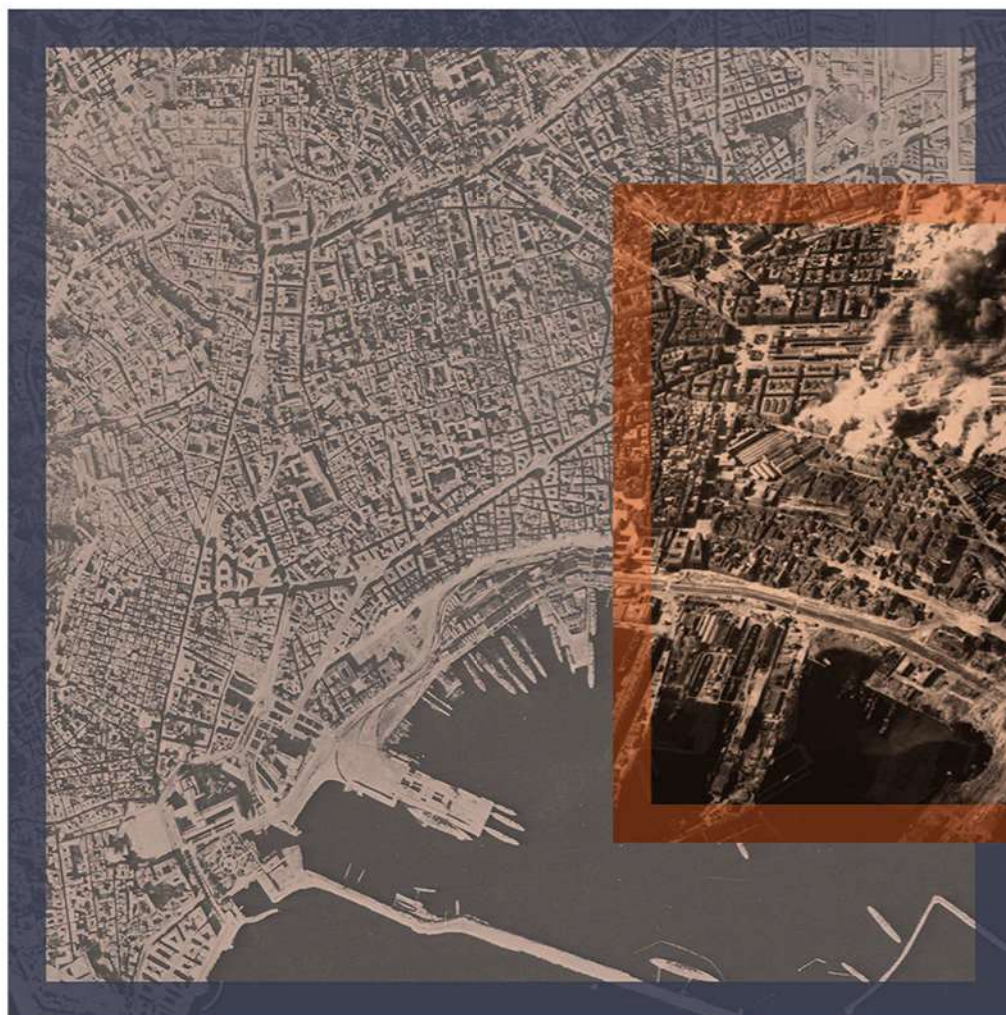


CITTÀ E GUERRA

DIFESE, DISTRUZIONI, PERMANENZE
DELLE MEMORIE E DELL'IMMAGINE URBANA

CITY AND WAR

MILITARY DEFENCES, RUINS, PERMANENCES
OF URBAN MEMORIES AND IMAGES



Tomo secondo

TRACCE E PATRIMONI

a cura di
Raffaele Amore,
Maria Ines Pascariello,
Alessandra Veropalumbo

Federico II University Press



fedOA Press

CITTÀ E GUERRA **CITY AND WAR**

**DIFESE, DISTRUZIONI, PERMANENZE
DELLE MEMORIE E DELL'IMMAGINE URBANA**

**MILITARY DEFENCES, RUINS, PERMANENCES
OF URBAN MEMORIES AND IMAGES**

Tomo secondo **Tracce e patrimoni**

a cura di

Raffaele Amore, Maria Ines Pascariello, Alessandra Veropalumbo

collaborazione alla curatela: Mariangela Terracciano

Federico II University Press



fedOA Press

Federico II University Press



e-book edito da

Federico II University Press

con

CIRICE - Centro Interdipartimentale di Ricerca sull'Iconografia della Città Europea

Collana

Storia e iconografia dell'architettura, delle città e dei siti europei, 8/II

Direzione

Alfredo BUCCARO

Co-direzione

Francesca CAPANO, Maria Ines PASCARIELLO

Comitato scientifico internazionale

Aldo AVETA

Gemma BELLI

Annunziata BERRINO

Gilles BERTRAND

Alfredo BUCCARO

Francesca CAPANO

Alessandro CASTAGNARO

Salvatore DI LIELLO

Antonella DI LUGGO

Leonardo DI MAURO

Michael JAKOB

Paolo MACRY

Andrea MAGLIO

Fabio MANGONE

Brigitte MARIN

Bianca Gioia MARINO

Juan Manuel MONTEROSO MONTERO

Roberto PARISI

Maria Ines PASCARIELLO

Valentina RUSSO

Carlo TOSCO

Carlo Maria TRAVAGLINI

Massimo VISONE

Ornella ZERLENGA

Guido ZUCCONI

CITTÀ E GUERRA

Difese, distruzioni, permanenze delle memorie e dell'immagine urbana

Tomo II - Tracce e patrimoni

a cura di Raffaele AMORE, Maria Ines PASCARIELLO, Alessandra VEROPALUMBO

© 2023 FedOA - Federico II University Press

ISBN 978-88-6887-176-5

Si ringraziano

Università degli Studi di Napoli Federico II - Dipartimento di Architettura, Dipartimento di Ingegneria Civile, Edile e Ambientale, Dipartimento di Studi Umanistici, Scuola di Specializzazione per i Beni Architettonici e del Paesaggio, Seconda Università degli Studi di Napoli, Università degli Studi del Molise, Fondazione Ordine Ingegneri Napoli, Associazione Italiana Ingegneri e Architetti Italiani, Associazione *eikonocity*, Unione Italiana Disegno.

Contributi e saggi pubblicati in questo volume sono stati valutati preventivamente secondo il criterio internazionale della Double-blind Peer Review. Tutto il materiale pubblicato è distribuito con licenza "Creative Commons – Attribuzione" (CC-BY 4.0). L'editore è a disposizione degli aventi diritto per eventuali riproduzioni tratte da fonti non identificate.

INDICE

13 | **Presentazione**

ANNUNZIATA BERRINO, ALFREDO BUCCARO

17 | **Introduzione**

Tracce e patrimoni

RAFFAELE AMORE, MARIA INES PASCARIELLO, ALESSANDRA VEROPAUMBO

PARTE I / PART I

Disegni di città in guerra: realtà costituite, immagini, memorie

Drawings of cities at war: constituted realities, images, memories

ANTONELLA DI LUGGO, ORNELLA ZERLENGA

CAP.1 *Fortificazioni e difese, fra casi studio e teorie*

Fortifications and defences, between case studies and theories

ANTONELLA DI LUGGO, ORNELLA ZERLENGA

- 27 | La Fortezza di Bergamo: un patrimonio militare da rileggere e conservare
The Fortress of Bergamo: a military heritage to be re-read and preserved
Alessio Cardaci, Antonella Versaci
- 37 | Ideal city and military 'presidio': the Franciscan Missions of San Antonio, Texas
Angela Lombardi, Iacopo Benincampi
- 47 | Note sulle fortificazioni e le difese della colonizzazione francese in Algeria (1830-1962). L'esempio del forte Saint Germain nella città di Biskra
Notes on fortifications and defenses of the French colonization in Algeria (1830-1962). The example of fort Saint Germain in the city of Biskra
Sami Zerari, Alessandra Cirafici, Sirti Leila
- 57 | Il rilievo del Bunker del "El Capricho": la più importante fortificazione sotterranea di Madrid durante la guerra civile spagnola
The survey of the Bunker of "El Capricho": the most important underground fortification of Madrid during the Spanish Civil War
Martina Gargiulo, Davide Carleo, Giovanni Ciampi, Michelangelo Scorpio, Pilar Chias Navarro
- 67 | Il Castello di Ferdinando IV: dai trattati di architettura militare al Real Sito di Portici
The Castle of Ferdinand IV: From Treatises on Military Architecture to the Royal Site of Portici
Arianna Lo Pilato
- 75 | La cultura del disegno nell'architettura della difesa tardo-cinquecentesca. Il trattato "Della Fortificazione delle città" di Iacomo Castriotto e Girolamo Maggi
The culture of drawing in late sixteenth-century defense architecture. The Treaty "Della Fortificazione delle città" by Iacomo Castriotto and Girolamo Maggi
Ornella Zerlenga, Margherita Cicala, Vincenzo Cirillo
- 87 | Il virtuale nella realtà bellica, la rappresentazione di fortificazione della Sicilia attraverso VR e AR
The virtual reality of war, the fortification representation of Sicily through VR and AR
Giuseppe Di Gregorio
- 95 | La memoria delle strutture difensive del Novecento in Albania
The memory of 20th century defence structures in Albania
Luigi Corniello
- 105 | The transformation of Recife's urban space in the Dutch period (1630-1654): defensive system, urban planning, and territorial expansion
Bruno Aguiar

