BEYOND THE MEMORIAL

SEEKING TRACES OF THE PAST: CONFLICT HERITAGE IN PUBLIC PLACES

Alois Riegl in 1903 w	rites in his "The mode	ern cult of monume	nts":	
erected for the sp	n its oldest and mo pecific purpose of kee uture generations».	•		

#01 PROLOGUE



# THE SECOND PHASE OF MONUMENT TYPOLOGIES:

THE COUNTER-MONUMENT, THE SPRAWL MUSEUM,

THE MEMORIAL PARK

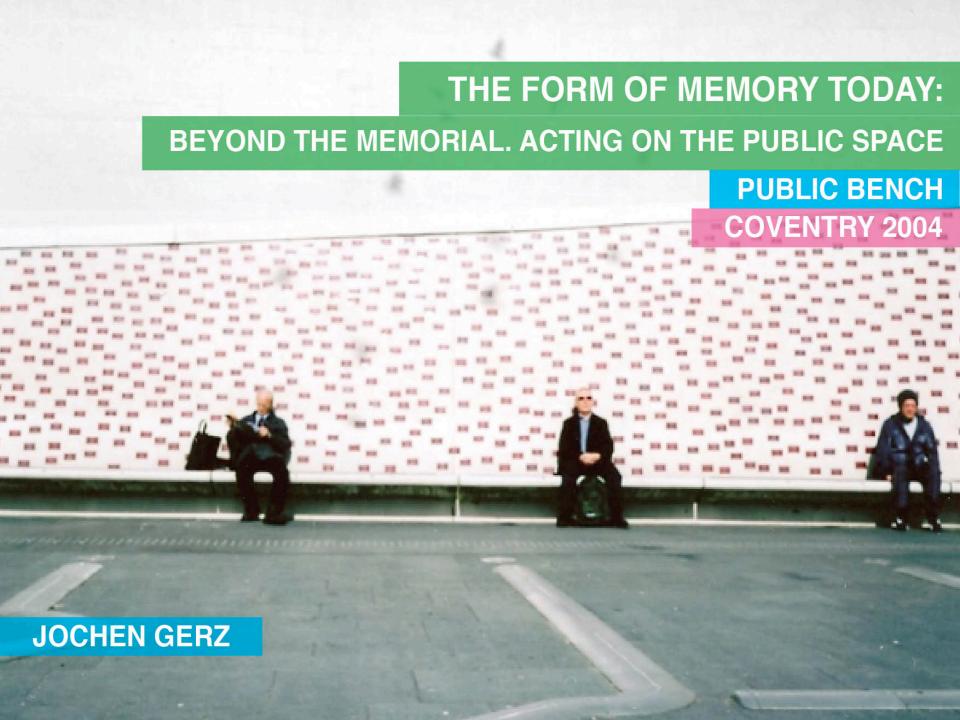
THE NEUE WACHE BERLIN 1816; 1931; 1960; 1993

At the end of the 80s, the debates about how to remember appropriately were one of the key leitmotifs, in the context of the 50th anniversary of the liberation and the end of the war.

