

In Memoriam of Giovanni Carbonara (Rome - November 27, 1942 / Rome - February 1, 2023)

Giovanni Carbonara was an architect, Emeritus, Professor of Architectural Restoration at “Sapienza Università di Roma”, head of the “Scuola di Specializzazione in Beni Architettonici e del Paesaggio” from 1995 to 2013, member of the “Consiglio Superiore per i Beni Culturali e Paesaggistici”, president of the “Comitato tecnico-scientifico per i Beni Architettonici e Paesaggistici del Ministero per i Beni e le Attività Culturali”, member of the “Comitato nazionale per lo studio e la conservazione dei giardini e dei parchi storici”, member of the “Pontificia Insigne Accademia di Belle Arti e Lettere dei Virtuosi al Pantheon”, commissioner member of the “Ministero degli Affari Esteri per la costruzione e il restauro delle ambasciate d’Italia all’estero”, awarded the Gold Medal for “Benemeriti della Cultura e dell’Arte” by the President of the Italian Republic in 2008. He was a leading exponent and reference point

<http://disegnarecon.univaq.it>

of the so called Roman School, and author of fundamental essays on the theory and practice of architectural restoration, with original and foundational contributions in the formulation of the theory of Critical-Conservative Restoration. He has supervised numerous important interventions and consultancies for civil and religious monuments in Italy country and beyond. The Management and Editorial Board of DISEGNARECON, mindful of his cultural support for the journal since its foundation, wish to remember him by repropounding in full English text the editorial published in issue 14 of January 2015, still relevant in terms of the theoretical-methodological approach, focused on to the topic “Design for Restoration: beyond the Survey” edited by Giovanni Carbonara, Mario Centofanti and Roberto Mingucci (<https://disegnarecon.univaq.it/ojs/index.php/disegnarecon/article/view/128>). The issue of DISEGNARECON

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14/2015 also marked, significantly, the shift of DISEGNARECON towards a more properly interdisciplinary connotation.

Design for Restoration: beyond the survey

This new issue, that we can define special, marks an important change for DISEGNARECON (its transfer from the University of Bologna to the University of L'Aquila) facing the topic of the Design for the Restoration in a way that is special too.

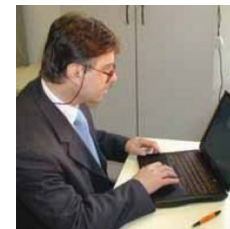
Treated in fact - beside the outgoing editor in chief, Roberto Mingucci - by Mario Centofanti, who now assumes the responsibility for the magazine, and Giovanni Carbonara, which is definitely authoritative reference in the field. Sharing a strong interest for communicating the Restoration Project, they intended to indicate the substantial union of methods and objectives between the disciplines of architectural survey and of restoration, which makes the meaning of an aggregation now also institutionally formalized and particularly significant for the project on the existing architecture.



Giovanni Carbonara
Architect and professor of architectural restoration at the "Sapienza" University of Rome, where he directed the 'School of Specialization in Architectural and Landscape Heritage'. Member of the Superior Council for Cultural and Landscape Heritage and President of the Technical-Scientific Committee for Architectural and Landscape Heritage of the Ministry of Cultural Heritage and Activities. Gold Medal of the Meritorious of Culture and Art.



Mario Centofanti
Engineer, Full Professor of "Drawing of Architecture" and lecturer of Architectural Restoration at the University of L'Aquila. He was head of the Degree Course in Construction-Architectural Engineering U.E.; vice-president of the U.I.D. Italian Design Union; Awarded Silver Plaque UID 2008; member of the Scientific Committee of the Centre for Research and Training in Earthquake Engineering CER-FIS University L'Aquila; member/specialist of the Forum UNESCO/University and Heritage Network.



Roberto Mingucci
Engineer and professor of Drawing at the Alma Mater Studiorum-University of Bologna in the Faculty of Architecture and Engineering. He was President of the Degree Course in Construction-Architectural Engineering, member of the teaching staff of the PhD in Construction Engineering, vice-president of the PhD school. He has developed studies related to representation techniques of architectural and urban structures, aided design methods, interactive design techniques.

