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Rebuilding and (Re-)producing the Old Town of Munich After 1945

Sažetak predavanja

Private and public house owners rebuilt the historic centre of Munich after severe war damages. However, there was an essential precondition for rebuilding: local authorities had to clear rubble and debris from the city before. The municipal reconstruction department was responsible for that clearing. In their capacity, officers needed to decide on how to separate ruins from the rubble. Their momentous decisions determined which part of the surviving, but heavily damaged historic buildings would represent Munich's built heritage in the future. Damage maps and protocols are valuable archival sources for researching these events. Public officials based their practical decisions on theoretical reflections of town planners and monument preservationist.

The lecture *Rebuilding and (Re-)producing the Old Town of Munich After 1945* analyses strategies of local actors such as architects, building officials or monument preservationists to produce cultural heritage during and after World War II. Historic structures in the central heritage zone Altstadt (old town) were more likely to survive rubble clearance than those outside the historic core. Heritage zones had been subject to specific building regulations in German countries/states since 1900. Specific strategies for reconstructing old towns around surviving historic buildings echoed former strategies after World War II. The phenomenon of old-town production was the result.

The political attitude towards national built heritage changed between the NS-dictatorship and the post-war period. The lecture discusses which part of the heritage seemed desirable and which heritage was to be rejected respectively. It gives a range of architectural examples.

Kratki životopis

Carmen M. Enss studied architecture and heritage conservation in Weimar, München, Trondheim and Bamberg. In 2013, she received a PhD in architectural history. Her main interests as a research assistant with the Centre for Heritage Conservation Studies and Technologies (KDWT) at Bamberg University are the history of city planning and architectural conservation. Her monograph *Münchens geplante Altstadt: Städtebau und Denkmalpflege ab 1944 für den Wiederaufbau* (Munich's Planned Old Town: City Planning and Monument Preservations for Reconstruction from 1944) was published in 2016. Together with Gerhard Vinken, she edited the anthology *Produkt Altstadt: Städtebau und Denkmalpflege für historische Stadtzentren* (Producing Altstadt: Town Planning and Heritage Conservation for Historic Urban Cores, Bielefeld, 2016) and together with Luigi Monzo *Townscapes in Transition: Transformation and Reorganization of Italian Cities and Their Architecture in the Interwar Period* (to be published in Bielefeld in October 2019). Currently, she is the principal investigator of the research project *War Damage Recording of the Second World War as a "Heritage-Making" Moment*, funded by the German Research Foundation DFG.

dr. sc. Ana Plosnić Škarić
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Digitalna povijest umjetnosti: iskustva i rezultati DUCAC projekta

Sažetak predavanja

Projekt *Dubrovnik: Civitas et Acta Consiliorum. Visualizing Development of the Late Medieval Urban Fabric (DUCAC)*, provodio se na Institutu za povijest umjetnosti u Zagrebu, uz potporu Hrvatske zaklade za znanost, od 2014. do 2017. godine. Osnovu istraživanja na projektu činili su do tada neobjavljeni spisi Državnog arhiva u Dubrovniku, točnije odluke triju vijeća, Malog, Velikog i Vijeća umoljenih, a koje su donesene u razdoblju od 1400. do 1450. godine. Riječ je o ukupno 35 knjiga, koje sadrže 7972 folia, odnosno 15,944 stranica, pisanih pretežito latinskim jezikom. Iz tih su knjiga transkribirane sve odluke vijeća u kojima se spominju prostori i zdanja u gradu, a ukupno ih je 3362. Ti su novi nalazi, koji su doveli do novih spoznaja o formi grada i njegovom razvoju tijekom prve polovice 15. stoljeća, potom tijekom projekta vizualizirani. Riječ je o 2D i 3D vizualizacijama, a metodologija i ciljevi njihove izrade bit će podrobno razloženi i njima će biti posvećen najveći dio predavanja.

