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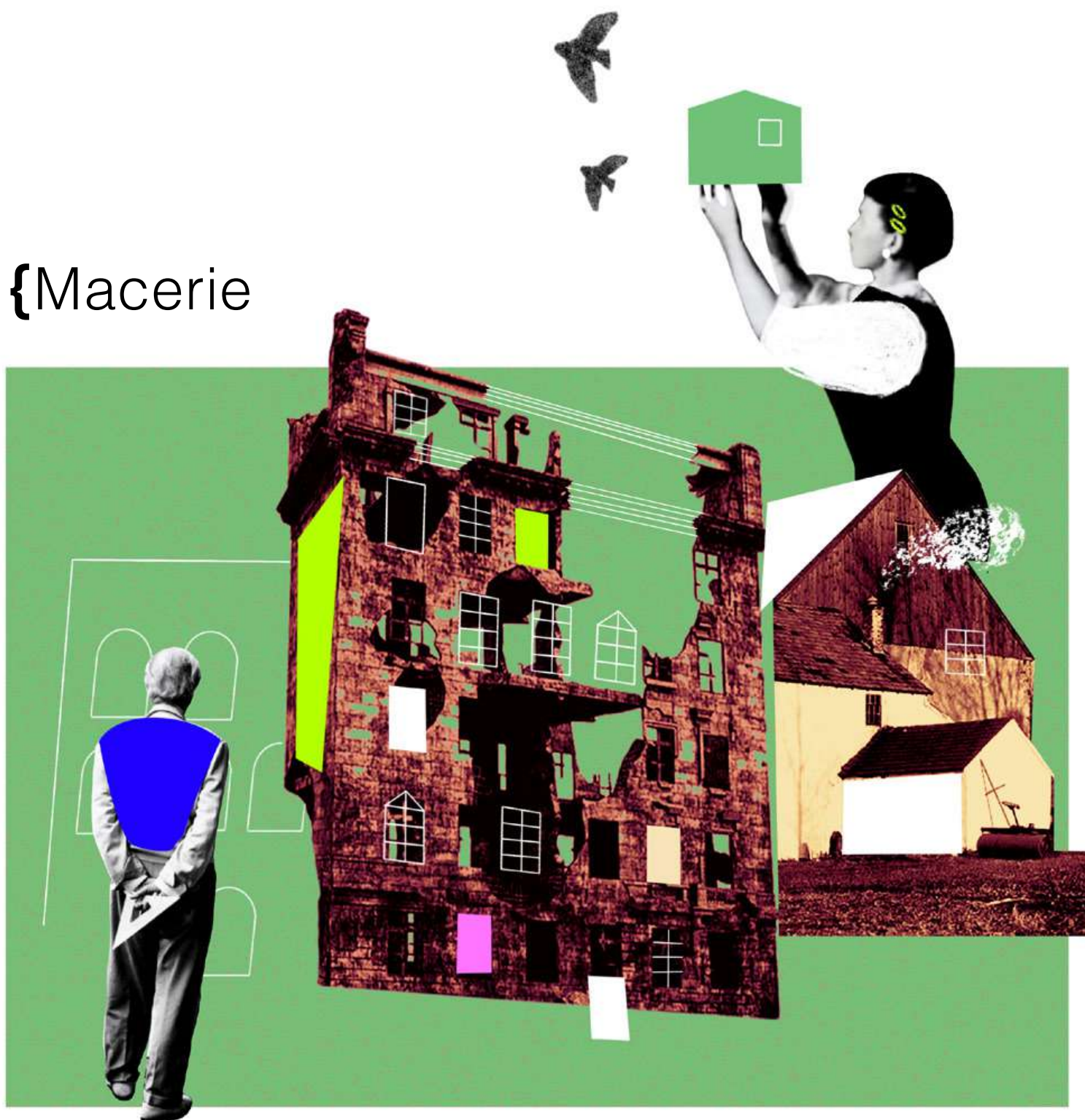
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{Macerie



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**DA
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**DOTTORATO DI RICERCA
IN ARCHITETTURA,
ARTI E PIANIFICAZIONE**
DIPARTIMENTO
DI ARCHITETTURA DI PALERMO

La Rivista

In folio è la rivista scientifica di Architettura, Design, Urbanistica, Storia e Tecnologia che dal 1994 viene pubblicata grazie all'impegno dei dottori e dei dottorandi di ricerca del Dipartimento di Architettura (D'ARCH) dell'Università di Palermo (UNIPA). La rivista, che si propone come spazio di dialogo e di incontro rivolto soprattutto ai giovani ricercatori, è stata inserita dall'ANVUR all'interno dell'elenco delle riviste scientifiche dell'Area 08 con il codice ISSN 1828-2482. Ogni numero della rivista è organizzato in cinque sezioni di cui la prima è dedicata al tema selezionato dalla redazione della rivista, mentre le altre sezioni sono dedicate all'attività di ricerca in senso più ampio. Tutti i contributi della sezione tematica sono sottoposti a un processo di *double-blind peer review*.