CAP.2 La rappresentazione della guerra, fra simbolismo e cultura visuale

The representation of war, between symbolism and visual culture

DANIELA PALOMBA, MARIA INES PASCARIELLO

- 119 | Le cartoline francesi dei ruderi delle città e degli edifici rovinati dai tedeschi durante la prima guerra mondiale
French Postcards of the Ruins of Cities and Buildings Damaged by the Germans during World War I
Ewa Kawamura
- 131 | I want you. Retorica della propaganda e invarianti dell'immaginario bellico nelle campagne di comunicazione pubblica
I want you. Propaganda rhetoric and invariants of war imagery in public communication campaigns
Valeria Menchetelli
- 143 | Il linguaggio visivo dei manifesti di propaganda della Prima guerra mondiale
The visual language of the First World War propaganda posters
Manuela Piscitelli
- 153 | Reggio Calabria nelle illustrazioni delle Guerre d'Indipendenza a metà del XIX secolo. Scorci d'architettura
Reggio Calabria portrayed in the illustrations of mid 19th century Independence Wars. Architectural perspectives
Francesco De Lorenzo
- 163 | La guerra delle immagini. L'uso delle armi visive nelle strategie belliche del cyberspazio
The war of images. The use of visual weapons in cyberspace warfare strategies
Enrico Cicalò
- 175 | Ampliare il punto di vista. Le fotografie aeree per la documentazione di obiettivi strategici
To extend the perspective. Aerial photography to record strategic targets
Rosina Iaderosa
- 185 | Mappe di guerra. Una tassonomia delle relazioni tra cartografia e conflitti bellici
Maps of war. A taxonomy of the relationships between cartography and conflicts
Michele Valentino, Valeria Menchetelli
- 197 | Representations of War in Urban Space. Historical Images of nowadays Romanian Towns
Anda-Lucia Spânu
- 205 | Narrazione, frammenti architettonici e paesaggio nelle spire della necessità. Segni e contraddizioni per la conservazione delle memorie urbane in tempo di guerra
Narration, architectural fragments and landscape in the coils of necessity. Signs and contradictions for the conservation of urban memories in wartime
Saverio Carillo
- 215 | Dalla memoria visiva alla memoria del dolore. L'orrore della guerra nei disegni dei bambini: dai campi di concentramento nazisti (Terezin) all'Ucraina di oggi
From visual memory to pain memory. The horror of war in children's drawings: from the Nazi concentration camps (Terezin) to today's Ukraine
Anna Marotta, Rossana Netti
- 225 | Rappresentare le città da guerra. Appunti critici su alcuni trattati di architettura tra XVI e XVII secolo
Representing war cities. Critical notes on some architectural treatises between the 16th and 17th centuries
Martino Pavignano
- 237 | Conflitti. La forza dei segni
Conflicts. The power of signs
Vincenza Garofalo
- 245 | Molteplici registri comunicativi dell'evento bellico nella narrazione de *Le Cento Città d'Italia* divenute *Le Cento Città d'Italia Illustrate*
Multiple narrative ways of war events in *Le Cento Città d'Italia* (later *Le Cento Città d'Italia Illustrate*)
Ursula Zich
- 253 | Immagini delle rivoluzioni in Italia nei periodici del 1848
Images of revolutions in Italy in the periodicals of 1848
Pasquale Tunzi
- 263 | Città di carta, città in fiamme. La rappresentazione dell'assedio nella scenografia teatrale
Paper-cities, cities on fire. The representation of the siege in the theatrical setting
Santi Centineo

- 271 | Gino Boccasile: le cartoline della propaganda 1940-1945
Gino Boccasile: propaganda postcards 1940-1945
Marcello Scalzo
- 279 | Palermo e la guerra. Narrazioni: dalle immagini alle proposte di rinnovamento urbano
Palermo and the war. Narratives: from images to proposals for urban renewal
Giuseppe Abbate, Francesco Maggio
- 289 | La città si racconta: storia, rievocazioni belliche e identità territoriali attraverso rappresentazioni ed immagini urbane
The city narrates itself: history, war re-enactments and territorial identities through urban representations and images
Tommaso Empler, Adriana Caldarone, Alexandra Fusinetti
- 299 | Architettura e simbolismo bellico. I disegni di Mario De Renzi per il progetto di concorso del Palazzo delle Forze Armate all'E42
Architecture and war symbolism. Mario De Renzi's drawings for the competition project for the Armed Forces Building at E42
Salvatore Damiano
- 309 | Le rappresentazioni dei War Artists americani
The representations of American War Artists
Daniela Palomba, Laura S. Pappalardo

CAP.3 Tracce della memoria cittadina, fra contemporaneo e tecnologie digitali

Traces of city memories, between contemporary and digital technologies

VINCENZO CIRILLO, SIMONA SCANDURRA

- 321 | La conservazione della memoria storica e la trasformazione del tessuto urbano di Torino durante la ricostruzione post-bellica
The preservation of historical memory and the transformation of Turin's urban fabric during post-war reconstruction
Mariapaola Vozzola, Maurizio Marco Bocconcinò, Giorgio Garzino
- 331 | La ricostruzione della memoria. Strategie comunicative per documentare tracce di eventi bellici tra reale e virtuale
Memory reconstruction. Communication strategies to document traces of war between real and virtual
Marika Falcone, Valeria Cera
- 341 | AR application for public divulgation of past urban landscapes. The ropeway of Posillipo in Naples
Pedro G. Vindrola
- 349 | Ricostruzione da fotografie di edifici distrutti da eventi bellici: Palazzo Moncada, Palermo, 1907-1943
Reconstruction from photographs of building destroyed by conflicts: Palazzo Moncada, Palermo, 1907-1943
Fabrizio Agnello, Emilia Cavataio
- 357 | Trasformazioni militari nella Napoli antica: il rilievo degli scavi archeologici al Largo di Castel Nuovo
Military transformations in ancient Naples: the survey of archaeological excavations of Castel Nuovo
Mara Gallo, Sabrina Acquaviva, Simona Scandurra, Margherita Pulcrano
- 367 | The relationship between space and traces of urban memory in the post-war towns on the Gustav line
Assunta Pelliccio, Marco Saccucci, Virginia Miele
- 375 | Modelli informativi per la fruizione virtuale di architetture perdute. La Mostra d'Oltremare a Napoli
Informative models for the virtual fruition of lost architectures. The Mostra d'Oltremare in Naples
Giuseppe Antuono, Erika Elefante, Pierpaolo D'Agostino
- 385 | La lettura, l'indagine e la conoscenza del costruito postbellico: la chiesa di San Michele Arcangelo in San Pietro Infine
Reading, investigation and knowledge of postwar buildings: the church of San Michele Arcangelo in San Pietro Infine
Domenico Iovane
- 393 | Immagini di luoghi perduti: memorie di pillboxes e casematte nel territorio campano
Images of lost landscapes: memories of pillboxes and casemates in the Campania region
Alice Palmieri, Gennaro Pio Lento, Angelo De Cicco
- 403 | Digital twins_rappresentare le metamorfosi urbane post-belliche. Il caso della chiesa dell'Incoronata a Napoli
Digital twins_represent post-war urban transformation. The case of the Incoronata Church in Naples
Mara Capone, Angela Cicala

- 413 | Strumenti VR per la fruizione web-sharing del patrimonio religioso intangibile. La chiesa di San Sebastiano a Napoli
VR tools for web-sharing of intangible Religious Heritage. The Church of San Sebastiano in Naples
Emanuela Lanzara, Vincenzo Cirillo
- 427 | 1848, 1860, 1943. Storie di distruzioni e ricostruzioni nel sito del Monastero dei Sett'Angeli di Palermo
1848, 1860, 1943. The vicissitudes of war destruction and reconstruction on the site of the Sett'Angeli Monastery in Palermo
Gian Marco Girgenti, Laura Barrale, Sara Morena
- 439 | Sullo sfondo della rivolta. Storia e ricostruzione digitale dell'antico campanile della cattedrale di Messina
Against the background of the uprising. History and digital reconstruction of the ancient bell tower of the cathedral of Messina
Alessia Garozzo
- 449 | Il castello di Roccarainola tra evoluzione, distruzione ed oblio: la virtualizzazione per la divulgazione e la conoscenza
The castle of Roccarainola between evolution, destruction, and oblivion: virtualisation for dissemination and knowledge
Riccardo Miele, Andrea Maliqari
- 459 | Il rilievo aerofotogrammetrico per la documentazione del patrimonio culturale fortificato: la roccaforte di Almeida in Portogallo
The aerophotogrammetric survey for documenting the fortified cultural heritage: the fortress of Almeida in Portugal
Fabiana Guerriero
- 467 | Il rilievo della Fortezza Triangolare di Butrinto in Albania
The survey of the Triangular Fortress of Butrint in Albania
Angelo De Cicco

PARTE II / PART II

Restauro e Guerra

Restoration and War

RENATA PICONE, VALENTINA RUSSO

CAP.1 Difese/offese belliche. Restauri, ricostruzioni, trasformazioni delle strutture difensive e dei loro contesti paesaggistici

War defenses/offenses. Restorations, reconstructions, transformations of defensive structures and their landscape

BIANCA GIOIA MARINO, MARCO PRETELLI, ANDREA UGOLINI

- 483 | Strutture difensive tra distruzione e abbandono: le fortificazioni dell'isola di Lefkada in Grecia
Defensive structures between destruction and abandonment: the fortresses of the Lefkada island in Greece
Adriana Trematerra
- 493 | Architetture fortificate scomparse: la cinta muraria di Bussoleno in Valle di Susa
Disappeared fortified architecture: the walled boundary of Bussoleno in the Susa Valley
Alessandra Panicco
- 501 | Trasformazioni e restauri di un monumento che resiste: il Castello Barbacane a Pantelleria
Transformations and restorations of a monument that resists: the Barbacane Castle in Pantelleria
Zaira Barone
- 513 | La Rocca di Ravaldino a Forlì: trasformazione di un manufatto urbano
Transformation of an urban artifact: the Ravaldino Fortress in Forlì
Eleonora Melandri, Martina Ricupero
- 523 | Restauro e trasformazioni delle Mura Aureliane sotto il pontificato di Pio IX. Alcuni esempi e criteri di intervento
Aurelian Walls' restoration under pope Pius IX. Some examples and criteria
Rossana Mancini, Francesca Lembo Fazio
- 531 | Valori e rischi del Castello di Carlo V a Capua: un problema culturale
Values and risks of the Castle of Charles V in Capua: a cultural problem
Aldo Aveta
- 541 | La riscoperta delle archeologie di guerra come nuovo livello culturale nelle aree di interesse storico-paesaggistico. Il caso della Penisola della Maddalena a Siracusa
The rediscovery of war archaeologies as a new cultural level in areas of historical and landscape interest. The case of the Magdalena Peninsula in Syracuse
Maria Rosaria Vitale, Antonio Maria Privitera, Eleonora Saccuta

