



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN I

A B A D A E D I T O R E S

**ARQUITECTURA
Y PAISAJE**
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retos contemporáneos

VOLUMEN I

LECTURAS

Serie **H.^a del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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**El paisaje en la vivienda social pública italiana durante los años 50:
Roberto Pane arquitecto del plan INA-Casa
*The Landscape in the Italian Public Social Housing during the '50s:
Roberto Pane as an Architect for the INA-Casa Plan***

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Abstract

La Segunda Guerra Mundial y la posguerra dejaron a Italia con una fuerte emergencia residencial que enfrentar, parcialmente agravada por la especulación inmobiliaria privada. Esta crisis, finalmente, motivó la promoción del primer programa nacional de vivienda social pública, el plan INA-Casa, que ha considerado el tema de la integración de las nuevas arquitecturas con el entorno. En tal escenario, las teorías y las obras arquitectónicas de Roberto Pane contribuyen al debate disciplinar italiano. En este trabajo se analizan los proyectos INA-Casa realizados por Pane en la parte costera de la provincia napolitana, con el objetivo de profundizar en sus ideas para la protección del paisaje y la construcción de la llamada literatura arquitectónica.

The aftermath of the World War II left Italy with a heavy residential emergency to face, partially tainted by the private construction speculation. This crisis eventually prompted the promotion of the first national public social housing program, the INA-Casa plan, which took into account the issue of the integration of the new architectures in the pre-existing environment. In such a setting, the relevance and the contribution of Roberto Pane's theoretical and architectural works are discussed within the Italian disciplinary debate. Pane's INA-Casa projects in the Neapolitan coastal province are analysed in order to consider the application of his ideas for the protection of the landscape and the construction of the so-called architectural literature.

Keywords

Paisaje italiano, segunda posguerra, plan INA-Casa, vivienda social, Roberto Pane
Italian landscape, Post-World War II era, INA-Casa plan, social housing, Roberto Pane

Introduction

During the late ‘40s and the ‘50s of the 20th century, the Italian disciplinary scene was animated by the debate regarding the building speculation and the relationship between new constructions and the surrounding landscape, both natural and built. Although the conversation had started from the matter of the interests of private constructors and the demand for protection and restoration of the historic urban fabric, it also involved every modality of interventions during the Postwar Reconstruction. In particular, part of the public discussion was focused on the role of city planning as a discipline and the expansion that the towns were undergoing.

On another level, the nation had to face the necessities of creating employment and giving back houses to those who suffered the most the aftermaths of World War II; it led Italy to the first nationwide public social housing program in 1949: the INA-Casa plan¹. Lasted for fourteen years (1949-1963), it contributed to the urban growth of almost every Italian town. Indeed, one can say that often “... a memoria d'uomo, l'unica novità sia stata rappresentata dall'edificio INA-Casa, costruito ai margini di una stratificazione non di rado millenaria”². Many of the architectural interventions could not be executed in the city center, mainly because of the high land costs; therefore, new neighbourhoods appeared in the outskirts. Nevertheless, the INA-Casa designing criteria took into account the issue of the integration of the new areas in the existing urban structure at several levels, such as the landscape, technological and planning ones, addressing it as “the local problem”³. The reinterpretation of traditional residential typologies and the use of local materials were aimed not only at reducing costs but also at recreating a sense of community and a urbanistic unity in the whole territory.

In such a setting, Roberto Pane (1897-1987), one of the most prominent figures in the debate about the Italian Reconstruction and the relationship between landscape – whether natural or anthropic – and architecture – both ancient and modern –, asserted the concepts of architectural poetry and literature, and the environmental protection as human safeguard. He had also the opportunity to put into practice his theories as an architect for the INA-Casa plan, maybe one of his less-known works. Despite clear but tolerant guidelines given by the program, the topics of his research can still be read in his projects. The reevaluation of the environmental and cultural values, the importance of the city planning for solving the new insertions in the cities and the assertion of a psychological request in the living space still exist in Roberto Pane’s approach to the realized projects along the Neapolitan coastal province. Albeit the newly designed neighborhoods were in some quite isolated areas, they gave the opportunity to the architect to operate in contexts

¹ Law 28 February 1949, n.° 43, *Provvedimenti per incrementare l'occupazione operaia agevolando la costruzione di case per lavoratori*, and its integrations; law 26 November 1955, n.° 1148, *Proroga e ampliamento dei provvedimenti per incrementare l'occupazione operaia agevolando la costruzione di case per i lavoratori*, and its integrations.

