Study days on “Ninfa”

In the lands of The House of Caetani.
A sustainable future for our Heritage

Remains & Greenery
Preservation, Reintegration, Recomposition, Redevelopment.

RAITENHASLACH | MUNICH
04-05 April 2024

GENERAL PROGRAM

Study days on "Ninfa"
An international dialogue

ORGANIZERS

Roberta Fonti, TUM
Thomas Danzl, TUM

ORGANIZING SECRETARIAT

Chair of Conservation-Restoration, Art Technologies and Conservation Science (RKK)

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FOREWORD

"The grassy coats grown over a thin layer of humus that is positioned on top of ruins so to protect them from heat waves and frost is forming a mesh of fine roots. The top of walls, made out of bricks and opus cemeticium, which can easily be disintegrated by the weathering, is protected from water infiltrations by the use of cocciopesto. Over this, soil mixed with hayseed is set so to facilitate the growth of a green coat. To this end, the fibrous-rooted grasses poae and the pretty drought-resistant verbenacea lippia repens are favoured." (Boni, 1910)[1]

At the beginning of the XX century, the use of vegetation in the preservation of remains and the staging of archeological finds was intended to be a means so to present remains to a larger public, all the while recreating their missing parts.

This is what that Gelasio Caetani was intentionally or unintentionally conceiving while designing cypresses progressing in parallel along lines - meeting at infinity. Here, Gelasio was carefully retracing the city's axis – thus, returning the overall image of the urban setting of Ninfa by the help of the greenery. This duality, of the vegetation and the remains, by the progress of time, became a dichotomy, which sow the flourish of the vegetation against remains - in a constant cycle between decay and growth typical of nature.

Nowadays, after one century from the redevelopment of Ninfa into one of the most romantic gardens all over the world, and its new fruition as a public park, new horizons has opened up for Ninfa, beyond the reality of a natural park and on account of its unique concentration of medieval finds. These Study Days on the site of Ninfa are dedicated to studies and researches especially for the medieval remains of the city of Ninfa and its surrounding areas. This by envisioning new prospectives for the future so to bring areas closed to the public to new fruition and debating new and old preservation strategies able to transmit this heritage intact to posterity.

This initiative has been developed within the framework of the scientific agreement between the Fondazione *Roffredo Caetani* and the Chair of Conservation-Restoration, Art Technologies and Conservation Science of the Technical University of Munich in collaboration with *Sapienza* University of Rome.

1. Original Text: "Le pellicce erbose fatte crescere su di un sottile strato di humus alla sommità dei ruderi, li proteggono dall'arsura e dal gelo, formando un tessuto di radichette. La cresta dei muri, d'opera testacea e cementizia, facile a disgregarsi per le intemperie, viene tutelata dalle infiltrazioni mediante coccio pesto, sul quale si stende il terriccio misto a seme di fieno, per agevolare il formarsi d'una verde pelliccia; ottime a tal uopo le poae, tra le graminacee a radice fibrosa, e la lippia repens, graziosa verbenacea resistente alla siccità."
Giacomo Boni (1910) Flora dei Monumenti. Roma.

Study days on "Ninfa"
An international dialogue

PROGRAM

3rd April
Arrival
Munich

4th April
Remains
Kloster
Raitenhaslach

5th April
Greenery
Kloster
Raitenhaslach

6th April
City Tour
Munich

3rd April
Arrival

LOCATION: MUNICH

13:30 – 17:30
Small lunch | Aperitif
Café und Restaurant Museum
Prinzregentenstrasse 3, 80538 Munich

18:00
Transfer to Burghausen by TUM minibuses (around 1 hour)
Meeting point *Chair of Conservation-Restoration*
Oettingestrasse 15, 80538 Munich

Accommodation *Hotel Glöcklhofer*
Ludwigsberg 4, 84489 Burghausen

20:30
Dinner
Restaurant Hotel Glocklhofer
Burghausen

Study days on "Ninfa"
An international dialogue

4th April
Remains

LOCATION: KLOSTER RAITENHASLACH
TUM SCIENCE AND STUDY CENTER RAITENHASLACH
ROOM: AULA MAJOR

LANGUAGE: ENGLISH, ITALIAN, GERMAN

09:00 – 09:30
Greetings
Thomas Danzl and Roberta Fonti, TUM
Tommaso Agnoni, Fondazione *Roffredo Caetani*

09:30 - 12:30
SESSION ON HISTORY
Beyond the Grand Tour

Language: Italian | German | English

Speaker: Michael Matheus, i. R. Ehrenvorsitzender des Instituts für Geschichtliche Landeskunde Rheinland-Pfalz e.V. (IGL)
Ninfa: von der lost city zum Sehnsuchtsort. Perspektiven eines interdisziplinären Forschungsprojektes

Speaker: Tommaso Agnoni, Fondazione *Roffredo Caetani*
A new entrance to the Ninfa Garden. For a better understanding of the medieval city.

Speaker: Rossana Mancini, *Sapienza* University of Roma
Construction variants in the medieval vaulted architecture of Southern Lazio: the case of Ninfa

Moderator: Antonio Rodinò di Migliore, Fondazione *Camillo Caetani*

12:30 - 13:30
Lunch break
Klostergasth of Raitenhaslach

13:30 - 15:30
Mini Tour Kloster Raitenhaslach
Speaker: Mr. Hopfgartner

15:30 - 17:30
SESSION ON CONSERVATION-RESTORATION | ENGINEERING
Archeological remains & Greenery. What to prioritise?

