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From training to teaching. Drawing in the archive of Giuseppe Zander

The paper is focused on drawing as Giuseppe Zander's preferred tool constantly present in his youth training, in his activity as a scholar and teacher, as well as in his diuturnal work as architect. Based on the knowledge of his papers acquired during the activity of reordering Giuseppe Zander archive, an attempt is made to outline a picture of the varied ways used by Zander to observe, analyze and translate reality through the tool of drawing. By reconstructing the biographical events and relating them to the graphic documentation produced during his life, the extensive use of drawing as the main tool for collecting and synthesizing information and sometimes suggestion emerges, which is declined in different ways depending on the purposes for which this was used. From the analysis of the preserved materials, a spontaneous tendency to experiment different graphic techniques and signs is evident from the earliest stages of his formation.

An essential accompanying element within Zander's graphic elaborations are the handwritten notes that begin to appear as early as the youthful period, becoming increasingly important until they acquire complementary value to the drawing in the mature phase, both in his professional activity as an architect and in his study and teaching of the history of architecture. The aptitude for tidy and classification also emerges from the filing system used by himself collecting the materials in thematic albums that were used as iconographic sources for the elaboration of projects and for the preparation of lectures, teaching materials and scientific publications. The drawings reveal the architect's distinctive character in the meticulousness of production aimed at effectiveness and immediacy of reading, while outlining his personality and the historical and cultural context in which he worked.

Keywords:
Archive; design; training; teaching; restoration

INTRODUCTION

An analysis of the documents preserved in Giuseppe Zander's personal archive – acquired over a long period of time dedicated to reorganising his papers – combined with the results of thematic research specifically dedicated to certain projects relating mainly to his early years as an architect [1], has made it possible to outline the ways in which Zander used drawing as his primary tool for carrying out a variety of activities throughout his life.

In fact, by reconstructing the architect's biographical events, a set of interests and a marked cultural curiosity emerge, always predominantly evidenced by his drawings.

A recurring feature – both in the drawings relating to his professional activity and in those connected to his work as a professor of architectural history – is the constant association of the graphic line with handwritten annotations, revealing how drawing was, for Giuseppe Zander, a method of applied analysis always tailored to a specific purpose, with references connected to his family, professional, university and scholarly worlds [2]. It could be said that drawing is Zander's main tool for investigation and synthesis in the personal work and systematisation phase, when the objective becomes dialogue with external interlocutors, whether they be clients or students.

From observing the numerous preserved materials – which document his uninterrupted progress in drawing from the age of thirteen onwards – a precocious tendency to experiment with techniques and graphic signs emerges, leading the author to a progressive selection of graphic devices and the construction of a highly characteristic personal style.

The system of handwritten annotations can also be recognised as a complementary tool to drawing; short accompanying texts, bibliographical references and dated notes began to appear as early as his youth, becoming increasingly rich until they acquired essential value in his mature phase, when they took on a role equal to that of drawing, especially in the personal papers used for the

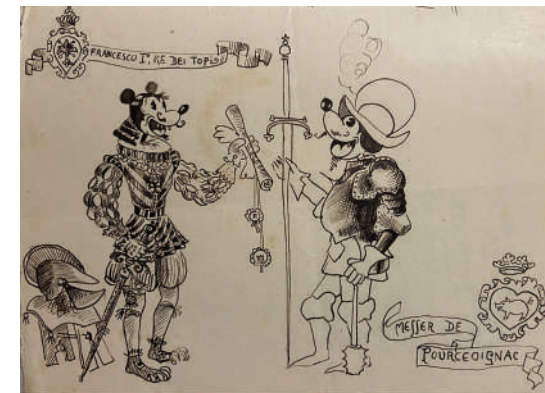


Fig. 1 - Giuseppe Zander at the age of three (AGZ, Series I).



Fig. 2 - View of a town with a church, ink on cardboard (AGZ, Series I, 1933).

Fig. 3 - Fictional characters inspired by Mickey Mouse comics, ink on cardboard (AGZ, Series I, undated).



preparation of teaching materials and in the manuscripts dedicated to his architecture students. Analysis of the archive reveals a peculiar aptitude for order and classification, particularly in the filing system used over the years for the personal production of documents. Collecting drawings in thematic albums according to specific categories, Zander archives the drawings by adding the place and date, even retrospectively, with the aim of making the collection of images produced available for consultation or possible use in new research and publications. Even the drawings from his early years are treated, when the opportunity arises, as genuine sources for the development of projects or for the preparation of university lectures and presentations.

GIUSEPPE ZANDER'S ARCHIVE

Kept at the family house in Rome, the archive was declared to be of significant historical interest by the Lazio Archival Superintendency in 2018 [3]. The documentation – received as organised by the creator himself and only partially rearranged after his death – consists of various documentary materials (graphics, texts, photographs and models) produced and preserved by the architect during his professional and teaching career, together with personal papers, diaries and notebooks.

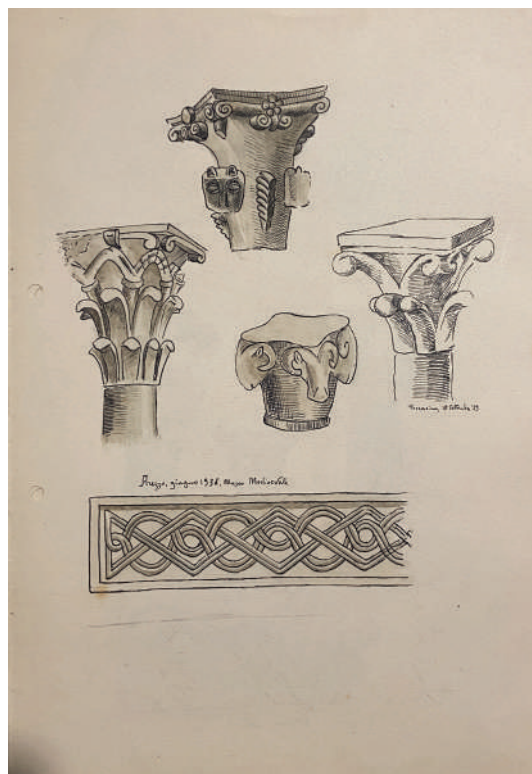


Fig. 4 - Details of architectural elements preserved in the medieval museum of Arezzo, ink and watercolor on paper (AGZ, Series I, 1938-1939).