² “... within living memory, the only change is represented by the INA-Casa building, constructed at the edge of a thousand-year-old stratification in many instances” [Author translation]. Roberto Pane, *Campania: la casa e l'albero* (Naples: Montanino Editore, 1961), 9.

³ Gestione INA-Casa, *Piano di incremento dell'occupazione operaia. Case per i lavoratori. 1: Suggestimenti, norme e schemi per l'elaborazione e la selezione dei progetti – Bandi di Concorso* (Rome: F. Damasso, 1949), 9.

characterized by a high landscape interest and to work on the variations of the typical traditional house, adapting it to the economic limitations of the program and the new cultural needs.

The environmental context as a whole: architectural poetry and literature

The end of World War II left Italy with a residential emergency to face: although alarming overcrowding rates were recorded even before the conflict, the situation deeply worsened because of the war damages⁴. Despite having a quite new urbanistic regulation – the law n.° 1150/1942 –, the legislation showed its limits for prompt interventions⁵, hence the Italian reconstruction happened in a bumbling way through extraordinary measures that did not consider any kind of coordination⁶. This situation allowed the progress of an indistinct building activity, mainly in form of private initiative, that often resulted in property speculation without any care of the existing urban fabric. One of the most famous cases of complaint is represented by the publication of *I vandali in casa*, in which Antonio Cederna reports the problems observed in the city of Rome⁷. In such cultural and disciplinary context, the theories and the works of Roberto Pane, architect and professor at the Faculty of Architecture of Naples, integrated.

At a national level, Roberto Pane's dedication to the resolution of the Reconstruction problems was demonstrated already before the end of the war during the case of the complex of Santa Chiara and its *insula* in Naples⁸, and then with the restoration of the Malatesta Temple in Rimini. Nevertheless, his field of research and commitment did not involve only the historic buildings, but also the integration of the new constructions in the landscape and its relationship with the monuments and the environment. Indeed, in 1948 Roberto Pane published for the first time his ground-breaking essay titled *Architettura e letteratura*⁹, in which he identified the characteristics of the architectural poetry and literature. These definitions, translated into the building field, follow the trail of the difference between poetry and literature achieved by the philosopher and also Pane's master Benedetto Croce¹⁰. The relevance of the conceptual origin has to be noted due to the fact that the first national legislation about the landscape in the united Italy is the law 11 June

⁴ Luigi Beretta Anguissola, ed., *I 14 anni del piano Ina-casa* (Rome: Staderini, 1963), 7-9.

⁵ Marcello Mamoli and Giorgio Trebbi, *Storia dell'urbanistica. L'Europa del secondo dopoguerra* (Rome-Bari: Editori Laterza, 1988), 495.

⁶ Massimo Preite, *Edilizia in Italia. Dalla ricostruzione al piano decennale* (Florence: Vallecchi, 1979), 9-14.

⁷ Antonio Cederna, *I vandali in casa* (Bari: Editori Laterza, 1956). For further information: Attilio Belli and Gemma Belli, *Narrare l'urbanistica alle élite. "Il Mondo" (1949-1966) di fronte alla modernizzazione del Bel Paese* (Milan: Franco Angeli edizioni, 2012).

⁸ Roberto Pane, "Il restauro dei monumenti e la chiesa di S. Chiara in Napoli", in *Architettura e arti figurative*, ed. Roberto Pane (Venice: Neri Pozza, 1948), 7-20.

⁹ Roberto Pane, "Architettura e letteratura", in *Architettura e arti figurative*, ed. Roberto Pane (Venice: Neri Pozza, 1948), 63-71.

¹⁰ Benedetto Croce, *La poesia. Introduzione alla critica e storia della poesia e della letteratura* (Bari: Editori Laterza, 1935).

1922, n.° 778, *Per la tutela delle bellezze naturali e degli immobili di particolare interesse storico*, promoted by Croce himself as Minister of the Public Education.

