

An interview with Andrea Bruno

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FIG. 1. Castello di Rivoli; detail of the facade showing the toothed brickwork and part of the facing of Juvarra's projected facade.

The nineteenth-century Karl Baedeker, to whom generations of travellers will forever be in debt, wrote that Turin was 'conspicuous among the principal cities of Italy for the regularity of its construction'; and as we stood with Andrea Bruno in front of Filippo Juvarra's church of the Superga, we had a fine panoramic view of the city. The rectangular gridded layout of the historic centre makes a clear, rational statement marked out between the river Po to the south-east and the snow-covered Alps to the north-west. Turin has the unmistakable air of a capital city laid out under the guidance of an ambitious dynasty, the House of Savoy, and as we looked out over it our companion pointed out the buildings with which he has been associated—Palazzo Madama, Palazzo Carignano, Palazzo Reale and the former Istituto di Riposo della Vecchiaia. In the distance, axially related to the domed church behind us, we could see at the end of the straight Corso Francia the Castello di Rivoli where extensive works are being undertaken currently under Andrea Bruno's supervision. It is a fine collection of historic buildings to have in one's portfolio, and as we drove down into the city, along the river bank and then into the orderly layout of long arcaded streets and uniform facades that are the principal elements in Turin's urban character, we asked how he had chosen his specialized profession.

Andrea Bruno's roots are in Turin, where he was born and trained in the Faculty of Architecture in the Politecnico (Fig. 2). During his student years an interest in the problems connected with old buildings and towns was developing, and his final submission was a study of the rehabilitation and reconstruction of Savona, which was described a century ago as a town 'charmingly situated amidst lemon and orange gardens'. After graduating in 1956, he went straight into the world of conservation as an assistant to Professor Chierici in the government service, the Soprintendenza per i Beni Ambientali e Architettonici del Piemonte; and at the same time he began work in his own studio. Now he usually has between eight and ten assistants, who work in two studios, and he likes to have a resident assistant at an important building such as Castello di Rivoli. Maybe it is symbolic of the continuity that is a part of conservation that Andrea Bruno's first important work while working in the Soprintendenza was a study of this last building, which is at present being conserved and adapted for a new use under his supervision, although the first studies were made as long ago as 1960. What was the object of making them?

At that time there was an upsurge of nationalist feeling and enthusiasm brought on by the centennial commemoration of the unification of Italy under the sovereignty of the House of Savoy, and as a result there were decisions to spend some money on a restoration of a number of selected buildings. Rivoli was one; and although there were no definite proposals for its future use, I was asked to investigate and submit a report and programme of work. That was how my association with this unfinished design of Juvarra's began. At the time nothing happened. The money that was available was spent on other buildings, but I was



FIG. 2. Andrea Bruno.

lucky enough to be given the task of restoring the castle of Grinzane, near Alba; and as I now have Rivoli too, I have no complaints. Everything comes to him who waits, as the old proverb tells us; and that can be true in the world of conservation.

Andrea Bruno was reminiscing about his first work as we were driving along the straight road towards Rivoli, a district he knows well from his childhood. Ahead of us was the castle on its hilltop, and in order to understand the different problems which have faced him it is necessary to give the reader a brief history of the building which, at the beginning of the eighteenth century, was a burned-out medieval castle which Vittorio Amedeo II of Savoy decided to rebuild.¹ Antonio Bertola and Michelangelo Garove were the first architects, and then Juvarra (who had recently been appointed court architect) was instructed in 1715 to continue the work. This quickly developed into a proposal to remodel completely, including demolishing a long, low asymmetrical building close to the old castle (Fig. 3). Juvarra's plan was to increase greatly the size of the existing building while incorporating the already completed fabric and the old walls within a remodelled elevation. A new central section of this design, including a monumental 'imperial' staircase, was begun in 1720; but work ceased seven years later. There was insufficient money to complete it, and Juvarra's brilliant sketches of the proposed hall, saloon and staircase (Fig. 4) were never realized, although he did complete some of the state apartments. The great staircase was begun, but although relatively complete apart from finishes in the lower flight it ceases on the next flight, which is little more than a ramp opening on to space. 'Just like

¹ Marocco, A. M., 'Un incompiuto Juvarriano, il Castello di Rivoli', *Atti e Rassegna Tecnica* (1971), 1ff.; Boscarino, S., *Juvarra Architetto*, Rome 1973, 280ff.

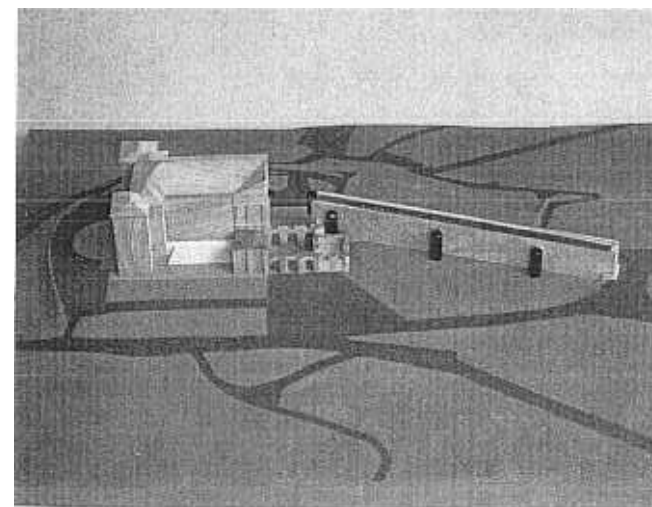


FIG. 3. Model of Castello di Rivoli, showing on the left the unfinished fragment of Juvarra's design, and on the right the older building he intended to demolish, but which still remains.