An initial survey, carried out before the declaration was finalised, was launched following inspections by the Archival Superintendency of Lazio as part of a project dedicated to the archives of 20th-century architects. It highlighted two main thematic areas of the archival complex: documentation relating to teaching, research and scientific publications, and documentation relating to professional and design activities. Subsequently, between 2017 and 2019, under the scientific coordination of Elisabetta Reale and Caterina Carocci, the reorganisation of the documentation

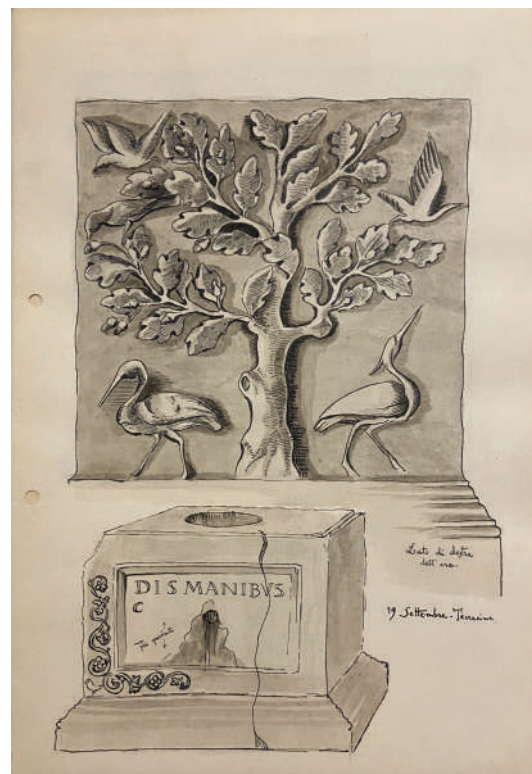


Fig. 5 - Archaeological elements preserved in the Terracina archeological museum, ink and watercolor on paper (AGZ, Series I, undated).

relating to the project activities was initiated [4]. This work was also carried out on the basis of two inventories drawn up by family members between 1993 and 1994 and with the valuable guidance of the volume published in 1997: Giuseppe Zander. Architect. Notes and drawings from the private archive [5].

Already at this stage, particular attention was paid to respecting the organisation and conservation of the documents as established by the producer. This led to the division of the "Projects" series into two sub-series, the first relating to documents and the second to graphic designs, following a functional distinction guided by the materials stored in project folders (containing the complete project documentation: communication with clients, projects, variations, authorisations, construction site) and in rolls (containing only project drawings on tracing paper).

The onset of the SARS-CoV-2 pandemic (February 2020) marked a halt in the reorganisation work, which resumed in September 2021 with the fundamental support of Dr Maria Carmela De Marino, who made it possible to complete the cataloguing of the remaining materials and define the archival structure. A subsequent review of the work carried out made it possible to define the links between the series and verify the most appropriate way of describing the contents of each one, which were then entered into *Archimista* [6].

The reorganisation resulted in the following structure of archival series and sub-series:

- I. Documentazione personale e famiglia, 1923-1990
- II. Formazione, 1931-1946
- III. Corrispondenza, 1949-1990
- IV. Attività accademica e didattica, 1954-1990
 1. Università di Roma
 2. Università di Palermo
 3. Università di Genova
 4. Scuola Archeologica Italiana di Atene
 5. Primaria Associazione Cattolica "Artistico-operaia" Scuola Superiore di storia e critica dell'arte di sociologia della cultura
 6. Sussidio alla didattica

- V. Attività progettuale, 1941-1990
 - 1. Documenti
 - 2. Elaborati grafici
- VI. Attività scientifica e culturale, 1946-1990
 - 1. Partecipazione a seminari, convegni e congressi
 - 2. Incarichi direttivi, consulenze e collaborazioni
- VII. «Scritti e appunti di studio», 1940-1990
 - 1. «Pubblicazioni mie in corso»
 - 2. «Raccolta di dati particolareggiata»
- VIII. Pubblicazioni, 1951-1993
- IX. Materiale fotografico e iconografico, 1956-1989

Within each series and sub-series, the documents have been reorganised chronologically, based on the dates found on the documents, in order to highlight the diachronic picture of the producer's activity. The chronological range of the collection defines the time span 1923-1993. Each series contains drawings documenting the creator's training and professional activity through new architectural and restoration projects, surveys and studies, the latter being particularly significant as they were intended for teaching and research purposes. The drawings are of various kinds, created using specific techniques defined on a case-by-case basis according to the purpose for which they were produced (drawings from life, technical drawings, study drawings based on bibliographic research, etc.).

Fig. 6 - View of Terracina, ink on cardboard (AGZ, Series I, 1938).



AN (AUTO) BIOGRAPHY IN DRAWINGS

In 1984, Giuseppe Zander received the silver medal from the Italian Design Union for "his long career as a teacher characterised by a profound humanistic culture and extraordinary bibliographic knowledge, constantly enriched by precise and refined graphic work expressed, among other things, in effective proportional diagrams and fascinating axonometric sections that have now become true teaching models" [7].

The motivation for awarding the prize, which outlines the most notable characteristics of the man and scholar, can be used here as the introduction to a necessarily concise biographical profile that we wish to present, using information derived from the analysis of unpublished documents from his private archive [8].

The information that emerged from reading the rich and diverse documentation is accompanied, as it could not be otherwise, by the invaluable iconographic source constituted by the drawings that illustrate the story of a life lived, we might say, through drawing.

The eldest son of Adriana Bonacini and Giulio Federico Zander, Giuseppe was born in Teramo in 1920, where his father – an engineer with the Royal Civil Engineering Corps – had been transferred after three years of service in the areas affected by the Marsica earthquake [fig.1] [9].

It was precisely to follow his father's work that the family moved house many times during Giuseppe's childhood and adolescence.

School reports allow us to follow the short-term transfers of the early years: Avezzano, Salerno and then Rome, where the second child of the Zander family, Emilio [10], was born in 1929, then in 1934-35 Syracuse – where Giuseppe attended the well-known Liceo-Ginnasio "Tommaso Gar-gallo" [11] and then Arezzo, where he studied for two years at the Liceo Classico "Francesco Petrarca".

Even for these early years, specifically from 1933 to 1938, it is possible to recount excerpts from his biography through the drawings preserved, selecting a few from the many in the archive.