According to Pane, the architectural poetry is everything that represents a single and singular case characterized by lyrical and monumental elements, a sacred rapture revealed by a complete abandonment to the universal; on the other side, the architectural literature, intended independently with respect to the former one, is what really develops the urban structure and its language, a guide and support to the practical activity, the real mirror of the society¹¹. As a matter of fact, "la distinzione tra poesia e letteratura architettonica trova una sua significativa conferma nel nostro riconoscere che non sono i pochi monumenti a creare l'ambiente delle nostre antiche città ma le tante opere che contribuiscono a determinare un particolare carattere locale"¹². The attention to the urban fabric, especially the minor and vernacular ones, is later theorized as a "psychological stratification", essential condition for our own being and becoming: the architectural literature indeed, in its constructive sedimentation, expresses the identity of cities and communities, and for this reason it is worthy of protection as well as the architectural poetry¹³.

Roberto Pane considered the landscape a living element that cannot be treated as a museum work in terms of its conservation: in Italy, one of the most appreciated characteristics is the perpetual admixture of history, nature and arts¹⁴. Consequently, there was the need to find the best ways to integrate the modern architecture into the existing environment, in order to guarantee its unity and continuity without establishing the fatal fracture that the speculation was about to configure. Indeed, "uno dei casi più frequenti di violazione paesistica è determinato dalle nuove masse edilizie eccessivamente ingombranti e vistose in rapporto all'insieme paesistico e urbano"¹⁵. The architect indicated many approaches in his writings: to consider the city as a holistic system¹⁶; to build the new constructions outside the ancient centers, giving them a certain degree of autonomy and flexibility¹⁷; to

¹¹ Pane, "Architettura e...", 64-65.

¹² "The difference between architectural poetry and literature finds its significant proof as soon as we recognize that what creates the environment of our ancient towns are not the few monuments but the many constructions that contribute to determine a particular local character" [Author translation]. Pane, "Architettura e...", 66.

¹³ Roberto Pane, "Urbanistica, architettura e restauro nell'attuale istanza psicologica", *Rivista di psicologia analitica* IX, n.° 18 (1978): 13-25; Caterina Giannattasio, "Lo spazio esistenziale e l'istanza psicologica: attualità del pensiero di Roberto Pane", in *Roberto Pane tra storia e restauro. Architettura, città e paesaggio*, ed. Stella Casiello, Andrea Pane and Valentina Russo (Venice: Marsilio, 2010), 154-158.

¹⁴ Roberto Pane, "Note e riflessioni", in *Architettura e arti figurative*, ed. Roberto Pane (Venecia: Neri Pozza, 1948), 110; Roberto Pane, "Paesaggio e ambiente", in *La pianificazione regionale. Atti del IV Congresso Nazionale di Urbanistica, Venezia, Palazzo Ducale – Ca' Giustinian, 18-21 ottobre 1952*, ed. Istituto Nazionale Urbanistica (Ivrea: Tipografia Ico, 1953), 89-95.

¹⁵ "One of the most frequent cases of environmental violation is determined by the new building masses, excessively bulky and showy in relation to the landscape or the urban totality" [Author translation]. Pane, "Paesaggio e...", 91.

¹⁶ Roberto Pane, "Città antica edilizia nuova", in *Città antica edilizia nuova*, ed. Roberto Pane (Naples: ESI, 1959), 66.

¹⁷ Pane, "Città antica...", 64.

harmonize them according to the architectural local characteristics, not anachronistically¹⁸ but in a way that could mediate between the formal tradition and the new constructive and technological possibilities¹⁹. As an illustration, Pane reported the case of a bright-colored building, painted so gaudily just because there was nothing like it, but resulting in a similar effect that a nearby radio makes when we crave to rest²⁰.

Pane's aforementioned theories were critically acclaimed, and he was aware of that²¹. Nonetheless, it is interesting to briefly investigate Bruno Zevi's reaction to them. It is widely ascertainable that Zevi knew Pane's difference between architectural poetry and literature²²: he reviewed the essay at the time of publication²³ and was also the director of the editorial series in which *Napoli imprevisa* was included²⁴. Later, Zevi assimilated Pane's dichotomy writing about the civil and cultural importance of the architectural literature over the poetry, without quoting the original author but just addressing the "modern aesthetics"²⁵. In the essay he continues to discuss the concepts about it in relation to the new neighborhoods of social housing that were constructed at the time: this reference is the most relevant element because the writing was an introduction to the anthology of the realized projects during the first four years of the INA-Casa plan.

Writing the architectural literature: Roberto Pane and the INA-Casa program

The INA-Casa plan perhaps best represents the attempts made by the Italian State to collect itself from the aftermaths of World War II and to build the newborn Republic, materially and spiritually. It answered some pragmatical questions, such as the job creation and the residential emergency, while providing a new shape and image for the nation according to the principles of the recently approved Constitution. Among the many points touched by the program and expressed in the four dossiers of the design guidelines, the INA-Casa plan paid particular attention to how the new accommodations for workers were integrated into the existing environment, confirming the republican commitment to protect the landscape and the historical and artistic heritage²⁶.