FIG. 4. Juvorra's sketch for the hall and staircase at Castello di Rivoli, which were begun but not completed.



De Chirico', commented Andrea Bruno. One bay of the remodelled castle facade had been completed for the royal patron's approval, but the rest was at best left as brickwork, modelled to receive the final external rendering and detailing. The long wing which Juvorra had intended to demolish still remained, and the ignoble end of his magnificent architectural dream (which was realized in all its ambitious splendour in paint on canvas by Pannini, Locatelli, Ricci and Michel, as well as in an elaborate wooden model)² must have been a sad disappointment.

Passing over the next two hundred and fifty years and the varied uses and neglect of the great fragment, we take up the story again in 1960 when Andrea Bruno began to make studies of it. By 1980 there had been further deterioration, principally because of damage caused by heavy rain; but when it was agreed by the regional government that money would be

made available to repair the building and adapt it for use as an art gallery to house part of Count Giuseppe Panza's important collection of minimal, conceptual and environmental art. This work became Andrea Bruno's responsibility, and in the decisions he took he was able to carry out several of his firmly held convictions about the nature of conservation and the permissible degree of architectural intervention. What, we asked as we stood looking at the poignant completed bay of Juvorra's facade (Fig. 1), was his overall concept of the work required at Rivoli?

My idea is that the building should present the appearance it had in 1727 when Juvorra ceased work. From the outside I want it to look as if it were still under construction and that work will be continuing tomorrow. I don't propose to try to complete anything at all started by Juvorra; everything that belongs to that phase of the building will be authentic, historically and artistically, and visitors will be able to appreciate how he designed the building and how he was constructing it. The rough modelling in brick of the pilasters, pediments and architraves; the granite columns and stone balustrades of the staircase already in place in the lower flight but then ceasing abruptly after reaching the first landing so that the scene changes from one that, although unfinished, is recognizably early eighteenth-century, to one that seems more like a metaphysical dream; all this is the real history of the building. When the visitor goes inside, I want him to be able to see how the treads and risers of Juvorra's staircase were outlined on the walls of the staircase well; I want him to be able to see how the brick vaulting was constructed, and I want him to be able to walk through a sequence of rooms that change from being completely decorated ones to empty apartments in which the joiners have just begun to fix the basic frames around the doorway openings.

It is an exciting concept, but it has to be reconciled with the new use of the building. The galleries have to be heated and lighted, the visitors' circulation has to be rationalized, and other facilities have to be added. How easy is this? We discussed the problems as we walked up the new main staircase Andrea Bruno has had to insert, since Juvorra had been unable to provide adequate access to the upper floors.

One thing I wanted to ensure was that it was quite apparent that my staircase was a modern addition, unconnected with Juvorra's unexecuted design and necessary because of the building's new function. It is a part of the art gallery, not of the castle. Another point I wanted to emphasize is that it is an insertion within the original structure, and so I have suspended it from a beam spanning the staircase hall (Fig. 5). There are no fixings to the walls, and there can be no doubt in anyone's mind that this staircase was built in the 1980s. Because of the way in which it is designed and constructed, it is a completely reversible intervention, which does not affect the earlier fabric in any way. . . . But nevertheless there is one very interesting fact. Look on the wall and you will see the profile of the stairs Juvorra intended to build. That profile was found under layers of paint and plaster after my design had been made, and yet the two are remarkably alike.

Looking at this intervention within the total context of the building's new use, it is predictable that it will be seen to act as a prelude to the works of art which are to be exhibited in the large, bare, white rooms on the top floor. By its very nature, its mechanical character, its obvious suspension

² See Marocco, *op.* 15, 21–26.

FIG. 5. Andrea Bruno's staircase in Castello di Rivoli, inserted within the shell of Juvarra's unfinished design.



and balance, it seems closely related to the examples of minimal art (search for fundamental forms which can express complex ideas by simple means) and environmental art (essential elements are light and space—used to define both existence and thought); while the sensation of walking upwards, closer and closer to the ceiling painted by Antonio Carena as large cotton-wool clouds against a bright blue sky, might be considered