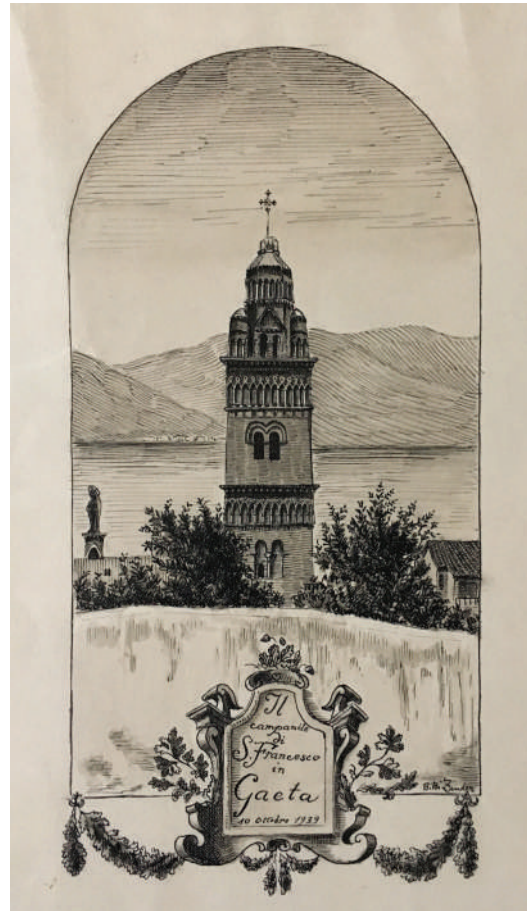
Whether they are watercolours depicting seascapes, Mickey Mouse characters or soldiers from various eras, costumes or fashions, they attest to his precocious aptitude for drawing, which, from his early years of classical studies, was used as a tool for exploring the themes that would become the central interests of his future life (figs 2 e 3) [12].

The study of ancient artefacts through drawing – already experimented in Arezzo – became the predominant theme in his early drawings, starting with his visits to Terracina, which began in 1938 (figs 4 e 5). Once again, this was linked to his father's transfer to Littoria [13], where he was called upon to take on the role of Chief Engineer in the new province from his position at the Civil Engineering Department in Arezzo [14]. The new location, not far from Rome, was welcomed by the whole family as it allowed them to be closer to their maternal and paternal relatives living in the capital [15].

As soon as they settled in Littoria in August 1938, the Zanders went on holiday to the seaside town of Terracina, which, as we shall see, was to prove fundamental to Giuseppe's education, thanks to the friendship between his father and Benedetto Antonelli, a fellow student at the Faculty of Engineering in Rome [16]. It was during the 1938 holidays that 18-year-old Giuseppe began drawing views of the city, taking photographs with his father's Leica and frequenting the archaeological museum in Terracina rather than going swimming in the sea.

This became a regular occurrence thanks to repeated family trips at the weekend, which allowed Giuseppe to develop a particular narrative aptitude expressed once again through drawing, which today we could define as a story of the city told through images (fig. 6) [17].

At that time, Terracina presented itself in its characteristic urban form, distinguished not only by its ancient and modern buildings but also by its surroundings, where the natural beauty of the sea and mountains was complemented by that of the agricultural landscape of the reclaimed land [18]. The character of the historic city and the sur-



rounding area captured the interest of the young Zander, who captured this dual ancient and bucolic register, synthesising it within his representations [19].

This is a second segment of his biography, narrative of which can be entrusted to his drawings from 1938-39, which reveal the young Zander's way of observing and bear witness to his passion for art. The various tools he used – whether pen-

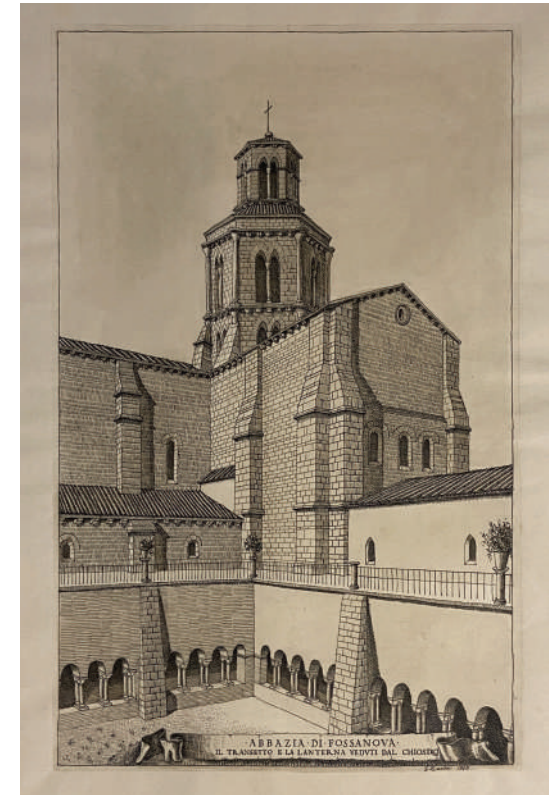


Fig. 8 - View of Fossanova Abbey transept and lantern ink and watercolor on cardboard (AGZ, Series I, 1943).

Fig. 7 - View of San Francesco church bell tower in Gaeta, ink and watercolor on cardboard (AGZ, Series I, 1939).

cil, pen or watercolour ink – appear at this stage to be specific methods of analysing space, whether landscape or architectural detail, rather than mere means of expression (figs 7 e 8).

In the summer of 1939, he made his choice of university studies; his aptitudes were clear to his family and to himself: a scholar with a natural talent for drawing, he decided to study at the Faculty of Architecture in Rome, where the training was



Fig. 9 - Scenes of domestic life in the air raid shelter, ink on cardboard (AGZ, Series I, undated). Fig. 10 - Portrait of the father in the air raid shelter, charcoal and pastel on cardboard (AGZ, Series I, 1943).

explicitly aimed at producing “integral architects” capable of facing the challenges of modern times, full of changes and new needs [20].

Giuseppe moved to Rome to live with his maternal aunt and uncle in Viale Trieste and began attending courses at the Valle Giulia campus, returning to Littoria at weekends like any other student living away from home and using the same rail link that is still in operation today.

His university years, which coincided with World War II, took place in a cultural climate that was both stimulating and tragic [21]. For the young Zander, the collective tragedy resulting from the fate of his country and the inevitable prospect of

war was compounded by the illness and premature death of his mother in 1942.

In 1943, after the landing in Sicily and even more so after 8 September, the war became total in the Pontine area; Giuseppe experienced the dramatic conditions of life in air-raid shelters, although he continued to take his university exams until the beginning of 1944, travelling to Rome sporadically. This continued until April 1944, when Littoria was evacuated by order of the Germans and the

Zanders were forced to leave their home, which, like the rest of the city, would become a place of looting and destruction.

Witnesses to this difficult existence, and presumably also stimuli for survival, are Giuseppe's drawings (fig. 9). By observing these, the tragic existential passage – shared by many families in the Pontine area, crushed between the American landing at Anzio and the German occupation – can be glimpsed (figs. 10 and 11) [22].



Fig. 10 - Portrait of the father in the air raid shelter, charcoal and pastel on cardboard (AGZ, Series I, 1943).