Although during the development of the program there were some inconsistencies between design and construction, the guidelines were crystal-clear about the integration of

¹⁸ Roberto Pane, *Capri. Mura e volte* (Naples: ESI, 1965), 9.

¹⁹ Roberto Pane, "Le Corbusier e le tendenze meccanicistiche dell'architettura moderna", in *Architettura e arti figurative*, ed. Roberto Pane (Venice: Neri Pozza, 1948), 27; Pane, "Paesaggio e...", 89.

²⁰ Pane, "Città antica...", 82.

²¹ Pane, "Città antica...", 74.

²² It is likely that Pane and Zevi knew each other before the publication of the essay. For this reason, Roberto Pane's participation in the conference of the Italian APAO can be seen as a proof. "Il congresso delle APAO italiane", *Metron*, n.° 23-24 (1948): 37-38.

²³ Bruno Zevi, "Recensioni: 'Roberto Pane, Architettura e Arti Figurative'", *Metron*, n.° 28 (1948): 43-44.

²⁴ Roberto Pane, *Napoli Imprevista* (Turin: Einaudi, 1949), 7.

²⁵ Bruno Zevi, "L'Architettura dell'INA-Casa", in *L'INA-Casa al IV Congresso Nazionale di Urbanistica* (Venice: Società Grafica Romana, 1952), 10-11.

²⁶ "Costituzione della Repubblica Italiana", *Gazzetta Ufficiale*, n.° 298 (1947), art. 9.

the new architecture into the established context, generally addressing the issue as the “local problem”. In the dossiers it can be read that the standardization of the executive elements could not be pursued because of the diversity of the places where they were going to operate²⁷, and which influenced the design for the materials to use – the ones that could be found *in loco* – and also on a climatic level²⁸. Moreover, the respect of the local landscape values passed through a deep reading and interpretation of the morphological features of the locations²⁹, the adaptation of the new buildings to the environmental structures – not only in presence of monumental or natural peculiarities –³⁰, and the preservation of the preexisting vegetation³¹.

It is important to realize that, within the pages of the design guidelines, a psychological quality is always acknowledged to the landscape. Often associated with more pragmatic and hygienic aspects, the psychological conditions of the future inhabitants are taken into account whenever the guidelines raise the topic of the resort to the landscape resources both in general terms and in details, as in the case of the design of public green areas³². In addition, there are straight instructions about the contribution of the new buildings to the urban environment according to the material and especially spiritual human needs: to avoid the repetitiveness of serial and geometric blocks in favor of an immediate recognizability of the accommodations³³; to create enjoyable views to and from the apartments³⁴; but most of all to recur to the use of the previous and traditional composition schemes and formal elements, because “l’edificio esistente è parte di un discorso che non deve essere contraddetto ma ripreso e continuato. E tutto ciò senza rinnegare le strutture e le forme più idonee alle nostre esigenze, che vanno usate senza pretese polemiche ma con semplicità e schiettezza, appunto perché sono le sole che possiamo usare con spontaneità e coerenza”³⁵.

²⁷ Gestione INA-Casa, *Piano di incremento [...] 1...*, 5.

²⁸ Gestione INA-Casa, *Piano di incremento [...] 1...*, 9.

²⁹ Gestione INA-Casa, *Piano di incremento dell’occupazione operaia. Case per i lavoratori. 2: Suggerimenti, esempi e norme per la progettazione urbanistica* (Rome: Tip. M. Danesi, 1950), 17.

³⁰ Gestione INA-Casa, *Piano di incremento [...] 2...*, 10; Gestione INA-Casa, *Piano di incremento dell’occupazione operaia. Case per i lavoratori. 4: Norme per la costruzione nel secondo settennio* (Roma: Ti. Ba., 1957), 12.

³¹ Gestione INA-Casa, *Piano di incremento [...] 2...*, 21.

³² Gestione INA-Casa, *Piano di incremento [...] 1...*, 10-11.

³³ Gestione INA-Casa, *Piano di incremento [...] 1...*, 10-11; Gestione INA-Casa, *Piano di incremento [...] 2...*, 25.

