



Mariana Nitu

Architect, she got her degree in Romania. At the time of this contribution, she was a Ph.D. student at the University of Ion Mincu in Bucarest and at the Department of Architecture and Territorial Planning, University of Bologna.

Artistic and architectural dimension of the memory

La dimensione artistica e architettonica della memoria

The article will be focused on the history generating process, as a social and cultural phenomenon and its vocation to create artistic and architectural forms of memory, stressing on idea of metamorphosis' transposing from an abstract concept into a material, spatial entity. I will call this process the "coming into physical form", showing the steps followed until the final result and also of his feed-back. The aim of the text is to define the elements of this process, the parameters that interfere in the materialization of the memory.

This process, composed of several sub-processes at its turn, deploys in a contemporary spatial and temporal framework. The temporal aspects refer to the past events that are invoked, considered to be significant in attributing the representatively and sacrality-sacred character of the places containing memory.

L'articolo si occupa della storia come generatrice di un processo, inteso come fenomeno sociale e culturale, e la sua vocazione a creare forme, artistiche e culturali, della memoria, enfatizzando l'idea di trasposizione metamorfica da un concetto astratto a un'entità spaziale e materiale. Chiamerò questo processo la "materializzazione in una forma fisica", e chiarirò gli avanzamenti seguiti fino al risultato finale e, allo stesso tempo, gli inevitabili feed-back. Lo scopo è di definire gli elementi del processo, i parametri che interferiscono nella materializzazione della memoria.

Questo processo, composto a sua volta da sub-processi, si esplicita nella struttura spaziale e temporale contemporanea. L'aspetto temporale fa riferimento ad eventi passati, intesi come signifi-

ficanti nell'attribuzione della rappresentatività e del carattere sacro dei luoghi che contengono l'espressione della memoria.



THE CONCEPTS OF “HISTORY” AND “MEMORY”

The contemporary European society tries today to redefine its specific memory using different forms of memory. It is confronted with a duality: the existence of a cultural background consisting in common events and the history of specific site events that contribute to the identity character of the region or state. Both characters generate devices of memory and commemoration, exploited both for and against the state.

Within the sphere of the present, the expression of “history of the memory” is shown to be an essential source of inspiration for the creative writer or artist called to create “memory” in a material form expressed in

the public space, which become a spatial and identity reference.

The identity spirit cannot be enlarged to correspond also to the national characteristic because of the globalization and the multiethnic aspect. Pierre Nora¹ analyzed this transitory process, pointing out the collectivity as principal actor of the new social life and the generation as a memory spring.

Therefore, an objective argumentation of the concepts is necessary. In the “coming into physical memory” process the memory whether individual, collective or cultural, appears as the original source also epitomized in different forms, or having disparate sources of origin. “Memory”, in general acceptance has

a plurality of meanings, but I will refer only to the meaning that is associated with the idea of memory storage, or commemorating event². “History”³ also supports a lexical restriction of uses, but is still within the primary meanings, the one that refers to the writing about past events.

These two terms cannot be considered synonymous and, in more significance, can be opposite. I will introduce a personal schema that clarifies the relations between history and memory and their specificity.

The schema shows two levels of interaction between memory, represented by social memory, history and concept of „lieux de memoire”. The first level shown by the two strong

arcs situated in the lower part of the drawing is a generative relation, synthesized as the so-called process "coming into physical memory". The upper arrows indicate a feed-back process, less intense as manifestation, describing how memory places generate different forms of history as social memory.

The concept of the "lieux de memoire" proposed by historians, having as term of definition the "the history of memory", based on the distinction between history (criticism) and memory – thinking that is usually measured by the yardstick of the Nation (memory is said to be "collective" because it is a national memory), can be associated with the first interaction level, namely the process of transforming

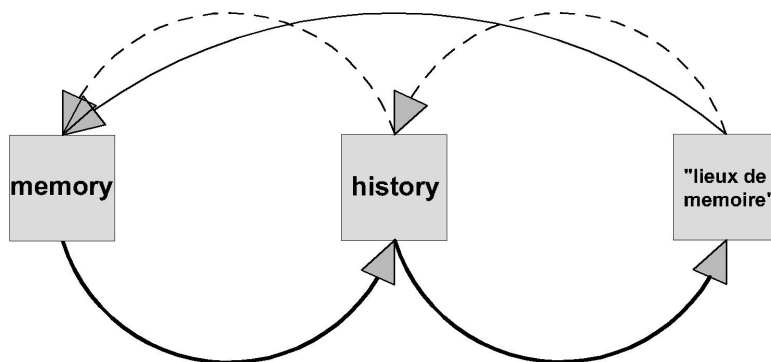
memory into history.