Fig. 11 - Portrait of his brother Emilio in the air raid shelter, charcoal and pastel on cardboard (AGZ, Series I, 1943)

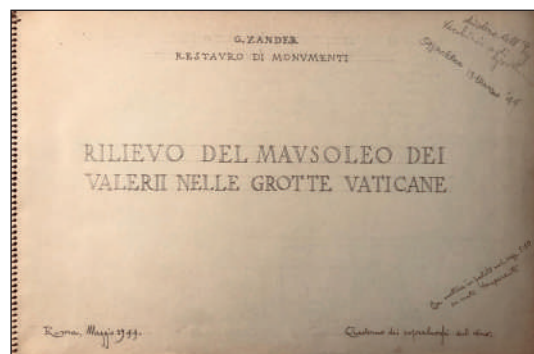


Fig. 12 - Title page of the notebook of life-based surveys for the course of monument restoration; survey of the Mausoleum of the Valerii in the Vatican Grottoes (private collection).

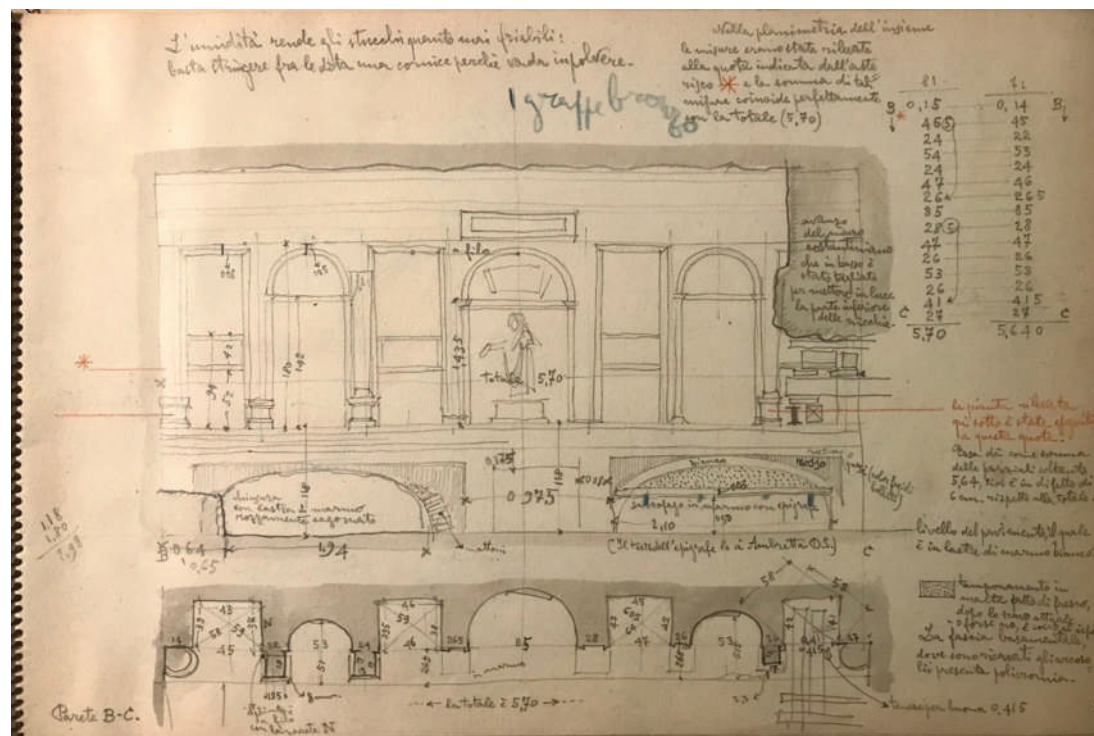


Fig. 13 - Notebook of life-based surveys for the course of monument restoration; survey of the Mausoleum of the Valerii in the Vatican Grottoes, plan and elevation of one of the rooms, pencil and watercolor on paper (private collection).

It is noticed to worth, that at the same time, the terrible circumstances did not prevent him from carrying out further graphic works for university exercises and exams (figs. 12-15). After completing his university studies – graduating with honours on 6 April 1946 in the second session after the reopening of La Sapienza University – Giuseppe Zander began working in two fields: academia, linked to his keen interest in the history of architecture, and architecture itself [23]. These were seemingly separate fields, but in reality, they were inseparable at that time, as the recent history of the country led academics to intervene by providing their expertise and actively working on the reconstruction necessary following the devastation of the war. This is how Zander found himself on a double

track, working both professionally and at university, where he often encountered his own professors or young colleagues [24]. His work as an architect – which ideally began with the commission entrusted to him by Gustavo Giovannoni, one of his mentors [25] – took place in the aforementioned context of reconstruction, which, despite the difficulties, offered countless opportunities for architects. In the decade from 1946 to 1955, he developed more than fifty projects, mainly in the Lazio region, particularly in Rome, but also in Sicily, Calabria and the Marche. The design themes ranged from residences to public buildings, but – if we look at his entire design activity – certainly the most frequent was the reconstruction of churches damaged by bombing or the construction of new

churches that expanding cities needed (see, for example, the design for the new church of San Leone Magno on Via Prenestina) [26]. The 1960s saw him still engaged in the design of churches and buildings connected to parish community life, as well as significant restoration projects, often overseeing the construction site himself (such as the church of St. Peter in Minturno and the cathedral of Sezze). Starting in 1965, with the liturgical reform originating in the Second Vatican Council, Giuseppe Zander expanded his design thinking to include presbytery renovations, experimenting with this specific design theme on several occasions and also in important religious buildings such as the Church of St. Francis in Urbino, the Cathedral of Chiavari, and the Cathedral of Ascoli Piceno [27].



Fig. 14 - Project for an archaeologist's house; architectural composition course, elevation diagram and references accompanied by a description of the form and location, ink on cardboard (AGZ, Series I, undated)

Fig. 15 - Project for an archaeologist's house; Architectural composition course, overall view with insertion of the project proposal into the landscape context (AGZ, Series I, undated)

Fig. 16 - Cover design on the folder containing the draft excerpt of the Terracina reconstruction plan (AGZ, Series V, 1948-52).



