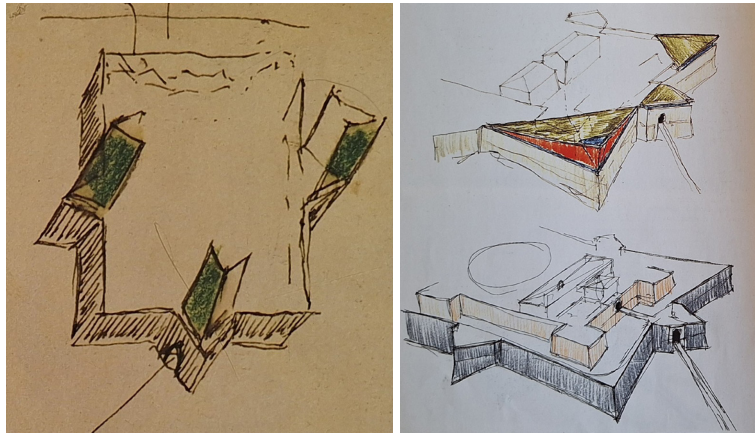
Fig. 3.49-51. Sketches by Bruno highlighting the geometrical structure of the fortress and the initial ideas for the treatment of the bastions.

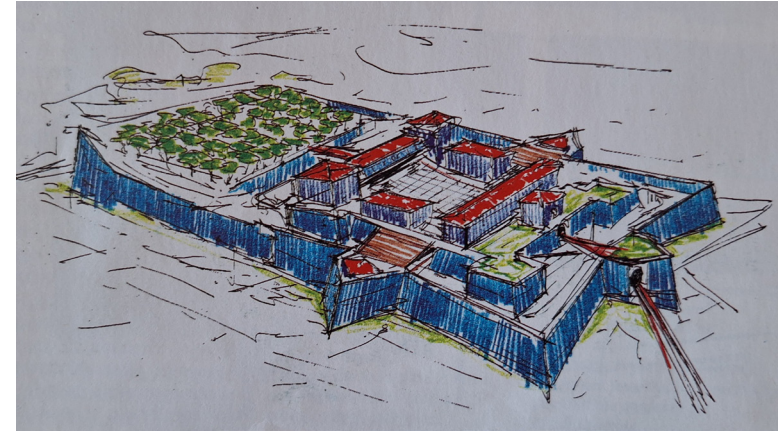Source: Mastropietro, *Oltre il Restauro*, 61-2.

Fig. 3.52. Drawing depicting the extremity of the project - to build over the constructed, creating a limit similar to an artifical skyline.
Source: Mastropietro, *Oltre il Restauro*, 63.

memory values inherent to an architectural complex or a single built object. At the same time, given the functional transformation of Fort Vaûban, the project directly places the problem of human experience, the "creative interpretation" of which might allow people to appreciate their surroundings, as per Heidegger[200]. Synthetically and abstractly, of course, anticipating an important aspect that can be found in Bruno's proposal for Fort Vaûban, the German thinker had arrived at the impression that the best way of making sense of things is through their experience in a certain context, and not as a separated, abstract objects or things[201]. Does not this align with the project's objective of recovering the functionality of the fortress, the preservation and subsequent emphasis of the "imposing" seventeenth-century military structure and the discovery of a relation between the traces of historical stratification and augmentation and the revived present condition? Not only this but the subtlety and the care inherent in the architect's approach, for instance through the freeing of confining and superfluous structures, the "hermetic" fortress loses its impenetrable image[202], the connection to the city of Nîmes is re-established, and when integrated back into its life, it can finally be made sense of, precisely as it is experienced in the most unusual of contexts.

Visual continuity generally seems to have been among the guiding prin-

200. Sharr, *Heidegger for Architects*, 82.
201. Martin Heidegger, "…Poetically Man Dwells…" in *Poetry, Language, Thought*, translated and introduction by Albert Hofstadter (New York: Harper & Row, 1971), 216-19. A discussion on these pages may also be found in: See footnote 200.
202. See footnote 191.

ciples of Bruno's proposal, answering the demands of the new use and abandoning the image of a '*closed, repelling entity*.[203]' The connection is restored through the ramp at the main entrance of the Fort to the South, while another point of access had been planned on the opposite site, to the North and also further away from the city. It is at this part of the fortress that Bruno had overseen the reclaiming of a large space, then freed from invaluable structures and transformed it into a large urban wood, ultimately covering a third of the fortress' perimeter[204]. Today this space is used for facilities that complement the university campus. As for the central core of the transformation, the internal courtyard set between the two angular side bastions becomes the point of convergence for all project axes as well as the main stage for the development of the intervention, as it will be seen. The university facilities are partly distributed in the XIV c. buildings (only after their renovation and adaptation for the intended use), and partly in the newly introduced volumes, as per Bruno's design projects, following the overall composition and textures of the pre-existing[205].

Doubling the impact of the bastions as built objects, yet discharging the attention from their angular image, two new amphitheaters of 600 seats each are situated on the East and West ends of the central university space, set in a way that does not disrupt free passage at the level of the fortress' moat[206], and attached with metal structures to the ancient walls. Their terraced roofs could accommodate open-air performance or regular everyday use[207], while their elegant design evokes the architect's original and modern architectural language, creating new volumes that are unobtrusive, visually comforting, and brightly illuminated, realized in precast concrete[208], as evidence of Bruno's desire to always utilize contemporary materials, which in this case allow for an impressive speed of execution. Their peculiar, glazed openings follow the form of the halls and generate intriguing views of the bastions and the surrounding architecture of the Fort, almost juxtaposing their modern image and the rough textures of the pre-existing. The architect had apparently sought a harmonic resolution of the problem of opposing the authentic image, the historical identity of the fortress, and the new use, but in this case the language of the contemporary only complements the aesthetic unity of the whole[209].

Fig. 3.53. The new library set on pilotis. Source: Mastropietro, *Oltre il Restauro*, 67.

The other big addition is the new library with its expressive design and an entire brise soleil façade as the building is set on pilotis to allow a visual continuity, the structure is once again realized in steel and precast concrete[210], developed on two floors and differing from the image of the XIV c. buildings enough to emphasize the fact that the core of the new university campus is composed of architectural objects coming from completely different periods. The cerebrally elegant transformation of Fort Vauban for its new intended use together with the many subtle details reveal Andrea Bruno's sensitivity for the monumental. A degree of distinguishability arises through the integration of the new buildings at the core of the fortress; the freeing of the original structures from all incongruous additions combined with the new core in many cases facilitates the rehabilitation of the complex while conserving the pre-existing. The authentic image could not have been sacrificed when regaining the complex captive to the city of Nîmes, similarly to the Citadel of

203. Lemaire, "Fort Vauban, Nîmes," 65.
204. Ibid., 63.
205. See footnote 191.
206. See footnote 203.
207. Ibid.
208. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail,* 203.
209. Marino, "Restauro e recupero funzionale del Fort Vauban, Nîmes (Francia), 1992-96," 183.
210. See footnote 208.

Corte in Corsica. Furthermore, the omnipresent thread of time in the context of Fort Vauban is continued through its functional rehabilitation and resolved connection problems, allowing future transformations and modifications, too.

Equally critical and creative, Andrea Bruno had fulfilled his "poetic intermediary" role of integrating the matter of the past into the difficulties of the present, and through the creation of new spaces that could easily be interpreted as daring, innovative, and comforting, he has successfully transmitted his experience of Fort Vauban to the future (and present) users of the campus. It is once again through the power of the creative act in its symbiosis with the scientifically based expertise and critical vision that the restoration operation finds its successful realization, with the thread of memory preserved indispensably in the face of the sensitivity for the historical and the monumental. In any case, '*the world and the things should be followed and listened to, navigated by intuition and judgement,*[211]' as we might conclude that Bruno had followed, unconsciously or not, Heidegger's prescription of celebrating experience and creative interpretation as the measuring tools for the success of building.