A PREMISE

A brief editorial is necessary both for the presentation of the objectives of the topic addressed, and for the special circumstance that the magazine DISEGNARECON is experiencing. In fact, in a moment of important change i.e. the journal transfer of headquarters, from the University of Bologna to the University of L'Aquila, the issue address to the Design for Restoration in a special way. In fact, three scholars worked to edit it: Mario Centofanti (who now assumes ultimate responsibility for the journal), Giovanni Carbonara (an absolute authority in the field of restoration) and Roberto Mingucci (who until now has been the editorial director of DISEGNARECON). We are really interested to edit this issue: both for our attention in project communication, and to highlight substantial union of methods and objectives between the disciplines of the architectural Surveying and Restoration. Moreover, this union has been also formally established by the institution of a (so-called) maxi-grouping, which together with the History of architecture constitutes an aggregation of disciplines particularly significant for the project on built heritage.

REPRESENTATION AND RESTORATION

As in other initiatives involving technological innovations relating to architectural design, the title of this issue has been formulated with an (moderately) provocative intent. The aim is to solicit an in-depth reflection starting from the comparison between the coherent characterization of the restoration project and the introduction of new technologies and tools – applicable to its various phases and to its multiple levels of cognitive investigations –, therefore we propose to the researchers to evaluate the results (current and potential) that are or could be obtainable. The retro-thinking, covertly disclosed, let us understand that these results could be considered both innovative and conservative of the true characteristics of the restoration project, in relation to the task

that characterizes it. This underlying conviction could also have been summarized with the classic expression: Survey is dead, long live Survey! Very briefly, therefore, let's try to provide a summary key to understanding what the proposed provocation was intended to represent, because the contributions that have been selected seem to offer a fairly broad picture among those presented, although the nature of the journal (especially the free way in which the proposals are formulated) does not normally allow for the creation of a systematic picture of all the aspects involved in the proposed research area. The knowledge of the artefact has always been considered essential to guide the restoration and conservation intervention and the new technologies undoubtedly allow for an enhanced multi-disciplinary and multi-scalar study of the survey investigation. The final product of the architectural survey procedures is the representative model, whose nature changes in the transition from the traditional survey to that performed with advanced techniques, especially in reference to the interaction between the subject, the phenomenal reality, and the model.

The structured and complex model fits into the process of historical-critical analysis as a document, itself open to interpretation, but also a real historical-critical text, expressed in the language of figuration in the space of the virtual. And restoration implies the necessary reciprocal relationship between survey and project: the quality of the project is interdependent with the quality of the survey.

It then appears evident that the understanding of existing architecture refers not only to the material aspects but also to the cultural ones (often immaterial, but no less decisive for qualifying the intervention). The investigation on the temporal dimension, as well as on the geometric one, therefore remains a decisive aspect (with respect to the new architectural project) with its own dimensions, which are added to the physical ones and to all the technological-constructive aspects, moreover also influenced by the time parameter. This acts as much in terms of a stratification over the centuries of architecture (for the understand-

ing of which the survey is considered fundamental) as well as an alteration, and in some cases a degradation that modify the materials and the structures themselves, raising the very need for the maintenance and restoration deed.

The new communicative structure that technological innovations allow therefore influences this critical reading which draws a new specificity from its digital or, we could say with perhaps a better approximation, virtual consistency.

The use of the term beyond was therefore intentionally indicative of a potential renewed aspect of the Survey, connected to the new form of writing (digital instead of on paper) and even more to the enhanced communication structure obtainable on the basis of the type of information archive builds (Data Base). The Re-Representation in this communication path (of the information collected in the survey process) still maintains a fundamental role in the final phase, that of synthesis of the specific information collected, within a completed restoration project, but not only in it. In fact, the value of documentation of the entire cognitive process that Representation guarantees must always be considered, alongside the possibility, thanks to the new technologies of free and flexible management of data that can be intertwined with even alternative communication objectives. The writing of the project, therefore, retains not only an inalienable role of documentation but also its unmissable charm, for the quality with which it can (or must) be realized.

However, the real novelty, in our opinion, consists in the fact that the virtual construction of the designed architecture is now possible, whose exploratory and control potential seems to far exceed that of simple projective drawing.