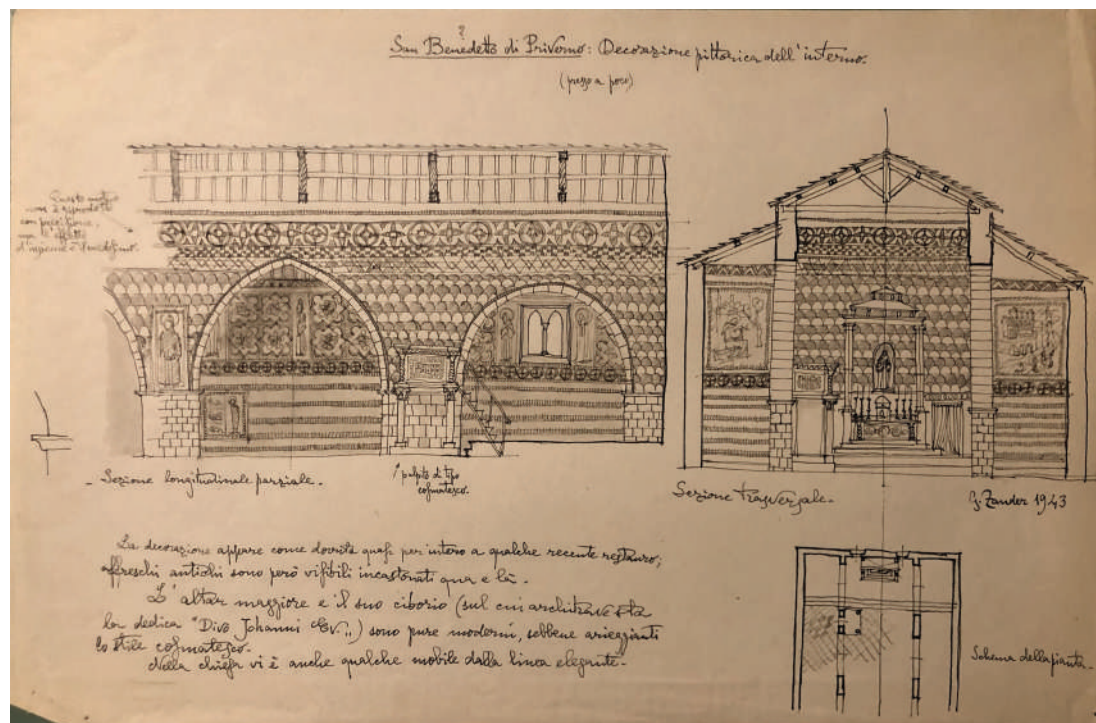
Zander's thirty years of intense design experimentation only came to an end in 1975, when he took up the position of full professor at the University of Genoa.

This is another part of his biography that can be told through drawings – the study sketches and technical elaborations of the project – which the architect tirelessly produced in order to complete the commissions he received [28]. Although it is easy to understand that the project design evolved during the daily work at the drawing board, it is certain that some characteristic features were maintained and refined during the long design process. These are what identify the style of the design drawings [29], which we understand here to consist of the countless graphic elaborations of the project boards together with the preparatory material (systematically preserved by Zander) that accounts for the conceptual phase, the references and the progressive approach to the solution chosen for the final design version [30].

Extensive observation of the projects reveals the gradual definition of the elements that will characterise the architect's stylistic signature.

In fact, beyond the compositional strategies and languages used, which draw on historical references and often rework classical models through the specific authorial imprint, the project reveals Zander's cultural world, which becomes a characteristic feature of the design projects through the recurrence of certain graphic elements: think, for example, of the construction of the figurines that animate the interior settings, the representation of curtains and furniture, and the landscapes that set the scene for the design proposals, as well as the specific and differentiated features used to indicate chronologies, interventions and architectural finishes.

On every occasion, whether prestigious or modest, the presentation of the project is developed with admirable accuracy, not only in the standard documents but also in the packaging of the folder containing the overall documentation.



For each of his projects, he drawn an image that identifies the place or the client, often framed and enriched with handwritten dates and titles, which he uses as a cartouche for the graphic designs and as the frontispiece of the folder containing them (fig. 16). Restoration projects are always accompanied by survey drawings illustrating the current state of the building, with particular attention to its condition, and interpretative drawings that reconstruct the stages of its formation and evolution based on the results of historical and critical analysis (fig. 17) [31].

For restoration projects and new architectural projects, the drawings show great attention to detail: floors, finishes and furnishings are always present and meticulously drawn. The presence of multiple variant drawings, found, for example, for

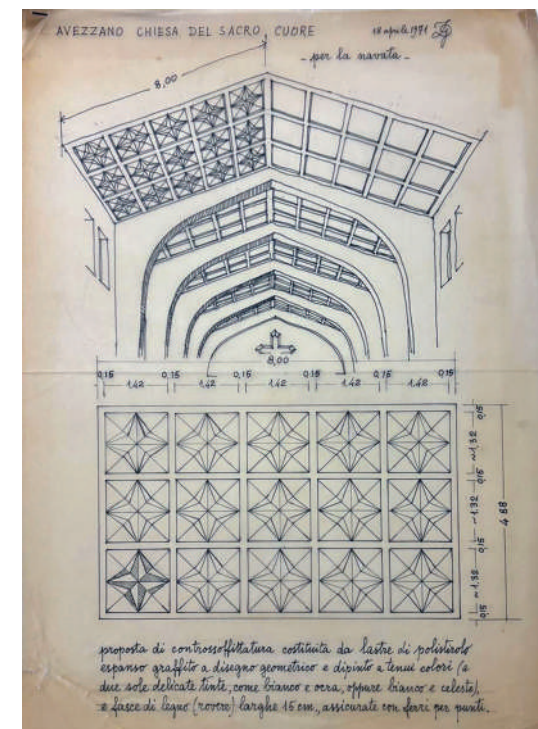
façade solutions in church projects, allows us to appreciate not only the marked creative aptitude but also the accuracy in the choice of materials and attention to construction costs (fig. 18) [32].

A part of his biography, closely connected to the dual role that Giuseppe Zander played as an architect – designer and teacher of architectural history – is that relating to his long period of consultancy work for I.S.M.E.O. (Italian Institute for the Middle and Far East) in Iran, Afghanistan and Pakistan, starting in 1964, i.e. from the beginning of the restoration campaign entrusted to the "Centre for Conservation and Restoration" directed by Guglielmo De Angelis D'Ossat [33].

The missions carried out in Tehran, Isfahan, Shiraz, Persepolis and Afghanistan up to 1975 are full of cognitive and operational results, all documented through graphic elaborations.

Fig. 17 - Church of San Benedetto in Priverno, longitudinal and transverse sections with details of the interior decoration, ink on cardboard, (AGZ, Series V, 1943).