The separation between history and memory became obvious only after taking into account of the historiographical conscience. These are the two terms that have the most important role in the process. The memory becomes history, and from history we generate, by several other sub-processes the memory spaces and their aural image. The metamorphosis of memory into history is a symbolic process which diluted daily events, focusing on the important ones in order to create references.

Memory is associated with the energy, life, activity, in continuous evolution; it is the cause of social public attitudes: remembering and forgetting is suffering an up-to-date process due

to the political authority's needs.

History is the reconstruction of an event already happened, being incomplete. It refers to the past, but it is imagined for an eternal time. Memory refers to a present time and has a dynamic component that produces the concept of "memory work". It has an emotional and magical side, a vague and subjective dimension, resulting to be „vulnerable to transferences, screen memories, censoring, and projections of all kinds"⁴. History, because of its intellectual character, calls for critical discourse or analysis. Memory, because of its sacred halo gave it in the context on which it appears. History has a narrative vocation, turning into document social, cultural and political events.



Memory is anchored into reality, has a concrete aspect identified in: space, gesture, image and object. History is continuous but doesn't have a linear continuity; we can more objectively associate to his continuity a sinusoidal curve, showing both moments of high and lower, generated by the historical periodicity that divides the history into parts. The temporal limit is an important event, considered to be the source of a radical change.

Memory is generated by the groups, as Maurice Halbwach observed in *Les cadres sociaux de la mémoire*⁵ [The social frameworks of memory] (1925). Halbwach's thesis is that human memory can only work within a collective context. While the concept of memory

is largely polysemantic, or even metaphoric in its principle when it covers all forms of the presence of past, collective memory is perhaps less equivocal in its definition. Collective memory can be defined as an interaction between the memory policies – also referred to as “historical memory” – and the recollections – “common memory” of what has been experienced in common. It lies at the point where individual meets collective, and psychic meets social. Collective memory is always selective; various groups of people have different collective memories, which in turn give rise to different modes of behavior⁶. In this context, the definition of “memory” refers in particular to the term “collective memory” but has less im-

portance than the “strategic use” of concept in “the transformation of historiography” (Pierre Nora, 1978). The concept points more probably to a context marked by a great social and political upheaval, to the passing of generations, and to an interest tinged with nostalgia for worlds – in particular the workers' and peasants' worlds – that were being watered down, in short to the question of remembrance and of handing down memories.

The concept of collective memory stresses less the institutional and political uses of the past – the memory “policies” and strategies – than the socially shared representations of the past, which are effects of the present identities that they, in return, feed in part. A question arises: How do we manage the multiplicity of experiences and recollections in order to create the unity of a “collective” memory? The answer must be searched in the history field of argumentation, in the way that events become history document, adopted by authorities who also consider the memory place as a legitimacy of their power.

And yet another one comes completing: How does a memory described as “collective” act upon individual representations? And the answer for this one should be found in the field of sociology and in the creative process producing art and architecture of memory that I will describe in the next chapter.

The deep transformation of national consciousness and identity after the World War II years

was bound to find a new historical dimension, because of the revised connection between memory and history. We associate the term “history”, with “total history” that is not an extension of the traditional history, but rather a new form, governed by the notion of „present” and another system of historicity.

Simultaneously with this, it is born after 1980, as Pierre Nora observed, a system of „generalized memory” materialized in a present enslaved to memory, that is to the fetishism of signs, an obsession with history, an accumulation of the material reminds of the national past and to the infinite ways of expressing the national life- not only its history, but also its landscapes, tradition, ways of eating and its long gone methods of production. Everything is historical, everything is worth remembering, and everything belongs to our memory.” The author identifies the „realm of memory” as principal loci, material or immaterial, in which this memory had become embodied and which, through the actions of men or the work of centuries, remained their most specific representation and most dazzling symbols”⁷. This memory speaks through architecture and art.