Fig. 3.54. The openings on the side wall of the new amphitheater-classroom after the project completion.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitetto.it/progetto/fort-vauban/

---

211. Sharr, *Heidegger for Architects*, 85-6.

Fig. 3.55. External view of the new amphitheater-classroom.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitetto.it/proget-to/fort-vauban/

Fig. 3.56. View of the new amphitheater-classroom.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitetto.it/proget-to/fort-vauban/

Fig. 3.57. Entering the new amphitheater-classroom.
Source: Arch. Ugo Bruno, Cabinet Andrea Bruno. https://www.ugobrunoarchitetto.it/proget-
to/fort-vauban/

3.3. THE INTRODUCTION OF NEW VOLUMES FOR THE PURPOSES OF MUSEOGRAPHY

(a) **Archeological Museum of Maà-Palaiokastro, Cyprus (1987-91)**

There is a nostalgia for the past and for the unknown within us, a desire to go beyond our own presence, a desire to look for traces that tell us about a different world, one that lies beyond our perception[212]. Around the end of the eighties Andrea Bruno had the experience of tracing down such a "beyond-world," inspired by the remains of an archaeological site and its harmonic blending in with the natural context of a distant Cypriot peninsula located on the western shores of the Mediterranean island country. Following a campaign of archaeological excavations in the area during the early 1980s, it was supposed that the ancient remains of the Maà-Palaiokastro settlement had been uncovered - a fortified outpost inhabited by Greek colonizers arriving from the neighboring territories[213] and becoming the first occupants of the virgin environment. Over the entire peninsula the remains of history blend with the symbols of nature in the face of the land and the sea, the clear blue sky with the shrubs and plants, the rocks of the shore - the context is incredibly fragile and emotive. This might have also sparked the initial reaction of Andrea Bruno upon experiencing and studying it - following a request for an in-situ museum with scientific and educational purposes, one that could enhance and commemorate the values of the archeological site - the architect was convinced that a construction of an actual building in this context would be inappropriate[214]. The project then embraced the idea of an archaeological visit instead.

Considering how the values of history and authenticity of a monument are in this case manifested through nature[215], making the project especially more complicated, the "museum" becomes a place not so much to contain and exhibit the findings of important excavations (otherwise conserved at the Museum of Nicosia[216]) but to give an opportunity to the visitor to stop and reflect upon the place and its surroundings, to perhaps eventually provoke the desire of discovering what lies beyond, to go beyond the present. In this sense the new construction almost attains the value of a monument in itself, a pinpoint of the memory and the history of the site; a concentration point for all the essential aspects of an environment that is equally ancient[217]. Even in the architect's eyes an opportunity arises to establish a place for internal connection with the evocative forces of history and harmony with nature[218]. It is Martin Heidegger who had expressed the view that the primary trade of an architect is in human experience[219], a statement ever so pertinent to the case of the archaeological museum at the Maà-Palaiokastro settlement.

Fig. 3.58. Sketching the initial ideas, from Bruno's carnets. Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 89.

The new archaeological museum is simple and eloquent, developing in an underground space on a circular plan of 13 meters in diameter, accessed through a wedge-shaped ramp that goes down towards its entrance closed off by a curved copper plate rotating around a central pin[220]. The design of the very beginning of the supposed museum itinerary attempts to be an el-

212. Giovanni Michelucci, "Il linguaggio del moderno sulle memorie del passato," in *Anastilosi, l' antico, il restauro, la città*, ed. Francesco Perego (Bari: Editori Laterza, 1986), 33.
213. Fabio Marino, "Museo archeologico, Maa-Paleokastro (Cipro), 1987-91," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 170.
214. Giuseppe Nannerini, "Museo archeologico di Maà, Cipro/progetto: Andrea Bruno," *L'industria delle costruzioni*, July-August, 1991, 22.
215. Luc Tessier, "The Archeological Museum of Maà, Cyprus," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 117.
216. Nannerini, "Museo archeologico di Maà, Cipro/progetto: Andrea Bruno," 25.
217. Ibid., 20.
218. Ibid., 22.
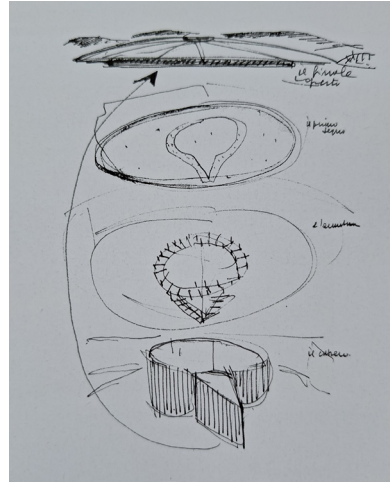219. Sharr, *Heidegger for Architects*, 2.
220. See footnote 213.

Fig. 3.59-60. Sketches from Bruno depicting different ideas and project phases.
Source: *(Left)* Mastropietro, *Oltre il Restauro*, 117.
(Right) Di Giuda et al., *Andrea Bruno. Opere e progetti*, 171.

egant, harmonious solution that allows for a reflective passage navigated by nature's way. On the opposite side of the underground space a sharp tip in steel and crystal becomes apparent, allowing for a ray of light to enter the otherwise gloomy underground space and only gracefully washing through the space, softly kindling the textures of the interior of what would otherwise be perceived as a "museum of nothing." The tip carries a symbolic meaning as it points towards the route taken by the colonizers reaching the island of Cyprus. The museum is covered by a concrete cupola coated in copper[221], as the greenish chromatic effect allows the entirely new construction to seemingly mask its presence in its vicinity to the water's edge. At the same time, when perceived from the outside its shape clearly echoes the spread of shrubby patches of vegetation all around, giving them a reversed image of small cupolas planted on the territory of the peninsula, whereas the new museum seemingly becomes one with its context in a solution that had been aimed at the utmost preservation of the natural image of the site. The cupola also has a symbolic meaning of national importance, since Cyprus had been for centuries the main producer of copper in the Mediterranean basin, most of it

intended for export.

The copper cupola stands as a monument dedicated to the memory of the ancient people, a sort of a "historic memorial", a metaphorical place that allows the thread of memory to look towards the sea, returning to the shore from where men landed on the peninsula. The attention is given to the natural aspects of the site as the reflection of these aspects, simultaneously presencing and ancient, allows for the experience of the unknown to unfold into the "beyond-world." However, the irreparable compromise of the authenticity[222] of the place stands as one of the risks of the intervention, apparently counteracted by the understanding and the valorization of the archeological site, becoming one of the purposes of the project. For this reason, Bruno had decided to extend the scope of his proposal to the entirety of the site[223], defining a new visitor route supposedly to allow this aforementioned reflection of the natural-monumental aspect, which is a strategy that shall be positively evaluated if it remains true that the language of architecture develops equally between two different interlocutors - those who build and those who experience the created spaces[224], which in any case also hints back at Heidegger's thought of an architect's primary trade. The new route winds along the peninsula and is aimed at a better understanding of the archaeological museum and of its structure and position in the context of the natural settlement together with the emphasis put on the archaeological excavations, the authentic remains of memory. In the context of the entire visitor route the pointed tip also becomes clearer when seen from above, its
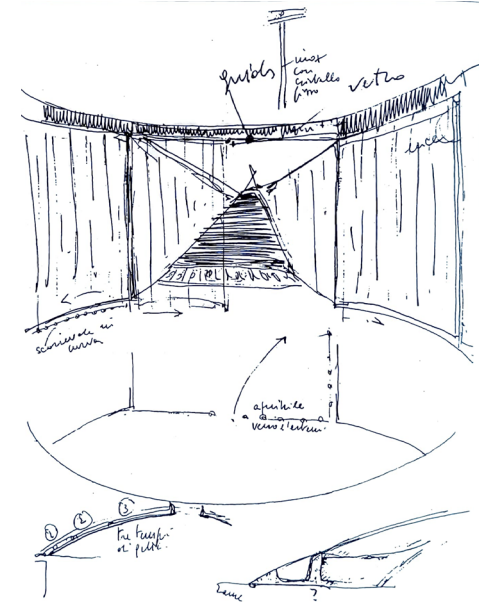

Fig. 3.61. Hypothesis for the access to the environment and the implementation of the circular lower dome.

Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 100.

221. Ibid.
222. Marino, "Museo archeologico, Maa-Paleokastro (Cipro), 1987-91," 173.
223. Ibid.
224. Michelucci, "Il linguaggio del moderno sulle memorie del passato," 34.

symbolic significance as an "indicative arrow" pointing virtually at the origin of life on the peninsula is now highlighted as it strengthens the bond of memory between the land and the origin of the first occupants[225].

