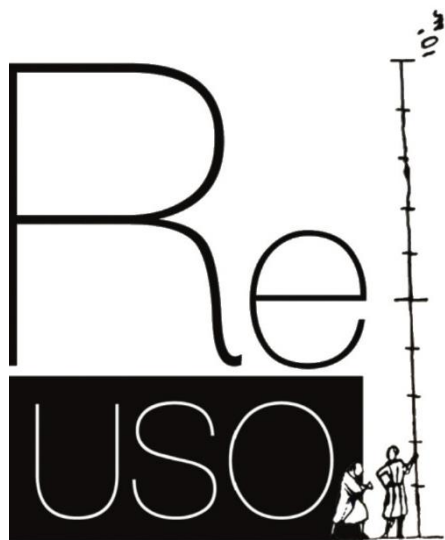


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La guerra ieri e oggi. La documentazione delle distruzioni e dei danni sugli edifici storico-monumentali attraverso il racconto e la testimonianza dei mass media

War, yesterday and today. Documentation of the destruction of and damage to historic-monumental buildings through testimony and recounting by the mass media

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Abstract: Monuments, according to the word's etymology, are memories, witness-bearers, some born involuntarily and recognized as such by the time that has assigned them this role, and others clearly conceived, designed, and built as a "stone manifesto" to communicate a political, social, and religious programme – being, in fact, the expression of a civilization and a given historic moment. Conversely, their destruction is seen as destruction of the collective memory with which a people identifies. War, and armed conflicts generally, in the lucid madness whose goal is devastation and annihilation, sometimes destroys everything in its path – even targeting the historic monuments and constructions themselves. Again, memory is linked to communication. Over time, even as increasingly sophisticated means of destruction evolve, the aims remain unchanged. When rereading a newspaper published during World War II (*L'Osservatore Romano*), and the documentation offered by today's journalism as well as online documentation, we see the same atrocities – although in the latter the difference lies in information speed and the abundant details and images travelling in real time. The research examines the mass media's role in recounting and documenting the devastations – considered actual war crimes by the 1954 Hague protocol – of historic-monumental buildings, underscoring how these media have changed over time and stressing their importance for conservation.

Keywords: War, mass media, historic buildings, monuments, conservation.

1. Introduzione

In un momento storico in cui, purtroppo, le tematiche legate alla guerra, nella complessità delle problematiche che ne derivano, sono più che mai attuali, lo studio intende evidenziare il compito gravoso e al tempo stesso imprescindibile svolto dai mezzi di comunicazione, sia per quanto concerne l'informazione sia per quanto riguarda la documentazione di ciò che, in alcuni casi, può e deve risorgere dalle macerie. L'arco temporale preso in considerazione nello studio in oggetto va dagli anni Quaranta del XX secolo fino ai giorni nostri.

2. Mass media e Seconda Guerra Mondiale: L'Osservatore Romano. Quotidiano politico – religioso della città del Vaticano (M.G. P.)

L'Osservatore Romano, così come enunciato nel titolo stesso, nasce come quotidiano ufficiale dello Stato Pontificio con il fine principale di creare un mezzo di divulgazione dei principi cattolici e di difesa e affermazione delle proprie posizioni religiose e politiche, muovendosi, dunque, secondo una linea editoriale ben definita e precisa. Il quotidiano pur volgendo uno sguardo particolare alla situazione della città del Vaticano e della provincia romana, presta attenzione alle sorti di tutti i paesi coinvolti dal secondo conflitto mondiale,

documentando i tristi avvenimenti che ne hanno segnato la storia. Lo spoglio degli articoli del presente studio, abbracciando l'arco temporale tra la guerra e gli anni immediatamente successivi la sua conclusione (1943-1947), ha permesso di cogliere uno spaccato della realtà e della temperie culturale contemporanea, nella delicata fase in cui, mentre ancora si contavano i danni e non si conosceva la stima esatta degli immani disastri, si dava comunque inizio all'opera di ricostruzione. Il quotidiano si occupò di tutti gli aspetti della ricostruzione, a partire da quelli di carattere etico-morale e religioso, socio-economico e politico, per arrivare a quelli più prettamente materiali. L'Osservatore Romano offre, dunque, uno spaccato significativo della temperie culturale degli anni a cavallo tra la fine della Seconda guerra mondiale e gli anni del dopoguerra e in esso è possibile individuare i principi, le problematiche e i "compromessi" con i quali si dovettero confrontare quanti si trovarono ad intervenire sugli effetti della guerra, nella ferma convinzione e, al tempo stesso, nella necessità di dover conservare e tramandare qualcosa di più delle sole rovine.

3. Rapporto tra conflitto e informazione (F. O.)

I conflitti che ciclicamente interessano numerose aree del pianeta, con vari livelli di gravità ed estensione, oltre all'evidente e primaria minaccia per le popolazioni coinvolte, recano grave rischio anche ai patrimoni artistici e culturali delle zone di guerra. Giova ricordare che durante qualsiasi conflitto armato, la distruzione dei beni storico/culturali, è da considerarsi a pieno titolo un crimine di guerra, come chiaramente afferma il Protocollo dell'Aia del 1954, proprio riguardo alla protezione dei beni culturali. Poter disporre quindi di informazioni tempestive circa le azioni in corso nelle aree di interesse ed immediata contezza dei danni inflitti, diviene fondamentale per pianificare interventi di tutela, dove possibile, rendendo pubblico lo scempio in atto. Come intuibile, il rapporto diretto tra mezzi di comunicazione di massa e la guerra è stato, fin dalla nascita dei primi strumenti d'informazione, caratterizzato da un crescente ed intenso legame di reciproca dipendenza. L'informazione è un'arma estremamente potente e il suo controllo può risultare determinante in un conflitto estremo come quello siriano riportato. Analizzando le fonti, si può infatti notare che quelle considerate ufficiali e quindi attendibili sono in realtà caratterizzate dalle contraddizioni più evidenti; diventa quindi imprescindibile, per formare un quadro realistico della situazione, confrontare costantemente le varie informazioni e versioni fornite effettuando un'analisi critica dei fatti riportati. Per il patrimonio culturale ed i danni ai monumenti diventa fondamentale la costante informazione disponibile, sia per avere informazioni in tempo reale dei danni causati sia per poter programmare le possibili azioni di tutela, diretta o indiretta, per la salvaguardia dei beni, laddove attuabile e possibile.

4. Conclusioni

Dalla disamina delle testate giornalistiche e dei reportage di guerra emerge il ruolo imprescindibile tanto dell'informazione sugli eventi, quanto della documentazione, anche fotografica, dello stato dei luoghi e, in particolare, dei monumenti e degli edifici storici prima e dopo la loro spietata e inaccettabile distruzione. Grazie al mirabile lavoro svolto instancabilmente nel secondo dopoguerra, così come chiaramente si evince anche dalle testate giornalistiche dell'epoca, e con un continuo e progressivo affinamento perseguito nei decenni successivi, si approdò alle moderne teorie del restauro, quelle che con coscienza e lungimiranza dovranno guidare anche gli interventi sulle città colpite dalle devastazioni delle guerre recenti e in corso.

