Against the majority opinion that Europe’s monuments and cities should be restored to their pre-World War II state, Roberto Pane (1897-1987) argued that it would be bad faith to replenish the losses in a manner that would eliminate all traces of the damage. To engage in a stylistic restoration à l’identique was tantamount to covering up evidence of the war’s brutality. But Pane’s deeper concern was with the creativity of the architect, and therefore also more inwardly directed towards his discipline. He thought that to rebuild monuments as they were was “to deny any creative role to the restorer’s intervention.” By allowing himself to introduce modern materials and to re-interpret the formal logic of a monument’s missing fabric, his work became a celebration of restoration as a creative practice. For him, to be critical meant attacking the conventions of the discipline, revealing its biases and standing up against them. Pane’s notion of criticality was in many ways a continuation of the enlightenment tradition that deemed criticality to be concomitant on one’s capacity for what Denis Diderot called dédoublement, the ability to project oneself outside of one’s immediate project, and to see it, and one’s role in it, dispassionately (or objectively) for what it really was. Pane suggested that preservation fetishized technique as superior to subjective creativity only by imposing silencing demands on key contexts of practice like creativity and intuition, which in turn allowed the discipline to proclaim itself objective. His defense of creativity made the restorer’s aesthetic vision into a way to critique preservation’s unexamined aesthetic conventions. He recognized that his theory threatened a fundamental premise of preservation’s claim to be a professional discipline, governed by unassailable dogmatic charters. For him, preservation had become a repetitive and mindless application of stereotypical technical and aesthetic formulas. Under the aegis of technique, preservation now treated all buildings in exactly the same way, denying their specificity, and enabling that which preservationists opposed: the transformation of the world into a lifeless and repetitive sameness. Pane was born in Taranto, Italy, in 1897, and grew up in Naples. After studying at the architecture school of the University of Rome, he taught architecture and art history in Naples, where he also became a close associate of the idealist philosopher Benedetto Croce. In 1942 he became a professor of the Architecture Faculty of the University of Naples, and in 1969 founded the university’s School of Monument Restoration (now the School of Architectural and Landscape Heritage). A foremost scholar of Neapolitan, Campanian and southern Italian culture, he became the director of the journal *Napoli Nobilissima*, which had been founded by Croce in 1961, and among his major works was *Il Rinascimento nell'Italia Meridionale* (1975 and 1977). Pane died in Sorrento in 1987.

Keywords: Critical Restoration, Creativity, Aesthetics, Infill, Judgment, Anastelosis.