In many ways the project for the archaeological museum of Maà-Palaiokastro portrays the significant features making the architectural work distinct from other forms of art as well as the non-representational nature of the architectural object[226], which generally does not represent any content. The museum expresses and refers to '*thoughts associated with expressed properties,*[227]' which in this case have to be emphasis on the authenticity manifested in the values of nature and the harmonious and reflective experience of the entire visitor route, as it starts at the site of the archaeological excavations and arrives at the arrow pointing at the sea. The other category mentioned by Saul Fisher in his essay on the philosophy of architecture is the engagement of the creator in the environment, which is an inseparable part of Bruno's design philosophy, who embraces his expert and intermediary role as someone who has to translate the values of the past to the architectural language of today, challenging the dialogue between the present and its memory, the common thread running along the entirety of his work. And then there is the category of architecture as a narrative medium[228], which is nevertheless quite prominent in the entirety of the project at the small peninsula on the western shores of Cyprus as it embraces the idea of creating an archaeological visit that allows the context to unfold on its own before the visitor's eyes, inspiring him to look for traces of a world beyond his own perception, rekindling the nostalgia for the past. A sequence of events is in this way created metaphorically, ultimately reaching its climax at the "museum of nothing," a surprising, calming, and unobtrusive point of arrival of a route dedicated to the valorization of the authenticity of the place. The idea approaches the domain of museography, yet it never fully embraces its principles as it would have been severely inappropriate to have a museum properly situated at the serene side of the peninsula, as it had also been observed by the architect himself. The movement of visitors becomes essential for the understanding of the project, which remains a fascinating episode of the professional development of Andrea Bruno, and one that points towards several important characteristics of his methodology.
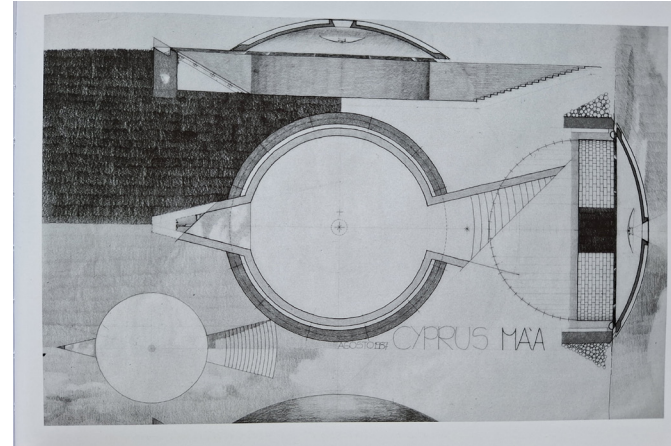

Fig. 3.62. Project study by Andrea Bruno.
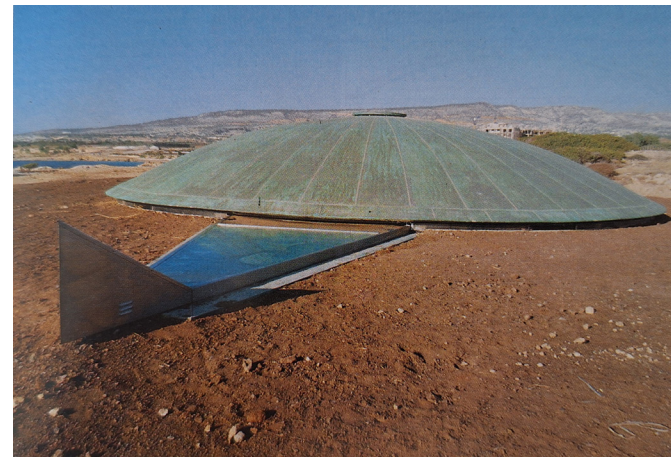Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 171.

Fig. 3.63. External view of the copper cupola.
Source: Nannerini, "Museo archeologico di Maà, Cipro/progetto: Andrea Bruno," 23.

225. See footnote 214.
226. Saul Fisher, "Philosophy of Architecture," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Metaphysics Research Lab, Stanford University, Winter 2016).
227. Ibid.
228. Ibid.

95

(b) Project for the conservation of the Conservatoire des Arts et Métiers, Paris (1991)

The view that people make sense and emotionally respond to a place firstly through their inhabitation of it and only after would they attempt to quantify their actions through science or technology comes from Heidegger, a philosopher who can be considered the most seriously involved with architectural thought and its relation to the matters of philosophy. For him, an architect's primary trade is [arguably] in human experience[229]. Such a view could hardly not be referred to the restoration methodology of Andrea Bruno, regardless of whether or not he was familiar with the German thinker, as it is precisely through the immediate experience of the spirit of the different places he has had the opportunity to work with that the minute and intelligently embedded details of his interventions come to the fore, always necessarily directed at the conservation and subsequent presentation of the authentic matter of each monument or historical building, as it has been discussed in detail over the course of this research. If Heidegger's position on architecture might sometimes seem obscured, one certainty is that for the German philosopher the architectural model is centered around the quality of human experience[230], which is effectively a very strong aspect of many, if not all, interventions realized by Bruno and this has to be especially prevalent in one of the more intriguing competition proposals he has submitted in France during the 1990s for the functional reorganization and museographic arrangement of the Conservatoire des Arts et Métiers in Paris.

This is an important work that combines Bruno's treatment of historical architectural complexes as well as his utilization of the symbolic moment, in highlighting the features that allow a better appreciation of a place, intentionally "playing" with human experience in the architectural context. It has to be mentioned that the competition-winning entry is the one by the Turinese architect-restorer, however, the actual project has been partially realized, with some of the ideas remaining solely on paper[231]. The case nevertheless remains important for the presence of several main principles that are to be found alongside most of Bruno's projects - above all stands the respect for the memory of the place, and the critical-creative discovery of a solution that provides a balance between preserving it and integrating within it the language of modern architecture with its technological and material features; this, of course, comes along with the necessity to keep important authentic features alive, followed by the principles of reversibility and valorization of the exhibits[232].

Architecturally, the Conservatoire is a compact block of four wings with a central courtyard, a building with a modest yet refined design realized with fine materials next to which the Chapel of Saint Martin des Champs stands monumentally, almost in affirmation of the historicity of the site. The competition format had overseen the functional reorganization of the building as
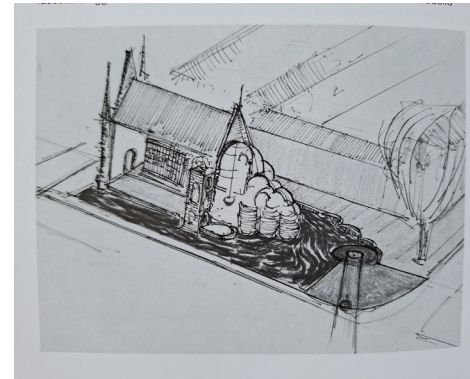

Fig. 3.64. Study sketch with the installation of the well dug in the garden.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 178.

a museum for the preservation of the image of XIX c. museographic culture, together with the preservation of the historical memory of a place notable for scientific research operational since the eighteenth century, through the conservation of the architectural image of the complex[233]. Important historical moments that have influenced the intervention implicitly and explicitly are the 1794 conversion of the chapel into a workshop-laboratory under abbot Henri Grégoire, on the one hand, turning it into a symbolic scientific shrine, with the placing of the Foucault pendulum instead of an altar in the chapel's apse[234], while on the other, the archaeological discovery (in parallel with the preparation of Bruno's project in the early 1990s) of a valuable Merovingian church on the site of the Conservatoire's garden[235].

229. See footnote 219.

230. Sharr, *Heidegger for Achitects*, 3.

231. Fabio Marino, "Riordino museografico del Conservatoire des Arts & Métiers, Parigi (Francia), 1991-2000," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 179.

232. Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 201.

233. Ibid., 178.

234. Luc Tessier, "Conservatoire des Arts et Métiers, Parigi," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 139.
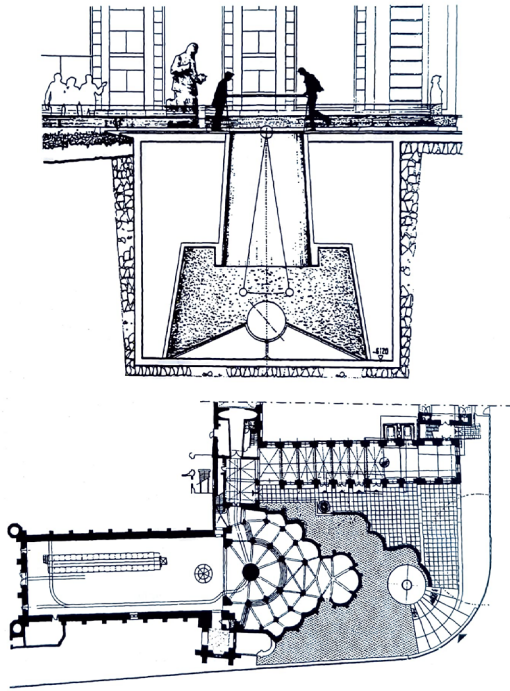
235. Ibid., 141.

Fig. 3.65. The design of the new access to the Conservatory is characterized by the presence of the Foucault's pendulum placed in a well dug in the garden, behind the apse of the chapel. Technical drawings.
Source: Bosco, *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail*, 120.