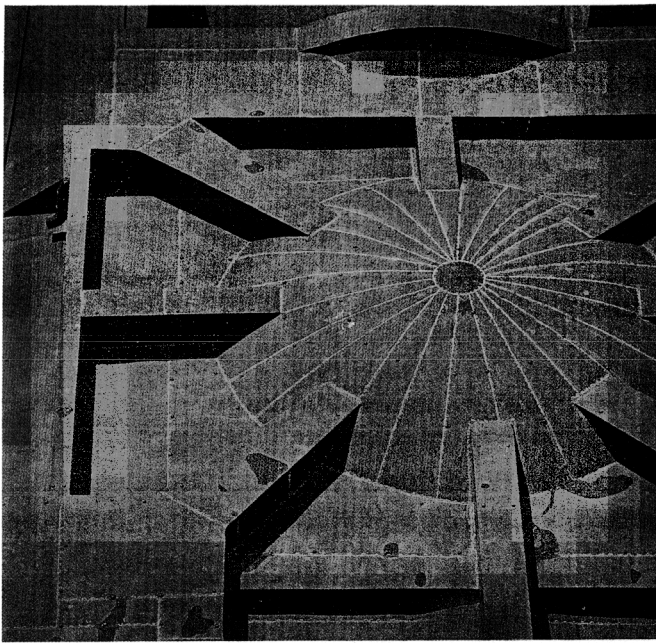
FIG. 6. Looking up the new staircase in Castello di Rivoli, to where it passes through Antonio Carena's painted clouds.

as an example of conceptual art (emphasizes thought rather than form), in which the ascending visitor finally walks through the clouds into the rarified air of the upper galleries (*Fig. 6*). In these last rooms, Andrea Bruno has painted red the concrete roof trusses inserted by the military authorities after World War II. Curiously, they were made as copies of the original timber trusses, and in their present form he described them as 'being like a memory'.

One other intervention of Andrea Bruno at Rivoli is of a different order; but it too has resulted in what might be considered a three-dimensional work of art. This is the copper covering he has designed to protect Juvarra's unfinished ground floor; seen from above, the geometric form and modelling acquires a sculptural quality in the architectural humanist tradition (*Fig. 7*)—or could it have been influenced by experiences outside Italy? 'I like to think' said Andrea Bruno 'that this resembles an architectural model of Juvarra's concept'.

In each of the buildings we visited with Andrea Bruno, there was a question of the degree of permissible intervention. In Palazzo Carignano, for example, there are two distinct projects. One is a relatively simple cleaning of the external brickwork of Guarino Guarini's 'most important palace design in Italy of the last quarter of the seventeenth century and the only palace in Italy in that period with pronounced regal, rhetorical and

FIG. 7. Andrea Bruno's copper covering over Juvarrà's unfinished ground floor at Castello di Rivoli.



representational character'.³ Given the importance of this building, which was completed after Guarini's death by Antonio Bertola, it is understandable that any proposed intervention is likely to provoke discussion. Yet Andrea Bruno pointed out that the central elliptical cupola is much higher than Guarini intended, and a nineteenth-century remodelling of the roof (when the pediment on the street facade was added) (Fig. 8) resulted in an awkward oblique cutting across the windows of the cupola. 'Guarini intended to have a flat roof around the cupola' he argued while producing the plate in *Architettura Civile*⁴ as evidence, 'and I am proposing to make a compromise by freeing the cupola, cutting back the roof around it to make an elliptical flat area. In fact, none of this will be visible from the ground level; but it would be more in harmony with Guarini's concept'. A beautifully made perspex and copper model illustrated the proposal, which was still under discussion when we were in Turin.

Another controversial idea concerns the substructure of Palazzo Madama, the Roman gateway which was enlarged to form a medieval castle, and then added to on the north-west side in 1718–21 by Juvarrà, who gave it 'the most regal facade in Turin' (Fig. 9).⁵ The substructure was excavated in the 1880s by Alfredo d'Andrade, who exposed



FIG. 8. Palazzo Carignano, Turin; the pediment added to Guarini's design in the nineteenth century.

important remains of the earlier structures but added a considerable quantity of supporting brickwork before closing the excavation and relaying the paving over it.⁶ The proposal now is to reopen the excavation and make it accessible to visitors; but in order to provide adequate circulation and headroom Andrea Bruno proposes to remove most of d'Andrade's supports. Which is the more important? To make the Roman and medieval fabric accessible? Or to retain d'Andrade's brickwork as part of the building's history? The question is still under

³ See *Macmillan Encyclopedia of Architects*, New York 1982, ii, 276.

⁴ Guarini, G., *Architettura Civile*, Turin 1737 (unnumbered plates).

⁵ *Macmillan, op. cit.*, ii, 526. For a full account, see Bruno, A., 'Palazzo Madama a Torino, l'evoluzione di un edificio fortificato', *Castellum* (1971), 87ff.; Bruno, A. and Nivolo, R., 'Palazzo Madama', *Alfredo d'Andrade, Tutela e Restauro*, Turin 1981, 215ff.

⁶ See Filippi, F., 'Palazzo Madama: intervento di scavo', *Alfredo d'Andrade, op. cit.*, 234ff.

FIG. 9. Palazzo Madama, Turin; Juvarra's wing is on the left, and Alfredo d'Andrade's restoration on the right. Andrea Bruno's proposal is for the area in front of this facade.



discussion; but there is less controversy about Andrea Bruno's plan to build a new underground gallery for temporary exhibitions in the area originally occupied by a moat on the south-west side of the building. This will release an important space in the palace itself, as well as offering an opportunity to improve the design of the floorscape in Piazza Castello.

Not all Andrea Bruno's work incorporates controversial interventions, as he was pleased to note. In the adaptation of the palace of the Callori family as an *œnoteca* (Fig. 10),⁷ for example, there has been a straightforward restoration of the delicate rococo plasterwork in the gallery and of a number of apartments decorated with painted ceilings and some outstanding, well preserved specimens of early nineteenth-century wallpapers.

