

Guide to the
week of events
in research and
scholarship

DISCOVERING DALMATIA 2

Records in space and the recording of space: the integration of knowledge concerning historical urban landscapes of the Adriatic in the eighteenth and nineteenth centuries

Organized and
hosted by

Institute of Art History - Centre Cvito Fisković Split with the Gallery of Fine Arts, the Faculty of Civil Engineering, Architecture and Geodesy and the Faculty of Humanities and Social Sciences of the University of Split

Centre Studia Mediterranea
Faculty of Humanities and Social Sciences of the
University of Split, Poljana kraljice Jelene 1/III

Gallery of Fine Arts, Ulica kralja Tomislava 15

Institute of Art History - Cvito Fisković Centre
in Split, Kružićeva 7

Northwestern tower of Diocletian's Palace,
Faculty of Civil Engineering, Architecture and
Geodesy of the University of Split

24th-28th May 2016



View of the Crypto-Porticus or Front towards the Harbour



ARHIV KARAMAN
Iny. br. 281-N/20/19
- II. 3.

Adam Robert, škotski arhitekt (r. 1728, Kirkcaldy u Škotskoj - m. 3. III (1792 u Londonu), začetnik neoklasičističkog pravca u arhitekturi Engleske u 2. pol. 18. st. i prvi suvremeni dislocirani palači u Splitu. Benedikt q. 1750 i 1754 pojebio je, zajedno sa imenikom anđelom Italijem, pa odatle je q. 1752, u društvenom francuskom okruženju u Londonu, u dvorcu u vrijeme snimanja odatle dislocirane palače. Po povratku u Englesku q. 1762 dotao je A. burzua glasa, nebo je vrijeme imao funkciju kraljevske arhitekta, a potom je gođinama zajedno s kraljevom Jamesom, primao uveličane naredbe. U Londonu se po naredbi kralja A. gradene zgrade ulice u dva glasa grada rođne u Škotskoj, a u vrijeme snimanja u Londonu, svaki oblik i više dvoraca u Ladovim kraljevima. To je se sa velikopobornom uovarijantice koncepcije sklop zgrada do tenore u Londonu, svaki oblik i Torace q. 1768, a projektiranju kraljevih se ojeća Adamova kraljevske se splitskom palačom. Adam je se varleba od ovog velikog prethodnika ob. Uhera arhitekturne koncepcije kao delonirajuće fasade nego li oblikovanje prostora. U veri i vrakim stvarima Adam je, uvelike obnovitelj mitaraje deloniraje i začetnik novog stila namještaja u Engleskoj, koji u vrijeme dvoracima u jedinstvenom duhu koncipirane od fasade zgrade do željeznog pilona za kamini. U njegovu delici, iako preuzeti iz antike, nose vlastiti, tipično engleski pečat. Adamov stil je pojam ra englesku kralja je Louis XVI pojam za francusku umjetnost.

Za nas je Adam varan zbog djela o splitskoj palači, koji je odao q. 1764 u Londonu: Ruins of the Palace of the Emperor Leoletian at Spalatro. To je A. zbog sumnjice na nelegalnu vlasti da uhodari vojne utvrde kraljeva u Splitu samo 5 sedmica i nije procao mitraljersko arhitekturno istraživanje, on je prvi sa tra vremena u Londonu glase ne lirije palače; konije je proučavajuće najviše ispravilo uzgled od nene stane na južnu palaču, koji je A. kamilijao odvojeno simetričnim u zapadnoj i istočnoj polovici. Iznimke su narodni izumci

Records in space and the recording of space: the integration of knowledge concerning historical urban landscapes of the Adriatic in the eighteenth and nineteenth centuries

This year, for the second time, a week of scholarly and expert events takes place in the Institute of Art History - Centre Cvito Fisković. This colloquium is a key part of the interdisciplinary research project for the Institute of Art History, *Dalmatia - a Destination of the European Grand Tour in the eighteenth and nineteenth century*, which is being conducted in the 2014-2017 period under the auspices of the Croatian Science Foundation. The Grand Tour, which reached its apotheosis in the eighteenth century, fundamentally altered attitudes to nature and society. Through a growing familiarisation with the world, travellers were also prompted to examine their own identities. Although the typical Grand Tour itinerary was primarily informed by Antiquity, and its undoubted focus was Rome, this ongoing exploration of the ancient world expanded to include other parts of the Roman Empire, among which Dalmatia occupied an important place. Split, one of the most significant sites visited by European travel writers of the eighteenth and nineteenth centuries, hosts for the second time, a week of public lectures dedicated to this topic in May 2016.

This year we are again particularly happy to include experts from abroad: to enrich our programme with their lectures; and to develop and strengthen the cultural and artistic connections with which our world is shot through in the best of all ways.

Through public lectures, this programme will, we believe, contribute to the popularisation of scholarship, the promotion of debates about the study of culture, and of the culture of research more broadly.