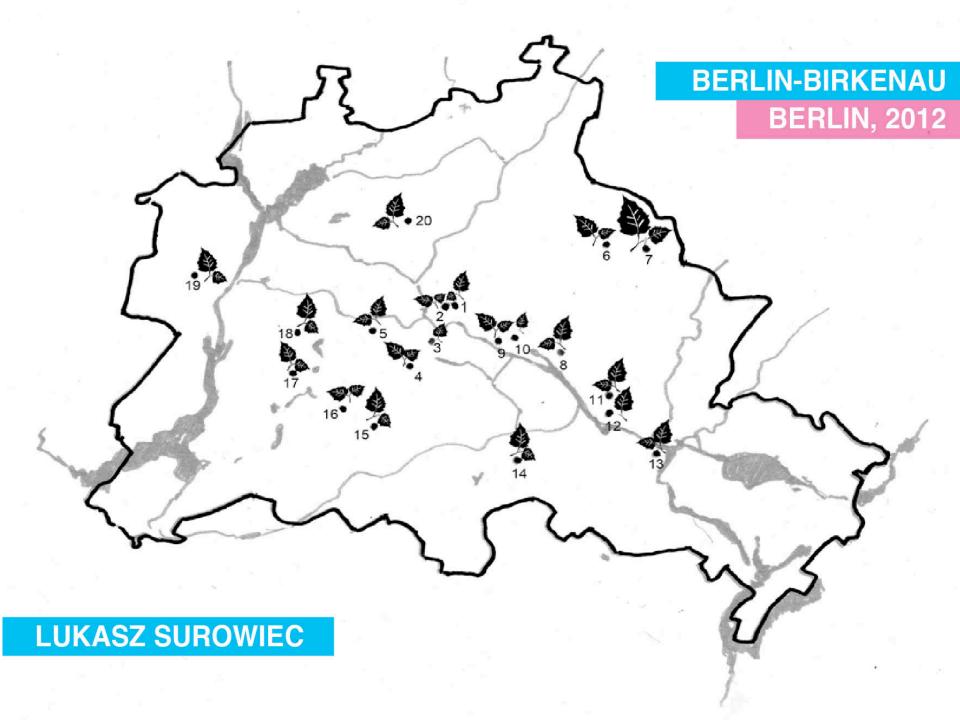
KARL FRIEDRICH SCHINKEL HEINRICH TESSENOW KÄTHE KOLLWITZ



HORST HOHEISEL

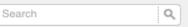
















# Ronald van Tienhoven - Public Art Project 07:05:1945: reenactment.

from Ronald van Tienhoven 6 months ago [ALL AUDIENCES]

Video registration of reenactment. Camera/editing: Frank Oorthuys

On May 7th, 2013, my public art project 07:05:1945: was launched on the Dam Square, Amsterdam with a reenactment based on a scene I found on a photo taken during the infamous shoot-out on May 7, 1945, by amateur photographer Willem Leijns. Nearly 25 people hid behind a street organ when German navy soldiers opened fire after several skirmishes with the Dutch provisional forces. This scene was re-created together with a reconstructed steet organ. This film shows the process of building the scene, positioning the people who take part, and clearing the square from bystanders. A day later newspaper NRC Handelsblad published the photo of the reenactment on the front page.



#02 REcall REcall-European Conflict Archaeological Landscape Reappropriation

# BEYOND Memorialisation

Design for Conflict Heritage

REcall is a research project founded by EC Culture 2007-13 Programme (n. 2012 - 0927 / 001 - 001 CU7 COOP7) focused on the possible roles Museography can play when dealing with Difficult Heritage such as the ones coming from conflicts and wars. REcall wishes to envision new ways to the handling of Painful Places & Stories going beyond any traditional approach: there is the need to shift from the 'simply' commemoration attitude to a more active involvement and participation of people in/with Places & Stories, through design strategies of 'reappropriation' (www.recall-project.polimi.it).

#### RECALL CONSORTIUM

POLIMI-Politecnico di Milano/DAStU - Coordinator - (Italy)
AAU-Aalborg University (Denmark)
NTNU-Norwegian University of Science and Technology (Norway)
UNEW-Newcastle University (United Kingdom)

Falstad Memorial and Human Rights Centre, Falstad (Norway) Museo Diffuso della Resistenza, Turin (Italy)

#### ASSOCIATED PARTNERS

Ergan Foundation (Norway) Romsdal museet (Norway) Snark - Space Making (Italy)

#### MEDIA PARTNERS

HIC and NUNC

#### PARTNERS WORKSHOP VENICE

Biennale Sessions IUAV-UdR Architettura e Archeologia dei Paesaggi della Produzione ISVER-Istituto veneziano per la storia della Resistenza e della Società Contemporanea

#### PARTNERS WORKSHOP FALSTAD

Levanger Municipality

#### PARTNERS WORKSHOP ROME

Routes Agency IED-Roma La Casa della Memoria e della Storia-Roma Associazione Quadraro Associazione Ugo Forno

#### FINAL EVENT CONVENORS

Royal Norwegian Embassy in Berlin Freie Universität Berlin, Center for Digital Systems

Finally, within a framework of "Europeanness" (which is the result of an encounter among many identities and cultures), the proposal also recognizes intercultural dialogue as fundamental to keep the multifaceted identity of Europe alive. This is the reason why the outlook of the research goes beyond local, regional or even national interests: only by developing synergies at a European level a transnational network will be created that will have the potential to share narratives of places unified by a common yet differentiated historical memory. Therefore, memory must be defined as an evolutionary and continuous process that connects past, present and future; and the museum, which was once a "national crypt" and a commemorative cemetery," is now, "a migratory network of traces and memories" (Chambers 2012, 7).