Fig. 18 – Church of the Sacred Heart in Avezzano, perspective section of the nave with indications of the decorations for the coffered ceiling, ink on tracing paper, (AGZ, Series V, 1971)



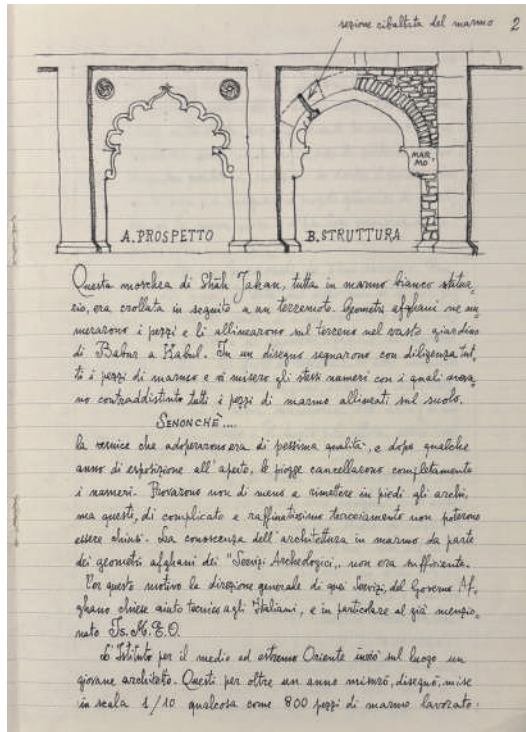
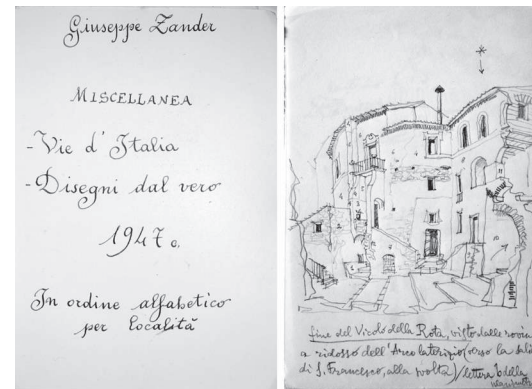


Fig. 19 - Booklet for the course in Restoration Techniques, School of Specialization in Monument Restoration in Rome, ink on paper, (AGZ, Series IV, 1990)

Fig. 20 - Miscellany "Vie d'Italia, Disegni dal vero, c. 1947", cover page with an internal page, pencil and ink on paper, (AGZ, section, c. 1947)

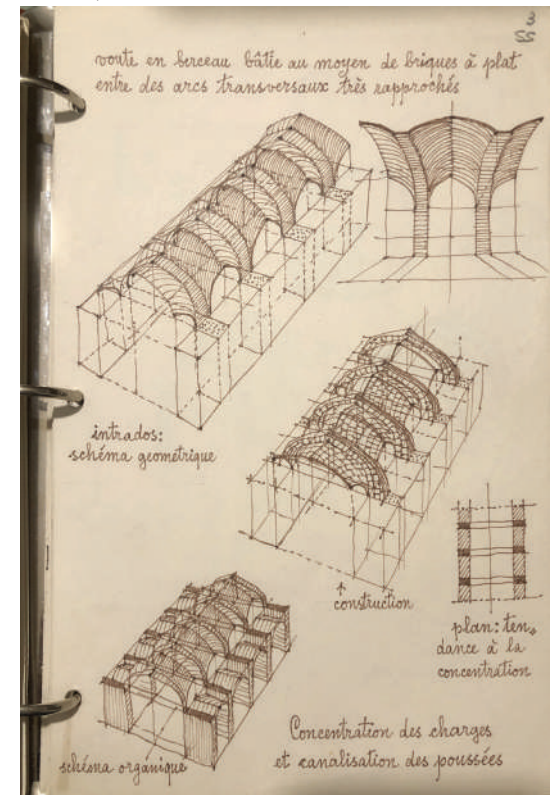


on trains or buses, with a notebook in his hand, intent on drawing (fig. 20).

Thus, despite the travelling around le vie d'Italia necessary to pursue his projects and teach, he maintained until his death the teaching position at the School of Specialisation for the Study and Restoration of Monuments in Rome that he had taken on in 1962.

from 1972, when his workload at the university of genoa became even heavier, Zander continued his tireless commuting to the capital, where the family he had built with Francesca Berucci was growing.

Fig. 21 - Ring binder, construction plans for vaults, ink on paper (AGZ, Series VI, undated)



These are drawings to coordinate the interdisciplinary working group, to illustrate the results of the restoration sites, or even drawings on which he organised the transfer of knowledge acquired from Middle Eastern architecture to teaching in Italy, first in courses at the School of Specialisation and, later, in degree courses in Architecture at the Roman Faculty (fig. 19) [34].

However, as the documents in the archive show, a considerable part of his immense capacity for work was devoted to the study of the history of architecture from antiquity to modernity.

His academic career, which ran parallel to his professional career for three decades, began shortly after graduation. The stages of his career from 1946 to 1952 were: volunteer assistant on the course "History of Art and History and Styles

of Architecture" (chaired by Vincenzo Fasolo), assistant lecturer and full assistant lecturer.

In addition to his university research and teaching, he worked for numerous specialist magazines based in Rome, which also constituted national references for the history of architecture and restoration: from 1951 he was editor of "Palladio", from 1953 editor of the "Bollettino del Centro di Studi per la Storia dell'Architettura" and member of the editorial committee of the "Quaderni dell'Istituto di Storia dell'Architettura" of the Faculty of Architecture in Rome.

Forced choices and faculty policies led him to take up teaching positions in Bari in 1955, Palermo in 1969 and Genoa in 1970: which illustrates how Zander's intellectual work took place on the move for a long time, but – as the papers attest – always

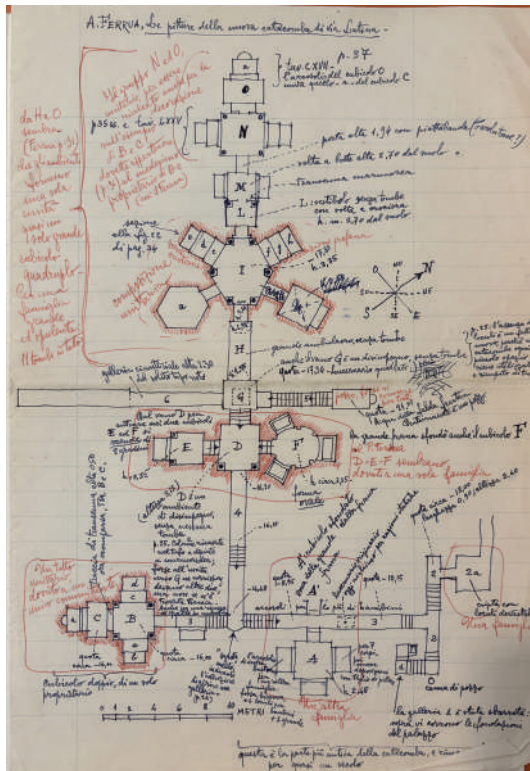


Fig. 22 - Plan with notes of a catacomb on Via Latina, pen on paper, (AGZ, Series VI, undated)

Those we have decided to call drawings for study and drawings for teaching belong to this aspect of Zander's life. These distinctions are forced and certainly not definitive, partly because each drawing in a defined group recalls its own origin in the other groups, as it is the result of the same hand and the author's accumulated knowledge. Among the numerous drawings useful for this biographical reconstruction, those contained in the 'ring binders' should certainly be mentioned. Their pages are dense with bibliographies and illustrated micro-bibliographies where drawing is clearly the means of extrapolating data of interest and re-

cording salient information (figs. 21-24) [35].