The Grand Tour is implicit in the development of tourism, and this event also represents an important contribution to the promotion of cultural tourism in Dalmatia, with direct reference to its origins. Brought together under the overarching title of *Discovering Dalmatia*, this year's week of public lectures is primarily dedicated to research into and presentation of the recording of space through diverse media. One of the considerations of our collective research, however, is the ongoing search for the physical and intangible traces that these spaces have retained, as their own identification codes, over the course of time.

The objective of this continuous programme is, indeed, to found a new research tradition emerging from this initial temporal framework; that is, that the establishment of the last week of May every year as a scholarly and popular event dedicated to the integration of knowledge about the historical urban landscape of the Adriatic in the distant and near past.

The Grand Tour Dalmatia Project is concerned with literary works and images of Dalmatia that were inspired by the experience of the Grand Tour, one of the most remarkable cultural phenomena of the modern period. The project understands the diverse written and visual works produced as a result of grand tour experiences as vital records of the special relationship between travelling authors and artists and the places they had visited.

We find them precious for a number of reasons. First of all, these works are historical documents that expand our insight into the cultural and spatial identities of Dalmatia in the eighteenth and nineteenth centuries. These are pieces of writing and works of art that would also have a major impact on the development of European Neoclassical and Romantic Movements in the modern period. They are records of Dalmatia at a specific point in time, but also evocative documents which help us see current urban and natural landscapes in a new light. Finally, they are written and visual sources that allow us to explore various phenomena related to the description of space.

The primary focus of our project are works that came about as the result of the Grand Tour. Travellers to Dalmatia recorded their experiences in word and image, encouraging us to divide their responses into three broad categories: travel accounts, pictures and photographs. One of the principal outcomes of the project is the creation of an online chronogeographical database, which will contain all known travelogues and images of Dalmatia dating from 1700 to 1914. The database will be presented to participants of the study week by its authors, 3designer and programmer. The chronogeographical database of the history of Grand Tourism in Dalmatia in the eighteenth and nineteenth centuries is a collaborative project encompassing three distinct processes: research, design and programming. The project's aim is to transform collected data into valuable information, so that these extant materials become more than a collection of facts. The database is, therefore, a research tool which enables an overview of a large number of sources, and fosters the development of new methodological approaches to the collected materials.

The entire database is built on an 'author-place-travelogue' relation. It comprises books, essays, letters, pictures, and photographs that were created from authors' actual experience of places in Dalmatia. The database, naturally, gives a wealth of information. But, by applying spatial and temporal filtering, researchers are given a further opportunity to classify and compare different sources and, in this way, provide focus to their research findings.

The research project and database

The chronogeographical database has been developed specifically for the purposes of investigating Dalmatia as a significant destination of the European Grand Tour in the Enlightenment and Romantic periods. The database enables the primary investigators to access and use vast amounts of information, and to develop new methodological approaches to these materials; this is a resource we are committed to extending to other researchers. For the first time, 'Grand Tour Dalmatia' will place all known texts and images side by side and in one place, opening up possibilities for valuable comparative and critical studies. What is more, the database is designed as a growing resource: in the future, we hope to develop it further by expanding its geographical, chronological and typological coverage.

The database will be made accessible through the website of our project: grandtourdalmatia.org



PROGRAMME

Tuesday, May 24

Centre Studia Mediterranea

Public lectures

18.00

Opening

18.15

Fani Celio Cega

Trogir according to travel writers and explorers of the nineteenth century: works kept in the Garagnin-Fanfogna library of Trogir Municipal Museum

18.50

Ivana Mance

Ivan Kukuljević in Dalmatia in 1854 and 1856: Monuments of the Middle Ages as underpinnings for Croatian identity

19.25

Mirko Sardelić

Sir Thomas Graham Jackson's Dalmatia

20.00 – 20.30

Discussion

Wednesday, May 25

Northwestern tower of Diocletian's Palace

Public lectures

17.00

Introduction

17.15

Irena Kraševac

Discovering Dalmatia. The influence of Austrian painters on the formation of Croatian landscape traditions at the end of the nineteenth century

17.15

Iva Raič Stojanović

Ana Šverko

Spring in Dalmatia: Gertrude Bell in 1910

17.50

Josip Vrandečić

Receptive experiences of Diocletian's Palace in the works of Maudy Holbach, Rebecca West and Rose Macaulay

18.20 – 18.30

Break

18.30

Barbara Vujanović

Reshaping the city: Ivan Meštrović's monuments and architectural projects for Zagreb

19.05

Irena Šimić

Records of the perception of the Urban Landscape of Dalmatia – Sources available in the Institute of Art History

19.40 – 20.15

Discussion

Thursday, May 26

Centre Studia Mediterranea

Public lecture

18.00

Joško Belamarić

Ljerka Dulibić

The journey of Bernard Berenson in Yugoslavia and along the Dalmatian coastline in 1936

18.30 – 18.50

Discussion

Friday, May 27

Diocletian's Palace

Gallery of Fine Arts

10.00 – 13.00

Walking tour in Diocletian's Palace

Public lectures

17.30

Introduction

17.45

Katrina O'Loughlin

'Such vast parts of fruitfull Earthe': The Letters of the Right Honourable Lady M–y W–y M–e, Written during Her Travels in Europe, Asia and Africa ... (1763)