³⁴ Gestione INA-Casa, *Piano di incremento [...] 1...*, 11-12; Gestione INA-Casa, *Piano di incremento [...] 2...*, 21.

³⁵ “The existing building is part of a discourse that must not be contradicted but resumed and continued. And all this without repudiating the structures and the shapes more suitable to our necessities, which must be used unpretentiously but simply and sincerely, exactly because they are the only things we can use spontaneously and coherently” [Author translation]. Gestione INA-Casa, *Piano di incremento [...] 1...*, 12.

NAPOLI - POZZUOLI

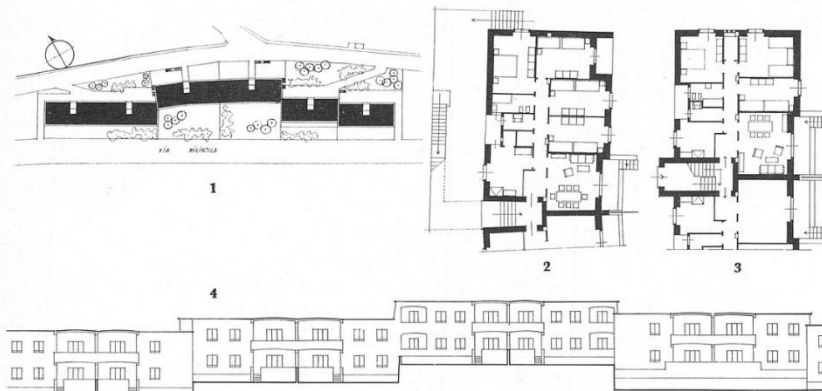
Unità edilizia per cooperative

Settennio II

PROGETTISTA:

Pane R.

Il suolo messo a disposizione delle due cooperative, in località Lucrino, è di forma irregolare ed allungata con forte dislivello trasversale. La poca profondità del suolo ha reso necessaria la disposizione in linea di tutti i fabbricati così da creare una cortina volumetricamente mossa ed inserita nell'ambiente. Gli edifici sono a due piani per un totale di 24 alloggi e 148 vani. L'accesso agli alloggi è a diverse quote.



1. Planimetria -
2. Veduta d'in-
sieme - 3. Parti-
colare di un edi-
ficio - 4. Pianta
piano tipo.

NAPOLI

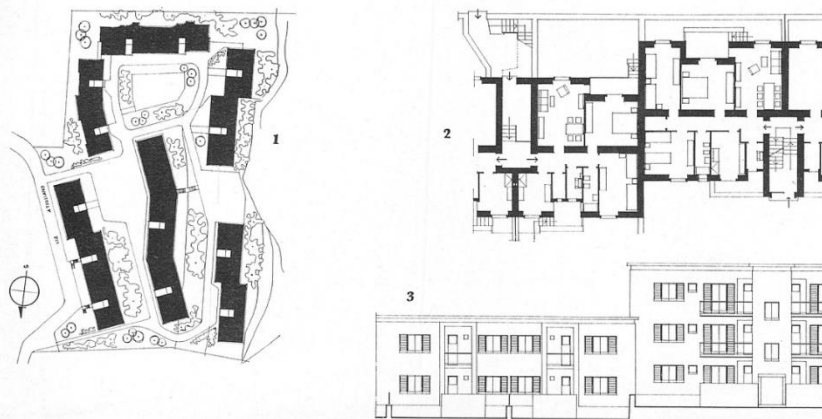
Nucleo edilizio in Sorrento

Settennio II

PROGETTISTI:

Pane R.
Capogruppo
Luise A.
Maroder G.
Pane M.

Il nucleo edilizio sorge su un terreno coltivato a splendido agrumeto in declivio verso il vallone di Attigliano, del quale si è riusciti a salvare il maggior numero di alberi di alto fusto. Gli edifici progettati sono a due e tre piani; ogni alloggio ha la doppia esposizione e la visuale del golfo. Un gruppo di negozi è sistemato in un edificio centrale. Complessivamente sono stati realizzati 65 alloggi pari a 350 vani.



1. Planimetria -
2. Pianta piano
tipo - 3. Pro-
spetto.

Figure 1: Roberto Pane and collaborators, *INA-Casa units in Pozzuoli and Sorrento*, 1956-63 (Beretta Anguissola, *I 14 anni...*, 378).

NAPOLI

PROGETTISTI: **Nucleo edilizio in Torre del Greco**

Pane R.
Maffezzoli P.
Pane M.