To return for a moment, however, to Castello di Rivoli, it can be seen that Andrea Bruno has to consider a number of alternative possibilities in the treatment of the apartments decorated by Juvarra before work ceased on the building. These are in very variable condition; in some the painted ceilings are reasonably intact, but in others they are badly damaged and sometimes difficult to interpret iconographically; in some enough remains of the carved woodwork and plasterwork to restore the design, but in others invention would be necessary. What are his general intentions?

While I am keeping an open mind and a flexibility of approach in some respects, my general philosophy is the same as when I am dealing with the exterior of the building. I would like to preserve the fragments as fragments, only repairing when necessary; but I agree it is not easy to interpret this to visitors, who expect to see the complete decoration in a room. But if I once start replacing, where do I stop? It is an old dilemma. The elaborate parquet floor was badly damaged by

⁷ See 'Una residenza settecentesca recuperata all'uso pubblico', *L'Industria delle Costruzioni* (Nov. 1982), 5ff.



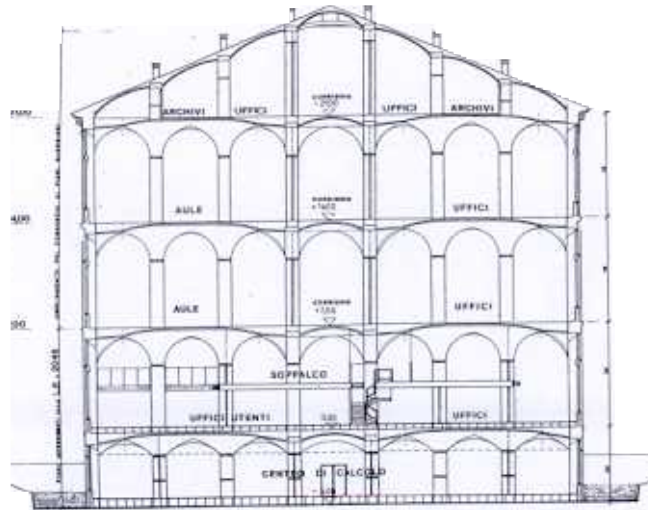
FIG. 10. Palazzo Callori, Vignale Monferrato; aerial view of an historic building converted for use as an *œnoteca*.

water, but the wood has been rescued and these floors will be restored. The treatment of the frescoed decoration is relatively easy, as we now have plenty of experience in this country of dealing with such work, and we have ways of dealing with lacunae; but damaged or missing three-dimensional decoration on ceilings and walls is much more problematic and open to discussion.

We both felt relief that the fine Chinese room at Rivoli had, on the whole, escaped the general neglect and damage. That, at least, presents few problems.

In most of Andrea Bruno's interventions, while certainly respecting the historic fabric of the buildings, he does not attempt to disguise his own work, which he regards as a part of a building's continuous history. The new theatre formed inside the Castello di Rivoli is just as much of the 1980s as any of his completely new designs in Italy and Afghanistan; so is the gymnasium added to the Palazzo Callori at Vignale Monferrato for use by the neighbouring school. Although we questioned whether exposed concrete, being an artificial and dead material, was a suitable companion for living, natural materials such as stone, brick and timber, Andrea Bruno's convictions were strong and unshakable. Like some of his Italian colleagues, he believes in 'giving a new point of view of a monument', and he sees it as a virtue to make a positive intervention within an earlier architectural concept.

FIG. 11. Istituto di Riposo per la Vecchiaia, Turin; a section through Pavilion no. IX, the first part of the old building to be adapted for a new use.