Per questo numero il tema selezionato è:

Macerie

Il termine *macerie* può assumere diverse valenze semantiche. Partendo dall'esperienza tangibile, esso si configura come il risultato di determinati disastri naturali, azioni antropiche o conflitti bellici. Ampliandone il raggio d'azione, tuttavia, il termine muta di senso fino a divenire sinonimo di decadenza culturale e storica nella riflessione astratta e concettuale.

Il concetto di *macerie* possiede una vasta risonanza nelle discipline dell'architettura e del design, trovando riscontro in un'ampia letteratura di settore e al contempo in un vivace dibattito scientifico in grado di porre in essere interessanti riflessioni sul tema e nuove prospettive di ricerca.

Quando però il termine *macerie* si ricollega alle nozioni di rovine urbane e/o tecnologiche derivate dall'azione dell'uomo, ciò impone di conseguenza una profonda riflessione sulla responsabilità umana, sulle gravi ripercussioni dell'antropizzazione indiscriminata dell'ambiente e della negligente gestione delle risorse.

Alla luce di ciò, si rivela necessario trascendere la percezione usuale del termine, intendendo non solo l'ultimo grado di un processo di decadimento materiale ma anche un nuovo punto di partenza per la sperimentazione e la ricerca interdisciplinare. Tale interpretazione apre a inedite prospettive per la rigenerazione urbana e sostenibile, per l'innovazione nel campo del design e per la formazione di comunità più resilienti.

Questo numero della rivista raccoglie le riflessioni di ricercatori e studiosi afferenti a diversi campi disciplinari con l'intento di indagare l'argomento da molteplici punti di vista, considerando di volta in volta le macerie come elemento urbano o paesaggistico da rivalutare, come opportunità economica o di cooperazione comunitaria, come oggetto dell'analisi storica e sociale, come scarto tecnologico e digitale da riconsiderare, o come lascito di un patrimonio architettonico ormai perduto da rifunzionalizzare con le nuove metodologie del disegno digitale.

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FABBRICATI AD USO DI ABITAZIONE DISTRUTTI O DANNEGGIATI PER CAUSE DI GUERRA IN ITALIA E CALCOLO DELLA POPOLAZIONE CHE E' RIMASTA CONSEGUENTEMENTE PRIVA DI ALLOGGIO

CIRCOSCRIZIONI	V A N I				Stanze "perdute" nelle abitazioni			Totale persone che occupavano le stanze perdute	
	Distrutti	Danneggiati		Totale	Distrutte	Danneggiate			Totale
		gravem.	lievem.			gravem.	lievem.		
1	2	3	4	5	6	7	8	9	10
ITALIA SETTENT.	1046598	536598	1924258	3507454	745701	382326	137103	1265130	1629795
ITALIA CENTRALE	589722	311565	986113	1887400	420177	221990	70261	712428	982722
ITALIA MERIDION.	182822	81665	460205	724692	130261	58186	32790	221237	456758
ITALIA INSULARE	185245	94605	303074	582924	131987	67406	21594	220987	391013
IN COMPLESSO	2004387	1024433	3673650	6702470	1428126	729908	261748	2419782	3460288



Picture accompanying the article "uomini senza casa" by Ernesto Nathan Rogers in issue 206 of Domus, 1946.

1944-1946: Between the end of the war and the spirit of revival through sector journals

Alessandra Renzulli
Giuliana Di Mari

In 1945, Italy was a ravaged country, bearing wounds caused mainly by the bombings that destroyed the population morally and the built-up area physically. Nevertheless, the spirit of revival is strong and animates intellectuals across the nation to question the prerequisites necessary for reconstruction. The article proposes a reading of the end of the war conducted in Italian journals in the construction sector to understand the point of view of intellectuals through the documentation of the rubble of the built environment and the solutions proposed to the theme of living.