Among the questions pertaining to the intervention were the definition of a new entrance to the complex as well as a viable exhibition itinerary that could intentionally guide the visitor through the entirety of the immense collection, ultimately having the exhibition program divided into seven thematic sectors. The first hypothesis of Andrea Bruno was an entrance through a lowered area of the garden after its reconfiguration, which would have allowed the creation of new underground spaces serving the needs of the museum, an idea abandoned after the archaeological excavations[236], and ultimately replaced by an entrance through the de facto level of the garden, letting the visitor arrive at the topmost floor of the building where the exhibition proceeds from top to bottom, simultaneously proposing a solution to the other main question of the program.

the overall spatial and aesthetic perception of the Conservatoire from the outside. Inspired by the sole mobile exhibit of the collection, the most recognizable symbol of the "scientific shrine", the Foucault's pendulum, the architect had the desire to replicate it and place it outdoors perhaps as an attraction sign. In any case such an addition would have been an interesting point of reference for the valorization of the chapel and its signature exhibit, which would have been located in a well dug in the garden right behind the apse, allowing an interesting view from ground level towards the installation[238].
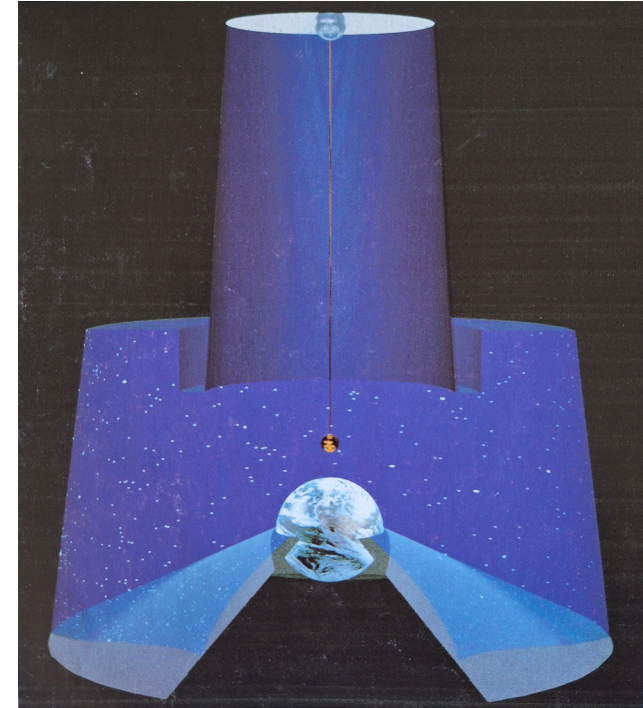

Fig. 3.66. Virtual image simulating the new "symbol" of the intervention - Foucault's pendulum as installed in a well behind the apse. A perspective trick was supposed to be used in the installation, had it been realized, using a suspension sphere device working as a fixed point in space.
Source: Mastropietro, *Oltre il Restauro*, 144.

In the original proposal via the lowered entrance level the visitor would have arrived at the ground floor, then taken to the top floor once again through a system of new vertical links in the face of stairs and lifts, one of the new additions of the intervention[237]. It was previously mentioned how Bruno utilizes the symbolic moment in a peculiar manner, and he must have acknowledged the value of the presence of the chapel and the strong visual impact it has on

For what concerns the preservation of authentic elements of the building, an interesting detail that has been preserved and functionally re-adopted to suit the requirements of museography are the iron tracks found running all along the wooden floorings of the Conservatory, originally designed to facilitate the transportation of objects (perhaps through the use of some sort of carriages), and reconfigured by Bruno as marking tracks for the visitor route[239]. The project also envisions the preservation of most of the original glass dis-

236. See footnote 234.
237. See footnote 235.
238. Marino, "Riordino museografico del Conservatoire des Arts & Métiers, Parigi (Francia), 1991-2000," 178-79.
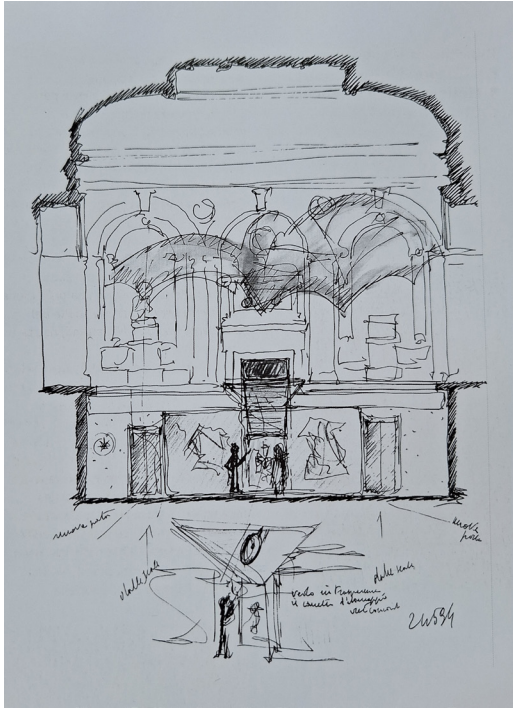239. Tessier, "Conservatoire des Arts et Métiers, Parigi," 141.

III. The thread of preserving memory and its philosophical implications in the projects of Andrea Bruno

Fig. 3.67. Study sketch for the museographic reorganization of the chapel.
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 179.

play cases, a peculiar and fascinating historical object on their own, restored whenever necessary. The preservation of these two elements reveals the relationship established by Andrea Bruno to the occasionally discrete but symbolically meaningful elements that make up the historical image of the Conservatory's large and winding halls. Notwithstanding is the architect's general desire to preserve the memory values inherent to this building, and to arrange the museum in such a way that the scientific and historic values are exhibited not only through the collection's objects but also through the immediate experience of the architectural elements.

The collection's importance and authenticity, of course, could not have been overlooked when drafting the general program for the re-appropriation of the building, as the preservation of the more than 80,000 objects[240] related to the history of technological development and the tradition of XIX c. museography became a problem to be solved. In an attempt to further enhance the significance of the chapel and to allow its absolute translation into the modern world, Bruno proposed that it hosts a new and immense computerized shelf working as an air-conditioned and digitized case, partly submerged, partly left protruding the chapel's interior space, for the sole purpose of preserving all collection objects[241]. As bold and fascinating as such an inser-

tion might have been, it can here be debated whether such a technologically advanced object would have actually enhanced the experience of the chapel, yet if we consider the facilitation of human experience as an architect's primary trade in the beginning of this sub-chapter, this would have definitely been an object allowing a better familiarization with the museum's exhibits. Left unrealized, the potential presence of the giant receptacle and its impact remain a matter of speculation.

And in the light of all these considerations one might pose the question of whether the intervention has allowed the Conservatory and the Chapel to become these '*archetypal places of memory*.[242]' While mostly following the lineage of the theoretical basis of critical restoration, the project also reveals several ingenious objects of great dimensions that would have at least partially irritated the visual relationship between the Conservatory's entrance and the Chapel of Saint Martin des Champs, envisioning, of course, the replicated pendulum and the large computerized receptacle. It seems that Andrea Bruno had attempted to emphasize the symbolic values of the site, placing them in a more obtrusive manner within the context than usual. Such physical symbols are, of course, able to reflect the cultural, material, or historical values defining the architectural complex[243] and if the reliance on symbolic connotations (as a secondary function to the immediate experience of the architectural object) can allow the complete admiration of this object, then one can appreciate the project proposal with all of its peculiarities as a successful "renewal" of an otherwise imposing complex of buildings. If we dare to consult Heidegger, however, on his imaginary opinion of the project, he might have been more reluctant in his positive evaluation of the insertion of technological objects, seeing them as disruptors of the innocence of experiencing one's own awareness when situated in an architecture partial to the way of understanding built objects in the past, a view that reveals a tendency for the nostalgic element, overlooking the value of inhabitation and the '*authority of immediate experience*.[244]'

---

240. Ibid.
241. See footnote 234.
242. Tessier, "Conservatoire des Arts et Métiers, Parigi," 147.
243. See footnote 235.
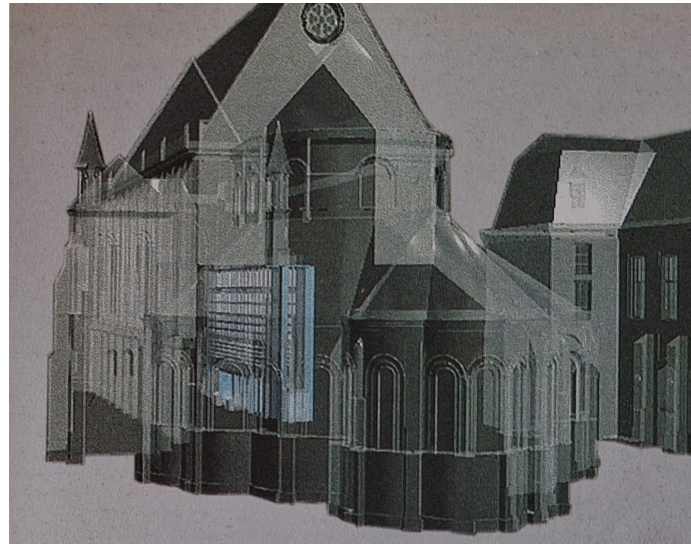244. Sharr, *Heidegger for Architects*, 2-3.