Settennio II

L'ubicazione del suolo è di rilevante interesse paesistico. Esso è posto alle pendici del Vesuvio, in prossimità della collina e del convento dei Camaldoli e pertanto gli edifici sono stati limitati a due piani ad esclusione della fascia terminale che è ad un piano, e godono della vista del Vesuvio e del mare.
Nel nucleo sono previsti 210 vani in 38 alloggi, un blocco di negozi, il centro sociale e due aule di scuola materna.

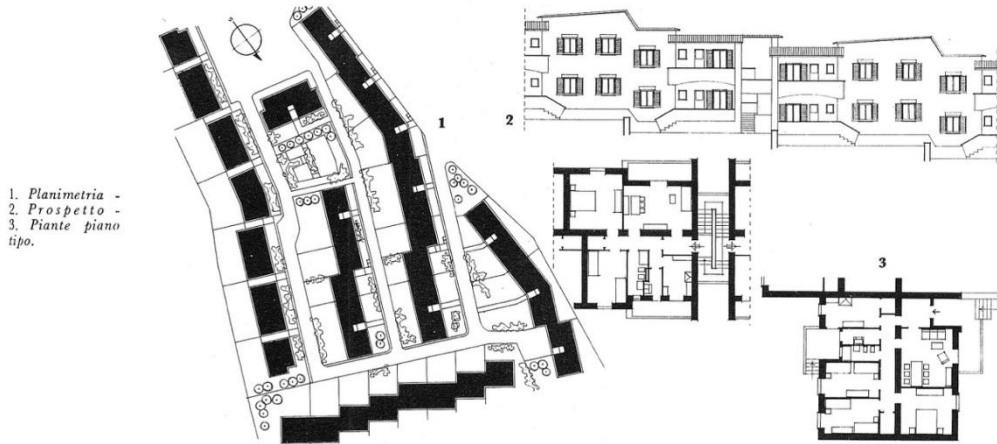


Figure 2: Roberto Pane and collaborators, *INA-Casa units in Torre del Greco*, 1956-63 (Beretta Anguissola, *I 14 anni...*, 379).

It can be supposed that, with such premises and despite later considerations³⁶, Roberto Pane had accepted the INA-Casa plan very gladly in light of the many tangent points with his theories, enough to join it since its first phase³⁷. Even if he participated in the large designing group for the neighborhood “Ponticelli” in Naples³⁸, his most significant INA-Casa works are the three residential units located in the province of Naples – in Sorrento, Torre del Greco and Lucrino-Pozzuoli³⁹ – that the architect directed and mostly developed with the collaboration of his former students⁴⁰ and of his brother, Mario Pane, during the second phase of the program (fig. 1 and 2).

³⁶ Pane, *Campania...*, 47-48.

³⁷ Gestione INA-Casa, *Gli Artefici* (Rome: Bimospa, 1956), 49.

³⁸ Gestione Case per Lavoratori, ed., *Itinerari INA-Casa* (Rome: SO.GRA.RO., 1963), 112.

³⁹ Beretta Anguissola, *I 14 anni...*, 378-379.

⁴⁰ To be mentioned are the architects Alba Luise and Paolo Maffezzoli, spouses who are mostly remembered for the architectural tender of the corner building at piazza Municipio in Naples. Pasquale Belfiore and Benedetto Gravagnuolo, *Napoli: architettura e urbanistica del Novecento* (Rome-Bari: Editori Laterza, 1994), 232-233; LAN, ed., *Napoli Super Modern* (Macerata: Quodlibet, 2020), 201.

The first thing that strikes the observers is that the three units are outside the town centers. Nevertheless, such element does not come as a surprise: in the general urban development plan for Sorrento, designed by Pane and collaborators during the second postwar period, building restrictions were placed in the historicized urban portions, whereas the expansion areas were located far from the center, in order to create new secluded residential zones according to the criterion of the views to the sea⁴¹. Indeed, the three INA-Casa projects are set in particular positions: in Lucrino the buildings are alongside the seafront – apart from the seaside only because of the road and the Cumana railway – and at the same time in close proximity to the Lucrino lake and the current Campi Flegrei Regional Park; in contrast, the other two units are on a height – in Torre del Greco next to the Camaldoli hill on the Vesuvius and in Sorrento on the slope of the Atigliano valley – from which the inhabitants can enjoy the panorama of the Neapolitan coast. Therefore, these are locations with an important landscape quality, guaranteed to every resident thanks to a well-designed arrangement of the buildings and respected through a thorough study of the local construction characteristics.