Keywords *Construction industry journals, Second Post-World War II, Systematic reconnaissance, Reconstruction policies, Reconstruction years*

Context: Italy between 1940 and 1945

The first aerial bombardment against Italy occurred on the night of 11-12 June 1940 due to Mussolini's declaration of war on France and Great Britain. Since then, over about five years, Italian territory was repeatedly devastated by the Germans as well as the Allies. During this time, the intensity of the attacks changed and increased abruptly in 1942 and then in 1943. This corresponded to crucial dates such as the British offensive at El Alamein –from whose new bases massive attacks were launched on Italy– and the armistice of Cassibile on 8 September. The Allied strategy was to weaken the population morally to distance itself from the fascist government. Between 1944 and 1945, the Allies' target was the German troops on Italian territory, but in the violent attacks, the population also fell victim to the “goals of opportunity” [Gioannini, 2021]. Italian cities, spanning from the northern to the southern regions, were reduced to ruins during the war. Even before the war's end, these cities, marked by a collective wound, served as the foundation for reconstruction efforts.

In 1945, Italy was in a grave condition: although a large part of the industrial plants were saved from the bombing, production had fallen to record low levels, agriculture had

been severely hit, and war-related inflation had led to rising prices affecting an already devastated population. About a million dwellings were in severe disrepair, and about two million were destroyed, exacerbating a housing crisis that had already been worrying during the Fascist regime, which had been neglected because of the construction of majestic commemorative monuments. The dimension of this crisis is revealed by the average number of people per room, as Rogers points out, reporting it for the different Italian regions and highlighting how there were up to twelve in a single room in Milan [Rogers, 1946].

The reconstruction process, from a legislative point of view, began one month after Italy's entry into the war with Law 938 of July 9, 1940 –Emergency measures for the repair of public works damaged as a result of war actions–, which was followed by Law 1543 of October 26 –Compensation for war damage– and Decree 1957. The owners of the buildings had to decide between requesting an indemnity or having the damage repaired by the Civil Engineering Department. The latter would provide for restoring buildings with minor damage, postponing the reconstruction of those destroyed until after the war's end. The precipitation of the conflict made it impossible to cope with the number of buildings destroyed. It was not until the end of 1944 with the govern-

ment of national unity that two lieutenant decrees-laws were issued, which later merged into the Consolidated text of provisions for the shelter of people experiencing homelessness following war events of June 9, 1945. With Decree-Law No. 16 of January 18, 1945, the government devolves the technical, administrative, and economic management functions under the Ministry of Public Works to the Regional Superintendencies for Public Works, and this resulted in the drafting of reconstruction programs being entrusted to the regions, with only the final review falling to the Ministry. On March 1, 1945, the Regulations for Reconstruction Plans for war-damaged Settlements were issued by Decree-Law No. 154 to deal with the most urgent construction work by drafting detailed plans that could simultaneously manage urban planning.

The enormous machinery of reconstruction was being set in motion, essentially turning its attention to economic problems rather than the methods of reconstruction, arousing the concern of professionals and scholars for whom the subject of reconstruction had a highly symbolic value. The first opportunity for confrontation arrived in Milan in December 1945 with the *Primo Convegno Nazionale sulla Ricostruzione Edilizia*, at the initiative of the *Associazione per la Casa* and promoted by the National Research Council and its president, Gustavo Colonnetti. The immediate results to be achieved concern the assessment of the consistency and state of preservation of the built heritage, the evaluation of the population's needs, the identification of possible obstacles and consequent solutions. Technical aspects are expressed, for example, by Pier Luigi Nervi and Eugenio Gentili Tedeschi [Armetta, 2011], for whom building interventions had to have low production costs and industrial prefabrication processes. Technicians included Piero Bottoni, Ignazio Gardella, Gino Pollini, Lina Bo Bardi, and the BPR group with Lodovico Belgioioso, Enrico Peressutti, and Ernesto Nathan Rogers. Peressutti comments in the pages of *Metron* on the outcomes of this conference, explaining that there were four motions present: from homeowners who wanted to adjust rents, from contractors who wanted

to build, from leftists who wished to a house, and from professionals (architects and engineers) who believed in the need for a plan and directives to handle all the problems that reconstruction had to face. A conference that was supposed to deal with a complex situation and which, in Peressutti's words, turned out to be a "tower of Babel" where everyone was preoccupied with their interests without being able to make their needs understandable [Peressutti, 1945].