Fig. 3.68-70. Simulated visualizations of the new receptacle for the preservation and exhibition of various objects.
Source: Mastropietro, *Oltre il Restauro*, 145-7.

(c) Proposal for the reconstruction of the Gallery of the Apocalypse, Angers (1993)

Among the most overwhelming project proposals of Andrea Bruno from the nineties and one that directly deals with several themes explored by him over the course of his career is that for the reconstruction of the Gallery of the Apocalypse at the Château d'Angers, a prominent French castle and a historical monument from the IX c. Participation in the competition announced by the Ministry of Culture and Francophonie seems to give an opportunity to re-establish the historical and symbolic values of the complex despite the fact that the specific request of the Ministry oversees the museographic re-organization of an exhibition space within the Château, intended exclusively for the exhibition of the Tapisserie de l'Apocalypse[245]. This main artefact is considered a tapestry masterpiece as well as a historic monument, ultimately one of the largest pieces of medieval tapestry with its length of 140 meters and height of 6 meters, depicting in seven scenes quite a popular subject in medieval art - the prediction of the end of times, as read in the last book of the Bible, rarely seen illustrated on such a scale[246]. Exhibited scantly over the years, a gallery dedicated to the Tapisserie had been built by Bernard Vitry in 1950 also bearing its creator's name, erected in such a way that large portions of the old Gallo-Roman walls of the original fortified structure had had to be demolished[247]. The Vitry Gallery had later been reevaluated as inadequate for the conservation standards for the large tapestry masterpiece, lacking essential systems for its proper maintenance, hence the competition call aiming to find a solution for the preservation of the large medieval piece.

Opposing the competition guidelines of utilizing the Vitry Gallery as a starting point of the new proposal, Andrea Bruno had instead overseen its demolition and subsequent replacement with a new exhibition structure des-ignated for the Tapisserie de l'Apocalypse, complementary to the fortified castle walls and the severed towers of the Château, as the new structure would have resembled them with its "horizontal tower" design[248]. For the architect, seeing the reconciliation between the castle and the new exhibition structure through their upgrading together with the requirements of preserving and exhibiting the monumental tapestry piece as essential objectives of the competition, the justification for the removal of the Vitry Gallery had been found[249].

The new container, as it has been described, bolsters some 75 meters in length and a ten-meter height, integrated into the ruins of the façade of the old county palace and placed on metal supports that give it a suspension effect[250]. Within this technological container, advanced systems handle the control of light, temperature and humidity, allowing proper conditions for the conservation and maintenance of the valuable piece of tapestry, which is exhibited on an enormous internal supporting structure arranged longitudinally and guaranteeing through a sophisticated system of mirrors that both sides of the artefact are visible by the exhibition visitors, capturing the entirety of the detailed religious scenes[251]. Externally, the horizontal tower would have been cladded with led and copper tiles[252]. The architect and his team had studied the best way of exhibiting the entire length and height of the tapestry, confronting the objective of enhancing its appreciation by the people visiting the castle complex. In this sense, the enormous object (sometimes called a glass case, a technological shell, or a modern interpretation of a medieval reliquary[253]) becomes a somewhat hermetic exhibition hall dedicated to a single artefact[254].

As Andrea Bruno's alternative to the Vitry Gallery has remained solely on paper, it is inevitably interesting to mention the similarity between this project of his and the proposal for the installation of a his immense, computerized and air-conditioned shelf for the preservation of museum exhibits at the Conservatoire des Arts et Metiers in Paris. In both cases the architect

---

245. Fabio Marino, "Progetto di concorso per la costruzione della nuova Galerie de l'Apocalypse nello Château d'Angers (Francia), 1993," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 190.

246. Geneviève Souchal, with an introduction by Francis Salet, *Masterpieces of Tapestry from the Fourteenth to the Sixteenth Century* (Paris: Imprimerie Moderne du Lion, 1974), 25. Also see: in the same entry, the entire chapter dealing with the subject of the Tapisserie de l'Apocalypse in detail, pp. 25-32.

247. See footnote 245.

248. Ibid.

249. Luc Tessier, "The Gallery of the Apocalypse, Angers," in *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*, ed. Mario Mastropietro (Milano: Lybra Immagine, 1996), 97.

250. Marino, "Progetto di concorso per la costruzione della nuova Galerie de l'Apocalypse nello Château d'Angers (Francia), 1993," 191.

251. Ibid.

252. Ibid.

253. Tessier, "The Gallery of the Apocalypse, Angers," 99.

254. See footnote 250.

embraces the development of technology and the advantages it offers for the preservation of historical objects of different scales, proposing the construction of large, dominant and inherently modern pieces of containers, or reliquaries. This does reveal to what extent his sensitivity towards the problems of museology might spark an ingenious solution, a creative proposal that is quite innovative and arguably taking a look at the future of the discipline. Another reading of the immense tubular exhibition hall for the Tapisserie de l'Apocalypse could be that of an oversized piece of abstract sculpture[255], questioning how well the radically oversized object sits with the old, fortified walls, yet in any case the recognizability of the object as a peculiar symbol itself, and the technological complexity of its realization have to be signs of the critical-creative nature of Bruno's interventions. Thus, it is precisely through the creation of new symbols that originate from the ruins of the old ones that the criterion for the successful preservation of the memory of a place might be examined in its entirety.
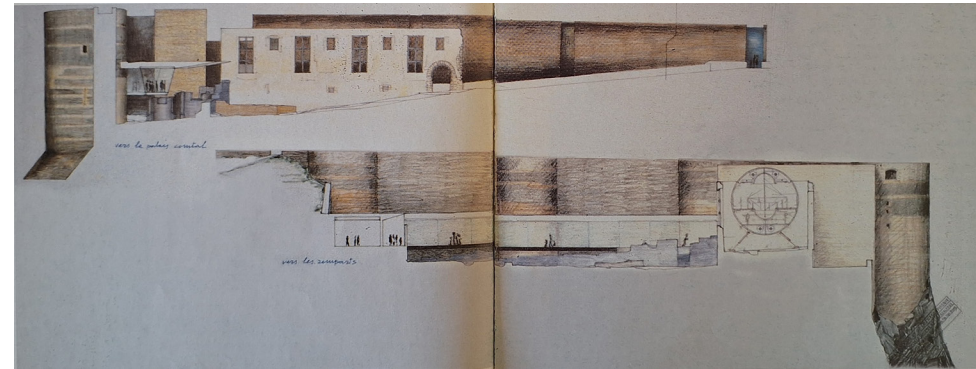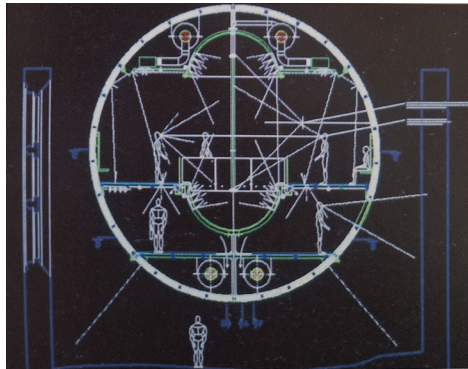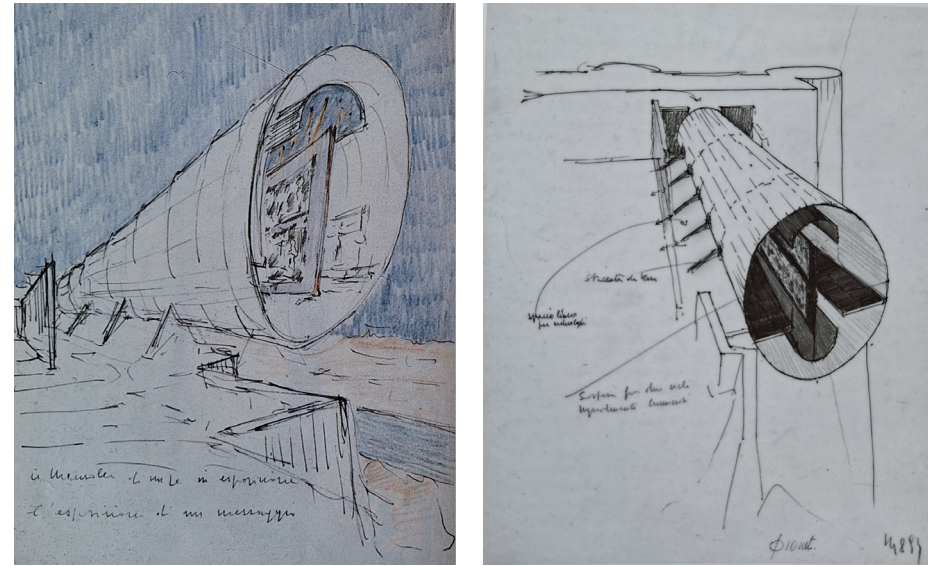

Fig. 3.71-5. Various depictions (technical, free-hand, project sketches) of the new gallery for the monumental tapestry, or else, the "horizontal tower" to replace the Vitry Gallery.