#03 VENICE WORKSHOP



#### Venice WWII 'Places & Stories' Selected sites

1. Marinaretti Ex Convento della Celestia, Scuola allievi meccanici delle Regia Marina 2737/F Castello September 1943

Since the annexation of Venice to the Kingdom of Italy, the former convent space adjacent to major shippards of the Arsenale housed the school for non-commissioned mechanical officers, managed by officers and staff of the Navy. Many teenagers from all over Italy attended the school.

The first German occupants in Venice, in the Autumn 1943, considered the 'sailor' students as soldiers because of their uniform, and decided to deport them as IMI (Italian Military Internees). But during the walk from the Arsenale to the station, many Venetians reacted, urging the boys to escape. Arrived at Holy Apostles Church, some indicated salty 'Calli' where to slip out of lane. At the Ponte delle Guglie, women in the market began to soream to esoape, many ohildren ran to the Chetto or along the foundation of Cannaregio, taking off their uniform and throwing it into the canal Eleven entered an open gate and were saved, hidden by the inhabitants of the house.

2. Nazi calle arrow Calle Renier (Dorsoduro 3656) September 1043

Only one sign of Nazi orientation system still remains in Venice, in a narrow calle near one of the most popular place of the city: campo Santa Margherita. The arrow showed the way to the "Platzkommandantur", that is the Nazi command located in Piazza San Marco, where a Nazi flag flew constantly.

Many prisoners had to pass here to reach the Nazi main head quarter since the little calle is also on the way from railway station to the central square on Venice. Just a step from Campo Santa Margherita, now new yellow signes suggest other paths to reach the station or Diazza San Maroo and the Nazi arrow remains, almost illegible, on the orumbled plaster of an old house, as a melting memory.

#### 3. Marry's bar Calle Vallaresso 1323 (San Marco)

Venice, a town filled with romance and mystic, a city with a dedicated and unique local "kitchen" influent by oentury's commercial trade with the East. This local kitchen is also unfolded at Harry's Bar - a high class restaurant and at the same time a really spectacularly bar. Through history Harry's Bar has been a meeting place for big personalities; artists, models, royalties and other celebres. This sounds as an adventure.

But everything has not always gone smoothly. Around WWII where fasoism was in power, fatal rumors were spread about Harry's and the owner Giuseppe Cipriani, i.e. that he was a quardian that shamelessly defied the Jewish segregation laws. When World War II broke out, Cipriani was obliged to put up a big sign that said: "Jews not wanted here". In Ootober '43, the fasoists installed a mess hall for their sailors at Harry's Bar.

4. Anti-raid shelter Campo Junghans (Giudecca 494) 1940-1945

Usually during the aerial bombings people proteoted themselves in underground shelters; this is impossible in Venice. So, the municipality started to construct air-raid shelters at the center of main "Campi", or near factories, schools, hospitals. Often constructed in hurry and with very poor materials: the concrete was made by sand, little stones, pieces of wood and fragments of bricks.

Actually Venice was never bombed, but the presence of these structures disseminated in the Venice Laguna still remind of the time people was rushing out from homes looking for safer places where to recover.

5. Operation Bowler Santa Marta Marbour (Dorsoduro)

After years of war, at the beginning of 1945 the road and rail network of North Italy was damaged and unusable. Consequently, the Germans used for their supplies the Port of Venice and the system of canals that branched off from here in the Po valley. The Allied command decided to bomb the port to stop the enemy activies, despite the risk for Venice and its immense

Cultural Heritage.

Therefore, the operation was planned in detail to avoid any hitting to artistic and architectural heritage. Soldiers who should have made any kind of mistake, would be removed from service, returning to civilian clothes, hence the name "bowler" for the action. The dive bombing of RAF fighters was actually correct, just hitting stores and ships, while some residents climbed on rooftops to watch the attack. However, the shock-wave invested and distryed a house in Santa Marta, where 25 people died.

