

Antologia di Spazi

The Manifesto

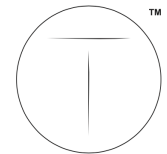
Tito • Antologia di Spazi stems from a need: to restore the central role of books and socio-cultural environments associated with them, in order to address the difficulties of modern society by reclaiming an inner space. It is a concept seeking a physical anchor, a tangible threshold where time slows down: an aspiration that we have chosen to bring to life through a series of designer bookshops.

The sudden and unstoppable evolution of technology has reached such an intensity that it significantly exceeds humanity's cognitive capacity to assimilate and understand its causes and effects.

This phenomenon has triggered a sense of profound disorientation in Western man, who is accustomed, by history and by nature, to dominating his surroundings. The world he once knew – tangible, measurable, controllable – now finds itself confronted with the emergence and consolidation of a virtual, invisible environment, governed by speeds and a logic that elude ordinary understanding.

According to Vico, a society that relies solely on technology and bureaucracy, forgetting the sacred, the family and its cultural roots, is a society destined to dissolve, making way for a new beginning – one that is often traumatic. A concept similar to the one Nietzsche had summed up with his famous phrase 'God is dead'. Yet, whilst Western society up until the last century was identified with Christian culture in the strictest sense (N.B. remove the word 'God' from the Middle Ages and that historical period ceases to exist), the new century, reliant solely on technology, seems to be bringing about the worst fears of philosophers and thinkers.

This state of radical novelty and change has repercussions on multiple levels: it affects the personal identity and individual spheres, redefines the structures of interpersonal relationships, transforms social dynamics and connections, and has a profound impact on the cultural and economic realms.



Antologia di Spazi

As Galimberti states: "Efficiency has replaced meaning. Speed has replaced thought. Performance has replaced identity. Technology is not directed towards a purpose. Technology simply works. And when everything must simply work, people cease to ask themselves why they live. We live in the age of functionality, no longer in the age of meaning. We no longer have time to listen to one another, because we must constantly produce, react and appear."

The range of values therefore seems to have been reduced to a bare minimum. This is understandable, given that technology tends to instrumentalise everything, commodifying people and their very feelings, and eroding human sensitivity.

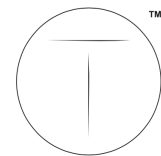
This sudden shift in values has been accompanied by an inability to understand the times in which we live, a loss of reference points and personal convictions, which have given rise to feelings of frustration, despondency, fear and alienation.

In contrast to the fluidity of a world that has replaced meaning with function, Tito • Antologia di Spazi champions the material stillness and plasticity of wood. In every grain, a different temporality can be discerned – one specific to the human being – which stands in opposition to the abstract temporality of the algorithm.

The project finds its conceptual roots in the idea of the 'Empty Space' theorised by Peter Brook. The empty space is the artist's sacred domain: a white, empty room in which anything can appear, where objects lose their utilitarian function to become imbued with meaning, shielded from the clamour of the outside world.

The underlying philosophy of the project is to reclaim a profound cultural meaning and core values that everyone can develop through the search for an inner, reflective space – one that can neither be commodified nor conquered, but rather safeguarded and nurtured – and through literature, especially the classics, which have characterised our culture over the centuries.

This is not merely a critique of cultural neglect, but rather a condemnation of a culture that has become fluid and immediate, where the signifier devours the signified, omitting the history that lies behind it – the etymology – and the ability to ask the right questions.



Antologia di Spazi

We are opposing a pace of life that has become senselessly fast, in order to return to a sense of time that is characteristic and specific to human beings.

This is a sort of neo-humanism understood as the restoration of balance between the human organism – which feels and acts – the sphere of the sacred (of mystery) and technology with its myriad tools.

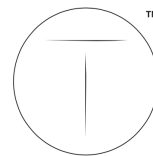
Human beings once again become the protagonists of their own lives, not in a narcissistic or self-referential sense – as is propagated daily through social media and the various mass media, where the glorification of the self seems to be the sole goal to aspire to – but rather through the recognition of their own limits and the adoption of lifestyle choices that are actively sought out rather than imposed.

In opposition to the passive acceptance of ready-made notions – such as those generated by the misuse of AI – which leave no room for subjective interpretation, Tito • Antologia di Spazi champions a hard-won knowledge, born of critical thinking which requires deep processing to be truly assimilated. No shortcuts are sought. It is this very ethos that guides the creative process: every bookcase is designed, engineered and assembled by hand, following a slow and steadfast rhythm, the only one capable of transforming matter into genuine awareness.

The inspiration that gave rise to this collection was born at the Galleria Borghese, standing before Bernini's masterpiece Apollo and Daphne. There, at the very moment when flesh becomes wood to escape a divine hunt, the answer appeared: to unite engineering rigour with the culture of books. The book as metamorphosis and as an act of waiting; the desire to reclaim one's own time, leaving the frenzy of technology behind.

The bookcase thus becomes an expression of this inner space that each of us is called to nurture into bloom, in order to understand and confront the challenges of our time.

It is no longer a mere piece of furniture, but seeks to become a protagonist and reclaim its rightful place: its stillness and plasticity are a clear echo of the semantic traits defined by classical culture itself.



Antologia di Spazi

The living environment takes on the characteristics of an architectural alter-ego that mirrors the multiplicity of inner rooms that make up the individual.

In this system of correspondence between space and the individual, the bookcase functions as a reflective element: a threshold within which time slows down and the individual withdraws from the clamour of the world to inhabit their own self.

Thus emerges the dual nature of the book: material and metaphysical. Choosing which volumes to keep on the shelves and which to part with ceases to be a mere act of tidying up, becoming instead an intimate and conscious act through which we select the experiences to embrace in order to define who we are.

There could be no better representation of this concept than the first bookcase: ITACA. It is no coincidence that it draws its inspiration from the Odyssey – in which the concept of *nòstos* becomes the ultimate symbol of the journey back to the cultural, social and value-based role that belongs to us.

Yours sincerely,
Tito