Language: English

Speaker: Fabrizio De Cesaris, *Sapienza* University of Roma
Introduction: Structural reinforcement of archaeological remains. Studies and design interpretations

Speaker: Gabriele Tedesco, *Sapienza* University of Roma
Guidelines for the Planned conservation of the ruins of Ninfa: a tool for sustainable management of archaeological remains and vegetation

Speaker: Roberta Fonti, TUM
La Flora Archeologica. The case of a tower house in Ninfa

Moderator: Paolo Mascilli Migliorini

Break

17:45 – 19:00
SESSION ON CONSERVATION-RESTORATION | ARCHITECTURAL SURFACES
Archeological remains & Greenery. What to prioritise?

Language: English

Speaker: Thomas Danzl, TUM
Introduction: Archeological Remains and the Greenery

ROOM: AULA VOLTATA – STUDENTS' EXHIBITION

Speaker: TUM students
Analysis of Architectural surfaces. A case study in Ninfa
Visit to the students' exhibition on Mapping of materials and deterioration patterns

Moderator: Erwin Emmerling | Roberta Fonti, TUM

19:00 – 20:00
ROUND TABLE I TEMI DI CONSERVAZIONE

Language: Italian

Speaker: Paolo Mascilli Migliorini, Antonio Rodino di Migliore, Tommaso Agnoni, Alexander Schwarz and Erwin Emmerling

20:00
Dinner
Klostergasth of Raitenhaslach

5th April
Greenery

LOCATION: KLOSTER RAITENHASLACH
TUM SCIENCE AND STUDY CENTER RAITENHASLACH
ROOM: AULA MAJOR

LANGUAGE: ENGLISH, ITALIAN, GERMAN

10:00 – 12:00
SESSION ON LANDSCAPE
Ninfa & Campagna and the Marshland. In the lands of the Caetani

Language: English

Speaker: Sören Schöbel-Rutschmann | Katharina Dropmann, TUM
Ninfa & Campagna and the Marshland. In the lands of the Caetani

Speaker: Tommaso Agnoni, Fondazione *Roffredo Caetani*
The new relationship with the territory. Fruition and economic benefit

Moderator: Thomas Danzl, TUM

12:30 – 14:00
Lunch break
Klostergasth of Raitenhaslach

14:00 - 17:30
SESSION ON ARCHITECTURE
Ninfa in the eyes of TUM's students. Beyond the reality of the botanic garden | one of the most romantic gardens all over the world

Language: English

Speaker: Alexander Schwarz, University of Stuttgart
Introduction: New architecture and archeological remains

Speaker: Roberta Fonti, TUM
Introduction to students' project proposals

ROOM: AULA VOLTATA – STUDENTS' EXHIBITION

Speaker: TUM's students
Visit to the students' exhibition on project proposals for the reactivation of areas closed to the public fruition

Critic: Alexander Schwarz, Paolo Mascilli Migliorini, Tommaso Agnoni

Moderator: Roberta Fonti, TUM

Break

17:45 - 18:00
Closing greetings

18:00
Tour of the city of Burghausen & Dinner in the city
Burghausen

22:00
Transfer to Munich by TUM minibuses
Accommodation *Hotel Carlton Astoria Munich*
Fürstenstraße 12, 80333 Munich

6th April

Tour of the city of Munich

LOCATION: MUNICH

LANGUAGE: ITALIAN

10:30
Meeting point *Hotel Carlton Astoria Munich*
Fürstenstraße 12, 80333 Munich

ABSTRACTS

Ninfa: von der lost city zum Sehnsuchtsort. Perspektiven eines interdisziplinären Forschungsprojektes

Michael Matheus, i. R. Ehrenvorsitzender des Instituts für Geschichtliche Landeskunde Rheinland-Pfalz e.V. (IGL)

Based on descriptions such as "The Most Romantic Garden in The World" and "It doesn't get more romantic than this", the lecture will discuss the question of what makes Ninfa so unique compared to other green paradises in the world. The lecture will argue that it is above all the more than two thousand years of history inscribed in the garden complex that makes the site so special. The garden history documented since the 16th century, with its sequence and juxtaposition of up to seven manifestations of real or perceived horticultural art, cannot be assigned to any of the time-specific forms of garden art developed in Europe. The coexistence of plants and ruins can be seen as a specific feature of the site, for which the term "ruin garden" could be appropriate - something that needs to be discussed. The ruins are originals and not copies or quotations as in many landscape gardens. Both ruins and plants deserve the highest level of appreciation, conservation and care.

Metaphors used for Ninfa, such as those of the city of the dead and the swamp city, are reminiscent of the malaria that was rampant there and in the surrounding swamps for centuries and successfully combated in Europe, but also of the fact that thousands of people worldwide, including many children, still fall victim to this disease every year. The succession of earthly paradises realised in Ninfa nevertheless points to the possibilities of human endeavour and imagination and at the same time to the vulnerability and mutability of his creations. The history of the place and its gardens encourages us in a special way to preserve and carefully develop these total works of art developed by nature and human creativity.

A new entrance to the Ninfa Garden. For a better understanding of the medieval city

Tommaso Agnoni, Fondazione *Roffredo Caetani*

Extended Abstract – this talk will be delivered in Italian.