However, we must not forget the many thematic collections organised by Zander himself, selecting topics of specific interest from his overall output [36].

Alongside his sketches of real places and architecture are drawings derived from images published in books or magazines, especially during his early years of training, and from books during his mature phase of systematic visits to the Roman library in Piazza Venezia.

These are precisely the drawings for study that are associated with careful bibliographical references suitable for use in the drafting of an article or essay.

With regard to drawings for teaching purposes, it should be noted that the use of drawing as the main tool for studying the history of architecture derives from the primary methodological approach of his teaching. The teaching materials preserved obviously reflect a process of refinement due to long-term experimentation in teaching, becoming a distillation of his knowledge of the discipline [37].

The concise texts accompanied by predominantly graphic representations guide the construction of the lessons. It should be remembered, however, that the explanation of the topics in the classroom, which involved the use of slides, was often accompanied by the execution of *extempore* drawings on the blackboard to illustrate the architectural organisms being studied.

In 1981, Zander was called to Rome to take up the first Chair of 'History of Architecture', which, together with the course he taught at the School of Specialisation, represented the major commitment of the last decade of his life.

There was no shortage of applied research activities, such as collaborations with the Superintendent of Antiquities and Fine Arts of Rome for the development of study programmes and restoration criteria for the Domus Aurea, the Colosseum and the Baths of Caracalla, and the coordination of the interdisciplinary study group on 'Traditional Arts and Crafts, Tools of the Trade in Ancient and Modern Construction and in the Conservation

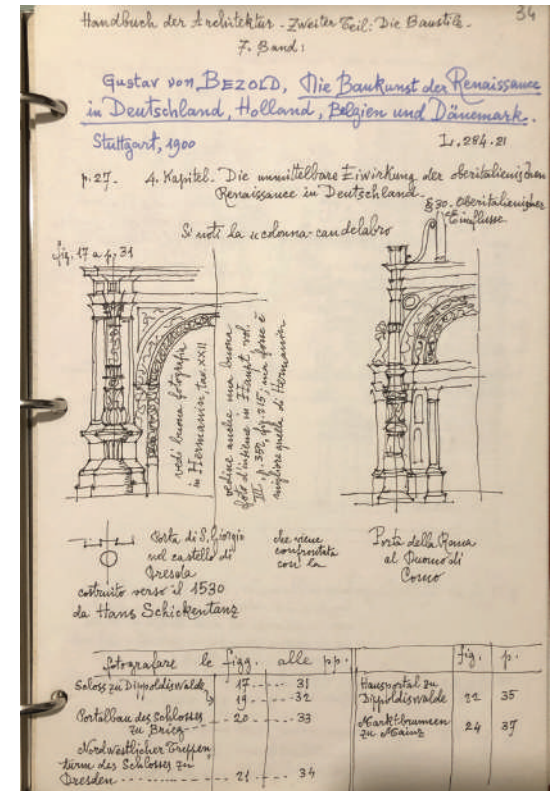


Fig. 23 - Ring binder, comparison of the Porta di San Giorgio in Dresden Castle and the Porta della Roma in Como Cathedral, pen on paper with notes (AGZ, Series VI, undated).

of Architecture and the Urban Environment of the Past' promoted by the Research Office of the Ministry of Cultural Heritage [38].

But this was also the period when he was appointed director of the Technical Office of the *Reverenda Fabbrica di San Pietro*, the position provided Zander with the opportunity to initiate new studies and, at the same time, to propose interventions aimed at enhancing the Basilica of St. Peter's, but it also reconnected him with topics of study that he had begun during his university years (see above figs 12 and 13) [39].

Fig. 24 - Ring binder, Segni, the gate on Largo Conti, pen on paper with notes (AGZ, Series VI, undated).

Precious witnesses to his days in Athens are the drawings on small sheets of paper containing

Back in Rome, he completed the institutional course in "History of Architecture I" at the Faculty of Architecture and then suddenly passed away on 19 July 1990.

Fig. 25 - Diachronic plans for the construction of the Ancient Agora of Athens, pen on paper, ff. 2 and 6 (AGZ, Series IV, undated).