Beyond the outcomes of the first reconstruction conference, the common feeling was one of ethical duty towards the community, each using their skills and strengths to deal with the moral issue of reconstruction: the contribution of intellectuals in the construction sector grafts and attempts to resolve a series of questions. In particular, the debate is animated in the pages of architecture, engineering, and urban planning magazines. Pages initially charged with great hope, deriving from the climate of constructive rebirth projected towards a "planning policy," were subsequently oriented mainly towards immediate solution approaches to the management of rubble [Brunetti, 1986].

Journals: the intellectuals and the problem-solving approaches to housing

The last years of war led to a burden on the financial and commodity markets, which consequently hindered the construction of new buildings necessary to meet the massive need for new housing, paying more attention to an analysis of the possibilities that the damaged houses were able to offer. In the *Domus* journal, several solutions are proposed to deal with the home renovation problem. In issue 193 of 1944, the first examples of reconstruction of large stately apartments damaged by the war are addressed, emphasizing the interventions to be made according to the modes of restoration, temporary adaptation, transformation, final adaptation, and reconstruction. In addition to the regularisation of the project, urban planning and construction aspects, the

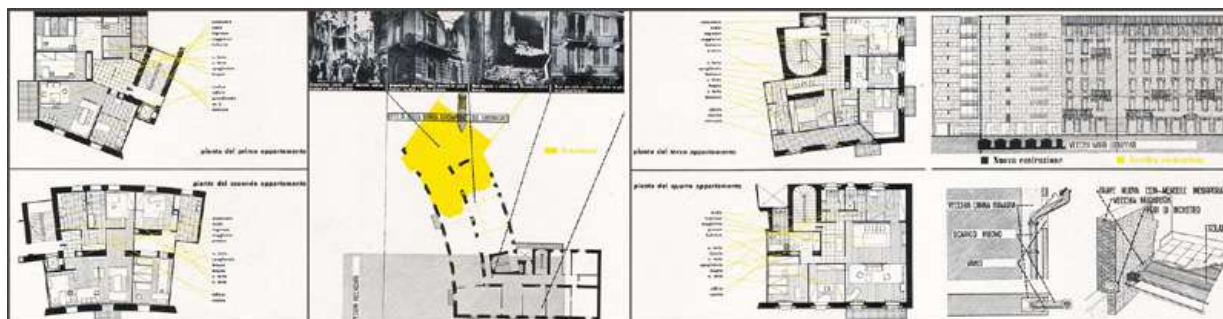


Fig. 1: An example of reconstruction designed by architects L. Canella and R. Radici. Four solutions are reported: case of total reconstruction; case of a restricted building of which only the load-bearing structures remain; case of partial and provisional reconstruction; case of a building with minor damage. Re-elaboration by the authors from images published in issue 193 of *Domus* 1944, pp. 9-12.

proposed solutions consider the actual state of the property, particularly concerning damage and destruction, partial or total. For example, architects Luciano Canella and Renato Radici show four cases of different nature: a first case in which the building is almost completely destroyed and for this reason the problem of restoration does not turn out to be constrained by any pre-existing element of value, the architects propose to intervene with a total redesign; a second case in which the load-bearing structure turns out to be still standing, contrary to its internal state, subject to collapse, which allowed the emptying of the building, the construction constraint turns out to be linked to the overall value and for this reason the architects reasoned on solutions in line with the search for an optimal housing condition; a third case in which the need to work for the immediate accommodation of the casualties arises, and thus with interventions aimed at making the building habitable, so that even the owner could be granted a continuity of income, the solution preserves the current state of the building, but resumes with future prospects subsequent adjustments and reviews for the overall restoration; a fourth case in which the war damage is minor and therefore it is possible to intervene abruptly on the building system by rebalancing the pre-existing design issues [Canella, 1944]. Calculations, technical design and construction drawings, and functional diagrams support the argumentation of solutions [Fig. 1]. The journal *Ingegnere* examined the problem, making the tragedy of the razed buildings an opportunity to rebuild dwellings adequately, especially from a seismic point of view. An examination of various buildings is addressed in issue 10 of 1944 to investigate the state of the rubble and the most suitable structural type in terms of technology and mechanical resistance [Fig. 2]. The pages show how the analyses show that the most suitable building system for resisting bombing is –in the words of Giuseppe Stellingwerff– reinforced concrete with full encasement, with good connections in the frames [Stellingwerff, 1944]. On the other hand, the most fragile buildings are those composed of masonry that is not well connected to itself and of reduced wall thickness both pe-

rimeter and interior, built with tuff blocks and filled with debris bound by too much lime. In particular, the vaults –subject to further strong thrusts during catastrophic events– built with a thin layer of bricks, offer minimal resistance that cannot counteract the stresses. This led to an increase in the extent of collapses and the production of rubble, which caused extensive damage and blocked most exit routes, making rescue work difficult.