The Garden of Ninfa, it was only under this name that its visit was promoted as this stands today and it was begun at the beginning of the 20th century.
An inscription installed by Gelasio Caetani in the hall of the Town Hall reports the year 1920. This is setting the time when he began the restoration works of the city and the planting of trees and flowers.
At first, and for many years, the Garden was a private site where only friends of the House of Caetani were welcome. Only at the end of the 1960s, it began to be opened, on rare occasions, to the public. Initially, on special days, free of charge, for the people of the surrounding villages. From the late 1970s onward, the Garden began to be opened to visitors for very few days over the year. Later on, after the establishment of the Foundation, following the death of Lelia Caetani, and that of her husband, Mr. Howard, who served as its first presidents, every first Saturday and Sunday of the month from Easter to September the Garden was opened to the public.
As attention for the Garden grew, especially fostered by numerous newspaper articles and television reports, there were numerous drawbacks such as excessive pressure due to over-tourism during the flowering season of April and May, complicated management of the ticket office and the entrance circulation - also due to the fact that people entered and exited from the same point.
However, above all, it was the concentration of people and the attention almost exclusively on the plants which caused a total state of neglect of the remains and the city of Ninfa. In fact, investments, studies and research were almost exclusively focused on the botanical aspects of these.
In 2018, when I was appointed president of the Foundation, the visit to the Garden was the one that had been run for several decades. It was the same itinerary and the same way of visiting, and guides strenuously repeated a bit of the history and were providing visitors with a lot of info on plants and flowers without any attention to the ruins.
Then, it was decided to change the way of approaching the visit to the site. At first by intervening in the form of visiting by means of online reservations

according to time slots - thus, setting a maximum number of visitors, and opening all weekends and holidays, as well as continuous opening hours.
Under the new management of the Garden, it become clear that the suffering and degradation was not due to the overall number of tourists, rather, this was due to their concentration in a few hours and days.
Therefore, it was decided to allow for a maximum number of 200 people so as not to exceed 80,000 visitors per year.
However, a more important and decisive fact was to act on the mode of touring the site by highlighting the specificity and uniqueness of it through its blending with the ruins.
To achieve this goal, it was needed to start the visit from the entrance that was not the one directed towards the old town hall, which had become the countryside residence of the family, but from the historical entrance of the medieval city, which was oriented towards north (Rome). This was identified by means of historical iconographic research.
To this point an access bridge was reconstructed over the moat running along the walls by means of modern elements using natural materials.
The visit, in this way, has partially changed the route with an immediate approach to the urban and architectural structures of the medieval city so to offer to visitors a new view and reading of the Garden.
This also resulted in an improvement of the circulation by differentiating the entrance from the exit.
This would have not been possible if the new Management of the Garden - despite its great naturalistic and botanical expertise - would have not welcome with enthusiasm this change, which was primarily aiming at enhancing the remains of the city.
We did not limit ourselves to this aspect related to the visit path. Research activities fostering awareness and a new understanding of the site were started, which had never been undertaken before thanks to the valuable contribute of Professor Matheus. His research activities were used to carry out a great number of restoration works.

Relationships were established with different Universities (i.e. Faculties of Architecture of Rome La Sapienza, MIT, TUM and Mainz) and institutions (Ministry of Culture Directorate of Education, Superintendence of Monuments, National Research Council of research) that are still continuing even these days with the works financed by the PNRR.

Construction variants in the medieval vaulted architecture of Southern Lazio: the case of Ninfa

Rossana Mancini, *Sapienza* University of Roma

The remains of the city of Ninfa represent an architectural and archaeological text of absolute originality, authenticity, and scientific relevance. They tell a relatively short construction history, but show traces of very different construction techniques, applied on almost contemporary construction sites or, in any case, not very distant in time.
Originally, there were a fair number of vaults in the city. From their remains it is possible to reconstruct the construction systems used, the constituent materials, and also the different ways of making the abutments. Information can also be obtained on the support structures used to build the vaults, from traditional wooden ribs to more basic systems made up of branches and stacked wooden boards.
Finally, the use of extradosed vaults in some buildings is an important theme for understanding the cultural influences that came to Ninfa from southern Italy and Rome. These influences have generated great variety in construction methods, which have coexisted throughout the history of the city, making it a melting pot of technical-constructive and structural culture.

Structural reinforcement of archaeological remains. Studies and design interpretations

Fabrizio De Cesaris, *Sapienza* University of Roma

The special conservative care required by archaeological remains often conflicts with the peculiar structural needs of mutilated buildings; this usually leads to compromises that in the face of slightly less safety allow the composition and texture of the structure to remain unaltered or minimally altered.

Some design examples describe how projects can take the form of reinforcement or structural caution while safeguarding the value of the archaeological image.

One example refers to a proposal currently in progress for the site of Pompeii, specifically a portion of the defensive walls where the goal was to minimise project highlighting while maximising the reversibility of metal additions.

A second theme concerns four buildings in the Roman Forum, where seismic reinforcement precautions have been prepared, showing different outcomes, i.e. the Palace of Domitian, the Temple of Vesta, the "Museeto" and the Temple of Antoninus and Faustina.

Surrounded by remains of classical antiquity, the project for the Vulci Bridge, repaired after the devastating results of a river flood, shows aspects that creep into landscape design.

A further area concerns a series of preventive works in the ancient, abandoned city of Monterano, near Rome. Here, the works have taken differential modalities, from mimetic consolidation to partial reintegration.

Finally, a few references are made to the Claudian aqueduct, as the works are still in progress. Here, despite the repetitiveness of the construction, the distinct identity of each of the sections studied, showing various structural criticalities, require ad hoc responses and interpretations which have been outlined.