- 555 | Le fortificazioni della Terraferma veneziana tra Ottocento e Novecento. Stato attuale e prospettive nella pianificazione territoriale
Fortifications on the Venetian mainland between the 19th and 20th centuries. Actuality and perspectives in territorial planning
Francesco Trovò
- 565 | I due volti della Fortezza Veneziana di Bergamo: la manutenzione delle Mura "nascoste"
The two faces of the Venetian Fortress of Bergamo: taking care for the "Hidden" Walls
Virna Maria Nannei, Giulio Mirabella Roberti
- 575 | Modern Monolithic Heritage. I forti di seconda generazione del Campo Trincerato di Mestre: percorsi di valorizzazione tra architettura e paesaggi culturali
Modern Monolithic Heritage. The second-generation forts of Mestre's military base: enhancement paths between architecture and cultural landscapes
Giorgio Danesi, Sara Di Resta
- 585 | Il patrimonio fortificato della Valle Stura: esempi di valorizzazione
The Military Heritage of the Stura Valley: Valorization Case Studies
Nadia Frullo, Manuela Mattone
- 595 | Conflitti bellici e conflitti ideologici. La Rocca Paolina a Perugia tra dissimulazioni, riscoperte e nuove opportunità di fruizione
War conflicts and ideological conflicts. The 'Rocca Paolina' in Perugia between dissimulations, rediscoveries and new usage opportunities
Pietro Matracchi, Greta Angiovini, Claudia Frattegiani Pompei

CAP.2 Il senso dei Luoghi, non Luoghi, nel secondo dopoguerra. Il caso Germania e l'attualità

The significance of Places, not-Places, in the post World War II recovery. The case of Germany and the actuality

ROBERTA FONTI, RAFFAELE AMORE

- 611 | *Rama dama!* Post-war reconstruction in Munich: the identity-forming power of the *Urbs Picta*
Thomas Danz
- 623 | *Rama dama!* Munich and the (re)construction of an historic city centre after World War II
Elisabeth Merk
- 633 | Monuments as Political Objects. The case of the Neues Museum of Berlin
David Wolf
- 643 | Places, non-Places. The significance of recreating sites charged with iconic meaning
Roberta Fonti
- 655 | Monuments on stamps: propaganda, destructions and restoration works in Germany over the 20th century
Vittorio Foramitti
- 665 | Restoration works in Germany after World War II between material reintegration and memory of places. Hans Döllgast, Josef Wiedemann and their relationship to ruins
Alfonso Ausilio, Andrea Califano
- 679 | Paul Clemen and the different approaches to reconstruction in Germany in the immediate post-World War II period
Maria Parente
- 689 | The post-war 'reconstruction' of the city of Hanover and the restoration of the Aegidienkirche
Raffaele Amore

Cap.3 L'alba della ricostruzione nelle città storiche italiane: piani e tessuti urbani tra distruzioni, trasformazioni e istanze di tutela, 1944-1954

The dawn of reconstruction in Italian historic cities: urban plans and fabrics between destruction, transformation and protection expectations, 1944-1954

ANDREA PANE, CARLOTTA COCCOLI

- 709 | Superare l'emergenza e pianificare la ricostruzione. Carlo Ludovico Ragghianti e l'Ufficio per l'urbanistica del Sottosegretariato alle Belle Arti nel 1945
Overcoming the emergency and planning the reconstruction. Carlo Ludovico Ragghianti and the Urban planning office of the Fine Arts Undersecretariat in 1945
Giovanna Russo Krauss

- 717 | La ricostruzione urbanistica ed edilizia a Milano nel secondo dopoguerra: esiti e riflessioni tra gli anni Cinquanta e Sessanta del Novecento
The urban and building reconstruction in Milan after the Second World War: outcomes and reflections between the 1950s and 1960s
Serena Pesenti
- 727 | I "grattaciellini" del Centro Direzionale di Milano: il fallimento della ricostruzione milanese
The "small skyscrapers" of Milan's Business Center: the failure of Milanese reconstruction
Simona Talenti
- 737 | "Trarre partito dalle distruzioni e dai sinistramenti". Il Piano di ricostruzione del centro storico di Brescia (1945-1954)
"To take advantage of destruction and devastation". The reconstruction plan for the historic centre of Brescia (1945-1954)
Carlotta Coccoli
- 747 | Il destino del "patrimonio costruito non firmato": la zona ospedaliera a Brescia prima, durante e dopo le incursioni aeree del secondo conflitto mondiale
The destiny of "Built but not signed heritage": the hospital area in Brescia before, during and after aerial attacks of the Second World War
Massimo De Paoli
- 757 | «La modernità è sapersi adeguare alle scelte urbanistiche»: Plinio Marconi e il PRG di Verona
«Modernity is the ability to adapt to urban choices»: Plinio Marconi and the PRG in Verona
Claudia Aveta
- 765 | La ricostruzione post-bellica nel tessuto urbano storico di Genova tra speculazione, restauro e progetto architettonico
The post-war reconstruction in the historic urban tissue of Genoa among speculation, restoration and design
Carla Arcolao, Lucina Napoleone
- 775 | Lungarni di Pisa: danni bellici e ricostruzione nel secondo dopoguerra
Lungarni of Pisa: war damage and reconstruction after World War II
Francesca Giusti
- 785 | Come crisalidi. L'Abruzzo e i Piani di ricostruzione del secondo dopoguerra
Like chrysalises. The Abruzzo and the post-war reconstruction Plans
Lucia Serafini
- 797 | La riparazione dei centri storici molisani nel secondo dopoguerra
Repairing the Molise's historical centers after the World War II
Maria Vitiello
- 807 | La ricostruzione infinita: il piano per la via Marittima a Napoli tra aspettative di modernità e indifferenza alle preesistenze, dal 1946 a oggi
The infinite reconstruction: the plan for the via Marittima in Naples between expectations of modernity and indifference to pre-existing buildings, from 1946 to today
Andrea Pane
- 821 | Pianificazione urbana e ricostruzione a Napoli nel secondo dopoguerra: la nascita della city partenopea nel rione Carità
Urban Planning and Reconstruction in Naples after the World War II: the birth of the city partenopea in the rione Carità
Paola Martire
- 833 | Il centro storico di Capua tra danni bellici, ricostruzioni e restauri: genesi e primi esiti del Piano del 1947
The historic center of Capua between war damage, reconstruction and restoration: genesis and first outcomes of the 1947 Plan
Maria Pia Testa
- 845 | Danni bellici, ricostruzioni, restauri in Calabria: la città di Cosenza a partire dal 1943
War damages, reconstruction, restoration in Calabria: the city of Cosenza since 1943
Brunella Canonaco, Francesca Bilotta

Cap.4 *Ruderi di guerra, archeologie e vuoti urbani nella città stratificata*
War ruins, archaeological remains and urban gaps in stratified cities
STEFANIA POLLONE, LIA ROMANO

- 859 | I segni della guerra e la 'creatività urbana'
The War Marks and the 'Urban Creativity'
Ornella Cirillo, Maria Teresa Como
- 871 | La rovina atomica di Hiroshima nelle rappresentazioni giapponesi del dopoguerra
The atomic ruin of Hiroshima in postwar Japanese representations
Pina (Giusi) Ciotoli
- 881 | Dalle immagini di J.S.P. Bradford (1943-1945) e della RAF ai laboratori aerofotografici per la conoscenza del paesaggio
From the images of J.S.P. Bradford (1943-1945) and the RAF at the aerophotographic laboratories for landscape knowledge
Angela Diceglie
- 889 | «Ricostruzioni, ripristini, completamenti»: strategie d'intervento nelle Marche del dopoguerra
«Ricostruzioni, ripristini, completamenti»: strategies of intervention in the postwar Marche region
Enrica Petrucci, Maria Giovanna Putzu
- 899 | La conservazione e valorizzazione del paesaggio pugliese dei luoghi dell'Antifascismo, della Resistenza e dell'Accoglienza
The conservation and enhancement of the Apulian landscape of the places of Anti-Fascism, of the Resistance and of Hospitality
Angela Diceglie
- 907 | Le chiese minori del centro storico di Catania e i danni bellici: tra sostituzioni, conservazione disattesa e ruderi irrisolti
The minor churches of Catania's historic centre and war damages: between replacements, neglected preservation, and unsolved ruins
Attilio Mondello
- 915 | Uno strano recupero per un'identità incompresa. Il caso del Presidio militare di Pizzofalcone
A strange building recovery for a misunderstood identity. The case of the Military garrison of Pizzofalcone
Maria Teresa Como
- 925 | Le attività di restauro e ricostruzione della Soprintendenza fiorentina nel secondo dopoguerra. Il caso del restauro della Basilica di Santa Maria dell'Impruneta
The restoration and reconstruction activities of the Florentine Superintendency after World War II. The case of the restoration of the Basilica di Santa Maria dell'Impruneta
Maddalena Branchi
- 935 | Il mausoleo detto «Torrione» al II miglio della via Prenestina a Roma: bombardamento, occupazione, disuso e riqualificazione del sito archeologico
The mausoleum «Torrione» at the 2nd mile of via Prenestina in Rome: bombing, occupation, disuse and redevelopment of the archeological site
Rossella Leone, Roberto Ragione
- 945 | Scavare nella memoria. Riflessioni a partire dall'esperienza di Shoreditch Park
Digging into memory. Reflections from the Shoreditch Park experience
Elena Vitagliano
- 957 | Vuoti di guerra. Dialoghi tra ruderi urbani e città contemporanea
War Gaps. Weaving the narratives of historic urban ruins into the contemporary city
Valentina Russo, Stefania Pollone, Lia Romano

Cap.5 Ruedri in guerra. Protezione, danni e restauri dei siti archeologici
Ruins in war. Protection, damage and conservation of archaeological sites
ZAIRA BARONE, LUIGI VERONESE

- 971 | ... Quando le pietre caddero nel fiume. La ricostruzione del Ponte di Savignano sul Rubicone
... When the stones fell into the river. The reconstruction of the Savignano Bridge on Rubicone
Andrea Ugolini
- 981 | Può la distinguibilità causar danno? Una lettura militante di alcuni interventi postbellici di Amedeo Maiuri a Pompei
Can distinguishability cause harm? A militant reading of some post-war works by Amedeo Maiuri in Pompeii
Gianluca Vitagliano