The destructions and related rubble were interpreted as an opportunity for reconstruction, satisfying the need to think about how we could give all Italians a home. In this regard, 1945 saw the birth of numerous architectural and urban planning journals, such as *Metron* by Luigi Piccinato and Mario Rinaldi, *La Nuova Città* by Giovanni Michelucci or *A. Attualità. Architettura. Abitazione. Arte* by Carlo Pagano, Lina Bo Bardi and Bruno Zevi and the discontinuation of *Domus* and *Casabella*, the latter publishing in 1946 a single issue, titled *Costruzioni*, with the contribution of Franco Albini and Giancarlo Piretti, emotionally stirred by the death of Giuseppe Pagano. An emblematic example is the journal *A. Attualità. Architettura. Abitazione. Arte*, born out of the urgent need to express and document the state of affairs in Italy in the aftermath of the war's end and to make up for the suspension of *Domus*. The authors propose disseminating the problems inherent to the ruins of war so that everyone can collaborate. In the journal's first issue, they denounce the approach being taken to the remains of the building and the rubble. In particular, they discuss the need to rebuild monumental architecture as a priority –e.g., La Scala Theatre in Milan– while neglecting the urgency of housing for those living in ruins for over two years. The magazine highlighted how the desperation of the leftists echoed in both the city and the countryside, making a political discussion on the country's state indispensable [Pagani, 1945]. Participatory reconstruction is also encouraged through the promotion of a photographic competition –*Concorso Formica*– to show the most unthinkable, ingenious and creative ways in which Italians had rebuilt their homes, shops or even just their bicycles, using the rubble as an “ant-man” who set in motion,



Fig. 2: Images portraying the damage that occurred to buildings with different types of construction. Issue 10 of *Engineer* of 1944, pp. 577-585.

in a small way, the slow process of reconstruction.

In August of the same year, in the "Reconstruction" section of the journal *Metron*, Gino Calcaprina questioned the nature of the problem of human habitation, whether this is technical or also political, and how it is not enough to reconstruct the destroyed [Calcaprina, 1945]. He affirms that building reconstruction should not be solved by a moderate, ordinary and wise coordination action but rather by a solution guided by revolutionary movements, innovation and enthusiasm between society and the community, between technicians and administrators to organise the work together properly. Calcaprina criticises the lack of this type of approach in the Italian context. By reviewing articles from other newspapers and journals, he proposes reading various opinions useful for creating a theoretical premise for developing well-structured reconstruction plans. He hopes to avoid those solutions that aim at the generic with unrealistic and alarmist projects and proposals to patch up the destroyed through the recovery of rubble. There were few revolutionary solutions driven by social needs, denouncing the uninhabitable conditions already present: war would only have disproportionately aggravated a condition already present beforehand. A mechanism of denunciation is thus set in motion, a hymn to conducting an analysis of reality, which sees the Italian not relegated to the duty of reconstructing only the destroyed but aimed at improving, together with the technicians, the degraded hygienic conditions of many of the inhabited areas of the older districts. The house's theme is adapted to the human scale, giving dignity to reconstructing new dwellings that improve the individual's quality of life. In this way, the professional figure emerges as a solver whose main mission is to provide healthy, comfortable, low-cost housing solutions. Calcaprina's articles also include one by Gustavo Colonnetti, highlighting the urgent nature of the housing issue. The reading of rubble is reversed as an opportunity that needs to arrive at radical solutions to improve human life: to both a political and a social problem, which has to address the individual and family needs of the bombed population [Colonnetti, 1945].