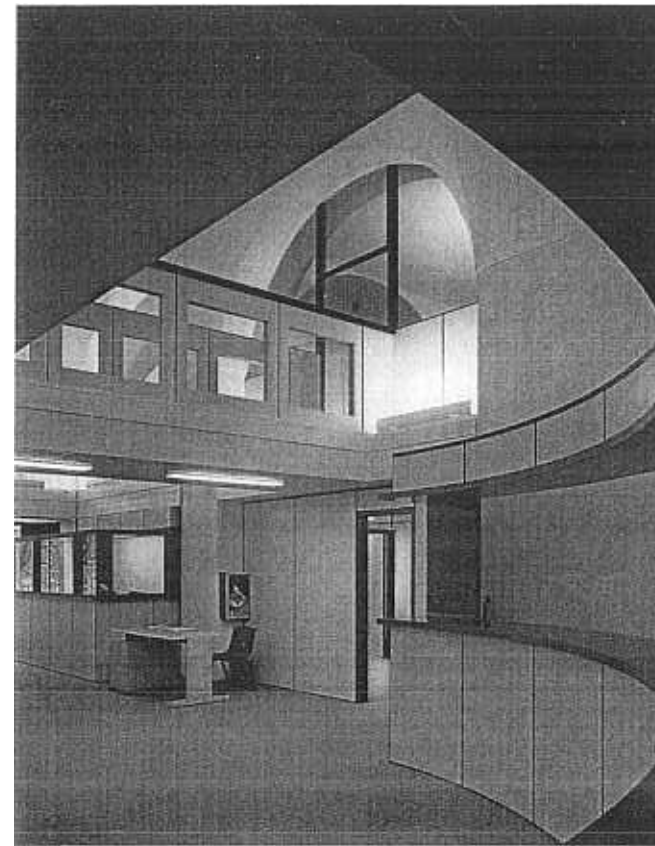


The most strikingly successful, and completely vindicated example of this that we saw in Turin is the conversion of the former Istituto di Riposo per la Vecchiaia, which was built between 1882 and 1887 to house old people.⁸ 84 000 m² in area, this monumental hospital which is entirely constructed of load-bearing piers and vaults throughout its four (in some places five) storeys, was disused until its potential was realized (*Fig. 11*). The work of stripping the structure of its partition walls and then inserting the sub-divisions and equipment needed for the building's new use as the Piedmontese Consortium for Information Data is now partly complete, and at this stage it is possible to see the different states of the building. In the stripped sections, the nobility of the vast structure is quite unexpected. The floor to ceiling height of 7 m and the bay width of 4.5 m are suggestive of a cathedral or Roman thermae; but the scale of the clear spans and free areas offer a practical advantage too. The insertion of a new use is simplified because of the freedom provided by the structure and, as Andrea Bruno pointed out delightedly, it also allows him to follow the concept of reversibility, which he believes is important. 'Just as my staircase at Rivoli could be taken away without affecting Juvarrà's work, so could all this new work be taken away to leave Caselli's original structure'.

In designing the new interior, Andrea Bruno has underlined the original arched concept which is a part of the structure. Even when relatively close subdivision and mezzanine floors have been necessary, he has tried to maintain the characteristic space and form—or an illusion of

⁸ See 'Centro di calcolo del consorzio regione', *L'Industria delle Costruzioni*, n.101.

FIG. 12. Istituto di Riposo per la Vecchiaia, Turin; a view in the remodelled interior, illustrating how the original form and characteristics have been incorporated.



it. Plate glass is used to infill the arches, so that the form has been preserved; and in plastering and painting off-white the original vaulting and piers, the architectural form has been emphasized. Uniformity of detailing and colour in the new work, which is sophisticated in a characteristic Italian tradition of design, harmonizes on equal terms with the original architectural concept, itself enhanced by the interventions (*Fig. 12*).

It would not be sensible to make generalizations about the advantages of adaptations, basing them on this Istituto di Riposo. Andrea Bruno emphasized to us that the original structure greatly favoured the success of this enterprise. But it is an outstanding example of good new design integrated with an old building so that each flatters the other while still working within recognized principles of conservation. And since this

building raised the question of a modern designer's responsibility towards older buildings, it seemed a good opportunity to ask about training in Turin, where Andrea Bruno is a professor at the Politecnico.

I believe knowledge of how to restore monuments is fundamental in the training of all architects. For one thing, it is the best way to learn about good maintenance, and that is important in designing new buildings. If you study the old buildings professionally you understand how to incorporate protection in your new designs.

He emphasized the need to think about maintenance at all times when designing, and while we talked about the different branches of conservation he stressed that restoration starts where maintenance ends. 'It is the final method of saving a building.' He teaches for two days a week, and he knows it is important for him to go on teaching. He likes the contacts with young people and he appreciates the stimulus he receives; but he hopes he too can offer some to them in return, as well as giving them the results of his own experience.

'Architecture is all one', he said during one of our discussions. 'It is possible to find some links between, say, the minaret of Jam and Sydney Opera House'. And this reference to Jam led our talk to Andrea Bruno's work in Afghanistan.

That was right at the beginning of my career. I graduated in 1956, and three years later I went with Professor Tucci to Afghanistan on an IsMEO (Istituto Italiano per il Medio ed Estremo Oriente) mission. Then the Italian Ministry of Foreign Affairs, in cooperation with the Afghan government, employed me for three to four years to prepare an inventory of monuments; and at the same time I made projects for several single monuments.⁹ My first work was at Rauza, near Ghazni, where I restored the Abdur-Razaq Mausoleum (Fig. 13), which was on the point of collapsing, and adapted it for use as a museum of Islamic art'.¹⁰

Built of baked brick, and rendered internally with coghel, this is a centrally planned building with a central cupola and a number of subordinate flat domes; and as we looked at illustrations of this mausoleum we remembered the modelling of the copper covering Andrea Bruno has designed to protect Juvorra's unfinished fragment at Rivoli, and we thought we had detected another example of those architectural links which he had spoken about earlier. Surely the one had been influenced by the other. 'Then I made a project for Bamyān, where the proposal was to protect the valley; and there was the minaret of Jam, which I have discussed already in *Monumentum*.¹¹ I made a project for Unesco on the restoration and rehabilitation of the citadel and minarets of Herat;¹² and one of the interests I developed was in the fortified buildings found in Afghanistan'.¹³

What general points would he make about conservation in a country such as Afghanistan?