THE “COMING INTO PHYSICAL MEMORY” PROCESS

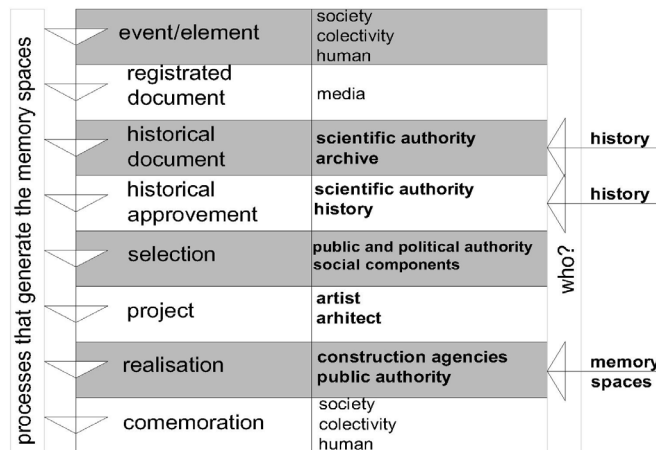
The “memory construction” as a social phenomenon is passing through a new dynamic process that tries to redefine the space and time coordinates. It is also confronted with a

social dynamics that corresponds to a dilation of relations at the territory level caused by globalization. Other components of the contemporary dynamic are the temporal perception reduced to an instance, and the continuous feed of social movements that produces the non-appertaining feeling and, in consequence, the illegible traces of memory.

Nora avers that history is made necessary when people no longer live in memory but become conscious of the pastness of the past and need the aid of written documents to recall it. Historical events become history only after the testimony of their happening. It is offered a special meaning to those events considered important, and the criteria’s that establish this,

are not always purely transparent. It is well-known that political regimes have used the history in their own interest, creating and granting to him; “*lieux de memoire*” call into existence when “*milieux de memoire*” disappeared. Such a distinction comes close to paralleling the distinction between orality and literacy.

Transforming history also implies making it intelligible. German language distinguishes this intellectual operation, called *Geschichte* from history. Transforming into history means reading “the trace”, as a proof of the existence, of the everyday events, enriched with significance and meaning, as “a religious repetition of semipiternal practice”.⁸ The memory generator and the historical project maker is the collec-





tive identity which, once installed in the public space, gave birth to the public memory, source of motivations, stimulations of the civic spirit, and product of the power dynamics developed through various components of the society. Today, we can discover the difficulty in which the necessity of memory is passing through, because of the transformation of two pillars of the society corresponding also to the bases of democracy. The first one is the class identity, the minor affiliation to an individual group. The cultural horizon associates this identity to a temporal aspect and Namer⁹ shows that the “long time” duration is not a constant anymore. His place is taken by the “short time” that erodes the projectable capacity of history

into memory. The second pilaster is the national affiliation that suffers a dilution process, in face of the globalization, becoming an empty rhetoric exercise.

This two factors and also the “disembedding”¹⁰ as a globalization consequence, put a very important doubt about the very survival of the concept “collective identity”.

We are in front of a crisis of continuity, a disorder of equilibrium between present and past time. From the national heroic past in the last half century passed, the global society knew the fragmented memory past, broken in several parts, as many as the sources are.

Transforming history into memory form was a phenomenon specific to all ages, but in our

times, involves more resources and more factors. In a schematic synthesis, I individuated the steps of this process, showing how they succeed and where the history interacts as a decisional factor.

Far from being a simple continuous process, we can observe a variety of factors and authority entities that transform it into a complex laboratory, convolving various disciplinary fields. The result is also a complex form, having both artistic and architectural identity. The architectural is influenced by stability of the objects, by its location. Also art has this concrete reference, but it can also have an intrinsic value and can change the exhibition place. In theory, both can be called “Lieu de memoire”.