- 993 | La protezione italiana dei resti archeologici dell'isola di Kos dai bombardamenti inglesi e saccheggi tedeschi della seconda guerra mondiale
The Italian protection of the archaeological remains of the island of Kos from the British bombing and German looting of the Second World War
Rosario Scaduto
- 1001 | Ponti in guerra. La ricostruzione del ponte sull'Ofanto di Canosa di Puglia
Bridges at war. The reconstruction of the Ofanto bridge in Canosa
Germano Germanò
- 1011 | "Anfiteatri di guerra". Vicissitudini belliche di antichi edifici ludici e per lo spettacolo, tra conservazione e restauro
"Amphitheaters of war". War events of ancient structures of spectacle, conservation and restoration
Luigi Cappelli
- 1019 | Il Museo archeologico Salinas di Palermo in guerra: protezione, danni e restauro
The Salinas Archaeological Museum of Palermo at war: protection, damage and restoration
Carmen Genovese, Rosario Scaduto
- 1027 | War in Sicily: protecting archaeological sites to contain military interference (1940-43)
Antonino Crisà
- 1035 | Preventive conservation in Times of War. The case of Triumphal Arches
Roberta Fonti
- 1047 | "Pompeii bomb damage". I restauri ottocenteschi nel secondo Dopoguerra tra alterazione e continuità
"Pompeii bomb damage". Nineteenth-century restorations in the post-World War II period between alteration and continuity
Ersilia Fiore
- 1057 | Iole Bovio Marconi e la riorganizzazione del Museo Nazionale di Palermo dopo i bombardamenti del 1943
Iole Bovio Marconi and the reorganization of the National Museum of Palermo after the bombings of 1943
Laura D'Esposito, Giuliana Sarà

Cap.6 Bombe su Palermo: i sistemi difensivi, le enunciazioni concettuali e la pratica del restauro dei monumenti nel secondo dopoguerra in Sicilia

Bombs on Palermo: defensive systems, theoretical statements and practice of the restoration of monuments in Sicily after the Second World War

GASPARE MASSIMO VENTIMIGLIA, RAFFAELE AMORE

- 1073 | Palermo, la guerra e le bombe (1940-1943)
The World War II in Palermo and the bombings (1940-1943)
Manoela Patti
- 1081 | I bombardamenti Alleati su Palermo: un patrimonio artistico distrutto
The Allied bombing of Palermo: an artistic heritage destroyed
Attilio Albergoni
- 1087 | Il restauro dei monumenti danneggiati durante le incursioni aeree della Seconda guerra mondiale nella città di Palermo: protagonisti, orientamento e prassi
The restoration of monuments damaged during the air raids of the Second World War on the city of Palermo: promoters, cultural orientation and practice
Gaspere Massimo Ventimiglia
- 1101 | 1943: Mario Guiotto e l'anno del silenzio. Restauri e ricostruzioni a Palermo nell'immediato secondo dopoguerra
1943: Mario Guiotto and the year of silence. Palermo's immediate post-war restorations and reconstructions
Sara Isgrò
- 1115 | *La protezione della cattedrale di Santa Maria la Nuova a Monreale*
The protection of Santa Maria la Nuova Cathedral in Monreale
Laura Rappa
- 1123 | Il complesso monumentale di Santa Cita a Palermo: i danni bellici, le opere di restauro e le strategie di riuso
The monumental complex of Santa Cita in Palermo: war damage, restoration, and reuse strategies
Francesca Meli Bertoloni, Maria Sampino, Gaspere Massimo Ventimiglia

- 1135 | Gli interventi del programma di ricostruzione nell'area della chiesa di Santa Maria di Piedigrotta a Palermo
Interventions of the reconstruction program in the area of Santa Maria di Piedigrotta church in Palermo
Evelyn Messina
- 1145 | Opere di pronto intervento e restauro nei complessi monumentali di Santo Spirito e San Francesco in Agrigento, danneggiati dai bombardamenti della Seconda Guerra Mondiale
Works of emergency intervention and restoration of the monumental complexes of Santo Spirito and San Francesco in Agrigento, damaged by the Second World War bombings
Tito Vaccaro
- 1155 | Ripartenze e ri-costruzioni dopo le catastrofi del Novecento ad Agrigento
Restarts and re-constructions after the catastrophes of the twentieth-century in Agrigento
Calogero Daniele Lentini
- 1165 | Rigenerare le aree militari dismesse: il caso dell'aeroporto militare 'Vincenzo Magliocco' a Comiso (Ragusa) e il restauro delle originarie strutture di epoca fascista scampate alle bombe del 1943
The regeneration of disused military areas: the case of the military airport 'Vincenzo Magliocco' in Comiso (Ragusa) and the restoration of fascist-era buildings that survived the bombs of 1943
Giovanni Gatto, Vincenzo Dipasquale

Restoration works in Germany after World War II between material reintegration and memory of places. Hans Döllgast, Josef Wiedemann and their relationship to ruins

ALFONSO AUSILIO, ANDREA CALIFANO

Sapienza Università di Roma

Abstract

The destruction occasioned by World War II (WWII) made Germany sadly known for the desolation affecting its cities and the severe destruction occurred to monuments and historic urban fabrics. This destruction was followed by exemplary reconstructions and reintegrations. Particularly, the case of the post-WWII recovery of the city of Munich will be investigated in this paper by using as illustrative examples the restoration projects by Hans Döllgast and his pupil Josef Wiedemann. These embody methodological principles currently in use in our practice of today and are showing a remarkable awareness of the classical world and the concept of ruin linked to this.

Keywords

Ruins, Germany, Reintegration, Memory

Introduction

Hans Döllgast (1891-1974), a figure still under investigated in Europe, was trained at the Technische Hochschule München, where he later became a professor of Architectural Design and Interior Architecture. He was raised in Burgheim, the ancient *Parrodurum, castrum*, located at the border of the Roman Empire on the Roman Danubian *limes*, about 100 km from Munich. In contrast with the prevailing intellectual climate of the post-WWII recovery of Germany, which was inclined to reevaluate ancient mythology, he felt linked to classical culture – thus, to the romantic idea of remains.

His fascination with remains is data back to his childhood. However, this grew exponentially during his early years of study at the Technische Hochschule München. This thanks to the drive provided by two of his teachers, the brothers Friedrich (1852-1921) and August (1843-1917) von Thiersch. Particularly, and firstly, they transmitted to him the language of simplified forms bond to historic designs and redeveloped so to conceive buildings looking towards contemporaneity. Further, the approach of an architect-archaeologist has been taught to him. The *Bauforschung*, which is the technical and constructive history of buildings beside their historical and artistic features.

It is well known that as earlier as in 1913, Hans Döllgast drew up his first project on antiques. He graphically reconstructed two villas described by Pliny the Younger in the *Epistulae*: the first was *Laurentina*, reported in the letter to his friend Gallo and located in Castel Porziano, the other one was outlined in the letter to his friend Apollinaris, and this was located near *Tifernum Tiberinum*, today Città di Castello [Döllgast 1960].

Further, in 1926 his honeymoon to Italy made home to portray Rome as a vibrant city in which the ruins were not museum like pieces out of their context but active elements of the urban system. This was used and converted by him into an architectural language where added parts

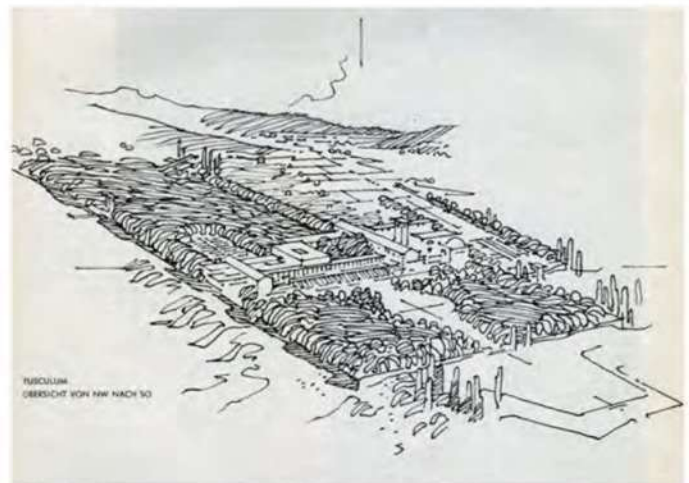
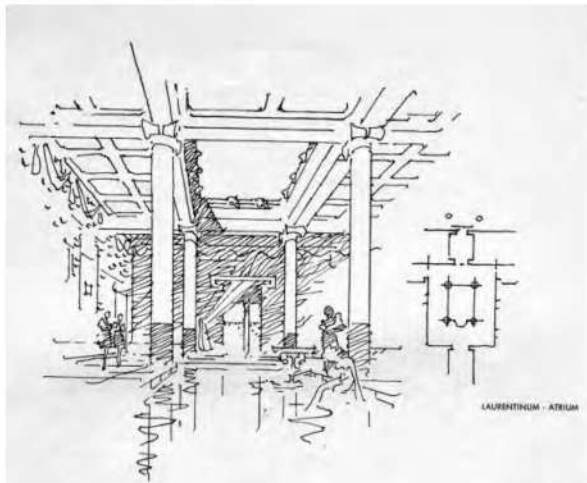
ALFONSO AUSILIO, ANDREA CALIFANO

and superimposed ones, the new in the old, seemed to personify his vision of the city of spirit [Peter, Wimmer 1998, 9].

Attention to details and simplification of forms was also transmitted to him by both Richard Riemerschmid (1868-1957) and Peter Behrens (1878-1940), who was among the founders of the *Deutscher Werkbund* and director of the *Kunstgewerbeschule* of Munich and Dusseldorf, respectively. Then, in the years 1920s, Hans Döllgast by working as a young architect in the *ateliers* of these two masters, had occasion to absorb the cultural lesson of the *Arts and Crafts*. Josef Theodor Wiedemann (1910-2001), he also studied at the Technische Hochschule, having among his teachers Hans Döllgast with whom he established a relationship based on a shared vision for the intervention on the existent. In 1955, he held the chair of "Design and conservation of monuments".

The fascination and study of Roman ruins strongly influenced the architectural language of Döllgast. The poetics of the Bavarian master started right from the ruin, here, understood as a memory of the war trauma, and regarded in a much broader concept of design spanning between the protection of the past and the conservation of traces of war so to pass them to the future as a sign of warning.

By analyzing the case of the reconstruction of the Alte Pinakothek, the church of St. Bonifaz and the Glipthothek and other interventions carried out by the two architects in Munich, we will describe their design sensitivity, their interest in the preservation of monuments, their relationship with historical events and the urban context by highlighting the familiar feeling conveyed by them.