NOTE

- [1] The authors of this article have been started the analysis of the figure of Giuseppe Zander since 2015; some results are contained in: Carocci 2019a, Carocci 2019b; Carocci-Scuderi 2021; Carocci 2022.
- [2] Such observations on the use of Giuseppe Zander's drawing have already been proposed in relation to the pages dedicated to the construction and design history of St. Peter's Basilica in the 18th century in: Zander 2005.
- [3] Declaration on provision of August 21st 2018.
- [4] In this context, Dr. Arch Anna Scudero, provided valuable assistance. She was an intern at the Lazio Archives Superintendency for the Master's Degree in "Architectural Restoration and Heritage Culture" at the University of Roma Tre. Further collaboration was provided by dr. arch. Renata Finocchiaro, dr. arch. Chiara Frigeri, and dr. arch. Luciano Antonino Scuderi, who, taking turns in archival documentation work under the supervision of Caterina Carocci, made it possible to describe the documentation relating to Giuseppe Zander's projects.
- [5] This is the volume dedicated to the presentation of Giuseppe Zander as a designer, edited by his sons –Maria Olimpia and Pietro – and Roberto Luciani a few years after his death: Luciani, Zander, Zander 1997.
- [6] Dr. arch. Maria Olimpia Zander and Dr. Pietro Zander, Giuseppe's children, provided significant support throughout the reorganization process, sometimes clarifying complex interpretative issues through their direct knowledge.
- [7] The award certificate and the text of the motivation are kept in the archive among the personal papers.
- [8] Studies conducted on Giuseppe Zander are still limited, but the following references are certainly useful for outlining his scientific personality: Franchetti Pardo 1991, Galdieri 1990, Docci 2001; Frigieri 2017 is also useful for some aspects of Zander's activity.
- [9] The Marsica earthquake occurred on January 13, 1915. In addition to the Civil Engineering Offices that had jurisdiction over the damaged areas, officials from all over Italy were dispatched to staff the three new special Civil Engineering local Offices established to deal with the reconstruction; one of these was based in Teramo.
- [10] In reconstructing Giuseppe's childhood and youth, Emilio's diaries, unpublished and preserved by his grandchildren, are fundamental sources of information, where the story reconstructs the years up to 1944, when the family was forcibly evacuated from Littoria by order of the German forces and daringly managed to reach Rome.
- [11] As soon as he began high school, Giuseppe met an ancient Greek teacher who stimulated in the young student "a desire to learn more about the classical world" (Emilio Zander, Diary, unpublished). His interest in antiquity was certainly nurtured in the family; in fact, in his brother Emilio's diary, he recalls how on holidays, they would often take trips to the outskirts of the luminous city, strolling to the Greek theater, the quarries, or Eurialo Castle, or even "along the papyrus-covered Anapo, to the rock necropolis of Pantalica, or to the tuna fisheries on the small island of Vendicari."
- [12] A diploma of merit is preserved for participation in the school "Culture, Art and Sports Competitions; prize in the painting competition, Arezzo, 29 May 1936.
- [13] Littoria, now Latina, was founded at the behest of Mussolini as a city in the Pontine territory finally freed from the marshes that made it uninhabitable.
- [14] The family settled in Littoria in via Adua – the city's main thoroughfare that leads from piazza dell'Impero to piazza del Littorio, where the Civil Engineering Department is located – in an apartment on the mezzanine floor of one of the INCIS buildings, which was gradually being populated by many other families of state employees.
- [15] In particular, his maternal aunt and her husband lived in Rome, where Giuseppe lived during his first university years, and his paternal grandmother, who lived with her daughter Giulia at Via Gioberti 34 near Termini station, hosted Giuseppe's family from April 1944.
- [16] The two engineers' paths diverged after the university degree; Benedetto Antonelli, having returned to Terracina, "rather than the profession of engineer, pursued the much more profitable profession of winemaker."
- [17] The corpus of drawings depicting the city of Terracina can be found in various series in the Giuseppe Zander archive. These drawings—consistently depicting physical reality at a wide variety of scales – must be accompanied by a substantial series of small-format photographic prints that can be traced with certainty to the years preceding the city's first bombing occurred on September 4, 1943. Many of these youthful studies and observations would form the basis for the reconstruction plan, which the municipal administration would entrust to Giuseppe Zander in 1947. A study on this topic, edited by Caterina Carocci, is currently in press, bringing together the studies and projects Zander elaborated on Terracina.
- [18] Terracina's urban layout is distinctive for its two historic centers: the older, built by the Volscian and later Roman, on a promontory overlooking the sea; and the eighteenth-century center, designed and built on the plain below at the behest of Pope Pius VI, Braschi. See Cavicchioni 1975.
- [19] For a framework on the reclamation of the Pontine Marshes, see Pallottino 1975; Biasillo 2018 and Biasillo 2023.
- [20] The topic of the approach given by Giovannoni to the Roman School of Architecture since 1919 has been much studied, See, for example: Bonaccorso-Moschini 2019; Simoncini 2001, Zucconi 1997
- [21] Per una ricostruzione del clima degli anni della guerra all'università di Roma e in particolare a Valleggiulla si veda: Barbera 2024.
- [22] For the reconstruction of the war events of the period July 1943 – May 1944 in the province of Latina see: Sottoriva 1985.
- [23] The university career is documented in his personal student file kept in the archives of the Faculty of Architecture in Rome on Via Giannurco. His professional activity is widely documented in Luciani-
- Zander-Zander 1997, cit.
- [24] His work experiences in Terracina are emblematic, where, at the age of just twenty-six, he found himself interacting with leading figures in the ministerial and university spheres regarding the reconstruction; see: Carocci 2019a, cit. and Carocci 2020, cit.
- [25] See in this regard: Carocci 2019b.
- [26] Precisely because of his intense work dedicated to places of worship, in 1954 he was included in the editorial committee of "Fede ed Arte", a new magazine promoted by the "Pontifical Central Commission for Sacred Art in Italy", taking on the role of resident consultant for the same commission in 1955.
- [27] The topic of liturgical adaptation is also being experimented, among others, in the following churches: S. Nicolò in Carpi (Modena); di S. Pietro in Montorio e Arcibasilica lateranense in Rome, Palestrina Cathedral (Rome). See: Zander 1967.
- [28] Extensive documentation relating to the project drawings by Giuseppe Zander is contained in Luciani-Zander-Zander 1997, cit.
- [29] In preparing this essay, and in order to tell the author's biography through his drawings, several categories were identified. These are forced distinctions used solely to provide a reading of the author's work rather than to define specific classifications.
- [30] The extensive series containing Giuseppe Zander's design work reflects precisely this peculiarity of the architect's work, preserving, together with the final results of the projects, delivered to various institutions or to the construction site, also testimonies of the conceptual and reflective process of the design activity.
- [31] The architect's unity of thought is evidenced by his publications on restoration projects and lectures, which, when appropriate, include discussions of his construction experiences. See in this regard as an example: Zander 1964; Zander 1967.
- [32] The majority of Giuseppe Zander's projects were related to post-war reconstruction and therefore to public funding; for this reason, the design and execution phases required careful consideration of the economic aspects that needed to be controlled by the state.
- [33] The restoration experience in the Middle East within the framework of international cooperation with the Iranian government has been carried out mostly on monuments in Persepolis and Isfahan; as this regard, see: Zander 1968 e Zander 1987.
- [34] The Faculty of Architecture in Rome was the first in Italy to offer a course in the history of Eastern architecture, a course desired by Giuseppe Zander himself.
- [35] These are 15x24 cm ring binders organized by monographic themes containing perforated pages that collect drawings, photographs and bibliographic notes and clearly illustrate Zander's methods.
- [36] This is a further specific collection method, consisting of monographically themed folders organized with different types of material and produced in years

that are sometimes very distant from each other but subsequently reunited by the author.

[37] Worthy of note are the numerous synoptic comparison tables developed and refined over the years as a concise tool for establishing chronologies and relating them to different fields. The archive preserves many of them in different variations, some featuring explanatory graphic diagrams.

[38] The first results of this research were presented in 1980, as this regard see: Zander 1980

[39] In the spring of 1944, as part of the Monument Restoration course, he completed a survey of the Mausoleum of the Valerii in the Vatican Grottoes, of which a notebook of real-life surveys remains. This is one example, among others, of continuity in Zander's work, as he returns to themes of study and design decades later, as life offers him opportunities.

[40] The archive documents contain the 1950 application that Zander submitted to the Italian Archaeological School in Athens for a scholarship.

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