I will cite a review of the process of “coming into physical memory” was suggested by the architect Peter Eisenman, in his essay “The Fluidity of Object”: «History is not continuous. It is made up of stops and starts, of presences and absences. The presences are the times when history is vital, is “running” is feeding on itself and deriving it’s energy from its own momentum. The absences are the times when the propulsive organism is dead, the voids in between one “run” of history and the next. These are filled by memory. Where history ends, memory begins.»¹¹

Here there is pointed out another kind of memory different that the one who generates the first schema. My personal approach identifies this memory, as a memory trace in space and time, a kind of architectural and artist entity, containing memory.

ARCHITECTURAL DIMENSION OF MEMORY

The disappearing of the traditional culture and the industrial revolution marked a rupture and a change in the representation of the historical memory. It is a transition between ancient traditional forms of memory and the new ones, represented by the cultural requirements asked by the society. It is obviously that a new form emerged. This new form identified by Pierre Nora as „lieux de memoire” become the condenser of memory, the material background installed in the public space as a testimony of the past. They exist because the



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<http://genocidestudies.wordpress.com/2008/06/21/rachel-whiteread-holocaust-memorial-in-vienna/>



For this image and the next one:
<http://www.minimaforms.com/memorycloud/>

the World War II. The makers of the memory are now confronted with notions like: “conflict memory”, “people memory” - the Jews, “counter monument”, “collateral victims”, etc.

The architectural dimension of memory is included in the concept of “lieux de memoire”, explained by his author who defined it as complex entity due to material, functional and symbolic aspects. It also has, as an intrinsic characteristic, an aural vocation. This special quality can be associated with sacred dimensions of the place invoked by the commemoration act, generated by the consciousness of the finitude, as human limit. The most important attribute is its condensed signification and ability in suggesting through symbols a reality, already abstracted during the “historyfication” process, and to reveal it as a new physical reality using a metaphoric language.

“Building memory” is more than building architecture, because of its dense signification, that almost becomes the reason of acting. Daniel Liebskind in his article “Peter Eisenman and the Myth of Futility”¹³ enriches the concepts already proposed, explaining how meaning or signification has a discontinuous appearance on architecture’s evolution line. Eisenman referring to architecture suggest that the meaning «is to be found, rather, in its cross section as presence”, being a rupture of a continuous system and “a field in which “outbreaks of presences” articulate a scale running between compact and differentiated symbols.»

memory transmission is interrupted. The necessity of the existence of this places is argued as a proof of temporal continuity based on the influence of past in the future as a possible „reaction, progress or even revolution”¹². Another cause of the appearance of this “lieux de memoire” is: «the „acceleration of history” [that] brings us face to face with the enormous distance that separates real memory –the kind of inviolate social memory that primitive and archaic societies embodied, and whose secret died with them–from history, which is how modern societies organize a past they forge because they are driven by change, the distance between an integrated memory, all-powerful, sweeping, un-self-conscious, and inherently

present-minded – a memory without a past that eternally recycles a heritage, relegating ancestral yesterday; to the undifferentiated time of heroes, inscriptions, and myth–and our form of memory, which is nothing but history, a matter of sifting and sorting.»

There will be an important argument to clarify. The memory has today a new reference: the society in exchange with the traditional national memory, associated until the 30’s European crisis. If the Nation was a value important to be shown in the public space, as a legitimatization of political power, and in the name of the Nation it was build all the heroic patrimony, we can clearly observe the new approach in “building memory” due to the new concepts born after

The architectural form that contains memory can be associated with a lot of architectural programs as: museum, libraries, archives, monuments, etc. But the most dense in significations and built as a symbol of an understood history and a eulogy of memory is the commemorative architecture. The process of creating it is a continuous research of pure forms and symbols, a work with social realities transposed in ideal behaviors as models for the human prototype of the society. The result has to be, as Wittgenstein said an «architecture [that] immortalizes and glorifies something. Hence there can be no architecture where there is nothing to glorify.» This architecture must become a presence in the public space, a social reference, preventing the active forgetting, phenomenon not only specific to human but also extended as sense to the society.

The reason I have chosen Eisenman as reference for the memory architecture is due to its project Memorial to the Murdered Jewish of Europe, made in Berlin, Germany. The so-called "field of memory" consisting of concrete grey blocs which are symbolic graves erected in the public space. Invoking the cemetery as the archetype of the public space, the new form of installed memory proposed talks about the Holocaust and its victims.