1: Hans Döllgast, reconstruction of the two villas described by Pliny the young in the *Epistulae*. From Döllgast 1960.

1. The "New Munich" and the design of museum architecture in the 19th century

A urban plan for the capital of the Bavarian Kingdom

In 1806, Bavaria became a kingdom under the pressure of Napoleonic geopolitics. In 1818, it was the only state in Germany to have a written constitution and a parliament. The ambitious cultural policy of the Wittelsbach dynasty aimed to acquire a prestigious position among the German and European royal houses, intending to make Munich a new Athens – as this was regarded in its greater times.

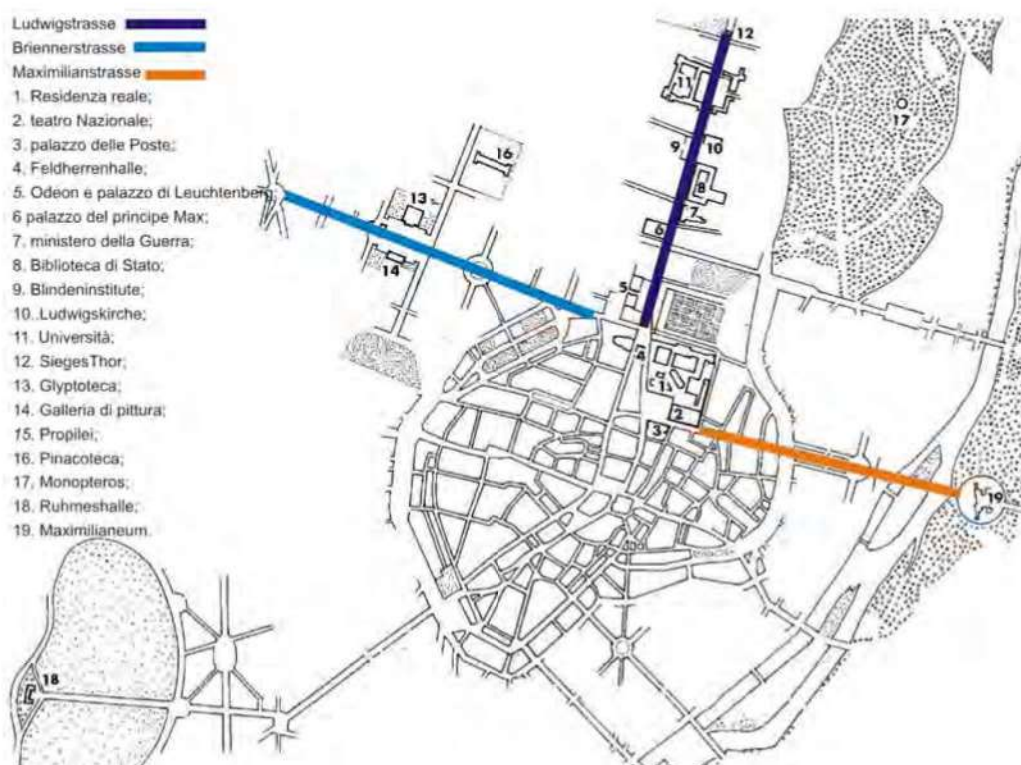
In 1808, Karl von Fischer drew up the expansion plan for the city of Munich, which with a contribution by Leo von Klenze (1784-1864) would, then, be implemented over sixty years.

The project for the new urban plan was based on a classical revival architectural language, which was implemented by the help of an alternation of representative buildings that were progressing in pairs, and acting as hubs, which were set into a system of squares spanning between rectilinear axes. Here, a series of museums was designed as a mark of erudition.

Regarding this, in 1884, Camillo Boito wrote the following: «Munich [...] is a gallery of colossal architectural models, a permanent exhibition of art objects. [...] The monumental buildings [are] placed in the streets or squares for the education of the young and the erudition of people» [Sica 1976, 420-421].

In this context, the museum is understood as the maximum expression of civil architecture and is closely related to plans of magnificence, urban decorum and social growth.

The Enlightenment synthesis of museum projects is documented by the book *Précis des leçons d'Architecture* published between 1802-1809 by Durand (1760-1834), understood as a reference manual for building types and study. Durand refers to Boullée (1728-1799) model, which is redeveloped by him by retaining symmetry and colonnades into his newly proposed reinterpretation of Boullée design, all the while presenting a more feasible design scheme for circulation. Durand museum type is a square in which a Greek cross is placed the arms branch away from a central rotunda, a pivot of the composition that at first glance, it seems to be borrowed by the design of the Pantheon and intended for assemblies of citizens and scholars so to underline the public value of the institution. The exhibition halls are illuminated with semicircular windows of thermal derivation, placed high up for good lighting.



2: The Munich expansion plan after 1808. Reworking from Sica 1976.

The original idea for one of the focuses of the new urban plan of the city of Munich, Königplatz was to integrate green spaces and monuments inspired by classicism. Königplatz is placed at the centre of the new quote of expansion of the city – referred to as Maxvorstadt. Here, Klenze envisioned and built Propylaea and a Glyptothek depicting a first idea of a National Collection

ALFONSO AUSILIO, ANDREA CALIFANO

of Ancient Objects, which will be later created by G. F. Ziebland.

The Glyptothek was commissioned and financed by *Kronprinz* Ludwig (1786-1868) who, in 1812, along with other precious pieces, purchased the sculptures of the pediment of the Aphaia temple in Aegina.

In 1816, Leo Von Klenze was appointed Hofbauintendant. Here, he proposed three constructive alternatives. The building was completed in 1830 in accordance with Renaissance aesthetics. The Roman *domus* and the Renaissance and Baroque palaces were, in fact, the historical reference for the exhibition spaces.

The museum was organized around a well-defined collection, which was conceived as a *Gesamtkunstwerk* [ed: *Total work of art*] combined with architecture and interior spaces. Particularly, decorations and the staging of works of art were conceived so to obtain an «ultimate presentation» of these able to empathically solicit visitors [Basso Peressut, 2015, 34-35]. Each room had decoration, lighting and an arrangement explicitly designed for the works of art on display – thus, defining a specific iconographic relationship between sculpture and environment. This does not end with the container-content link and creates a new starting point in the museum's history.

Moreover, Klenze 's idea of the gallery was connected to the social function of art: «...a museum is a place where art treasures are shown to all kinds of visitors so to create pleasure for them and make the objects valuable» [Basso Peressut 1985, 62].

He reinterprets the Durandian scheme in his building by reducing this in scale and making some changes. Two rotundas are placed at the composition's corners, and the colonnade is resized. The building shows a square-like plan with a large courtyard and a single axis of symmetry along the entrances, reproducing the façade of an Ionic temple. The walls, on the sides of the colonnade, have aedicules with statues, which also continue along the side facades. Halls were lit by the help of natural light coming from lunettes placed at ceilings and set watching towards the inner courtyard.

Wiedemann's intervention was carried out after the extensive destruction caused by the allied bombings. This changed the relationship between inside and outside, and between containers and sculptures originally created by Klenze. In a nutshell, he expressed the original space and damages caused by war with a reworking action similar to what his master achieved for the nearby Alte Pinakothek.

2. A new concept of museums "for people's erudition and pleasure"

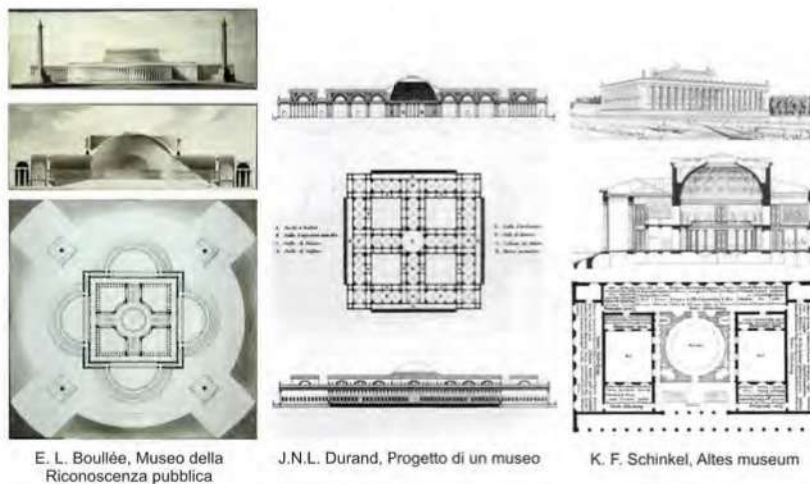
After Schinkel Altes Museum, a milestone into the design of "public" museums, the typology proposed by Durand is explicitly used across Germany.

Another museum of the 19th century, which was influencing generations of designers, was the Alte Pinakothek designed by Leo von Klenze. Here, further to an exhibition of sculptures, a picture gallery was needed in Munich, as for the case of London and Berlin. The project became executive in 1823, following Klenze 's visit to various Italian galleries. It was inaugurated in 1836.

The Alte Pinakothek, with its sixteenth-century design language lacking decoration, possesses twenty-five bays, from west to east, and ends with four slightly protruding wings. The entrance and stairs were conceived at the eastern end. However, this will be modified by Döllgast during his restoration works - following the disproportionate collapse of the central part due to bombing.

A library, storage rooms and rooms for painting were planned on the ground floor. While, rooms for the permanent exhibition of paintings were planned at the upper floor.