Source: Mastropietro, *Oltre il Restauro*, 96-9 & Di Giuda et al., *Andrea Bruno. Opere e progetti*, 191.

255. See sub-chapter *(b) The Roman Circus and the Amphitheater at Tarragona, Spain (1987)* from chapter *3.2. Conservation and conversion of monumental sites* as well as: Zangwill, *The Metaphysics of Beauty*, 68.

(d) The Museum of Water, Pont-en-Royans, France (1999-2002)

The turn of the century saw Andrea Bruno realize a minor intervention in Pont-en-Royans, a small French town near the pre-Alpine region of the Isère valley, founding itself at nearly the same latitude as the architect's hometown of Turin. The municipality's competition announcement featured the creation of a new thematic museum for the town that could operate as a tourist attraction and as a way to highlight an important natural aspect characterizing the mountainous region - the presence of water[256]. The image of Pont-en-Royans is punctuated by the presence of traditional medieval architecture in the face of historic, colorful houses sprinkled across the valley, adapted to harmonize the region's topography. In this regard, the project area has been chosen as a location where the river Bourne widens nevertheless occupied by the presence of factories and the more recent constructions of their production plants[257]. These industrial buildings are significantly disturbing the image of the traditional historic town through their dimensions that contrast starkly with that of the mountainous settlements. The winning proposal, conceived and developed by Bruno and a team of French architects and designers, oversees precisely the re-appropriation of one such disused production plant, significantly large, enough to host the new use and located between the town's church and the building of the municipality, finding itself right at the river's bank. Initially the museographic aspect had been the subject of the intervention but the team of professionals later saw an opportunity in the development of the context[258], extending their exploration of it in a more urban planning-themed proposal that envisages the use of several surrounding spaces.

The leading theme becomes the physical continuity between the water and the traditional architectural context, as it is situated in an inevitably precious natural area[259]. The project involves the overall volumetric reduction of the entire plant, so that it does not disrupt the modest dimensions of the surrounding built environment, with its historic image that had otherwise been symbolically "oppressed" by the presence of the industrial-type constructions. We might assume that Bruno's insistence on rigorous historical and architectural survey had played its part in this decision, as it has been observed how in virtually all interventions of his involving a layered context in terms of built

fabric, the architect-restorer prefers to critically evaluate the significance of the matter and ultimately decide what is worth preserving, and what anticipates removing. In this sense, the decision to reduce the volume of the plant can be seen as an act respectful of the modest historical image of the town of Pont-en-Royans, with the embodiment of the realization that it is more urgent to preserve the authentic perception of a settlement and to oversee demolition works only for the invaluable.
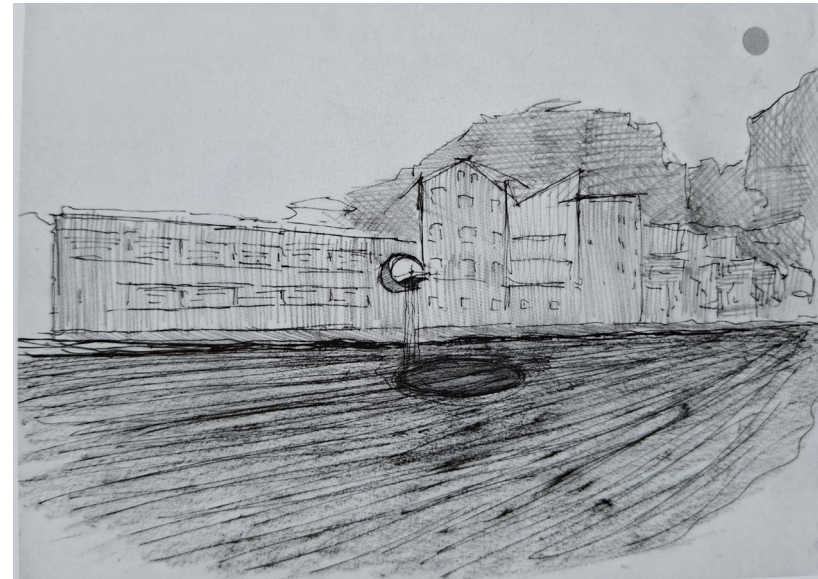

Fig. 3.76. Study of the panoramic point (Bruno).
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 198.

The museum itinerary is then inspired by the flow of water and the project is said to have been guided by this theme, omnipresent in the natural context of the building. The visionary redevelopment of the plant is realized through the creation of a glass walkway under which the water flows through the exhibition halls, also allowing the passage of visitors. The conveying of the entire idea is developing inside of a large pipe, a long cylindrical corridor that navigates the newly conceived route of the museum dedicated to raising

---

256. Fabio Marino, "Musée de l'Eau, Pont-en-Royans (Francia), 1999-2002," in *Andrea Bruno. Opere e progetti*, ed. Giuseppe Martino di Giuda (Milano: Electa Spa, 2023), 198.
257. Ibid.
258. Ibid.
259. Ibid.

awareness on the value of water resources[260]. It seems as though the entire re-development for the purpose of museology has been conceived with the idea of surprise and suspense, captivating the visitor with an unfamiliar museum experience, a theme championed by Bruno throughout his career with his ingenious approach and daring architectural challenges. In its final destination, the visitor route arrives at the cylindrical balcony overlooking the tumultuous waters of Bourne, exposing the most precious resource for the town[261], the one that has shaped it and continues to do so. Water continues to flow through the panoramic observation point, which is a design feature that Andrea Bruno has been able to emphasize on other occasions as well, most notably at the Rivoli Castle in Turin. The overview of the entire natural environment becomes the culmination of the playful and interactive museum path, a celebration of the historic and natural image of a small French town whose spirit has been preserved in the age of modernity and the transformations it necessarily brings along.

In addition to its itinerary, the square in front of the museum had also been included in the intervention of the early 2000s, as Bruno and his team redesigned it as a more attractive entrance space for the unusual exhibitions inside, with the addition of a green sphere in front, for which the architect had commented that '*is an allegory to the water that the visitor is invited to embody by descending in the long cylindrical conduit to the river. Only a glass balcony holds it at the end of the race,*[262]' summarizing his proposal's most recognizable features and the aim of the project. And while the architect directly deals with the question of the relationship between architecture and landscape, where the latter may be in the form of a natural context, an environment of high significance, one may turn to the remark of Norberg-Schulz that '*natural and man-made space may represent each other reciprocally.*[263]' The author notices that man-made objects have the function of gathering [people] for a specific reason, and that through the gathering the meaning of the object relates to human purposes[264]. If we take this statement to the panoramic cylindrical balcony of the Museum of Water, then it would be inevitable to see how a designed feature that is in many ways modern and a representation of its time as well as the vision of its creator, has been conceived specifically for the purpose of exposing the natural features of the surrounding context, creating a most meaningful relation between the visitor, the scene, and the object through which

Fig. 3.77. Study of the panoramic point (Bruno).
Source: Di Giuda et al., *Andrea Bruno. Opere e progetti*, 198.

the scene is experienced. The function of gathering people on the balcony resolves the formal question as the celebration of nature through the flow of water. The role and experience of man in the context of nature then becomes central to this intervention that in any case abstracts the meaning of nature as it allows the element of water to negotiate its route through the exhibition halls, culminating at its joining with the Bourne. The balcony allows man to re-compose the natural context before his gaze and in his mind, through the direct experience of its entirety and picturesque presencing; in an interesting intervention in which the architect attempts to enhance the relation between man and nature through his exposure to nature's direct embracement of the traditional architectural matter, preserved for its authenticity and significance.

Fig. 3.78. View of the Museum of Water and the panoramic point today.

Source: https://www.presences-grenoble.fr/actualites-table-grenoble/le-restaurant-du-musee-de-l-eau-l-eau-la-bouche.htm

260. Ibid.
261. Ibid.
262. "An architecture such as a union line(s)," A place full of history, Musée de l'Eau, accessed October 14, 2024, https://musee-eau.fr/le-lieu.
263. Norberg-Schulz, *Genius loci - towards a phenomenology of architecture*, 69.
264. Ibid., 169.