Guidelines for the Planned conservation of the ruins of Ninfa: a tool for sustainable management of archaeological remains and vegetation

Gabriele Tedesco, *Sapienza* University of Roma

Environmental and economic sustainability, climate adaptation, respect of the historical value of ruins and vegetation layout, visitors' safety. These are among the many issues to be considered in the management of a peculiar site such as the Garden of Ninfa, where the continuous, inevitable decay of the archaeological remains and the growth of vegetation over them, represent a condition of permanent conservative concern.

Aiming to implement broader and more thoughtful practices, the Roffredo Caetani Foundation has recently supported the development of a strategy based on the principles of planned conservation of the ruins. The "Guidelines for the Planned conservation of the ruins of the Garden of Ninfa" represent the methodological framework for this strategy and summarise its logical process: from the analysis of the characteristics of existing structures, through an in-depth assessment of risk factors and levels for each single wall of the site, it intends to determine the most urgent interventions and the possible coherent work methods. In doing so, an in-depth analysis of the numerous former restorations works, implemented in the past hundred years, has also been carried out.

In order to manage the on-going process in a more coordinated manner, a computerised control of the entire process through an HBIM model of the site has been implemented: it will help to store data on the characteristics of the ruins, as well as the conservative state assessment and project data information, which will be therefore accessible to all operators active in the process.

La Flora Archeologica. The case of a tower house in Ninfa

Roberta Fonti, TUM

The archeological remains of the mediaeval city of Ninfa is a unique example of an archeological site where vegetation and remains are coexisting in a delicate equilibrium between nature and built. Here, remains are understood as fragments of a oneness, of a whole, as a trace of an history unknown to us – as a testimony of a past to which it bears witness. This condition of undefined and vague goes with an understanding of the ancient as "*the primary ingredients of the sublime sensations.*" Leopardi in his poetic of the vague and that of the remembrance was informing us on the significance of ruins into the process of feeling pleasure through the help of the vague and undefined. In fact, according to Leopardi, "*human beings tends (to aspire) to infinity (eternity). The ancient is not everlasting, and therefore it is not infinite. However, the conception that the soul makes - a space date back to many centuries ago - this produces an undefined sensation. This is the idea of an indefinite time, where the soul gets lost, and although it knows that there are boundaries, the soul does not discern them, and does not know anymore, which ones these are.*" Thus, the significance of preserving remains in a state of a remain with its undefined and timeless appearance.

The topic of a *controlled ruin* will be, then, debated by highlighting the issue of the different paradigm shift in history to which the remains and the greenery bear witness, respectively. And how the remains as a fragment of different histories revealed themselves as a testimony of a past in which they were reinserted as objects to be contemplated, and as a part of a romantic landscape, a picturesque, deprived from its original meaning.

A new past has been created for Ninfa where the vegetation is dominating as a national monument, and the remains are serving the needs of the most romantic garden of the world.

The question whether it is or it is not possible to reconcile the dual nature of these remains will be deeply debated by highlighting aspects bond to the legitimacy of posing this question and practical matters bond to the engineering of masonry constructions.

Ninfa & Campagna and the Marshland. In the lands of the Caetani

Sören Schöbel-Rutschmann, TUM
Katharina Dropmann, TUM

In the garden of Ninfa, an ambivalence is revealed through the protection, utilization, conversion and restoration of historical structures and facilities. Even though the atmosphere of the garden is linked to its specific elements the surroundings also have a direct influence. In the session on Landscape - Ninfa & Campagna and the Marshland. In the lands of the Caetani we take a closer look at the relationship between garden and landscape and principles of conservation, restoration and development. Following the output of the semester project in summer 2023 we will focus on possible future scenarios and spatial solutions for the Pontine Plane and the garden of Ninfa.
Both can be understood as a palimpsest in which inscriptions and alterations have been made. The modern reclamation of the plain has created new spaces and thus generated functional structures. The entire plain has been transformed by settlement and cultivation from an uninhabitable natural space into an everyday space for thousands of people. And the transformation will continue, as in almost every inhabited cultural landscape climate change will bring fundamental changes. Questions that can be seen on a small scale in the garden can therefore also be asked of the landscape as a whole: Is the use of historical structures allowed to bring about change? How far-reaching a conversion may take place in order to adapt to current developments (adaptation) and anticipate foreseeable effects (mitigation)? Which structures should be preserved, restored or reconstructed and in what condition?

CURRICULUM VITAE

Michael Matheus

i. R. Ehrenvorsitzender des Instituts für Geschichtliche Landeskunde Rheinland-Pfalz e.V. (IGL)

Michael Matheus taught at the Universities of Trier, Essen and Mainz. From 1994 to 2018, he was appointed as a Professor and Head of the Department of Medieval and Modern History and Comparative Regional History at the Johannes Gutenberg University of Mainz.

From 2002 to 2012, he was the Director of the German Historical Institute in Rome and until 2020, he was a Chairman and the Director of the Institute for Historical Regional Studies (IGL) at the University of Mainz. From 2013 to 2021, he was also chairing the German Study Center of Venice. Since 2021, he is Honorary Chairman of the Institute for Historical Regional Studies of the Rhineland-Palatinate (IGL).

In general, his interests in research are laying into comparative studies of European history concentrating on the case of Germany and Italy in the High and Late Middle Ages – thus, researching on the history of rural and urban settlements, wine history, educational and university history, transport and trade history as well as the history of Christians and Muslims in southern Italy, the papacy, the Curia and Rome in the Renaissance.