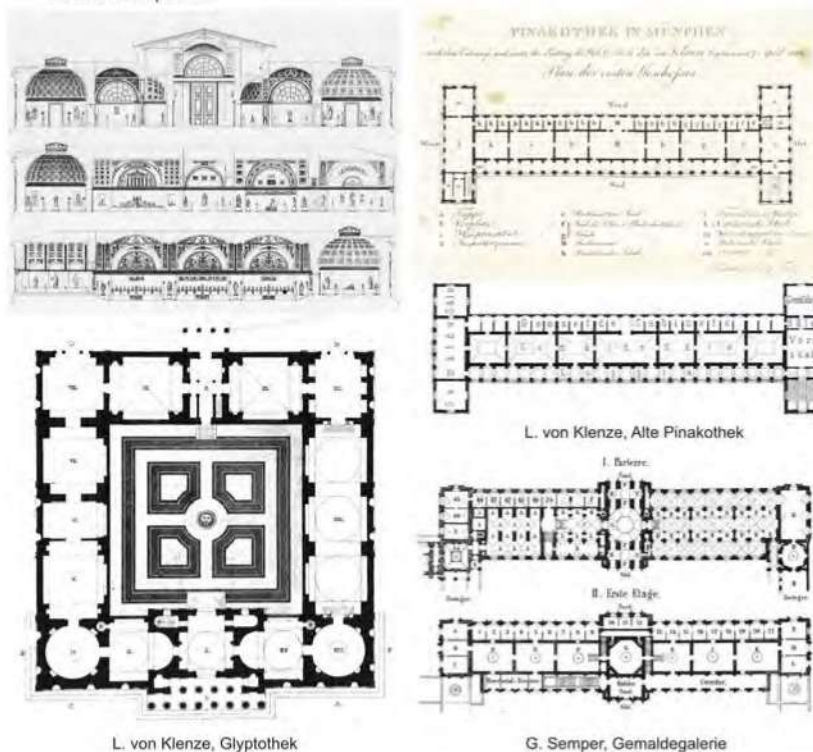
The relevant innovation was to divide the building into three longitudinal bodies, which were defining a new building type developed from the reworking of noble palaces. The intermediate body illuminated by large skylights was accommodating big canvases. While, the northern body consisting of smaller rooms, was intended for miniature paintings. Opposite to this the south body designed so to resemble the shape of a loggia, a sequence of vaulted and frescoed rooms. A corridor about 130 meters long conceived with similitude to Raphael's Loggias at the Vatican that gave access to all rooms. This type of arrangement became the epitome of good practice in museum design inspiring generations of museum designers (i.e. the Gemaldegalerie in Dresden, by Gottfried Semper, built in 1847-55).



E. L. Boullée, Museo della Riconoscenza pubblica

J.N.L. Durand, Progetto di un museo

K. F. Schinkel, Altes museum



L. von Klenze, Glyptothek

G. Semper, Gemaldegalerie

3: Summary of museum evolution from Boulée to Klenze

ALFONSO AUSILIO, ANDREA CALIFANO

3. Döllgast and the ruin

Döllgast unlike many architects of his time was able to build with ruins, interpreting their pre-existence as an element of value to be included into a new design that respects the past. In this respect, it is worth the case to mention the article written by Döllgast for the Journal paper *retour*. Here, Döllgast expressed his fascination with ruins as follow: "...A building must have been quite striking if its simple torso was still having such an impact." In his works, he has given to this toros a new and, at the same time, powerful form [Stock, Stockman, 2018, 26]. From 1946 onwards, Döllgast had to fight for the preservation of the Alte Pinakothek. A new general plan was put forward for the Maxvorstadt district. This was filling the ruined building of the Alte Pinakothek (year, 1947) into a demolishing programme. He was launching, along with his students, an appeal to save the building (year, 1951) and finally in 1952 Döllgast was appointed chief architect for the reconstruction of the Alte Pinakothek implementing his ideas over a time span of five years. Döllgast 's intervention was completed in 1957. This cannot be defined as a restoration work "only". It, on the one hand, proposes a minimal and simplified reintegrative intervention of the external appearance of elevations, which was conducted by reusing bricks coming from various damaged buildings and piled up at the widening in front of the south elevation.

On the other hand, it possesses a huge impact on the overall design concept of the building as it modifies the internal typological and distributive structure of this by moving the entrance hall to the north – thus, introducing a monumental staircase in turn of the loggia.

The loggia was an iconic element conceived by Klenze as powerfully symbolic and was intended to give access to individual exhibition rooms positioned in a row. This collapsed during bombing and was replaced by a double-height space where a mirrored staircase with symmetrical ramps was accommodated. This new distribution layout moves the entrance to the exhibition to the first floor and makes visitors to proceed in succession from room to room and from the main rooms accessing the side ones located at heading bodies. The use of skylights, another characterizing element of Klenze design, is also significantly reduced.

The explosion crater reshaping the southern façade depicted a laceration, a feature that interrupted Klenze design architectural continuity. Döllgast solution was the result of successive hypotheses and reflections starting from a basic idea – similar to a "rigatino" technique for paintings – of combining reintegration with "chromatic differentiation" as this can be observed in the drawings and maquette preserved at the TUM archive¹, and whose outcome is still visible on façades as an appreciable result. The potential unity of Klenze's project is re-established. However, the simplification of forms, the use of concrete and tubular steel on the façade denotes a search for a new language.

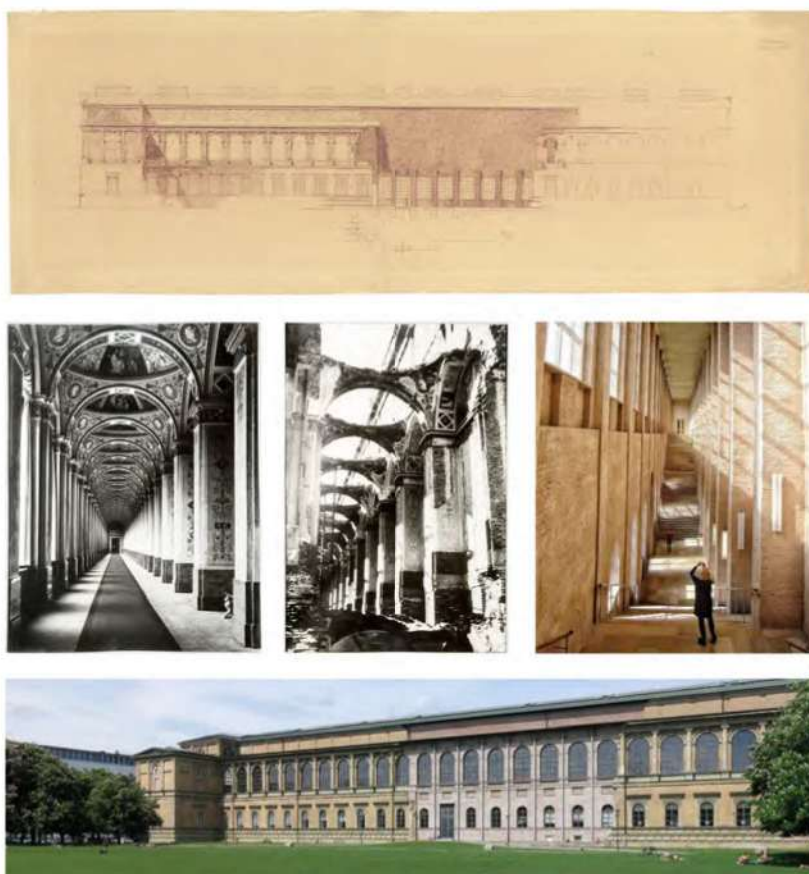
Some choices in the simplification of forms and the use of bricks, even if made diachronically, find application not only in the façade of "Cà Granda" at via Sforza by Liliana Grassi (year, 1967) but also in the most recent intervention by David Chipperfield Architects and Julian Harrap Architects for the partial reconstruction and restoration of the Neues Museum of Berlin. The two projects reconfigure the lost unity by examining the relationship between the existing and new constructions and the urban space. However, the further expansion designed by Alexander Schwarz at Chipperfield Architects on the Kupfergraben is somewhat oversized compared to the pre-existing volume destroyed by the war. However, it presents itself to a larger public as a modern reinterpretation of this.

The projects by Döllgast and the one by Chipperfield Architects differ in the relationship in

¹ Technische Universität München, ArchitekturmuseumArchiv

which the distribution of the internal spaces matches pre-existing typologies. If Chipperfield Architects reconstruct the entrance staircase in simplified forms and contemporary materials in the exact location in which it was originally located, Döllgast in the positioning of the vertical connection determines a new typological-spatial conformation. Further, the use of material - beyond its damaged condition - conceived by Döllgast for practical matters of budgeting was resulting in extensive restoration works which from the 1970s onwards were crucial for bringing the building to public fruition. In fact, it became necessary to restore façades, as part of the bricks reused from the rubble had crumbled, and parts of the original cornice were damaged. Döllgast's magnificent "patchwork" remained visible but during restoration works was redeveloped to a set extent [Stock, Stockman, 2018, 20].

Winfried Nerdinger explained the very particular way in which Döllgast was used to work: "A mastery of technical tradition without archaïcising craftsmanship; a natural approach to historical and traditional forms without historicism, an exploration of new matter and modern forms" without modernism" [Nerdinger 1987, 20].



4: Munich, Alte Pinakothek. One of Döllgast's design hypotheses for the south front; the transformation of the loggia into a space for the new staircase; the current state of the south facade. TUM, Technische Universität München, ArchitekturmuseumArchiv.

The basilica of Sankt Bonifaz, in Karlstraße, was designed by Georg Friedrich Ziebland (1800-1873) at the same time as the adjacent Antikensammlung overlooking Königplatz. The worksite began in 1837, and the consecration took place in 1850. The new building was successful received by people, – thus, meeting the contemporary test in aesthetic standards of societies

ALFONSO AUSILIO, ANDREA CALIFANO

and arousing admiration throughout Germany. The church was about 76 meters long ending with an apse and having a five bay cross-sectional profile progressing with the help of massive marble columns spanning between bays. Heinrich Maria von Hess paintings and a ceiling with decorated wood trusses was giving completion to the decorative apparatus at architectural surfaces. The exterior was made out of bricks, pilasters punctuated the side facades, and an entrance porch was made up of eight arches.

During the Second World War, the church was badly damaged by bombing due to its proximity to the Königplatz. Most surviving ruins were located in the southern area, with the entrance porch, the ending apse and the bell tower still standing.

Döllgast's project was the result of an extended meditation, where second thoughts and open talks with stakeholders and cultural interlocutors, among them Robert Vorhölzer, leads, once again, to a typological transformation of the pre-war organism².

The first project, quite different from what was later realized, preserved the spatiality of the basilica before the air raids, including the apse. In a second version, elements of change were the shorter length of the nave and the creation of a courtyard with a double portico placed between the entrance colonnade on Karlstraße and the new façade. A courtyard intended not only as a typological solution derived from knowledge of the early Christian Basilica systems, but also as a place around which to deploy the monastic lodgings. From this one originates a variant, with a central plan hall and a quadriportico on the south side, that had strong similarities with the project thought up by Valadier in 1823 for the reconstruction of San Paolo outside the walls in Rome. A subsequent hypothesis, studied by Wiedemann, who was working on the adjacent refectory and the nearby Glyptothek simultaneously, contemplated the possibility of a complete rebuilding of the original Zieblaud layout by keeping the pre-existing porch as the only fragment.