6. Jewish deportation Civic Mispital, Campo SS. Giovanni e Paolo (Castello 6363) October 1944

Between the end of 1943 and 1944 the Jews of Venice were deported to the camp Fossoli, to be then sent to Ausohwitz. In the city, men, women and children were rounded up in prisons or in other areas, such as Fosoarini School, as a plaque posted in 2000 rimindes. Especially dramatic was the summer of 1944, when the 88 command (leaded by Franz Stangl) moved to Venice. The machinery of deportation did not stop even in front of elders and sick people. In August 1944, seventy people were deported from the Elderly Care House of Israelite along with the hospital's chief rabbi who had refused to leave. While in Ootober, the patients at city hospitals (Santi Giovanni e Paolo, San Clemente and San Servolo) were to be looked up in the chamber-room of the Main City Hospital, waiting to be sent first to Trieste, then to Ausohwitz. Out of the 246 deported prisoners, only 8 returned to Venice.

Piazzale Roma and Ponte della Libertà

Venice is connected to the mainland with a relatively recent bridge: realized in part by Austrian in 1846 (railroad bridge) and completed during the Fascism with the road part, in 1933 it was named "Ponte Littorio". After the Armistice between Italy and Allied armed forces of September 8, 1943, the northern Italy remained under control by Nazi forces and by the new fascist Republic (RSI). In all the cities of northern and central Italy acted the Resistance. In Venice, the peouliar structure of the city made the underground resistance very difficult; the island could have been a trap. Who controlled the bridge and Piazzale Roma, controlled all the presences in Venice.

After WWII the bridge became "Ponte della Libertà" (Bridge of Freedom).

8. Ca' Giustinian San Marco, 1364 / A

After the birth of theItalian Public Republic (RSI), the National Republican Guard settled its command in Ca Giustinian together with some German military offices. On 26 July 1944 a partisan bomb exploded in the building killing 14 people, but none of the GNR commander was among them. The retaliation came few days later, on July the 20th, when 13 supporters taken from the prison were shot on the ruins left by the explosion.

#### 9. Riva dei sette martiri 3 August 1944

Called 'Shore of the Empire' (Riva dell'Impero) because it was built by the Fasoists, this portion of the Riva degli Sohiavoni was the scene of major Nazi reprisal in August 1944. Some units of the Kriegsmarine were moored at the Riva: a German soldier disappeared the night between the 1st and the 2nd of August. Since in that summer the Allied were advancing and there were many conflicts with the Italian Resistance Units, the Nazi troups thought it was an outrage by Partisans, and therefore it was given the order to shoot, as retaliation, seven antifasoists.

On the morning of August the 3rd residents and Arsenal workers were forced to witness the execution of the seven Partisans who were tied to lampposts on the Riva dell'Impero bank . Only a few days later it was discovered the sailor had drowned in the canal, were he died, probably because he was drunk.

10. Ex Cinema Italia Campiello de l'Anconeta Cannaregio 6 July 1944

On July the 6th 1944, Sergeant Marina Bartholomew Asara was killed by a group led by the Chioggia shareholder Aldo Varisoo. Soon the reprisal was activated: the Colonel Morelli (head of the GNR - National Republican Guard) on the night between the 7th and 8th of July killed five people suspected of anti-fascism who lived near the site of the attack to Asara. The victims were Ubaldo Belli Luigi Borgato, Bruno Crovato, Piero Favretti, Augusto Dioutti, while Joseph Tramontin was seriously wounded. In Ramo Colombina you can still see the plaque for Piero Favretti, while in Campo San Felioe the one for Ubaldo Belli.

#### 11. Arsenale 1943-1945

For centuries a military settlement, the Arsenale with the occupation of Autumn 1943 was transformed into a site at the service of Kriegsmarine. But actually its workers, the "arsenalotti" were among the major supporters for the Resistance, supplying arms and explosives and gathering information. Inside the bunker is being built both German air-raid shelters. In the days of liberation, the fleeing Germans tried to set fire to the facilities, but arsenal, fire fighters and partisans were able to save and liberate the Arsenal.