He also studies the history of national cultures of research and their networking in international scientific relations.

Over the last ten years, he has dedicated himself to the study of the history of the garden and the ruined city of Ninfa as part of an interdisciplinary research project - Ninfa: The Pompeii of the Middle Ages. In 2022, a book collecting the 10-year research finds was published in Italian.

Further info on the research project is advertised upon the following link: https://vergleichendelandesgeschichte.geschichte.uni-mainz.de/ninfa-the-pompeii-of-the-middle-ages/.

Tommaso Agnoni

Fondazione *Roffredo Caetani*

Tommaso Agnoni was born in Cori nearby Latina. In 1977, he graduated in Architecture from the University of Rome. Since then, he worked as an independent architect in multiple fields with a focus on the restoration and enhancement of archaeological and monumental heritage. Particularly, he was working on the Archaeological Excavations and the staging of the areas of the Forums of Caesar, the one of Augustus, Nerva and the Temple of Peace in Rome for their opening to the public, the planning of the Archaeological Itinerary and Park for the Museum fruition at Ventotene Island, the restoration of a Roman villa in Castro dei Volsci, the securing of the Polygonal Walls and of the surrounding tuff cliff of Ardea, amongst many others projects.

Regarding monumental historical heritage, he was working on the Consolidation of the walls and the restoration works of the base of the Orsini tower at the Castle of Gallo di Roccagiovine in Mandela, the Restoration works of the Casina Reale in Gaeta, the former hunting's cabin at the island of Zannone, the castle's Walls in Prossedi, the Church of SS. Rosario in Vallemaio, and the city walls of Campodimele, along with the design of a visitor path to the walls, the recovery of the Medieval Village of Fossanova in Priverno, and the Restoration works for the façades of the Historical Centers of Ponza and Ventotene.

On 20th-century architectural heritage, Agnoni was working on the restoration works of the Casale Cicerchia in Latina and the Cinema Max as well as the old market to be repurposed as a Museum in Pontinia.

He also participated in several design competitions. Particularly, the Restoration and Redevelopment of the former Bourbon Prison at Santo Stefano Island in Ventotene, the redevelopment of Piazza Vittorio and the Enhancement of the Archaeological finds of the Circus Maximus in Rome, and the enhancement of the Bourbon Cisternone in Formia.

He was elected advisor and deputy mayor of the Municipality of Cori, as well as a member of the advisor board and president of the Roffredo Caetani Foundation of Sermoneta as well as a member of the board of the Camillo Caetani Foundation

Rossana Mancini
Sapienza University of Roma

Rossana Mancini is Associate Professor in Architecture-Conservation, "Sapienza" University of Rome (Department of History, Representation and Conservation of Architecture), PhD in Architectural Heritage Conservation and Specialist in Architectural and Landscape Heritage.
Her research interests are in the field of theoretical aspects of Conservation and Construction History. On these topics she participates in national and international projects.
Her research activity produced many articles on national and international journals and monographs. Some of them are about construction technics and materials, fortified architecture and the relationship between ruins and vegetation.
She participated in the project awarded by the European Commission with the European Heritage Award (2020) for the restoration of the Basilica of Collemaggio in L'Aquila.

Antonio Rodinò di Migliore

Fondazione *Camillo Caetani*

Antonio Rodinò di Miglione was born in Polistena (Reggio Calabria) in 1944. He graduated in law (thesis in Roman law) with distinction (110 cum laude) from the University of Rome La Sapienza (year, 1969).

From 1973, he was a Parliamentary Advisor of the Senate of the Italian Republic, until his retirement on demand in charge of the Service of the Parliamentary Committees of the Senate.

He served as legal-legislative advisor to the Ministry of the Civil Service (year, 1998). He was the head of the Legislative Office (year, 1999) and a legal advisor of the Ministry of Agriculture (1999-2000).

From 2002 to 2005, he was an advisor to the Ugo Bordoni Foundation (telecommunications), for the legal-legislative sector, and to the Telecom Italia company on the matter of implementation of the EU directives on telecommunications (2010-2011).

From 2005 to 2007, he was a coordinator of the technical-legal committee established at the Presidency of the Council of Ministers (Italy), within the program for the computerization of the existing legislation (Normattiva).

From 2004 to 2016, he taught historical-legal subjects at the University of Palermo (LUMSA).

He has conducted research and published on history and law concentrating on legal history.

He is President of the Association of Friends of the Museums of Rome; Vice President of the Circle of Historical Studies "Le Calabrie", fellow member of the Group of Romanists.

Since 2016, he is a Member of the Board and Council of the Camillo Caetani Foundation of Sermoneta of Rome (via Botteghe Oscure 32). In the same year, he has been appointed member of the General Council of the Roffredo Caetani Foundation of Sermoneta (based in Latina). Since December 2018, he serves as president for the Camillo Caetani Foundation of Sermoneta.