At last The basilica was reduced to about half of its original length, and rebuilt on the site of the best-preserved southern part, creating a space with a square plan and placing two small chapels and two sacristies in the four corners. All decoration was avoided, and the brick texture was covered with whitewash, resulting in an interior of impressive clarity. It takes strong similarities to some places of worship created by Rudolf Schwarz, an appreciated designer of new churches like Döllgast can be observed. The northern part was completed with the creation of an open stone garden; a space for meditation.

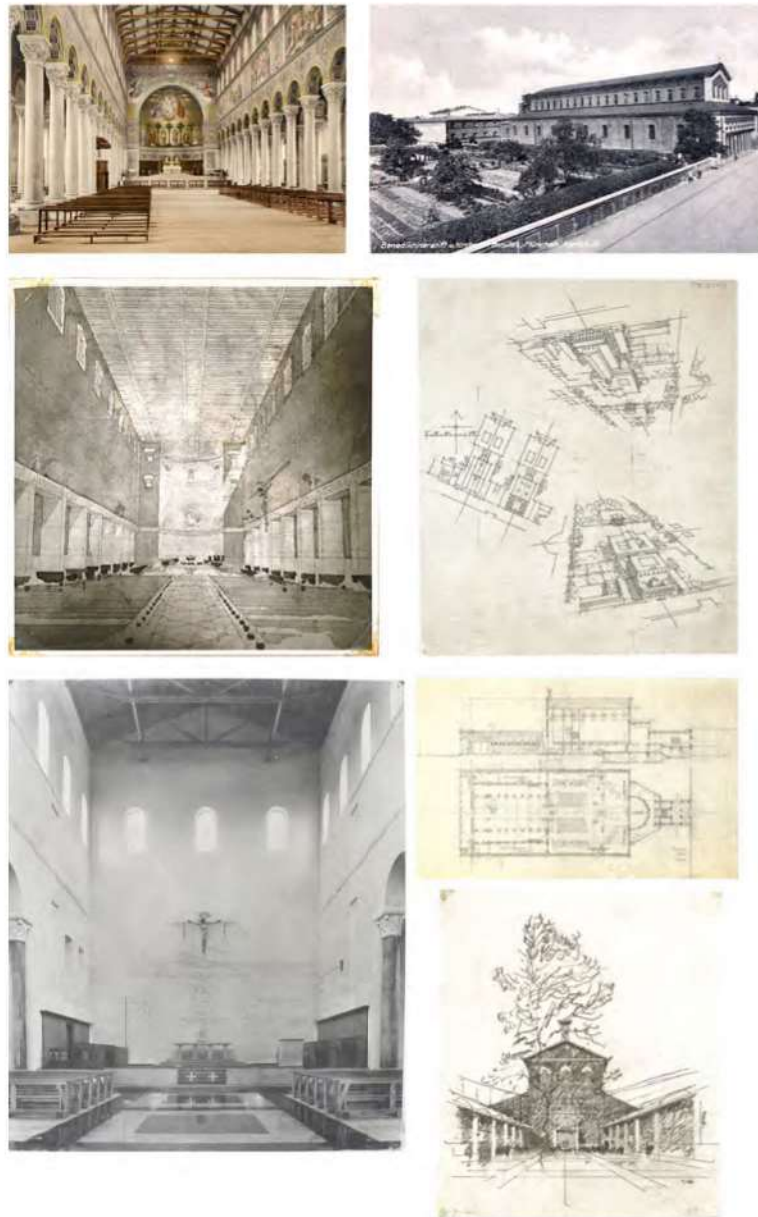
After the conclusion of the works began a slow alteration of Döllgast 's masterpiece. The fabric was progressively modified, creating a new iconographic program considered more suitable for the current liturgical needs and, gradually, the austere and candid interior was transformed into a rich and colorful hall, where little recalls to the perils of the war. Apart from the exposed roof structure, the character of the space today is primarily lost due to the numerous changes that have been taking place over time. However, damaged columns can still be appreciated in the interiors, along with their concrete reintegrations.

Döllgast design, how this was conceived by him, can still be observed on the outside, where some juxtapositions of old remains and new additions are visible, where reused bricks with new mortar joints were partly applied for the reintegration of missing parts.

The post-war need to economize on materials has helped to characterize his sober poetics. Michael Gaenßler, who has studied his works closely, says in this regard: "The precise striving for maximum economy in his post-war buildings in Munich is developed in a formal vocabulary,

² Technische Universität München, ArchitekturmuseumArchiv.

in which materials and structural elements used and combined, referred to the wall surfaces (concrete, iron, wood), are always strictly visible and used tectonically." [Gaenßler 1987, 194].



5: Munich, Sankt Bonifaz. Evolution of the basilica from the original configuration, through the various design hypotheses put forward by Döllgast, up to the realized solution. TUM, Technische Universität München, ArchitekturmuseumArchiv.

4. Wiedemann

The Siegestor, designed by Friedrich von Gärtner (1791-1847) in 1843-47, taking the Arch of Constantine in Rome as a model, marked the northern limit of Ludwigstrasse. After the conflict, its ruin stood out on the horizon, with the attic floor destroyed and the sculptures fallen and broken. Safety measures followed with some provisional works until the intervention decision was made. Wiedemann expressed his thoughts on the matter in a note: «For the repair to be

ALFONSO AUSILIO, ANDREA CALIFANO

sensible, wounds can be healed by leaving scars, as a dutiful reminder of a horrible event. [...] We accept Siegestor as it is, with its wounds [...]». [Signorelli, 2018, 125-127].

The restoration of the Glyptothek had a different story than the intervention of the triumphal arch. Nevertheless, some intervention choices can be found in the sentences quoted above. The project for Klenze's building lasted over a decade, with a debate that started in 1961 involving historians, professionals and public opinion. What proposed by Wiedemann splits apart his fellow citizens between those who considered this an intervention that paid little attention to the richness of the original building and those who, instead, considered it as an attempt to rebuild it by making history – thus, concerning both for the preservation of memory of the past and of that sense of belonging to its own time.

The *Landesbauamt* intervened in the north portico and on the gap opened in the façade by bombs by following the principle of "how it was and where it was". Wiedemann expressed a negative judgment on this. In the wake of Hans Döllgast's interventions, the pre-existing building became a starting point to base the new one, opening up some experiments in treating surfaces and internal forms.

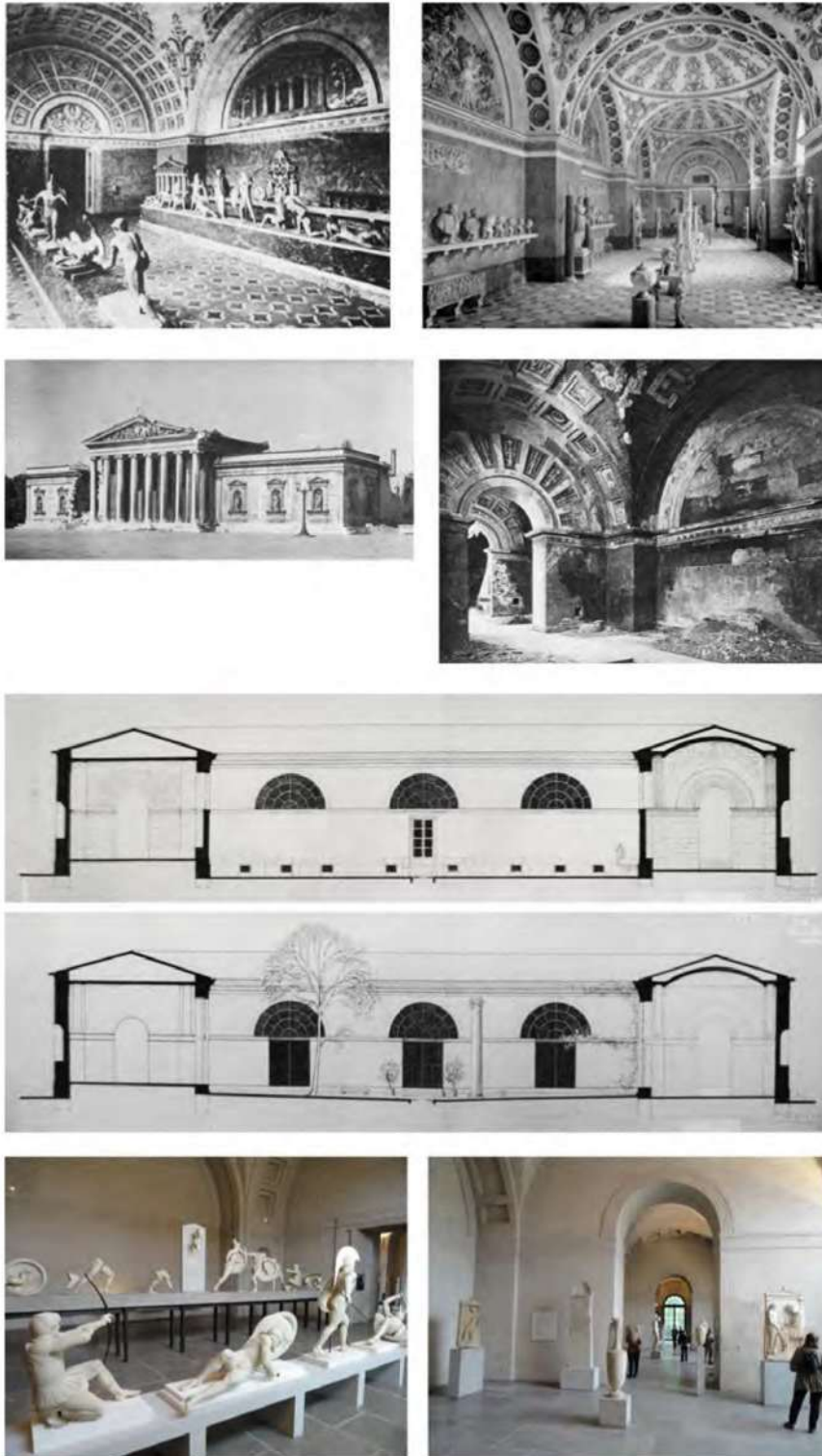
The reconstruction project conceived by Wiedemann modified the spatial relationship between rooms, the internal courtyard and the lighting system of the rooms. The intervention, radical in some respects, erased the iconographic program conceived by Klenze while retaining some traces of the war event and of the original structure. By subtracting and adding some but influential signs, the Bavarian architect transformed the perception of the monument. The entire plaster was reduced to the extent of showing bricks at walls, which were then painted in a light shade to evoke the ruin and spaces derived from classical antiquity. The rooms were equipped with sober furnishings. The original lunette windows facing the courtyard were lengthened until they reached the new floor. The courtyard level was raised to that of the internal rooms, realizing a transformation of the original typology similar to what happened in the Alte Pinakothek. In this way, the gallery's layout was changed, and the perception of the building was modified. The introverted exhibition itinerary opened up to the physical and visual crossing, and the courtyard became an internal square. The function of Klenze's overall concept has been preserved, but much of the content has changed. Having abandoned the scheme associated with the decoration, the didactic and chronological arrangement of the previous layout was rejected by actively avoiding for linking specific sculptures to certain rooms [Knell, Krufft 1972, 432]. In defining the new criteria for the design choices, the intent was to underline the historical-material loss and the sense of war trauma.