This social and political phenomenon generated new approaches of the memorial theory, and so artists, theoreticians, like Rachel Whiteread, James E. Young, and Jochen Gerz

are the promoters of this new movement.

When conceiving the Nameless Library in Vienna, as a tribute to victims of Shoah, Rachel Whiteread said about the memorial, that aimed to «invert people's perception of the world and to reveal the unexpected.» He started her approach from a synagogue ruin, situated in Jungplatz, the place of the building. She closed it in a perimeter rectangular book wall that has a metaphorical sense. The books are exposed in an abnormal way, with the opening side to the exterior.

Following the contemporary guidelines, Daniel Liebskind created a special architecture of memory in his Museum of Holocaust in Berlin, Germany, using forms and signs with the purpose of rebuilding an experience, a traumatic one, similar with the one that victims of Shoah have lived.

All this projects recompose an experience, involving in their representation structure conceptual elements in order to start commemoration, as public social act assigned to a place. This is the reason of their presence in the space: to evoke an absence.

The passage from architecture of memory to art dedicated to memory is very fragile because of the artistic connotations of the architectural entity, which includes always fragments of art.

MEMORY AS ART CONCEPT

In the process of creating memory, as an artistic materialization of the memory, transformed

by the history, we can identify two major directions: one suggested by the historical value of the new product, born as a consequence of the civic spirit, and the other resulting from the artistic value, that corresponds to the associated public image of the commemoration or happening in the public space.

Once created the object, develops two layers of significations: a horizontal one that corresponds to a visual reading process, and a vertical one, consisting in the sacred or emblematic value of the object.

This structural matrix can be applied to the classical form of exposing memory, like monuments, sculptures of important personalities, and also to the new forms of memory like: media, spontaneous events about memory and generating memory, etc.

«One of the characteristic symptoms of the spiritual condition of our age», observed Baudelaire when writing about Delacroix is, that «the arts aspire, if not to take one another's place, at least reciprocally to lend one another new powers.»

The places used by art to expose varying forms is the exterior as public space till the conservatory place of exhibiting memory, the museum. The contemporary art, through installations, works with the concept of memory and trying to elaborate more actual uses of memory, showing how "memory" can be individual, spontaneous, but incoherent for the preceptors, if they are not involved in its creation.

There are two contemporary examples I will insist on, both sharing the same name.

The Memory Cloud event, made in London on 2008¹⁶ was considered «Potentially one of the most dramatic – and also most obscene – art events ever to be held in London» by the English Journal Telegraph (26 Sep 2008). The team is composed by architects concerned by the new design emerging. The concept described by them was: “Fusing ancient and contemporary forms of communication, Memory Cloud creates a dynamic hybrid space that projected personal statements as part of an evolving text, animating the built environment through conversation.”¹⁷ So, the spontaneous memory becomes the working concept.

Another form of memory transposed into art was the personal memory exposed, in a public space, a museum, as a fragmentary element of an installation. Using same title for her work, Judith G. Levy¹⁸ created a suspended “memory” exhibition.

Her art deals with the theme of memory, exploring the fleeting nature of individual experience, similarities and differences between collective and personal acts of remembering, and how memories can be explicit or elusive. The installation is composed of a monumental “cloud” made from white plastic photo viewers that hang on strands of metal chain. The viewers are designed to be held up to the light to reveal an image inside. Each of the plastic viewers contains a unique photograph, drawn

from a collection of thousands of 35mm found slides that the artist has collected over the years throughout the Midwest. These pictures capture people posing for family snapshots, attending holiday events, working, enjoying vacations, or simply observing the world around them. In some areas, these viewers are hung out of reach - suggesting a metaphor for experiences or memories that cannot be retrieved - while in other areas they are hung at a height that is accessible to visitors so that they can have the personal experience of peering through the viewers at these familiar yet mysterious images.

Art becomes the easy way to use metaphoric language for transfiguring memory into a temporal or spontaneous form of existence. The necessity of recomposing memory is born as a consequence of the consumerist era, which doesn't need to thesauruses something. Therefore, it creates a space or use one, making history.