Firstly you have to divide the monuments from the everyday buildings. They are obviously different, and they need quite separate consideration. The everyday

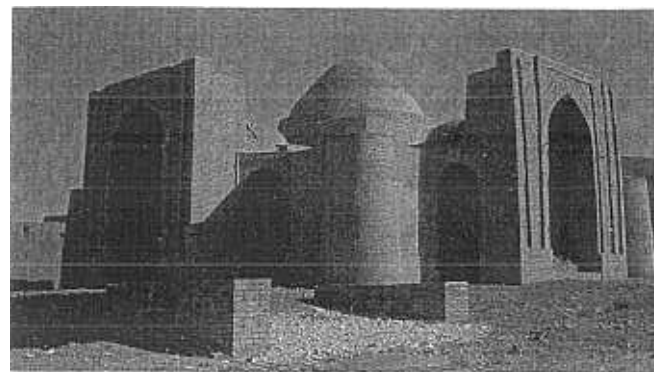


FIG. 13. The Abdur-Razaq Mausoleum, Rauza, Afghanistan.

buildings are part of a continuous tradition of replacement, and you can see how traditional plan forms are still changing; for example, you find windows are now being inserted in outer walls, which were once quite blank, and the houses are no longer enclosed as they were traditionally. Again, there is a constructional difference between the two building categories; generally, monuments are built of bricks, while houses are constructed of basic blocks of dried earth.

What does he think it is most important to save in such a country? The knowledge of traditional forms or materials or construction?

The most important thing to save in a building in Afghanistan (and many other places too), is its life and use; otherwise it will disappear. And don't forget that in Afghanistan you can't be sophisticated. There are a few basic materials only, and you have to use whatever you can lay your hands on. Usually this is no question of restoration, only of good maintenance to prolong life. In 1968 I was part of a mission to examine monuments in Iraq and report on the possible conservation of mud-brick structures.¹⁴ We considered chemical consolidation, and other forms of reinforcement have been talked about too; but it is doubtful if these are valid when you are dealing with such unsophisticated materials and constructional methods. The action of rain is one of the most serious problems, and once again you come back to the importance of maintenance and the protection of the top and bottom of the wall.

Andrea Bruno's association with Afghanistan has not been confined to the traditional architecture. After the 1965 earthquake which caused great damage in Kabul he was commissioned to design the new Italian embassy buildings (Fig. 14), the first to be constructed of reinforced concrete in Afghanistan and according to the seismic regulations devised as a result of the catastrophe.¹⁵ Exposed concrete was used too in the new building in Baghdad for the Istituti Italiani di Archeologia e Restauro;¹⁶ similarly, new building premises in Rivoli and a private house in Turin¹⁷ are uncompromising in the use of this material in which he feels he can best express his design concepts (Fig. 15), whether he is building on an isolated site or within an existing historic environment. It is a positive,

¹⁴ Bruno, A., Chiari, G., Trossarelli, C., 'Contributions to the study of the preservation of mud-brick structures', *Mesopotamia* (1969), 5ff.

¹⁵ See 'Residenza e cancelleria a Kabul', *L'Industria delle Costruzioni* (Feb 1977), 23ff.

¹⁶ See 'Due interventi di edilizia per uffici', *L'Industria delle Costruzioni* (Feb 1978).

¹⁷ See 'Una casamatta ai piedi della Collina Torinese', *L'Industria delle Costruzioni* (July-August 1977).

⁹ See 'Programmi per la valorizzazione ed il restauro dei monumenti in Afghanistan', *Il Monumento per l'Uomo*, Venice 1964, 418ff.

¹⁰ See Bruno, A., *Abdur-Razaq Mausoleum*, Turin 1966.

¹¹ Bruno, A., 'Le minaret de Jam', *Monumentum* (1983), xxvi, no. 3, 189ff.

¹² Bruno, A., *The citadel and the minarets of Herat*, Turin 1976.

¹³ Bruno, A., 'Case-forti in Afghanistan', *Castellum* (1970), no. 12, 69ff.

FIG. 14. The Italian Embassy, Kabul, Afghanistan.

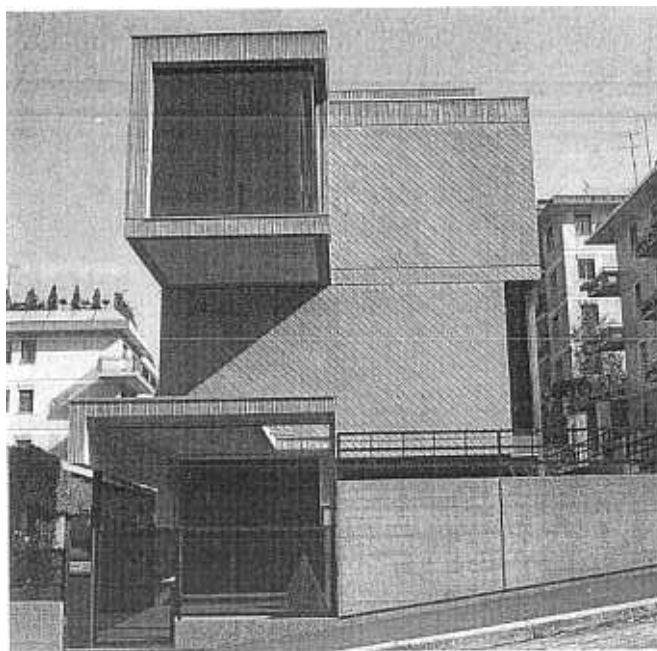
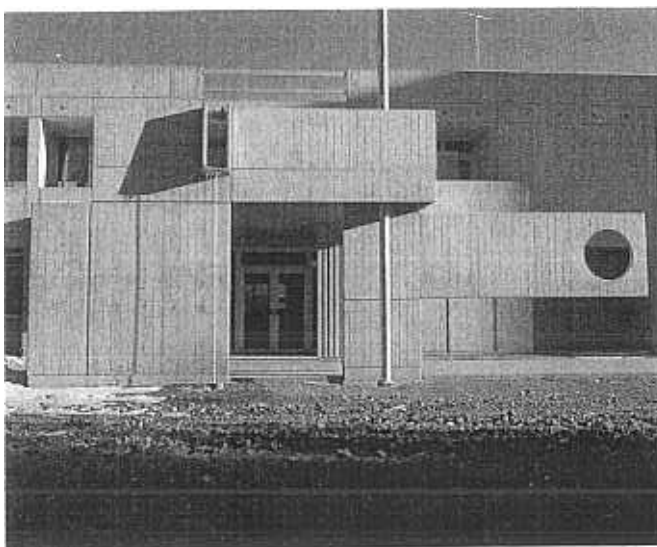