IV. CONCLUSION

This research aimed to provide an expanded critical interpretation of architecture as a concrete phenomenon in which the authority of immediate experience is a vital factor in understanding the meaning and the contents of an architectural object. The central questions of this research were: [1] The analysis of a "red thread" that unites the projects of Andrea Bruno, the thread of memory preservation seen as the preservation of the memory values inherent in various objects of architectural legacy. It has been argued that the architect's works have embodied important contemporary methodological aspects of the restoration discipline. [2] By analyzing Bruno's publications, an implicitly conceivable phenomenological tendency has been discovered, as this thesis has shown how the lived experience of man is central in understanding the meaning of the architectural object, also applied to the valorization of a restoration intervention in the contemporary context. The theme of this research pertains to the more abstract problems of the discipline and has extensively references the recognition of the work of architecture as a work of art in support of both questions.

This research was based on a logical sequence of introducing various aspects of Andrea Bruno's life and professional development, starting with an introduction of his biography, where it was outlined how important the geographical distribution of his projects is in the context of the architect's early years in which he had been able to explore and develop a methodology of restoration that deals critically with the problems of the discipline in the context of a shifting value recognition, coinciding with a demand for the definition of a less dogmatic restoration theory and the inception of a set of rules that allow the restorer to act more as an artist, based on the significant premise that there is an inherent artistry in the work of the restorer. It has been argued that within such a contextual climate, Andrea Bruno has been able to successfully consolidate a methodological approach in his projects that is necessarily directed at the preservation of the inherent memory values in the built legacy, in answer to the first question of this research. It has been seen that the cornerstones of this methodology lie in the following consideration: Firstly, following to an extent the proceedings of the theorists of critical restoration who had indicated an emphasis on historical identity, an initial survey of the pre-existing becomes a necessary premise for the successful conceiving of any intervention itinerary. At the same time, the aesthetic value is introduced as an equally important aspect for the correct understanding and classifying of the past. This becomes an especially important theoretical basis for the placement of Bruno's works in a framework of artistic integrity, where restoration is seen as a creative act in which the aesthetic value becomes as important as all other values. A dialectic relationship within the discipline is revealed - that restoration is both a work of criticism and a work of art. This realization accommodates the next major methodological aspect of regarding every period as a valuable contribution to the collective history of an architectural object, which this research argued has allowed Bruno to critically valorize and reveal the complex stratification of the pre-existing, prominent in several of his projects. Further essential aspects of Bruno's methodology are rooted in the critical sensitivity for the historical - this research investigated how the architect has often seen a suitable new direction for the derelict monument in the re-contextualization of its authenticity through the language of the intervention. For Bruno, the proper language of the intervention is the one using contemporary materials and building techniques, as the theorists of critical restoration completely approve of the addition of modern forms. In this sense, the nature of the intervention accommodates a building's renewed authenticity, since in his view, the intervention ought to declare itself as much as the pre-existing does. In the context of additions in modern forms, this research also discussed the principle of reversibility, often adopted by Bruno for its respectful treatment of the historical, seen as a philosophically acceptable prerogative that makes the intervention distinguishable and autonomous. In the light of these considerations, this research discussed and confirmed the architect's apparent strategy of accepting each case as a unique challenge that cannot be treated with the same methods every time, instead calling for a critical-creative consideration and evaluation of all the peculiarities pertaining to each project. By analyzing the methodological aspects of Andrea Bruno's restoration projects and how they have been applied to a variety of different cases, this research showed the aspects related to the thread of memory preservation as they reveal themselves in the critical study of the architect's projects, often complemented by his publications.

In answer to the next research question, the philosophical implications of the actual application of Bruno's methodology were discussed, considering several important texts that deal with the topic of phenomenology as it ap-

proaches architectural thought, since this research attempted to provide an expanded reading of the architect's works using the ideas and the terminology of the respective literature. The investigation was mainly aimed at an implicit reading of the architectural work, seeking to discover topics in which the interests and discussions of architecture and philosophy converge, as it was argued that the sole act of preserving memory is a philosophical exercise of reaffirming a specific principle or of recognizing an architectural feature that is worth preserving and re-contextualizing. In support of such an investigation, this research showed that there are several categories which are sufficiently revealing for discovering the shared interests of the two aforementioned domains of philosophy and architecture. It was seen that these are the: [1] The experience and the interpretation of the genius loci, ideally through the re-establishment of its essence in new historical contexts. Such a context may be that of an intervention that declares its authenticity before the authenticity of the pre-existing, also made autonomous and recognizable and accommodating the renewed life of the historical, becoming a symbol of the reiteration of its supposed monumentality. [2] The establishment and the valorization of a dialogue between the past and the present, or the memory of the present revitalized through the interpretation of a structure that necessarily belongs to the past - a context within which the architect-restorer has a role of "creative mediation." [3] The great sensitivity towards the power of inhabitation (or as it was occasionally referred to in this research, dwelling), opposed to the largely visual concerns about architecture, and its relation to making sense of existence through building, also essential for the understanding of the genius loci. [4] Architecture seen as a narrative medium. [5] The general problem of human experience and the "creative interpretation" of which allows people to appreciate their surroundings, arguing that an architect's primary trade is in human experience. Through the integration of these categories into the critical reading of Bruno's projects, this thesis aimed to provide an answer to the second research question.

Based on the conclusions of this research, it was seen that the interpretation of architectural and restoration projects can benefit from a more abstract-minded analysis (discussing the central role of human experience and the first-person relationship with architecture in a specific context, as opposed to the more common description of style, materiality, color and textures, construction techniques and sequences), which is the underlying task of this text. It is hoped that this research might be a step into an expanded interest towards architectural phenomenology, which would otherwise allow us to have a more just critical overview of the processes and outcomes of various interventions. Furthermore, this research attempted to determine whether philosophy and architecture should remain on parallel trajectories or where their paths could converge. To better understand the implications of this research question, it is suggested that a thorough study of the respective texts approaching phenomenology in architecture becomes a part of the recommended readings in the academic field, with the purpose of expanding our views and critical abilities when discussing the manifold aspects of the discipline. Further research might be needed in order to formulate an outright vocabulary that corresponds to the needs of such an abstract-minded investigation, one that suits both the domains of philosophy and architecture. In any case, returning to the problem statement, it was seen that architecture can be treated as a concrete phenomenon and that taking a first-person point of view might allow us to uncover important aspects of understanding its subject more deeply. It is speculated that a critical reading of every manifestation of architecture could allow us to grasp the more implicit aspects of a project, putting an emphasis on human experience and the creative interpretation of our surroundings as a necessary and peculiar exercise aimed at a more abstractly convincing vision of the phenomena in our world. At the same time, the limitations of the current study lie in the general lack of concurrent references to the discussed philosophical texts, even if many common points between the findings of this research and the conclusions in the publications presenting the works of Andrea Bruno were found, which is also why this was a chance for an expanded interpretation of these works. The findings of this research provide an updated theoretical basis for analyzing the most important works of restoration, or more generally, the architectural sciences.

BIBLIOGRAPHY

Abriani, Alberto, ed. *Patrimonio edilizio esistente, un passato e un futuro.* Torino: Designers Riuniti Editori, 1980.

Bobin, Frédéric. "Disputes damage hopes of rebuilding Afghanistan's Bamiyan Buddhas." Afghanistan. The Guardian. Published January 10, 2015. Accessed August 14, 2024. https://www.theguardian.com/world/2015/jan/10/rebuild-bamiyan-buddhas-taliban-afghanistan.

Bonelli, Renato. "Restauro dei monumenti: teorie per un secolo." In *Anastilosi, l' antico, il restauro, la città*, edited by Francesco Perego, Bari: Editori Laterza, 1986.

Bosco, Nuccia. *Andrea Bruno. Tecniche esecutive e dettagli progettuali/Execution techniques and design detail.* Santarcangelo di Romagna (RN): Maggioli Editore, 2016.

Bruno, Andrea, "Background and Justification of the Project, and its Immediate Objectives." In *Restoration of Monuments in Herat. Strengthening government's capability for the preservation of historical monuments*, UNESCO. Berrino Printer, 1981.

Bruno, Andrea. "Fare, disfare, rifare architettura." *Tradizione/Innovazione* 56, May, 2013. http://www.architettialtotevere.it/allegati_content/2013_56.pdf.

Bruno, Andrea. *Fare disfare rifare architettura: da Rivoli a Bagrati.* Paris: Fondation d'entreprise Wilmotte, 2014.

Bruno, Andrea. "La riappropriazone del monumento attraverso il restauro e la progettazione di nuove funzioni." In *Restauro, Recupero, Riqualificazione. Il progetto contemporaneo nel contesto storico*, edited by Marcello Balzani. Milan: Skira Editore, 2011.