Roberto Pane's field of research had always included the vernacular Neapolitan architecture since his dissertation⁴², hence in this case the challenge was to translate the traditional formal aspects into the modern architecture and its possibilities. The buildings have no more than two storeys, their maximum recorded height in the less developed Neapolitan province and the only possible one in order not to fall into the same error of the contemporary speculation⁴³. This fact also agrees with the low regard in which the architect held the residential skyscrapers⁴⁴ – admitted by the INA-Casa plan⁴⁵ – within the Italian landscape. The employed materials are the local ones but the structures are in reinforced concrete: it might appear that Pane adapted his architectural language to those attributes of rationality and functionality that better suit the technology used but, as he previously stated⁴⁶, he declined it as a means to newly interpret the traditional formal elements without slipping into an eclectic style or mediocre imitations. For instance, even though modern measures and shapes were used for the openings, the architect was not refrained from using the arch at the intrados of the overhangs, based on the statics of the new technology but

⁴¹ Luigi D'Orta, "Il progetto di PRG per Sorrento di Roberto Pane (1946-1963)", in *Roberto Pane tra storia e restauro. Architettura, città e paesaggio*, ed. Stella Casiello, Andrea Pane and Valentina Russo (Venice: Marsilio, 2010), 517-518.

⁴² Roberto Pane, *Architettura rurale campana* (Florence: Rinascimento del Libro, 1936).

⁴³ Pane, *Campania...*, 101.

⁴⁴ Above all Pane's statements, for the sake of brevity the following one can be quoted: "il grattacielo di abitazione, che in città è produttore di una negativa convivenza umana, basta, talvolta da solo, ad alienare una bellezza già consacrata alla fama". "The residential skyscraper, that produces downtown a negative human coexistence, is enough, sometimes on its own, to alienate a beauty already consecrated to the fame" [Author translation]. Pane, *Campania...*, 93.

⁴⁵ Gestione INA-Casa, *Piano di incremento [...] 2...*, 27; Gestione INA-Casa, *Piano di incremento dell'occupazione operaia. Case per i lavoratori. 3: Guida per l'esame dei progetti delle costruzioni Ina-Casa da realizzare nel secondo settennio* (Rome: Ti. Ba., 1956), 16.

⁴⁶ Pane, *Architettura rurale...*, 5-6; Pane, "Architettura e..." , 65.

also on the typical architectural elements of the landscape⁴⁷, without intentions to mimic. In this fashion and for the same reasons, Pane also designed external staircases for access to the apartments (fig. 3).

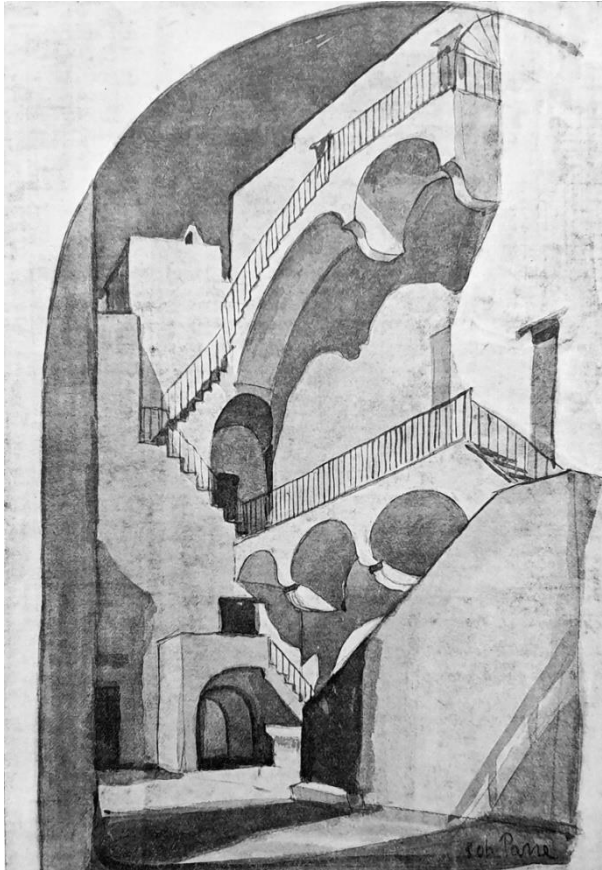


Figure 3: Roberto Pane, *drawing of a traditional and vernacular architecture in Torre Annunziata* (Pane, *Architettura rurale...*, fig. 17).