Fabrizio De Cesaris

Sapienza University of Roma

Fabrizio De Cesaris, he is an Architect specialising in Restoration of Monuments, with a PhD in History of Building Techniques. He is an Associate professor at Sapienza University of Rome, where he is delivering classes in 'Consolidation of Historic Buildings', 'Restoration Techniques', 'Features of Construction of Historic Buildings' at undergraduate level and at the School of Specialization in Architectural and Landscape Heritage of La Sapienza.
He is also a committee member of the PhD course of the Department of History, Drawing and Restoration of Architecture.
His main research interests are laying into traditional and modern technologies especially for the structural reinforcement of masonry constructions.
He has participated in teaching activities in Italy and abroad (Algeria, Peru, Brazil, France, Albania).
Among the publications of studies and essays in monographs, conference proceedings, series and journals in the field, the most relevant are the Handbook on the Recovery of the City of Rome (1997), the Treatise on Architectural Restoration, edited by G. Carbonara (2004) and contributions in journals such as Palladio, Materials and Structures, Quaderni del Dipartimento, Arkos; Furthermore, he published in proceedings on national and international conferences (Madrid, Barcelona, Santiago de Compostela, Mexico City), as well as monographic studies on structural construction features, the work of A. Antonelli, G.B. Piranesi's drawings, restoration techniques, historical construction analysis and interventions on archaeological remains and buildings.
He is also combining research in academia with activities in the professional practice such as design and consulting specially for state own properties. Direct activities in the restoration and consolidation of historic buildings and archaeological remains include numerous interventions and consultancies, such as the ones of San Clemente Church (2000), Jewish Catacombs of Villa Torlonia (2004), Terme Taurine in Civitavecchia (2004), Sepolcro degli Scipioni

in Rome (2006), Temple of Ercole Vincitore in Tivoli (2009), Roman Theater in Teramo (2010), Palace of Domitian at Palatine (2013), Monterano Nature Reserve (2010-2020), sections of the Claudian and Marcian aqueducts (2010-2022), Torre del Fiscale (2012), Insula of the Painted Vaults at Ancient Ostia (2015), Roman Bridge at Vulci (2018), Northern sector of Pompeii's fortifications (Tower of Mercury) (2016), Library in the Ancient Saltworks/Archaeological Museum of Ostia Antica (2017), Archaeological sites of Ninfeo Ponari Nymphaeum and Baths of Supino in Cassino (2020), structural verification of the Aedes Vestae in the Roman Forum (2020) and the commission for the roofing of the Colosseum arena (2023).

Gabriele Tedesco
Sapienza University of Roma

Gabriele Tedesco is an Architect specialised in Architectural and Landscape heritage conservation. Currently, he is involved in PhD research in History, Drawing and Restoration of Architecture at La Sapienza University of Rome.
His studies focus on the management and conservation of historic parks and gardens, aiming at defining proper modalities for the doctorate study case of the Garden of Ninfa. For more than a year, he has conducted on-site research, which has been to define a methodology aimed at a sustainable, thoughtful and sustainable management of the garden, exemplified by the Guidelines for the planned conservation of the ruins of Ninfa.
Presently, he is undertaking a placement hosted by English Heritage at the historic garden of Brodsworth, where he is deepening the knowledge of the garden maintenance and restoration, taking into account climate change mitigation and adaptation practices.
In past years he has delved into the study of the history of Brazilian colonial architecture and early 20th-century Italian public architecture, while recently he has been more involved in the study of construction features of historic buildings, mainly focusing on earthquake-resistant timber framed techniques.
He also acted as assistant in the courses of "Theory and Practice of Architecture" and "Fundamentals of Restoration" of the Architecture (Conservation) master's degree at Sapienza University of Rome.

Roberta Fonti
Technical University of Munich

Roberta Fonti was born in 1984. In 2007, she graduated with distinction in Architecture from the University of Reggio Calabria, curricula of Conservation-Restoration. In 2013, she earned a PhD with distinction in Construction Engineering curricula of Structural Analysis from the faculty of Engineering at the University of Naples Federico II.
Since 2016, she is a research associate at the Chair of Conservation-Restoration of the Technical University of Munich. Before, she was a post-doctoral fellow (year, 2014) at the Chair of Structural Design at TUM.
She conducted research in Reggio Calabria, Naples and Munich on Construction History, Structural Analysis, Earthquake Engineering and the Theory of Conservation-Restoration and its impact on Architectural Design. Particularly, in Reggio Calabria her research concentrated on the use of geometrical standards in the design of domes. In Naples, she was researching in the field of construction history and structural analysis with a strong emphasis on the design of masonry constructions and the protection of architectural heritage from natural and made-made hazards such us earthquakes and fire. In Munich, she undertook relevant researches on preservation theories especially for modern heritage buildings, archeological remains and the liturgical redevelopment of churches. In general, her interests in research are laying into the theory of architecture and preservation theories especially for heritage lacking integrity – thus, devising architectural languages able to deal with the old while exploring novel and more sustainable methodologies of design based on a deep understanding of traditional manufacturing techniques. She is responsible for some research projects and for several university courses as well as the coordination of the educational offer in conservation-restoration at TUM.
She was awarded a prize by the International Masonry Society (IMS) within the 10th IMC Conference (year, 2018), and the Kleine Fächer - Große Potenziale Conference in Berlin (year, 2017) for her research as well as a special mention within the Edoardo Benvenuto International Prize per la ricerca sulla Scienza e l'Arte del Costruire nel loro sviluppo storico (year, 2015).

She was one of the three experts invited to represent Europe at the International Symposium on strategies of intervention for immovable heritage affected by earthquakes in Mexico (year, 2018) for the sector engineering. And one of the three early career scientists selected to represent TUM at the Global Scientists Summit in Singapore (year, 2015). She was honored with several fellowships and some grants. Especially, a fellowship from the TUM Foundation and a grant from the Federal Ministry of Education and Research (BMBF) within the German excellence programme.