Conclusions

The works of Döllgast and Wiedemann re-elaborate the ruin and reconstitute an architectural unity of the monument that is often different from the one preceding the destruction of the war, watching to the past without any interest in its replication. Their architectures are new but start from an intense study of the past and collect its many instances.

The new parts, rebuilt selectively, are compared with each other to the surviving ruins of the historic building; reaching a new synthesis with different forms of ornament. The typological-spatial organization of the architecture is changed, and sometimes technical and intervention choices don't retain parts and elements. However, in any case, the dialogue between new and old is always aimed to conserving the remains that survived the bombing.

Difese, distruzioni, permanenze, delle memorie e dell'immagine urbana



6: Munich, Glyptothek. The Total Work of Art by von Klenze (Eginetic Room and Roman Room) [Knell, Kruft 1972]; war destruction (main facade and Bacchus room) [Knell, Kruft 1972]; section with the solution implemented by Wiedemann in comparison with the pre-existing one, TUM, Technische Universität München, ArchitekturmuseumArchiv; the current state of the interior and fittings, Wikimedia

ALFONSO AUSILIO, ANDREA CALIFANO

Both had the intuition and ability not to erase the war wounds suffered by the fabrics they had to work on, showing attention to the consolidated historical value and the new one introduced by the war events. Döllgast, in particular, shared a distinctively modern attitude towards the historical monument as defined by Alois Riegl. For him, reconstruction was not an independent creative practice but part of the repair process, a characteristic of the value of the old. Both designers worked so not to reject modernity, but by blending the present and the past with a view towards the future. They did not reject memory or the passage of time, they were giving to this a new value in the present time linked to the old and the new in its true unity, even in the face of a traumatic event such as war. [Carbonara 2011, 99].

Bibliograph

- ALTENHÖFER E. (1986). *Die Alte Pinakothek in den Nachkriegsjahren: die Rettung vor Abbruch und Verfall der Wiederaufbau durch Hans Döllgast 1952-1957*, in *Ihm, welcher der Andacht Tempel baut ... Ludwig I. und die Alte Pinakothek*, München, Staatsgemäldesammlungen, pp. 205-235.
- AMORE R. (2019). *Il nuovo per l'antico nell'opera di Hans Döllgast in Il progetto di architettura come intersezione di saperi. Per una nozione rinnovata di Patrimonio*, Napoli, Atti del VIII Forum ProArch.
- ARDITO V. (2019). *La rovina e l'ornamento. Hans Döllgast e la ricostruzione dei monumenti in Germania nel secondo dopoguerra*, in «Opus» n.s., n.3.
- BACKMEISTER-COLLACOTT I. (2006). *Josef Wiedemann (1910-2001). Leben und Werk eines Münchner Architekten*, München, Edition Altavilla.
- BASSO PERESSUT L. (ed.) (1985). *I luoghi del museo. Tipo e forma fra tradizione e innovazione*, Roma, Editori Riuniti.
- BASSO PERESSUT L. (2014). *L'invenzione dell'antico. Architetti, archeologi, musei* in a cura di Luca Basso Peressut e Pier Federico Caliarì, *Architettura per l'archeologia. Museografia e allestimento*, Roma, Prospettive edizioni.
- BASSO PERESSUT L. (2015). *Spazi e forme dell'esporre tra cabinet e museo pubblico* in «La Rivista di Engramma» n. 126.
- BOTTGER P. (1972). *Die Alte Pinakothek in München*, München, Prestel Verlag.
- CARBONARA G. (2011). *Architettura d'oggi e restauro. Un confronto antico-nuovo*, Torino, UTET.
- CARBONARA G. (2015). *Una trasformazione che conserva e tutela*, in *L'aula meridionale del battistero di Aquileia. Contesto, scoperta, valorizzazione* in a cura di Luigi Fozzati, *L'aula meridionale del battistero di Aquileia contesto, scoperta, valorizzazione*, Milano, Fondazione Aquileia-Electa.
- CARBONARA G. (2017). *Il restauro fra conservazione e modificazione. Principi e problemi attuali*, Napoli, Paparo.
- DE STEFANI L., COCCOLI C. (editors) (2011). *Guerra monumenti ricostruzione: architetture e centri storici italiani nel secondo conflitto mondiale*, Venezia, Marsilio.
- DETRY N. (2020). *Le Patrimoine Martyr. Destruction, protection, conservation et restauration dans l'Europe post-bellica*, Paris, Hermann Éditeurs.
- DOLLGAST H. (1960). *Römer-Villen* in «Heraklit Rundschau», n. 29, pp. 2-26.
- ESPOSITO D., VITIELLO M. (editors) (2021). *Il sisma e la guerra. Interventi di ricostruzione sulla città violata. Quadro storico*, Roma, Quasar.
- FRANCO D., FRISENNA C. (2019). *Hans Döllgast: memoria, ricostruzione e interpretazione* in *Il progetto di architettura come intersezione di saperi: per una nozione rinnovata di Patrimonio*, Atti del VIII Forum ProArch, Napoli.
- GAENßLER M. (1987). *Hans Döllgast 1891-1974* a cura di Gaenßler M., Kurrent F., Nerdinger W., Peter F., München, TUM.
- GRIMOLDI A. (2020). *Le vicende delle opere di Hans Döllgast a Monaco e i loro echi nella cultura tedesca in Realtà dell'architettura fra materia e immagine. Per Giovanni Carbonara: studi e ricerche*, in «Quaderni dell'Istituto di Storia dell'Architettura», n.s. n. 73-74, Roma, L'Erma di Bretschneider.
- KLENZE L. Von (1830), *Sammlung architektonischer Entwürfe, München. Welche ausgeführt oder für die Ausführung entworfen wurden*, München, J.G. Cotta.
- KLENZE L. Von, SCHORN L. (1833), *Beschreibung der Glyptothek Seiner Majestät des Königs Ludwig I von Bayern*. München, J.G. Cotta.
- KNELL H., KRUFFT H.-W. (1972). *Re-Opening of the Munich Glyptothek* in «Burlington Magazine», Vol. 114, n. 831 (Jun. 1972), pp. 426-436.
- KURRENT F. (1981). *Das historische Denkmal als Denkmal seiner Geschichte: zum Wiederaufbau der Alten Pinakothek in München 1946-1957*, in «Archithese» n.11, pp. 1-11.
- LATTARULO M. I. (2016). *Le ricostruzioni interpretative: il caso di Hans Döllgast a Monaco di Baviera*, in «Rassegna di architettura e urbanistica», Anno 51, n. 149.

- NERDINGER W. (1987). *Hans Döllgast 1891-1974*, editors Gaenssler M., Kurrent F., Nerdinger W., Peter F., München, TUM.
- NERDINGER W. (1996). *Hans Döllgast, ricostruzione della Alte Pinakothek di Monaco*, in «Casabella» n. 636, Milano, Electa.
- NERDINGER W. (1998). *Hans Döllgast. Cheerfully puritanical architecture*, in «Convention, OASE», nn. 49–50, pp. 108–119.
- PETER F., WIMMER F. (1998). *Von den Spuren. Interpretierender Wiederaufbau im Werk von Hans Döllgast*, Salzburg.
- SCHINKEL K. F. (1868), *Sammlung Architectonischer Entwürfe*, Berlin, Ernst & Korn.
- SIGNORELLI L. (2014). *La conservazione viva dell'esistente. Storia, progetto e restauro nell'opera di Josef Wiedemann*, [Tesi di Dottorato], Alma Mater Studiorum Università di Bologna. Dottorato di ricerca in Architettura, 26 Ciclo.
- SICA P. (1976). *Storia dell'urbanistica. I. Il Settecento*, Bari, Laterza.
- SIGNORELLI L. (2019). *Wiederaufbau: Josef Wiedemann e la conservazione viva dell'esistente*, Bologna, Bologna University Press.
- STERNBERG M. (2022). *Hans Döllgast, post-war reconstruction and modern architecture* in «The Journal of Architecture», vol. 27, nn. 2-3, pp. 260-295.
- STOCK W. J., STOCKMAN R. (2018). *Hans Döllgast, schöpferische Wiederherstellung. Hans Döllgast, creative reconstruction*, München, Hirmer Verlag.
- STOCK W. J. (2019). *Hans Döllgast, Karljosef Schattner, Josef Wiedemann: Creative Reconstruction*, München, Hirmer Verlag.
- WATKIN D., MELLINGHOFF T. (1990). *Architettura neoclassica tedesca 1740-1840*, Milano, Electa.
- ZILLER H. (1897). *Schinkel*, Biefeld und Leipzig, Velhagen & Klafing.

List of archival or documentary sources

München. TUM (Technische Universität München), *mediaTUM, Gesamtbestand, Sammlungen, Architekturmuseums, Hans Döllgast*.

Web sources

https://mediatum.ub.tum.de/?query=Hans+D%C3%B6llgast&srcnodeid=647610&id=647610&nodes_per_page=100 / (November 2022).

<https://www.arct.cam.ac.uk/research/history-theory/hans-dollgast-1891-1974-witness-and-protagonist-of-modern-architecture-in-germany> (December 2022).

<http://architetturaclimatica.blogspot.com/2013/09/clima-mediterraneo-roma-antica-le-ville.html> (December 2022).