

Aurosa Alison
Introduction*

Before to introduce the work of this section, issued in a paradoxical historical event like that of a world pandemic, I would like to thank: Luca Taddio, Roberto Revello, Elena Gritti and Stefano Marino who have followed this project. Their support has enhanced this extensive contribution as a fruit of human and intellectual intents. I would also thank all the authors who have participated and making this publication possible.

The elaboration of the relationship between *Aesthetics* and *Architecture* is to be sought beyond any design or conceptual conviction. To date, this binomial widely treated starting from the building symbolism and¹ classical treatises, leads us back to deeply intimate and at the same time extremely democratic themes. The History of man unfolds parallel to a History of Architecture, where the meaning of both is found in their mutual relationship. The Polis as well as the Pyramids stand as reference models for the dense theoretical meaning they sublimate. The concepts of *primeval but* or *community*, accompany the development of a real theorization that slowly makes room within a global deepening, in which the primordial characters of the refuge and the *genius loci*, have become identifying reference points.

Starting from an aesthetic-phenomenological contextualization, we wanted to introduce, through this elaboration, new points of view that are the result of a choral research on the aesthetic values not only in Architecture, understood as a discipline of design, but also as a definition of what the *sensitive experience of living* means today. In this way, this approach would like to be a first summa of what is developing on the national and international scene through new research ideas.

* The essays in this section were subjected to *double-blind peer review*, while in the case of the essays by Fabrizia Bandi, Simona Chiodo, Elisabetta Di Stefano and Sanna Lehtinen an editorial evaluation was carried out.

¹ Cfr. Vitruvio, *De Architectura*; Hegel, 1835: *Lectures on aesthetics*, Heidelberg.

The classical and historical definitions of the fundamental concepts of *living* (Chiodo, S.) are part of a first panorama that opens on the argument of the primary concepts of the sensitive approach to the world of Architecture. In this regard, the adoption of the concept of *atmosphere* by some architects, especially Juhani Pallasmaa (Alison, A.) leads our reading to the fruitful encounter of the two disciplines. Focusing on these themes, we have moved on to illustrate the *atmosphere of the sacred* (Di Stefano, E.) and to reason on what develops from the *sensitives* changes in the cities (Lehtinen, S.). To encourage a current reading of this mutual relationship the following topics were then addressed: the dialogue between forms, *ἀρχή* and *αἴσθησις* (Deregibus, C.; Giustiniano, A.), the presentation of a new “humanism” of Architecture through the concept of *gift* (Bandi, F.) and the framing of *relational space* in educational development (Manera, L.).

The essays that we present in this section, therefore, represent the common thread of a new opening of the sensitive approach in the world of Architecture. The considerations on Space, are fundamentals for *another* vision, in which the introduction of Aesthetics becomes a primary adjunct for the considerations that the architect has to define his own design vision. In this regard, all the authors are involved in the teaching and in the research of the scientific disciplinary field of Aesthetics within the Departments of Architecture, Engineering, Urban Studies and Design.

This means that the presence of Aesthetics in the world of Architecture, as well as in the world of design, is increasingly important, especially to give voice to new ways or models of living spaces, where the ultimate goal is to promote a fruitful conjugation of the parts. From the intimate space of the house, to the shared space of the city, the experiential consideration of what happens around us becomes an excellent starting point for a future open dialogue between these two increasingly complicit disciplines.