12. Bunkers in the Laguna Autumn 1943

After the 8 September, the German army start to create a line of extended protection on the upper Adriatio coast, otherwise unguarded. The beaches were fortified with a bunker system with function anti-landing; at the Lido di Venezia is still possible to see many of them.

13. Scalera film and Cinevillaggio Giudecca, Calle Convertite Giardini della Biennale Autumn 1943 - Winter 1944

In Ootober 1943, the institutions dealing with films production in Italy were moved from Rome to Venices there was a need for a new Cinecittà since Rome was under the controll of the Nazi troups. Therefore were created the Cine-villaggio (being much smaller than Cine-città) between the National pavilions in the Biennale Giardini and the studies of Scalera Film in Giudecca, both used to shoot films. However, directors and actors preferred not to move and not bind to the new regime. Only a few, including Valenti and Ferida, went to Venice for modest film shooting, between traditional stories and low oost production, useful only to prevent Germans took away all the camcorders and the technical equipment.

#### 14. Santa Lucia train station

The railway is one of the two channels of connection with the land. Immediately after the armistice the railroaders began to sabotage German convoys. They helped also confused soldiers and former prisoners, helping them to flee the city to safer areas. The 88 in November 1943 arrested the engineer Bartolomeo Meloni, head of the first National Railways conspiracy organizations he was deported to Dachau, where he died together many other prisoners. Between platforms 7 and 8, a plaque commemorates his sacrifice and other railroaders for their efforts towards the Liberation.

#### 15. Ca' Michiel delle Colonne Strada Nuova 4314

Ca' Michiel delle Colonne (later called Ca' Littoria) during the Fasoit diotarship was the headquarters of the National Fasoist Party, but in 1943 after September the 5th with the Nazi-Fasoist occupation of Venice became a place of torture for Partisans. Among these, Victorinus Boscolo, who was the bomber of Asara. Boscolo during the interrogation jumped from the window in the Grand Canal and he was able to swim across in spite of the handouffs, reaching a safety place where to recover.

#### 16. Liceo Convitto Foscarini Fondamenta Santa Caterina 1939-1945

Several students were active in the Resistance, some in oities and others in mountain operations. In December 1943, part of the Lioeo Convitto Fosoarini was used to imprison Jews rounded up in Venice, before deporting them to Fossoli. The other side of the school (in Calle Lunga Santa Caterina 4965) was used as a barraoks for the military sailors (10ma Flottiglia Mas).

17. Fusina ferry bombed Riva degli Schiavoni

One of the few attacks took place in the historic city by three bombers, after hitting at Malamoooo a ship of the line Venice-Chioggia (where 24 people died), they headed towards the Baoino di San Marcos between Punta della Dogana and the Island of San Giorgio where was moored the German hospital ship 'Freiburg', that was also the mission target. The allies, after a first attempt to hit by dropping four bombs, began to strafe the ship. But at the same time a ship of the line 'Fusina Venezia' - oarrying civilians direct to loof for food in the oountryside — was passing by: the bursts of guns killed 15 people while 50 were wounded.

#### 18. Campo del Ghetto Muovo Cannaregio, 2892 November 1943 - January 1945

The arrests and deportations of Venetians Jews took place mainly between the end of November 1943 (in particular, during the raid of the 5th December) and the Summer of 1944, but actually continued until the early months of 1945, 246 Venetian Jews were captured and deported between 1943 and 1944, and only 5 returned. A plaque commemorates their names forever in Campo del Chetto Nuovo, along with the soulptor Blatas monument dedicated to the Hologaust.

10. Teatro Goldoni

S. Marco, 4650/ B 12 March 1945

A group of Partisans occupied the stage of Teatro Goldoni during a performance, they stopped the show and Cesso Chiniello, the leader of the group, gave a short speech to shake the anti-fascist climate of tension and fear generated by the arrests of many of them during the previous months. The public, including military fascists and Nazis, did not have a chance to react and the Partisans could leave safety without getting caught.