Debates arose around the theme of the house between different professionals, from architects and engineers to sociologists, from economists to politicians, bound together by an enormous responsibility that should call forth all intellectual and moral energies. *Domus* reopened its editions in 1946 with the slogan "the house of man" to make it clear that [Rogers, 1946, 2-3]:

una casa non è casa se non è calda d'inverno, fresca d'estate, serena in ogni stagione per accogliere in armoniosi spazi la famiglia. Una casa non è casa se non racchiude un angolo per leggere poesie, un'alcova, una vasca da bagno, una cucina. E un uomo non è veramente uomo finché non possiede una casa simile.¹

In 1946, the question became even more social. It was linked to the recovery of elements that had survived the bombings: in the "First Aid" column in issue 205 of *Domus*, it was reported that those who had been able to find makeshift accommodation found themselves having to «ricostruire la propria casa con i mobili che si sono salvati dalle bombe, dal logorio dei traslochi, dello sfollamento e tuttavia ricreare la vita in un clima nuovo, più essenziale, più vero.»² [Rogers, 1946, 6]. To this scope, five architects –Vittorio Gandolfi, Vito Latis, Carlo de Carli, Mario Tavarotto and Renzo Mongiardino– were invited to propose solutions concerning the theme of reconstructing living space, assigning three binding data for each: type of family and number of members, type of accommodation and number of rooms, number of pieces of furniture saved [Fig. 3]. The articles highlight a different vision of the home being conditioned above all by the tenants for whom it is designed: social class is decisive in the configuration of space and project.

In this period, the investigation of this theme also touches on deeper issues linked to the personal and reflective sphere. As emerges from Alvar Aalto's words in *Metron* in 1946, reconstruction is a necessity because war destroys human's first and oldest protection, the home, and threatens society to such an extent that human life becomes impossible [Aalto, 1946]. Psychologically, he ascribes to the spirit of reconstruction an inner force that develops from within the human being and manifests itself as a realistic protest and a symbol of the will to live, a kind of survival spirit for the community to emerge from a state of malaise and depression. For Aalto the post-war reconstruction [Aalto, 1946, 2-5]:

si differenzia dal normale sviluppo di un paese in quanto è legata con un problema di gigantesche necessità umane: la necessità di una velocità di emergenza combinata con una eccezionale quantità di lavoro da fare. [...] Qualunque cosa fatta sotto la pressione della velocità di organizzazione deve costituire la base per una forma permanente di società; non può essere ammesso nulla di puramente temporaneo³.

It is, therefore, a process that starts from the bottom, from the need to establish a minimum environment necessary for man to preserve and improve, increasing his security and personality. The problems that had to be tackled in the following years from 1944 onwards projected on radically revising the building systems and means to avoid wasting precious time adding discredit and disorder to what had unfortunately happened [Chiaraviglio, 1946].

Reconstruction, begun in 1945, was accomplished mainly between 1946 and 1947. In 1950, reconstruction was practically finished, and most of the historic centres had been rebuilt. Still, although the housing issue was of extreme urgency, priority was given to architectural and archaeological