CONCLUSION

The transfer of the concepts of “memory” and “history” from history field into the public place becoming place of memory, and also the process of transformation have today new values, and one of them is introduced by the future. The reason of their appearance is to become a testimony of the past, using present as an exhibition background. They become part of the city, social and cultural life, spatial and

temporal references, architectural and artistic entities. The architectural form of memory analyzed here insisted on the radical change produced by the Holocaust into the process of conceiving memory in the public space, while the artistic form of memory refers to the individual memory searching new spaces for exposing itself.

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UN RICORDO DI MARIANA MITU

In seguito alla improvvisa scomparsa di Mariana Nitu, pubblichiamo di seguito una sua memoria che è stata pronunciata a Vienna, il 22 Settembre 2011 in occasione dell'Annual General Meeting 2011 dell'Association of Significant Cemeteries in Europe, (ASCE) del quale, in gran parte per merito del lavoro di Mariana Nitu, anche il nostro Dipartimento di Architettura e Pianificazione Territoriale è entrato a far parte.

La presente memoria è stata scritta e pronunciata da Luigi Bartolomei nella sessione d'apertura del convegno, su richiesta dell'allora presidente dell'Associazione, Dott.ssa Maria Luisa Yzaguirre.

La versione che qui proponiamo è tradotta dall'originale in inglese.

È certamente penoso, ma anche un onore essere qui per indirizzare a tutti voi un ricordo di Mariana Nitu.

Mariana, amica mia carissima e collega nella gran parte delle attività di ricerca intraprese sull'architettura funeraria e cimiteriale dal nostro Dipartimento, era una delle persone più vivaci ed appassionate che io abbia mai conosciuto. Ci dicevamo spesso l'un l'altro che alcuni particolari temi di ricerca, così profondamente legati alla fragilità umana e agli inevitabili limiti dell'esistenza, potevano forse essere affrontati e studiati solo da chi li potesse trattare anche con una certa ironia.

Ci conoscemmo la prima volta grazie alla mediazione di Mauro Felicori, che semplicemente mi inviò una mail, per informarmi che un architetto

romeno era interessato alle ricerche che noi allora stavamo iniziando sull'architettura dei cimiteri contemporanei. Per me e il prof. Giorgio Praderio ogni attività con una vocazione internazionale merita una speciale attenzione, e così abbiamo raccolto immediatamente i suggerimenti di Mauro Felicori, incontrando Mariana Nitu.

A quel tempo Mariana era dottoranda presso la facoltà Ion Mincu di Bucarest, e quando giunse nel nostro studio presso la Facoltà di Ingegneria, capimmo immediatamente il carattere eccezionale di questa giovane architetto rumena così singolarmente attiva, entusiasta e sempre piena di nuove proposte. Lavorare con Mariana era come entrare in una sorta di mondo meraviglioso, ricco di opportunità e colori, davvero affascinante e sempre



Luigi Bartolomei e Mariana Nitu, in una foto scattata nel 2010 presso Alba Iulia (Romania), durante il convegno internazionale Death and Dying in the 18th-21st Century Europe.

Luigi Bartolomei, assegnista di ricerca presso il Dipartimento di Architettura dell'Università di Bologna, è professore a contratto di Architettura del Paesaggio e delle Infrastrutture presso il Corso di Laurea in Ingegneria Edile di Ravenna. Promotore di numerose attività sullo studio dello spazio sacro, è professore incaricato presso la Facoltà Teologica dell'Emilia Romagna e collaboratore stabile de "Il giornale dell'Architettura" dal 2008.

esuberante di nuove sorprese, poiché Mariana era davvero una fucina di idee. Come spesso accade nel campo dell'Architettura, l'attività di Mariana non era semplicemente un "lavoro da scrivania", ma, a causa della sua passione, esso era piuttosto una quotidiana conquista di nuovi orizzonti di riflessione e nuovi inaspettati temi sui quali passo passo focalizzarsi.