#### 20. The Monument to the Partisan Woman Riva dei Partigiani 1057\_1060

Just outside the Gardens, emerging from the water at the Riva Partisan, you can see the Monument to Venetian Partisan Woman oreated by the soulptor Augusto Murer and opened on April the 25th of 1969. In fact, a first similar monument, designed by soulpturer Leonoillo, was located in the Giardini della Biennale on September the 8th of 1957, but it was blown up by neo-fasoists on July the 27th of 1961. It took a long time before the new monument was commissioned and placed on the actual spot, just very close to the Biennale entrance.

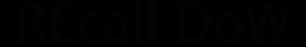


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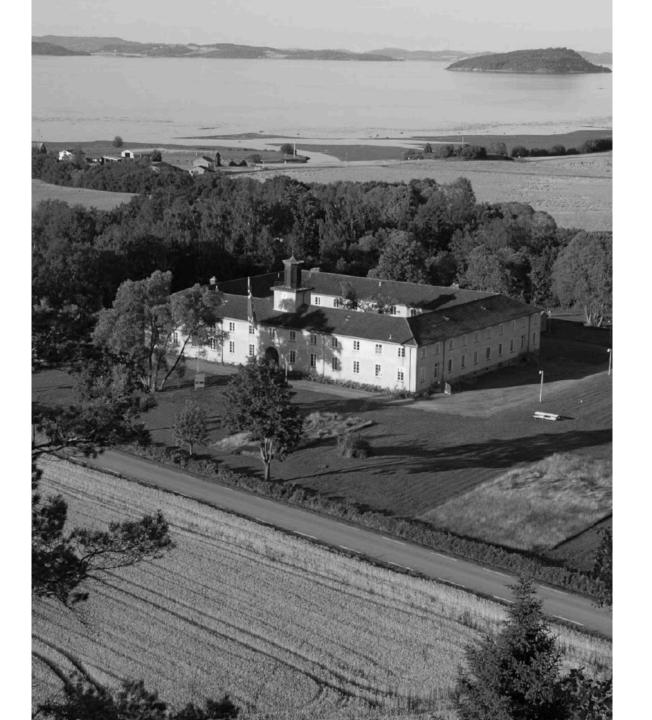
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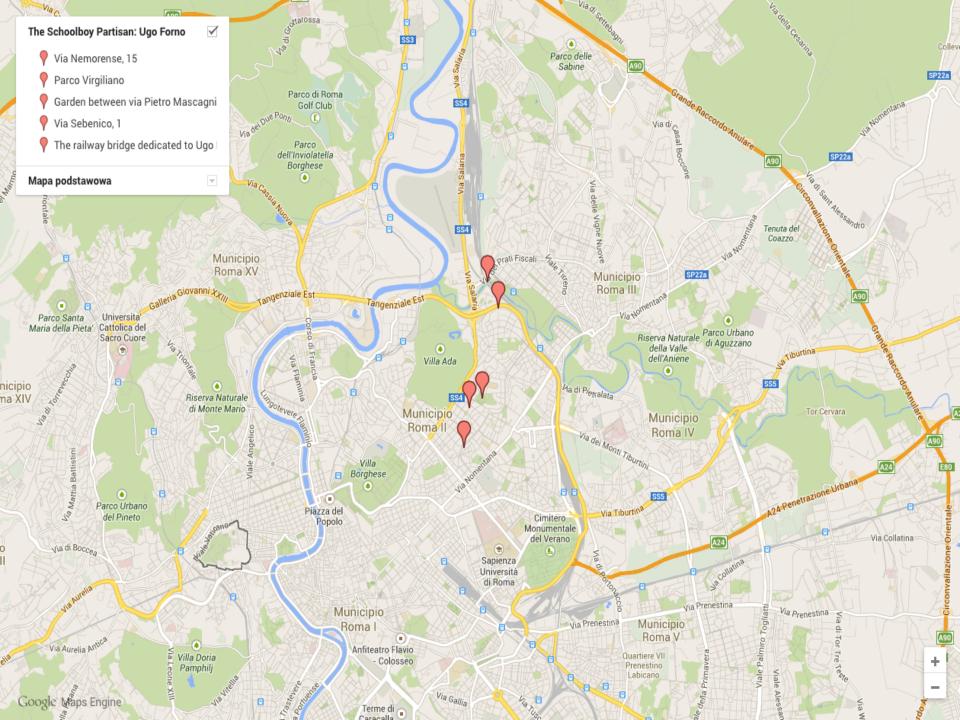