Further to her academic activities, since 2007, she was practicing in the professional field as a co-worker and partner (year, 2011) at the Design Studio Candela & Partners in Avellino (Italy). And since 2021, as an independent architect in Munich (Germany). The focus of her work is on the preservation and protection of architectural heritage and archaeological remains. Particularly, she was working on the reconstruction of the refectory of the monastery of the Trentatré of Naples, the restoration works of the monastery of San Domenico Maggiore and the church of San Giovanni Maggiore in Naples as well as the Rione Terra of Pozzuoli, the repairs of the Royal Palace of Naples and the ones of the high altar of the church of Saint Cajetan in Munich due to booming, the former monastery of the order of the Filippini in L'Aquila and the reconstruction of the church of Sant'Emidio in Amatrice due to earthquake as well as the restoration works of Casa dell'Ancora in Pompeii, the Monumental necropolis of Via Nucerina and the Villa Jovis of Capri amongst many others.

She is a member of the ARCo Association of Rome, ICOMOS Germany and the Bavarian Chamber of Architects.

Thomas Danzl

Technical University of Munich

Thomas Danzl was born in 1961, he is a conservator / restorer and an art historian.
After completing a craftsmanship as decorator and gilder, he was trained in conservation and restoration of wall paintings and architectural surfaces at the ICCROM of Rome. He had an internship at the Opificio delle Pietre Dure of Florence. He studied Art history and History in Florence and Conservation and Heritage studies at the university of Udine (Italy).
In 1997, he earned a PhD in Art History from the University of Regensburg (Germany).
Between 1998 and 2006, he was the head of the conservation department of the Monument care Institute of Saxony-Anhalt in Germany.
From 2006 until 2008, he was the head of the conservation department of the Federal monument care Institute of Austria in Vienna.
In 2007, he became honorary Professor at the University of Fine Arts of Dresden (Germany) and a full Professor in Kunsttechnologie, Konservierung und Restaurierung von Wandmalerei und Architekturfarbigkeit (year, 2009). There, he was teaching art technology, conservation and restoration of wall paintings and architectural surfaces.
Since 2012, he was the dean of the Fakultät II at the University of Fine Arts of Dresden (HfBK Dresden).
In 2019, he was appointed full Professor in conservation-restoration at the Technical University of Munich (TUM).
Currently, his main focus in research and teaching is on the architectural legacy of Nazism and the conservation of works of Art on heritage buildings ("Kunst am Bau") in a Germany divided between West and East.
He collaborated at the conservation project of the mural cycles of Domenico Ghirlandaio in Santa Maria Novella in Florence. He also worked on the wall paintings of Andrea del Sarto in Chiostro degli Scalzi in Florence and several other 16th century façade paintings in Italy and Austria.
He devoted himself on the establishment of international standards in the

conservation of architectural surfaces and historical renderings especially for the 20th century heritage.
Since 1998, as a part of his duties at the conservation department in Saxony-Anhalt, he supervised four World Heritage sites, and he worked on the drafting of standards for the preservation of the Bauhaus buildings of Dessau. He is internationally networked and has worked as an expert in numerous advisory committees. Especially, the conservation / restoration committees of the Tugendhat House by Ludwig Mies van der Rohe in Brno and the project Network White City Tel Aviv in Israel funded by the German Federal Ministry of Environment, Nature Conservation, Building and Nuclear Safety.
On behalf of the German Saxon State Ministry for Science and Art, he was working on the establishment of an educational format for conservators / restorers at a Higher Education Institution (University) in Hanoi, Vietnam.

Erwin Emmerling

Technical University of Munich (Emeritus)

Erwin Emmerling is a restorer. From 1998 to 2016, he was heading the professorship of Restoration, Art Technology and Conservation Science at TUM.

In general, his main interests in research are laying into methods and their practical applications in the restoration of art and preservation of ancient monuments. Durign his years at TUM, his particular interests were into the polychromatism of antique and post-antiquity sculptures and reliefs and modern altar screen production. He also researched on how artistic techniques, conservation and restoration fit in with the relatively recent field of conservation science.

After studying restoration at the Institut für Technologie der Malerei (Prof. Straub) at the Stuttgart State Academy of Art and Design, Emmerling was involved in monument preservation for a number of years. After that, he took up the position of senior restorer in the workshops of the Bayerisches Landesamt für Denkmalpflege (Bavarian State Office for the Preservation of Monuments) in Munich, where he oversaw the restoration of several historic monuments in Bavaria.

Emmerling is a member of ICOMOS Germany. He was cooperating with the Croatian Conservation Institute (HRZ) in Zagreb. He was involved in a number of restoration projects in China, Georgia, Hungary, Croatia, Afghanistan, Egypt and the Czech Republic.

Paolo Mascilli Migliorini

Paolo Mascilli Migliorini was born in Naples in 1953. In 1978, he graduated in Architecture from the University of Florence.
From 1982 to 2020, he was a state officer at the Italian Ministry of Culture. He was director of the Royal Palace of Naples and a lecturer in the History of Building Techniques at the University of Naples (SUN). He was the vice-president of the ARCo association of Rome.
Currently, he is a member of the Board of Directors (CdA) of the Royal Site of Carditello and of various scientific boards of Foundations, which deal with the protection and restoration of Architectural heritage, such as the Hirpinia Foundation, the Ezio de Felice Foundation, the Leonetti Foundation amongst many others.
In the course of his activity, as an officer and an architect, he has supervised numerous restoration works on civil and religious buildings. In particular, he has been involved in the restoration and enhancement of the Royal Palace of Naples and the Campanian Amphitheater of Capua. In his restoration works, he has always favored approaches that are revisiting traditional building methods and the conservation of heritage in a state of a ruin.
He has organized numerous exhibitions and published numerous essays that are examining matters related to the Ancient and the Neoclassicism concentrating on the period between the 18th and 19th century, the theory and practice of architectural restoration, and the history of the Royal Palace of Naples.
He is one of the founders of the architectural restoration journal *Confronti*, along with Stefano Gizzi and Renata Picone.