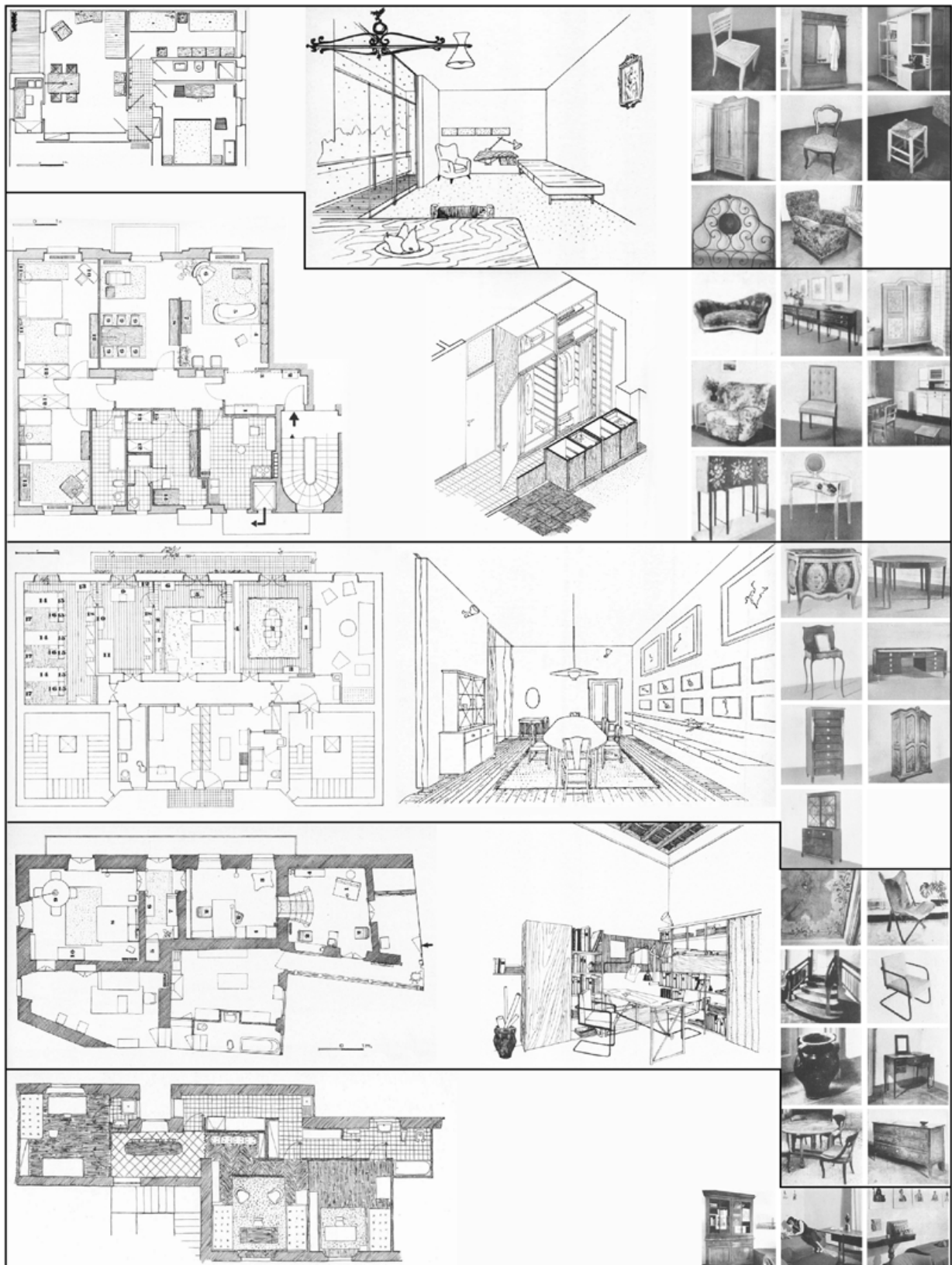


Fig. 3: From top to bottom, the projects designed by V. Gandolfi, dwelling for a worker; V. Latis, dwelling for a bourgeoisie; C. De Carli, dwelling for a large family; M. Tavarotto, dwelling for a wedding, a profession and an aunt; R. Mongiardino dwelling for a three-person household. Plans with the recovered furniture, interior room views and reused furniture photographs are shown. Re-elaboration by the authors from images published in issue 205 of *Domus* 1946, pp. 6-25.

ical monuments for which historicist restoration work was planned, possible mainly thanks to American funds whose explicit intent was to heal the wounds by reviving a restored image of the country. However, this meant erasing the signs of what had happened [Centanni, 2010]. The illusions of the intellectuals of the time slowly fell in the face of reality: the construction of many luxury homes, mansions and offices. In contrast, so many people were still relegated to shacks. The illusions of the intellectuals of the time slowly fell in the face of reality: the construction of many luxury houses, palaces and offices. These are years in which private speculation took over but managed to rebuild buildings of architectural quality [Pagani, 1950].

Although these were years of heated debates, reasoning, and projects by many intellectuals, the decisive aspect was contained. For Lina Bo Bardi the onset of the War had led to the abandonment of the field of “practice” for that of “theory”, as it had become impossible to build [Bo Bardi, 1994, 9–12]:

In tempo di guerra un anno corrisponde a cinquant'anni, e il giudizio degli uomini è un giudizio dei posteri. Fra bombe e mitragliate, ho fatto il punto della situazione: l'importante era sopravvivere, preferibilmente incolume, ma come? Ho sentito che l'unica via era quella dell'oggettività e della razionalità, una via terribilmente difficile quando la maggioranza sceglie il “disincanto” letterario e nostalgico. Sentivo che il mondo poteva essere salvato, cambiato in meglio, che questo era l'unico compito degno di essere vissuto, il punto di partenza per poter sopravvivere. Sono entrata nella Resistenza, con il Partito Comunista clandestino. Vedevo il mondo intorno a me solo come realtà immediata, e non come esercitazione letteraria astratta⁴.

