

# Call for Contributions

Submission: October 15, 2024

This issue of *Dimensions. Journal of Architectural Knowledge* reflects on the nature of Döllgast's unique relevance and appeal today. Many questions about Döllgast's reception and legacy remain unexplored. Long considered as an outsider to the modern movement, Döllgast is a rooted visionary whose place in twentieth century architecture needs to be revisited.

What did he share with contemporary architects, both within and on the margins of the canon across Europe? Does Döllgast belong to a tradition, and if so, how could this tradition speak to contemporary challenges? How can Döllgast's thinking, approach and oeuvre inspire today's architectural practice? What can we learn from Döllgast? How can we fathom the architectural knowledge – regarding the process, thinking, approach, conception and making – contained in Döllgast's work?

The Munich based architect Hans Döllgast died 50 years ago. His rich portfolio of works of reconstruction and repair has become seminal. His ability to reinvent as much as to retain damaged buildings resonates with the contemporary prioritisation of adaptive reuse at times of climate emergency. The variety and coherence of Döllgast's 1950s reconstructions has increasingly inspired practitioners internationally over the past three decades.

»Rethinking Döllgast« is structured around three themes: reception, rebuilding and revisiting.

### Reception

Döllgast had an immense influence as a teacher at the Technical University of Munich. Yet, one can speak of few direct disciples. His work has found more admirers internationally than in Germany, but this interest has often focused rather narrowly on his work on the Alte Pinakothek, leaving his rich work beyond up for discovery. Despite palpable resonances with architectural discourse since the 1970s, from Venturi's *Complexity and Contradiction*, through to Colin Rowe's *Collage City* and Frampton's »Critical Regionalism«, Döllgast continues to appear as an isolated figure. Do current concerns create opportunities for a renewed critical reception of his work? Does Döllgast's propensity for ambiguity, and his persistent refusal to adopt an unequivocal position, offer a provocative counterpoint to current calls for architects to adopt clearer moral stances?

### Rebuilding

The devastating return of war to Europe has brought back the spectre of rebuilding cities for traumatised communities. Can Döllgast's approach inspire architects to find continuities in the remains »as found«, and to thematise and reveal the process of destruction as well as reconstruction? Döllgast's economy of means and his audacious humility found possibilities in tasks that few in his profession regarded as attractive or valuable. His distinctive use of reclaimed bricks and refined integration of natural and modern materials anticipate contemporary ideas of circularity. Can Döllgast inspire an architectural practice which responds to conditions of crisis without recourse to futurist utopianism?

### Revisiting

Döllgast's long delayed recognition is partly the result of his refusal to impose his authorship on his designs. By privileging repair over recognisability, Döllgast's oeuvre reveals how architecture can resist deeply entrenched demands for uniqueness and innovation without relinquishing either their originality or creativity. What kinds of knowledge and strategies informed Döllgast's work? Which of these resonate with the immense tasks of repair we face in our natural and built environments?

In view of current challenges and the associated current building tasks, the question arises as to the potential of Döllgast's way of thinking and working method. How can his knowledge and his attitude be transferred to contemporary practice and teaching? What building tasks are associated today with the need to visualise the traces of history, the fractures, flaws and destruction? What lessons can be learnt from his approach to the reuse of found materials? Which aesthetic principles and qualities of his work can be transferred to today's design, planning and construction and which working methods, design strategies and techniques result from the transfer of his approaches to the present?

All contributions have to be original works, which have not been published in another context.

*Dimensions. Journal of Architectural Knowledge* publishes research that has been completed, but also explicitly intends to present research projects that have not yet been completed. Here, the focus is on the presentation of the procedures/methods and intended goals or findings achieved so far.

#### **Full Paper**

Language US English, citation Harvard Style Title max. 60 characters

Key words 5–8 key words / terms

Abstract max. 1.000 characters

Text 20.000–30.000 characters (spaces incl.)

#### **Visual Contribution and other Media**

Language US English, citation Harvard Style Title max. 60 characters

Key words 5–8 key words / terms

Abstract max. 500 characters

This call is explicitly open to all forms of media. Visual contributions require a short textual reflection in order to incorporate the background, genesis, and relation of these works to the contribution. Text 5.000–10.000 characters (spaces incl.) Visuals see below.

#### **Anonymous Submission**

Please submit your contribution as a text file (doc; docx; pages) anonymously with no reference to your identity and affiliation.

#### **Structure**

The main part of the texts can be structured by the authors as they wish, but should cover the following aspects: Introduction – Material and Methods – Genesis or Results – Discussion – Conclusion. In this, the authors should give an overview of the aim of the research and the underlying questions, as well as of the state of knowledge and research in the field. This should be followed by an explanation of the approach used to address the research question. Furthermore, each contribution should end with a conclusion that reflects on the knowledge gained from the work on the different *Dimensions of Knowledge in Architecture*.

The text can be structured with sub-headlines, which should be reduced to a necessary minimum, provide comprehensibility and allow the readers to follow your argumentation. Footnotes can be inserted to provide additional information, but should be reduced to an absolute minimum. For further technical information on the requirements and formatting of the text please consult the Author Guidelines.

#### **Biography**

Please provide short biographies of all authors, max. length 1.000 characters, as an extra file.

#### **Images and Figures**

Full papers can include up to 6 images or figures. Images or figures can be included in the text. By naming in the text, please refer to images or figures in bracelets, i.e. (Fig. 1). All images furthermore have to be handed in as separate files (pdf, jpg, 300 dpi). Frame for images on one page: 100/180 mm.

For visual contributions the number of images is unrestricted, but the total length of the contributions should not exceed approx. 8 pages (are not obliged to the images and figures criteria above and can have another size and format). It is the author's responsibility to provide the full copyrights of all images included – both for publication in print and Open Access with an open Creative Commons Attribution 4.0 (BY) license.

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#### **Peer-Review**

The selected Full Paper contributions will be reviewed in a double-blind peer-review procedure, which may lead to full acceptance, acceptance with requested revisions, or non-acceptance.

In addition to the Full Paper contributions, the journal also aims for formats with larger portions of non-textual content such as visual representations or alternative documentation/ notation)– see visual contributions above.

**Submission**

Please submit your contributions by **October 15, 2024**  
at **issue-10@dimensions-journal.eu** addressing the editors:

Prof. Uta Graff (Technical University of Munich)  
Dr. Irene Meissner (Technical University of Munich)  
Prof. Dr. Maximilian Sternberg (University of Cambridge)

Maximum upload capacity is 10 MB, for larger files please provide a download link.

**Schedule**

Call for Contributions	30.07.2024
Letter of Intent / Abstract *	15.09.2024
Submission	15.10.2024
Peer-Review	15.10. – 30.11.2024
Revision	01.12. – 31.01.2025
2nd Feedback	01.02. – 15.02.2025
Plagiarism Check	15.02. – 28.02.2025
Editorial Feedback and Approval	15.06. – 15.07.2025
Publication	October / November 2025

\* If you intend to submit your contribution, we would appreciate a brief abstract (of max. 1.500 – 2.000 characters incl. spaces) or letter of intent for visual contributions and any other contributions in advance.

**Contact**

For further information, please visit **www.dimensions-journal.eu**

If you have any further questions, please feel free to contact us via mail:  
**mail@dimensions-journal.eu**