Marianna Nitu apparteneva al novero di quelle persone che credono fermamente in quello che fanno. Il suo lavoro e il suo studio non erano semplicemente un tema di ricerca, ma una parte importante della sua vita, quasi una sorta di vocazione, qualcosa di intimamente connesso a Verità e Bellezza, qualcosa, insomma, su cui costruire la propria fede e riporre le proprie certezze. Quando intravedeva una nuova linea d'azione e di indagine, quasi non poteva trattenersi dal desiderio di intraprenderla con tutta la sua forza, con tutto il suo tempo.

Abbiamo così scoperto una persona meravigliosa e abbiamo avviato le necessarie procedure amministrative per averla come studentessa riconosciuta anche nella nostra scuola di dottorato. Mariana Nitu è stata così la prima (e fino ad oggi la sola) dottoranda il cui programma di ricerca fosse coordinato in un accordo formale tra l'Università di Bologna e quella di Bucarest.

Il suo interesse per l'architettura cimiteriale e funeraria si deve considerare anche un modo per scovare connessioni nella storia del suo Paese, in qualche modo superando il lungo e buio periodo della dittatura e del comunismo. La sua

attenzione ai cimiteri e all'architettura funeraria, era, infatti, un aspetto della sua cura per i viventi. In un articolo che scrisse in italiano e che non è ancora stato pubblicato, Mariana affermava: "Attraversando gli spazi dei cimiteri abbiamo la possibilità di maturare nella conoscenza di noi stessi e della nostra stessa identità" ... e anche "...ritengo i cimiteri contenitori di valori materiali e immateriali, spazi per una stratificazione della memoria..."

Possiamo considerare questa concezione dei cimiteri come spazi ospitali per i viventi alla base di tutte le ricerche e attività in cui Mariana era impegnata, sia quando lavorava duramente per preparare l'apertura pubblica serale del Cimitero Monumentale "Bellu" di Bucarest nella notte dei Musei (apertura alla quale, nel maggio 2011, hanno poi preso parte 13.000 visitatori in una sola serata), sia quando garantiva il proprio supporto al progetto di una Route Internazionale tra i Cimiteri Monumentali Europei per la quale l'ASCE ha poi meritato uno speciale premio dalla Comunità Economica Europea.

Mariana Nitu ci ha lasciato inaspettatamente. E' morta a Bucarest quest'anno, il 10 Febbraio, in un tragico incidente che, ancora oggi, ci lascia attoniti, increduli e senza spiegazioni.

Mariana Nitu era nata a Slobotia (Romania) il 25 Settembre 1980. Questa domenica, in cui si conclude il presente congresso, sarebbe stato il suo 31esimo compleanno.

Non credo tuttavia che, anche in questa triste circostanza, Mariana avrebbe apprezzato le no-

stre lacrime. Se ben la conoscevo, Marianna apprezzerebbe piuttosto che i suoi amici e colleghi avessero la capacità di continuare il suo lavoro, creando reti di cultura e conoscenza, a partire dalla memoria di ogni uomo nelle nostre nazioni, sottolineando il contributo universale che ciascuna persona costituisce per la storia e per i viventi, un contributo che non termina con la morte ma prosegue nella memoria personale e collettiva e da qui costruisce la società: un cammino di lavoro e ricerca che vede, dunque, in ogni persona l'elemento fondamentale dell'identità di ciascuna regione del contemporaneo mosaico Europeo.

Sono stato invitato dalla nostra cara presidente ad indirizzarvi questo breve ricordo di Mariana.

Non voglio però omettere una riflessione personale. Con Mariana partecipavamo anche della medesima fede e parlavamo, qualche volta, delle nostre Chiese, della grande tradizione della sua Chiesa Ortodossa, o della mia Cattolica, cercando di identificare differenze e tradizioni comuni, o le più rilevanti diversità nell'attitudine dei fedeli. Oggi, in ragione di ciò che di più profondo avevamo in comune, ossia in ragione delle parole stesse di Gesù, il Cristo, personalmente credo con fermezza che Mariana non sia morta, ma forse stia semplicemente dormendo, e, in un altro modo, sia ancora con noi.

Ricordando davanti a voi tutti questa mia grande amica e collega, Mariana Nitu, volevo in questo modo condividere con voi anche le ragioni per le quali, un giorno, spero davvero di incontrarla di nuovo.