At the end of the Second World War, the hope was that future history would no longer produce ruins, lessons would be learned from mistakes, and reconstruction sites would be set up on the rubble. It was believed there would be an opportunity to build something else, to regain a sense of time and historical awareness [Ibid.] Above all, it was realised that educating, directing, and listening to public opinion was necessary to promote its intervention. It was essential to sensitise the vast majority of Italians who –according to Lina Bo Bardi– were unaware of what ‘reconstructing’ meant.

Conclusion

The research analysed the contributions of professionals from the architectural and engineering spheres and showed evidence of how specialisation influences the type of contribution. Engineers focused more on the technical, technological and structural aspects, defining the different types of rubble and the causes that generated them, looking for solutions to their reuse in terms of safety and structural improve-

ment. On the other hand, architects investigate more the social and human sphere, proposing design and compositional solutions that can also solve problems preceding war catastrophes, such as the lack of hygiene and healthiness of dwellings, imagining projects that can recover both what is rubble and what is collateral to it. For example, what is left of the ruined furniture, imbued with individual and collective memory, becomes the impulse for rebirth to rebuild one's home and, therefore, one's life.

The transversal reading of the articles in the construction journals allowed us to understand the role of intellectuals and their way of acting, not only in a practical sense but, most of all, in a theoretical sense. The commitment of these professionals, advisors and active players in reconstruction contributed to understanding how a war-ravaged country could rise again and seize the opportunity to improve. Contributions have sometimes remained relegated to the intellectual sphere but provide a measure of the extent to which technicians are called to social commitment. Ernesto Nathan Rogers expresses this well [Rogers, 1946, 2-3]:

Da ogni parte entrano le voci del vento e n'escono piante di donne e bimbi. Dovremmo accorrere con un mattone, una trave, una lastra di vetro e, invece eccoci qui con una rivista. All'affamato non diamo il pane, al naufrago non una zattera, ma parole. Se il sentimento di solidarietà non ci è venuto meno e tuttavia siamo coscienti dei nostri atti anche questo nostro offrire parole, per quanto possa parere fuor di luogo, deve avere un significato concreto che si giustifichi⁵.

The journal becomes an instrument –of dissemination, consciousness, awareness, knowledge, and hope– in which there are not only words that address problems of existence but real problems in search of practical solutions to lift the human conditions of a difficult time and a devastated territory. It is in the case of Italy, as in that of many other cities in Europe, as relevant today as it was yesterday. Among the many issues discussed in the field of reconstruction, it is to what is most familiar that the attention of intellectuals turns. With a glance at the humanity of the house, one wonders if it still exists and if it ever did. What these people managed to provide, and what today's intellectuals are called upon to do, is the responsibility to provide the means to reconstruct, humanely, morally and technically, a society destroyed by rubble.

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Notes

1. Translation (by the authors): a house is not a house if it is not warm in winter, cool in summer, and quiet in every season to welcome the family in harmonious spaces. A house is not a house if it does not enclose a corner for reading poetry, an alcove, a bathtub, and a kitchen. Moreover, a person is truly a person once they own such a house.
2. Translation (by the authors): rebuild their homes with the furniture that had been saved from the bombs, the wear and tear of moving, of displacement, and yet recreate life in a new, more essential, truer atmosphere.
3. Translation (by the authors): differs from the normal development of a country in that it is linked with a problem of gigantic human need: the need for emergency speed combined with an exceptional amount of work to be done. [...] Anything done under the pressure of organisational speed must form the basis for a permanent form of society; nothing purely temporary can be admitted.
4. Translation (by the authors): in wartime, one year corresponds to fifty years, and a person's judgment is a judgment of posterity. Between bombs and machine gunfire, I took stock of the situation: the important thing was to survive, preferably unharmed, but how? I felt that the only way was objectivity and rationality, a difficult path when the majority chose literary and nostalgic 'disenchantment.' I felt that the world could be saved and changed for the better, that this was the only task worth living, the starting point for survival. I joined the Resistance with the underground Communist Party. I only saw the world around me as an immediate reality and not as an abstract literary exercise.
5. Translation (by the authors): from all sides come the voices of the wind, and out come the cries of women and children. We should rush in with a brick, a beam, a sheet of glass; instead, here we are with a magazine. To the hungry, we do not give bread; to the castaway, not a raft, but words. If the feeling of solidarity has not failed us and yet we are conscious of our deeds, even this offering of words, however misplaced it may seem, must have a concrete meaning that justifies itself.

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ARTI E PIANIFICAZIONE**
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