Kratki životopis

Ana Plosnić Škarić diplomirala je povijest umjetnosti i latinski jezik s rimskom književnosti na Filozofskom fakultetu Sveučilišta u Zagrebu, na kojem je magistrirala i doktorirala. Zaposlena je na Institutu za povijest umjetnosti, u zvanju više znanstvene suradnice. Polje njenog interesa je urbana i arhitektonska povijest dalmatinskih gradova u srednjem vijeku, s naglaskom na komparativne studije forme i suvremenih arhivskih izvora, te vizualizacija rezultata metodologijama digitalne humanistike. Bila je voditeljica DUCAC projekta, a sada vodi projekt *Fortifications of the City of Trogir. Visualizing Changes from 220BCE until 1900CE*, a koji je bio jedan od 9 projekata iz polja digitalne povijesti umjetnosti koji je sudjelovao na *Advanced Topics in Digital Art History: 3D and (Geo)Spatial Networks*, organiziranom od strane Duke University, USA, Università di Padova, Italija i Venice International University, Italija, uz potporu Getty Foundation, 2018.–2019. Uredila je zbornik radova *Mapping urban changes / Mapiranje urbanih promjena*, Zagreb, 2018., za kojeg je nagrađena Poveljom za unapređenje i promicanje povijesti umjetnosti „Radovan Ivančević“ od strane DPUH-a. Objavila je niz članaka u domaćim i međunarodnim znanstvenim časopisima i zbornicima, te izlagala na brojim skupovima u zemlji i inozemstvu.

Poveznice

1. DUCAC: <https://ducac.ipu.hr/project/>
2. Ana Plosnić Škarić (ur.), *Mapping urban changes / Mapiranje urbanih promjena*, Zagreb, 2017. (e-knjiga), 2018. (tiskana knjiga): https://ducac.ipu.hr/project/wp-content/uploads/Mapping_urban_changes_Mapiranje_urbanih_promjena.pdf
3. *Advanced Topics in Digital Art History: 3D and (Geo)Spatial Networks*: https://sites.duke.edu/duke_arthist_3dgeo/

dr. sc. Jeremy F. Walton

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Rise, Ban: On the Curious Biography of a Zagreb Statue

Sažetak predavanja

The iconic statue of Ban Josip Jelačić, which stands today in Zagreb's central square, has been both a pivot for and a summation of Croatian national aspirations over the past century-and-a-half. The monument was erected in 1866, only seven years following the Ban's death. Jelačić was the preeminent Croatian politician and military figure of his age, and his apotheosis as the personification of Croatian nationalism caused consternation on the part of the Hungarian authorities during the Dual Monarchy. Nor did the statue's controversy end with the Habsburgs. Following World War II, Jelačić's embodiment of Croat national pride proved anathema to Yugoslav socialist federalism, and the monument was dismantled in 1947, only to be re-erected following the disintegration of Yugoslavia in 1991. In this presentation, I examine the statue of Jelačić as a material medium of and for nationalist memory in Croatia. I do so in reference to a concept that I have dubbed "textured historicity," which forwards an approach to sites of memory that mediates between their historical underpinnings and phenomenological properties.

Kratki životopis

Jeremy F. Walton is the leader of the Max Planck Research Group, *Empires of Memory: The Cultural Politics of Historicity in Former Habsburg and Ottoman Cities*, at the Max Planck Institute for the Study of Religious and Ethnic Diversity (MPI-MMG) in Göttingen, Germany. Prior to his current position, he held research and teaching fellowships at the Center for Advanced Studies of Southeastern Europe at the University of Rijeka, the CETREN Transregional Research Network at Georg August University of Göttingen, Georgetown University's Center for Contemporary Arab Studies, and New York University's Religious Studies Program. He received his Ph.D. in Anthropology from the University of Chicago in 2009. Dr. Walton's first book, *Muslim Civil Society and the Politics of Religious Freedom in Turkey* (Oxford University Press, 2017), is an ethnographic exploration of the relationship among Muslim civil society organizations, state institutions, and secularism in contemporary Turkey. He has published his research in a wide selection of scholarly journals, including *American Ethnologist*, *Sociology of Islam*, *The Cambridge Journal of Anthropology*, *Die Welt Des Islams* and *History and Anthropology*. *Empires of Memory*, which Dr. Walton designed, is an interdisciplinary, multi-sited project on the cultural politics of post-imperial memory and history in eight former Habsburg and Ottoman cities: Vienna, Istanbul, Budapest, Sarajevo, Trieste, Thessaloniki, Zagreb, and Belgrade. His research in the context of *Empires of Memory* examines the ambivalent legacies and modes of amnesia that emerge from specific sites of memory in each of these cities.