FIG. 15. A studio-house in Turin designed by Andrea Bruno.

clearly formulated attitude that takes its place in the total character which encompasses an emphasis on maintenance, reversibility, and respect for an earlier architect's achievement and intention; and in a way it seems in character too with the clarity and regularity of Turin's layout. Like those who created the urban layout in the seventeenth century, Andrea Bruno is direct in his approach and the way in which he intends to develop his concepts.

Résumé

Les racines de Andrea Bruno sont à Turin où il est né et où il fit ses études d'architecture au Politecnico. Déjà, lorsqu'il était étudiant il s'intéressait aux problèmes d'intégration des bâtiments anciens dans les zones d'urbanisation et dès la fin de ses études il entra dans les services gouvernementaux de la conservation tout en installant sa propre agence. Il est peut-être symbolique d'une certaine continuité que l'on retrouve dans les problèmes de conservation que son premier travail important fut une étude de Castello di Rivoli, monument qui est maintenant conservé et adapté à un nouvel usage après des études prolongées dont les premières eurent lieu en 1960.

En 1980 le bâtiment, morceau du grand projet du XVIII^{ème} siècle de Filippo Juvarra, se détériorait toujours davantage; le gouvernement régional décida alors de financer sa réparation afin de le transformer en musée pour abriter une partie de l'importante collection du Conte Giuseppa Panza. Professor Bruno fut chargé des travaux et il explique ici les principes qui furent à la base de son programme de travail. En résumé, il souhaite que, de l'extérieur, le bâtiment ait encore l'air d'être en cours de construction comme si les travaux allaient continuer demain. Il n'a aucunement l'intention d'achever ce que Juvarra a commencé; pourtant il faut adapter la construction à son nouvel usage et une intervention majeure—la construction d'un nouvel escalier—est nécessaire; Professor Bruno décrit en détail ce qui sera une sorte de prélude aux oeuvres d'art exposées dans les salles de l'étage supérieur.

A propos de chacun des bâtiments mentionnés dans cet interview le problème du degré d'intervention permmissible est posé. Pour le Palazzo Carignano à Turin il s'agit d'un nettoyage relativement simple de la brique; mais le Professeur Bruno a aussi proposé de refaire le toit autour de la coupole elliptique centrale. Pour le Palazzo Madama, le projet de construction d'une galerie souterraine là où il y avait autrefois un fossé pour expositions temporaires n'a soulevé aucune objection. Plus discutable est le projet de réouverture des fouilles de 1880 pour mettre à jour les fondations et de les ouvrir au public; car pour ce faire il sera

nécessaire d'enlever les contreforts de briques ajoutés par Alfredo d'Andrade au XIX^{ème} siècle. Est-il plus important de montrer les parois romaines et médiévales ou de garder l'ouvrage de briques d'Andrade qui fait partie d l'histoire de bâtiment? La question reste ouverte.

La plupart des interventions du Professeur Bruno, tout en respectant scrupuleusement la construction historique, ne sont pas déguisées car il considère qu'elles font partie de l'histoire continue du bâtiment; le nouveau théâtre à l'intérieur du Castello di Rivoli est juste autant de 1980 que ses récents projets en Italie ou en Afghanistan; de même, le gymnase ajouté au Palazzo Callori à Vignale Monferrato pour l'école voisine; quant au palais lui-même, il a été transformé en cénothèque. Il est partisan de donner à un monument "un nouveau point de vue" et il pense qu'une intervention positive dans une architecture ancienne est une bonne chose. L'exemple le plus frappant est la conversion de l'ancien Istituto di Reposo per La Vecchiaia, l'hospice monumental construit entre 1882 et 1887; il est maintenant utilisé par la banque de données du Consortium Piémontais; la transformation nécessaire fut simplifiée grâce à la liberté offerte par la structure avec ses larges baies entre des piliers porteurs; pour le nouvel intérieur, le Professeur Bruno a souligné la voûte originale et il s'est efforcé de maintenir l'espace caractéristique, ou son illusion.