# #04 FALSTAD WORKSHOP





# #05 ROME WORKSHOP







# #06 AMSERDAM PERFORMANCE



# The Next Monument

Talk **Beyond the monument**19/02/2014, 18:00 - 21:00

Curated by Gennaro Postiglione/<u>REcall project</u>
Gerhard Hofland gallery

Bilderdijkstraat 165, Amsterdam

Performance and installation

The Jewish Resistance Monument revisited
22-23/02/2014, 12:00-17:00
25/02/2014, 11:00 - 15:00 / 18:00 – 21:00
Curated by art collective in collaboration with M4gastatelier
Gallery Amstel 41

Amstel 41, Amsterdam

http://issuu.com/recall-project/docs/the\_book\_of\_fragments-issue19feb201



[NL - Nationaal Archief/CCA-Share-Alike]

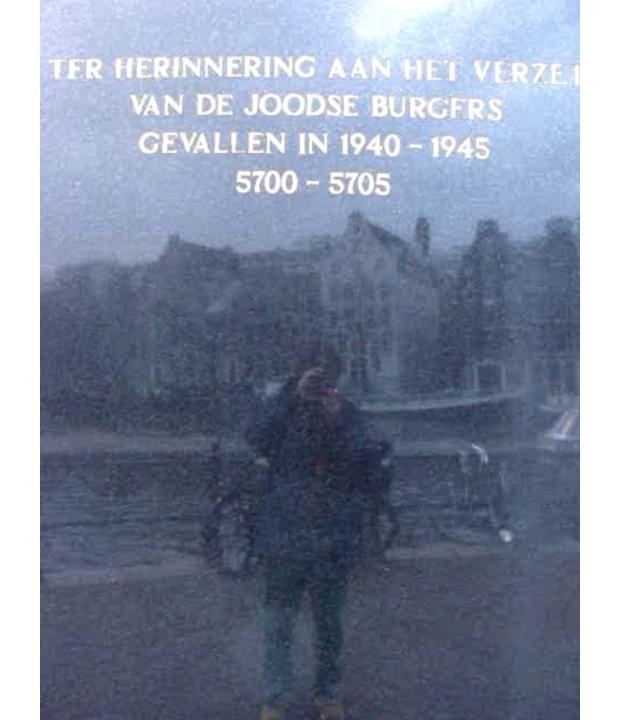
#### THE BOOK OF FRAGMENTS

# The Jewish Resistance Monument transcripts

Curated by the art collective:

Mikel van Gelderen, Marianne Theunissen, Gennaro Postiglione, Jeroen Werner and Jurjen Zeinstra "Ik weet zeker, in die tijd, mensen zoals dokters en rechters ook, die hebben zichzelf toen van kant gemaakt.. Zuiver uit angst voor…nou ja. Maar wij dachten daar niet bij na, want als we daar bij na hadden gedacht, hadden we het nooit kunnen doen. Want je gaat niet nadenken: ik ga daar op af, op die troep en als dat dan maar goed gaat…Je deed het gewoon, je verdedigde je eigendommen, ook al was je jong."







conflict heritage. Such synergies provided a critical framework for developing innovative research strategies based on the power of doing. Indeed, the main objective of *REcall* is the re-use and "re-appropriation" of difficult heritage by reconciling people with their memories.

Reconciliation neither implies the obfuscation nor the deleting of scars and painfully memories, but rather their transformation and elaboration in a different context—a change of framework that recovers memories from a voluptuary and perverse circle. Not unlike Zizek's discourse on happiness (2002)—being the betrayal of desire—there is the need to sidestep the inclination to imagine a different story, wishing that painful events might never have happened or that we could have changed the course of history by making other choices. At the same time however, we must avoid "simply" forgetting, or deleting what we are not really able to acknowledge.





With the support of the 'Culture programme' of the European Union



This project has been funded with support from the European Commission. All the web contents reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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### REcall-European Conflict Archaeological Landscape Reappropriation

# BEYOND Memorialisation

# **Design for Conflict Heritage**

### **Competition winners**

#07 EPILOGUE