Conclusions

Within the INA-Casa program, Roberto Pane found a perfect opportunity to operate thanks to a conceptual alignment. Nevertheless, it might be plausible that said alignment is due to the influence exerted by Pane's theories on the Italian architectural culture, as Renato Bonelli, former director of the Centro Studi della Gestione INA-Casa, stated *in memoriam* of the architect⁴⁸. It also worth to be noticed that Pane was not completely satisfied with

⁴⁷ Pane, *Architettura rurale...*, 15.

⁴⁸ Renato Bonelli, “Pane innovatore di metodo nella storia dell'architettura e nel restauro”, in *Ricordo di Roberto Pane: incontro di studi, Napoli, Villa Pignatelli, 14-15 ottobre 1998*, promoted by Dipartimento

the real and general results of the public program for the lack of application of the legislation and urbanistic plans at a larger scale⁴⁹. “Ciò che manca da noi non è la possibilità di indicare alcuni esempi felici ma una media produzione che sia accettabile e degna; poiché, ripeto, una raggiunta civiltà non potrà essere dimostrata da alcune opere di poesia ma da una diffusa letteratura architettonica che trovi posto accanto a quella del passato”⁵⁰.

However, with the INA-Casa units Pane has demonstrated that the protection of the landscape must not be conceived exclusively as a negative restraint but also as a reasoned design of the new architectural literature to the advantage of the community⁵¹, and it was just a small part of a bigger picture. Indeed, Pane’s constant commitment ranged from minor issues, as the road signs may be⁵², to the larger urbanistic scale. Throughout his works and research, the architect considered the landscape a topic concerning the aesthetics and the social identity, answering the material and psychological needs of a new post-war Republic⁵³ and involving in his reasonings both monumental and vernacular architectures, new and historic constructions. It eventually led to the contribution that Roberto Pane gave in 1964, just a year after the end of the INA-Casa program, to the definition of historical monument and environment included in the first article of *The Venice Charter for the Conservation and Restoration of Monuments and Sites*.

di Storia dell’Architettura e Restauro, Università degli Studi di Napoli “Federico II” (Naples: Napoli Nobilissima, 1991), 2-3.

⁴⁹ Pane, “Paesaggio e...”, 90-91.

⁵⁰ “What we are lacking is not the possibility to indicate some good examples but an average production that could be acceptable and respectable; because, again, an achieved civilisation will not be proved by few poetic works but by a widespread architectural literature that could find place beside the past one” [Author translation]. Pane, “Città antica...”, 91.

⁵¹ Roberto Pane, “La tutela dell’ambiente”, in *Edilizia e urbanistica. Ciclo di conferenze, a.a. 1958-59*, ed. Corrado Beguinot (Naples: Università degli Studi di Napoli – Facoltà di Ingegneria, 1960), 91.

⁵² Pane, “Città antica...”, 79-80.

⁵³ Bruno Zevi, *Verso un’architettura organica. Saggio sullo sviluppo del pensiero architettonico negli ultimi cinquant’anni* (Turin: Einaudi, 1945), 150.

El paisaje es hoy un tema crucial en el debate arquitectónico, urbanístico, artístico, territorial, político, ecológico y antropológico. En la pregunta sobre qué es un paisaje se entrecruzan muchas de las grandes cuestiones que tienen que ver con la construcción y con la percepción de nuestro entorno, en un momento determinado por una crisis global que convierte a la mirada sobre nuestro hábitat en un asunto marcado por la urgencia. La centralidad del paisaje en la cultura contemporánea es un fenómeno tan reconocido que ha dado lugar a elaboraciones teóricas específicas tendentes a dar cuenta del mismo. Está claro que hoy las cuestiones relacionadas con el paisaje, en su sentido más amplio, constituyen uno de los núcleos conceptuales en los que en mayor medida se entrecruzan naturaleza, cultura, historia y contemporaneidad.

La complejidad y variedad de temas que el paisaje convoca solo puede abordarse desde una mirada transversal y desde la complementariedad de diferentes saberes y disciplinas. Tal fue el objetivo que se propuso el Congreso Internacional *Arquitectura y paisaje: transferencias históricas, retos contemporáneos*, celebrado en Granada del 26 al 28 de enero de 2022, cuyas aportaciones se recogen en el presente volumen.



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