Alexander Schwarz
University of Stuttgart

Alexander Schwarz was born in Ludwigsburg in 1967. He studied architecture at the Eidgenössische Technische Hochschule Zürich (year, 1993-94), the Staatliche Akademie der Bildenden Künste Stuttgart and the Universität Stuttgart (year, 1995-96), after completing an education in violin making (years, 1987-1991).
Since 1996, he has been working for David Chipperfield Architects, initially in London and since 1998 in Berlin. In 2011, he became a partner at the Berlin office. As design director, Alexander is responsible for the design of numerous projects and competitions, including the Neues Museum and the James-Simon-Galerie on Berlin's Museum Island, the Museum of Modern Literature in Marbach, the Museum Folkwang in Essen and the Refurbishment Neue Nationalgalerie Berlin. Through his academic commitments, he furthermore combines the practice of architecture and research with teaching.
In 2015, Alexander was appointed professor for 'Public Building and Design' at the Universität Stuttgart.
He was a visiting professor at the Bauhaus-Universität Weimar, Germany (years, 2012-13), at the Münster School of Architecture (years, 2009-11) and the Hochschule für Technik Stuttgart, Germany (years, 2007-08).
Since 2007, he is a member of the Chamber of Architects of Berlin, Germany.
He was responsible for the design development of several architectural works. Especially, the Berlin National Archeological Museum, Athens James-Simon-Galerie, Museum Island Berlin, Germany, the Neues Museum, Museum Island Berlin, Germany, the Neue Nationalgalerie refurbishment, Berlin, Germany Museum of Modern Literature, Marbach am Neckar, Germany Museum Folkwang, Essen, Germany, the Jacoby Studios, Paderborn, Germany, the Carmen Würth Forum, Künzelsau, Germany, the Novartis laboratory building, Basel, Switzerland, the Gallery building Am Kupfergraben, Berlin, Germany, the Naga Site Museum, Naga, Sudan, and the San Michele Cemetery, Venice, Italy.

Sören Schöbel

Technical University of Munich

Sören Schöbel studied landscape architecture at the Technical University of Berlin. Here, he was earning his PhD in engineering and landscape architecture, all the while working as a freelancer and a research fellow in Berlin.
Since 2005, he was appointed professor of Landscape Architecture and Regional Open Space (LAREG) at the Technical University of Munich.
His interests in research are laying into design methods for urban and rural landscapes on a regional scale.
In general, the professorship researches on the conceptual, formative design of open spaces and landscapes as a structural provider for new urban and rural living environments. And it does so by following four main perspectives. These are: the renewal of lands and cultural landscapes, the revitalization of European cities, the qualification of suburban spaces, and the integration of new land uses and infrastructures.
A particular deal of attention is paid to the evolution of structures of cultural landscapes and urban spaces over time and how these can be uncovered, protected, and reinterpreted in order to use landscape and open space as structural generators and as a principle of spatial coherence in ongoing transformation processes.
The prominent fields of conflict, such as wind energy and solar plants in the landscape or land consumption - as well as with more inconspicuous but equally significant problems and potentials - proportions of infrastructures in the landscape, meeting places of rural partial cultures are also studied, along with a right to redevelop landscapes and their public use in suburban spaces. In the professional practice, Prof. Schöbel is active as an expert consultant on urban planning and landscape aesthetic issues of monument protection, especially in connection with wind and solar plants.
Prof. Schöbel is a member of the German Academy for Urban and Regional Planning (DASL), the Academy of Rural Areas Bavaria (ALR) and in the Scientific Board of Trustees of the ALR as well as of WindForS - Wind Energy Research Cluster Southern Germany.

Katharina Dropmann
Technical University of Munich

Katharina Dropmann studied landscape architecture and planning from 2016 till 2021 at the Technical University Munich (TUM). In 2023, she successfully received a master degree of landscape architecture (TUM). Her thesis evolved around time in landscape planning and the development of suburban areas. During her studies she worked for several chairs and she conducted relevant internships in the professional practice field as a freelancer.
Since graduation, she is a fellow researcher and a doctoral candidate at the associate professorship of landscape architecture and regional open space at TUM.
Currently, she is researching on the planning and integration of renewable energies with an emphasis on the acceptance of this by local communities. Moreover, her research in accordance with the overall research interests of the professorship is concerned with the social and aesthetic aspects of the transformation of urban landscapes and cultural landscapes. This is linked to the mediation of change, which requires the active participation of citizens in planning processes.
In October 2024, at the "LAND CRED landscape credibility" held at the Weihenstephaner Forum , we will discuss the topic of actively shaping a collective work of sustainable everyday life with different European experts in that field.
Further, her teaching activities are centered around the analysis and design of a sustainable development of cultural landscapes always under the premise that climate change will bring fundamental changes to those landscapes (e.g. regional concepts for the Pontine Plane).

Notes

Technical University of Munich
School of Engineering and Design
Chair of Conservation-Restoration, Art Technology and Conservation Science

TUM 2024

MUNICH- RAITENHASLACH
04-05 April