Bruno, Andrea, and Giancarlo Pavoni. *Progetto, qualità, manutenzione.* Turin: Scriptorium, 1993.

Bruno, Andrea. "Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan," in *Il monumento per l'uomo. Atti del II Congresso Internazionale del Restauro*, 418-429. Venice: Marsilio Editori, 1964.

Bruno, Andrea. "Ruolo delle tecnologie moderne nel progetto di conservazione dell'immagine." In *Anastilosi, l' antico, il restauro, la città*, edited by Francesco Perego, Bari: Editori Laterza, 1986.

Bruno, Andrea. "Tecnologie e sistemi / System and Technologies." *L'Arca*, no. 120. November, 1997.

Castello di Rivoli. "Il restauro di Andrea Bruno." Home/Storia. Accessed May 12, 2024. https://www.castellodirivoli.org/storia/il-restauro-di-andrea-bruno/

Carmassi, Massimo. "Dal restauro all'architettura." In *Restauro, Recupero, Riqualificazione. Il progetto contemporaneo nel contesto storico*, edited by Marcello Balzani. Milan: Skira Editore, 2011.

Coda Negozio, Beatrice. "Omaggio al '900." *Atti e rassegna tecnica della Societa degli ingegneri e degli architetti in Torino Anno 153 - LXXIV*, no. 1 (June 2020): 127-130.

Di Giuda, Giuseppe Martino, Roberto Dulio and Fabio Marino. *Andrea Bruno. Opere e progetti*. Milano: Electa Spa, 2023.

DMMSpa. "DMM Andrea Bruno Bagrati." October 16, 2015. Video interview, 46 sec. https://www.youtube.com/watch?v=BcJ8ZI4IPw8.

Fisher, Saul. "Philosophy of Architecture." In *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta. Metaphysics Research Lab, Stanford University, Winter 2016.

Gibello, Luca. "Frammenti biografici, tra ricorrenze e differenze." *Atti e rassegna tecnica della Societa degli ingegneri e degli architetti in Torino Anno 153 - LXXIV*, no. 1 (June 2020): 131-132.

Giorda, Alessia M. S. (a cura di). *Castello di Rivoli: guida alla Residenza Sabauda*. Translated by Emily Ligniti. Torino: Robin Edizioni – Biblioteca del Vascello, 2014.

Gurrieri, Francesco. "Itinerari del restauro." In *Anastilosi, l' antico, il restauro, la città*, edited by Francesco Perego, Bari: Editori Laterza, 1986.

Han, Junhi, ed. *From the Past and For the Future: Safeguarding the Cultural Heritage of Afghanistan – Jam and Herat*. Paris: UNESCO, 2015.

Heidegger, Martin. "Building Dwelling Thinking." In *Poetry, Language, Thought*, translated and introduction by Albert Hofstadter. New York: Harper & Row, 1971.

Heidegger, Martin. "...Poetically Man Dwells..." In *Poetry, Language, Thought*, translated and introduction by Albert Hofstadter. New York: Harper & Row, 1971.

ICOMOS. "The monument for the man Records of the II International Congress of Restoration." Created January 17, 2012. Accessed May 13, 2024. https://www.icomos.org/en/157-articles-en-francais/ressources/publications/411-the-monument-for-the-man-records-of-the-ii-international-congress-of-restoration#.

Janulardo, Ettore. *Andrea Bruno. Segni e disegni inediti*. Roma-Bristol CT: «L'Erma» di Bretschneider, 2020.

Jokilehto, Jukka. *A History of Architectural Conservation*. Woburn, MA: Butterworth-Heinemann, 1999.

Langdon, David. ArchDaily. "AD Classics: National Museum of Roman Art / Rafael Moneo." Projects. Published October 2, 2018. Accessed September 7, 2024. https://www.archdaily.com/625552/ad-classics-national-museum-of-roman-art-rafael-moneo.

Lanzarini, Orietta. The Architectural Review. "Carlo Scarpa (1906–1978)." Reputations. Published May 16, 2023. Accessed September 7, 2024. https://www.architectural-review.com/essays/reputations/carlo-scarpa-1906-1978

Lico, Alessia. *The fifth minaret of Herat (Afghanistan, 1432 d. C.). Knowledge path for a consolidation project*. Firenze: didapress, Dipartimento di Architettura. Università degli Studi di Firenze, 2022. Issuu. https://issuu.com/dida-unifi/docs/the_fifth_minaret_of_herat_alessia_lico

Linstrum, Derek. "An interview with Andrea Bruno." Interview by Derek Linstrum. *Monumentum*, 1984. Text, 163-180.

M. Pearsall, Deborah, ed. *Encyclopedia of Archaeology: B-M*. Elsevier/Academic Press, 2008

Maietti, Federica (a cura di). "La rinascita dell'edificio simbolo dell'identità culturale e religiosa della Georgia." *Tradizione/Innovazione* 56, May, 2013. http://www.architettialtotevere.it/allegati_content/2013_56.pdf.

Maietti, Federica. "L'antico e il suo doppio." *Paesaggio Urbano*, May-June, 2010.

Mastropietro, Mario (a cura di). *Oltre il restauro/Restoration and beyond Architetture tra conservazione e riuso. Progetti e realizzazioni di Andrea Bruno (1960-1995)*. Milano: Lybra Immagine, 1996.

Martini, Alessandro. "L'architetto vive al confine tra costruire e demolire." *Il Giornale dell'Arte. Vernissage.*, September, 2014.

Michelucci, Giovanni. "Il linguaggio del moderno sulle memorie del passato." In *Anastilosi, l' antico, il restauro, la città*, edited by Francesco Perego, Bari: Editori Laterza, 1986.

Motta, Titti, ed. *The Residences of the Royal House of Savoy*. Sagep Editori, 2015.

Musée de l'Eau. "An architecture such as a union line(s)." A place full of history. Accessed October 14, 2024. https://musee-eau.fr/le-lieu

Nannerini, Giuseppe. "Museo archeologico di Maà, Cipro/progetto: Andrea Bruno." *L'industria delle costruzioni*, July-August, 1991.

Norberg-Schulz, Christian. *Genius loci - towards a phenomenology of architecture*. New York: Rizzoli International Publications, Inc., 1980.

Petzet, Michael. *International Principles of Preservation*. Berlin: hendrik Bäßler verlag, 2009.

Piezzo, Amanda. "Il restauro critico: significati storici e aspetti attuali nella conservazione dell'architettura." PhD diss., Università degli Studi di Napoli Federico II, 2015. fedOA.

Pirazzoli, Nullo. *Teorie e Storia del Restauro*. Ravenna: Edizioni Essegi, 1994.

Quarello, Ugo. "Quattrocento volte Guarini." *Torino Storia*, Year 9, June, 2024.

Rossi, Aldo. *A Scientific Autobiography*. New York: The MIT Press, 1981.

Sisinni, Francesco. "Beni culturali pubblici e privati: problemi di tutela e di valorizzazione." In *Anastilosi, l' antico, il restauro, la città*, edited by Francesco Perego, Bari: Editori Laterza, 1986.

Sharr, Adam. *Heidegger for Architects*. London: Routledge, 2007.

Souchal, Geneviève, with an introduction by Francis Salet. *Masterpieces of Tapestry from the Fourteenth to the Sixteenth Century*. Paris: Imprimerie Moderne du Lion, 1974.

Torino Storia. "L'aula segreta di Palazzo Carignano, un immenso padiglione inutilizzato." Novecento. Last modified May 13, 2017. Accessed October 3, 2024. https://torinostoria.com/laula-segreta-di-palazzo-carignano-un-immenso-padiglione-sotterraneo-inutilizzato/.

Tostões, Ana, ed. *Modern Heritage | Reuse. Renovation. Restoration*. Birkhäuser, 2022.

Università Iuav di Venezia. "Andrea Bruno. Tra Oriente e Occidente." Mostre e progetti. Accessed May 18, 2024. https://www.iuav.it/ARCHIVIO-P/MOSTRE/Andrea-Bru/index.htm.

Università Iuav di Venezia. "Archivio Andrea Bruno." L'archivio. Accessed May 18, 2024. https://www.iuav.it/ARCHIVIO-P/ARCHIVIO/collezioni/Bruno--And/index.htm.

Zangwill, Nick. *The Metaphysics of Beauty*. Ithaca and London: Cornell University Press, 2001.

Zografos, Stamatis. "On Architectural Conservation." In *Architecture and Fire: A Psychoanalytic Approach to Conservation*. UCL Press, 2019.

Zucconi, Guido. "Gustavo Giovannoni: A Theory and a Practice of Urban Conservation." *Change Over Time* 4, no. 1 (2014): 76-91. https://www.researchgate.net/publication/265759509_Gustavo_Giovannoni_A_Theory_and_a_Practice_of_Urban_Conservation.