L'interview se conclue par une description du travail du Professeur Bruno en Afghanistan où il a préparé l'inventaire des monuments et plusieurs projets de sauvegarde. Il fait remarquer que dans un pays comme l'Afghanistan il faut distinguer les monuments de l'architecture vernaculaire. Ils sont visiblement différents et demandent des considérations différentes; en effet les constructions de l'architecture vernaculaire sont traditionnellement remplacées de façon continue; "la plus importante chose à conserver pour un bâtiment en Afghanistan (et dans beaucoup d'autres endroits) c'est sa vie et son usage; sinon il disparaîtra; et n'oubliez pas qu'en Afghanistan vous ne pouvez être trop exigeant; il n'y a que peu de matériaux et vous devez utiliser ce que vous avez; d'habitude il n'est pas

question de restauration mais seulement de bon entretien afin de prolonger la vie.'

Resumen

Las raíces de Andrea Bruno se hallan en Turín, donde nació y donde se formó en la Facultad de Arquitectura del Politécnico. Durante sus años de estudiante, estaba desarrollándose el interés por los problemas relacionados con edificios antiguos y ciudades antiguas, y, al terminar sus estudios, pasó directamente al mundo de la conservación, al servicio de su gobierno. Al mismo tiempo, empezó a trabajar en su propio estudio. Quizá sea simbólico de la continuidad que forma parte de la conservación que su primera obra importante fuese un estudio del Castello di Rivoli, actualmente en período de conservación y adaptación a nuevos usos, aunque los primeros estudios se hicieran en 1960.

Al llegar 1980, había tenido lugar un mayor deterioro en la fábrica de este fragmento del gran proyecto realizado por Filippo Juvarra a principios del siglo XVIII; pero se acordó entonces por parte del gobierno local que se facilitaría el dinero para la reparación del edificio y su adaptación como galería de arte para albergar parte de la importante colección del Conde Giuseppe Panza. Esto quedó bajo la responsabilidad del Profesor Bruno, quien comenta en esta entrevista los principios sobre los cuales se ha basado su programa. En concreto, quiere que desde el exterior parezca que esté todavía en construcción y que mañana se reanudaré el trabajo. No se propone terminar nada de lo que empezó Juvarra; pero esta concepción tiene que estar acorde con el nuevo destino del edificio, y existe una exposición minuciosa del punto de mayor intervención, una nueva escalera que formará el preludio de las obras de arte que se exhibirán en las salas de piso superior.

En cada uno de los edificios mencionados en esta entrevista, surge la cuestión del grado de intervención admisible. En el Palazzo Carignano, Turín, tenemos una limpieza relativamente sencilla de la obra de ladrillo de Guarino Guarini; pero el Profesor Bruno ha propuesto también el remodelado del tejado alrededor de la cúpula central elíptica. En el Palazzo Madama, existe una propuesta poco polémica de construir una nueva galería subterránea para exposiciones temporales en la zona que había ocupado un foso. Más debatida resulta la propuesta de volver a abrir la excavación de la estructura inferior, efectuada en los

años 80 del siglo pasado, y permitir el acceso de visitantes. Para hacerlo, será necesario quitar los soportes de ladrillo añadidos por Alfredo d'Andrade durante la excavación del siglo XIX. ¿Qué es más importante, facilitar acceso a la fábrica romana y medieval o retener la obra de ladrillo de d'Andrade como parte histórica del edificio? La pregunta sigue en pie.

En la mayor parte de las intervenciones del Profesor Bruno, mientras que respeta la fábrica histórica del edificio, no trata de disimular su propio trabajo, que considera parte de la continuidad histórica de un edificio. El nuevo teatro formado en el interior del Castello di Rivoli pertenece tanto a la década de 1980 como pertenecen todos sus diseños enteramente nuevos en Italia y en Afganistán; y lo mismo ocurre con el gimnasio añadido al Palazzo Callori en Vignale Monferrato para uso de la escuela vecina. El propio palacio ha sido transformado en enoteca. Cree que 'hay que dar un nuevo punto de vista de un monumento', y considera una virtud intervenir positivamente en una concepción arquitectónica más temprana. El ejemplo más triunfal de esto es la conversión del antiguo Istituto di Reposo per la Vecchiaia, hospital monumental construido entre 1882 y 1887 para albergar a los ancianos. La incorporación de un nuevo destino para el Consorcio Piamontés de la Información se ve facilitada por la libertad que proporciona la propia estructura, con sus amplios vanos entre pilares de carga. Al diseñar el nuevo interior, el Profesor Bruno ha puesto énfasis en la concepción original a base de arcos que forma parte de la estructura, y ha tratado de mantener el espacio y la forme característicos; o, al menos, dar la ilusión de haberlo hecho.

La entrevista concluye comentando el trabajo del Profesor Bruno en el Afganistán, donde ha preparado un inventario de monumentos y trazado proyectos para varios monumentos individuales. Indica que en un país como el Afganistán, hay que separar los monumentos de los edificios ordinarios. Son claramente distintos y hay que considerarlos desde otro punto de vista. Los edificios ordinarios forman parte de una tradición continua de remplazamientos. 'Lo más importante que hay que salvar en un edificio de Afganistán (y de otros mucho lugares) es su vida y su empleo; de lo contrario, desaparecerá. Y no olvidemos que en Afganistán no caben ambiciones; sólo hay materiales básicos y hay que emplear lo que se pueda. No suele ser cuestión de restauración, sino de mantenimiento para alargarle la vida.'