18.20

Reinier Baarsen

Charles Count Cobenzl and the decorative arts of Europe

19.10

Ian Jenkins

Dilettanti society in Greece and Turkey in the late eighteenth and early nineteenth century

19.55 – 20.30

Discussion

Saturday, May 28

Centre Cvito Fisković

Public presentations

9.30 – 10.30

Student workshops:

**Dalmatia in Zagreb
Hypermapping Diocletian's Palace:
A City in Books**

Gallery of Fine Arts

11.00 – 12.30

Visit to the permanent exhibition of the Gallery of Fine Arts

18.00

Damir Gamulin

Bruno Babić

A Chronogeographical Database for the Grand Tour in Dalmatia in the eighteenth and nineteenth centuries

19.00

The launch of Ana Šverko's **City is (not) a House**

20.00

Closing reception

'SUCH VAST PARTS OF FRUITFULL EARTHE': THE LETTERS OF
THE RIGHT HONOURABLE LADY M-Y W-Y M-E, WRITTEN
DURING HER TRAVELS IN EUROPE, ASIA AND AFRICA ... (1763)



Katrina
O'Loughlin

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The Letters of Lady Mary Wortley Montagu, 'Written during Her Travels in Europe, Asia and Africa to Persons of Distinction, Men of Letters, &c. in Different Parts of Europe', are perhaps one of the best-known collection of travel letters published in the eighteenth century, and certainly the most influential female-authored account of Ottoman territories of the period. Composed from originals written in 1717-18 but not published until after the author's death in 1762, Montagu's letters appeared at the height of the travel genre's popularity, and are almost exact contemporaries of Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764). Montagu did not visit Split, or even Dalmatia, but key episodes of her account are located - I will argue - in the adjacent landscapes of present-day Hungary, Slavonia, Serbia, Bosnia and Bulgaria.

Montagu's letters became famous in the eighteenth century, as they are now, for her account of the baths at Sofia, and for her contentious representation of Ottoman culture in general - and Turkish women in particular - as polite, cultured, and civil. Despite the focus of readers on these 'exotic' Ottoman materials, Montagu's letters are more broadly concerned to examine British conventions and practices alongside their Western European, Eastern European and Ottoman neighbours. South Eastern Europe emerges as a locus of these comparisons, I will suggest: a continuously-negotiated frontier of the Austro-Hungarian and Ottoman Empires inscribed over much older classical spaces and landscapes. The paper returns to these key sections of Montagu's letters to consider how their framing of a classical and post-lapsarian landscape plunged into crisis by centuries of imperial conflict might have shaped British perceptions of the Balkans in the late eighteenth century. I am especially interested to explore - with the group's help - the emergence of a mode of classical romanticism (or nostalgic classicism) connected with the eighteenth century re/discovery of cultures and communities along the ancient Via Militaris that might have their origins in Montagu's Turkish Embassy Letters.

Katrina O'Loughlin holds an Australia Research Council Discovery Early Career Research Award based at the University of Western Australia. She is a literary and cultural historian with research interests in eighteenth-century writing, travel and intellectual exchange, particularly among women. She has published on various aspects of Enlightenment and Romantic literature: with colleagues she has recently edited two volumes on separate aspects of the history of emotions, and her monograph *Women's Travel Writing of the Eighteenth Century: 'The Paper Globe'* is forthcoming from Cambridge University Press. Her current research project investigates friendship, or the affective dimensions of literary sociability, in the Romantic period.

CHARLES COUNT COBENZL AND THE
DECORATIVE ARTS OF EUROPE



Charles Comte du S.^t Empire
de Proseck, S. Daniel, Moissa, et Leitenbourg,
Loitsch, Lueg, Reiffenitz, Iscrnico, Flam-
ditaire du Duché de Carniole et de la Marche
Grand Porte-Plat de la Comté de Gorice, Che-
Conseiller d'Etat Intime Actuel, et Ministre
Reine Apostolique de Hongrie et de Bohême
Cobenzl | Charles, comte de |



Romain de Cobenzl, Baron
Seigneur des Seigneuries de Hasperg, Steeg-
bruzzo, et Sivigliano, Grand Echanton Here-
des Vandales Grand Fauconier Héritaire, et
valier de l'Ordre de la Toison d'Or, Chambellan
Plenipotentiaire de sa Majesté l'Imperatrice
pour le Gouvernement Général de ses Pais Bas.
L'empereur

Reinier
Baarsen

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Charles, Count Cobenzl, who was born in Ljubljana in Slovenia in 1712 and raised in Vienna, was a great cosmopolitan nobleman and a high functionary in the Habsburg Empire. Following a successful peripatetic career as diplomat and negotiator for Maria Theresa, in 1753 he was appointed Plenipotentiary Minister in Brussel, a post he held until his death in 1770. Officially functioning under the governor, Charles Alexandre, Duc de Lorraine, the Emperor's brother, Cobenzl wielded most of the power and may effectively be considered the ruler of the Austrian Netherlands in a pivotal period in its history.

Cobenzl was a great lover of the arts. He is primarily remembered for his small but choice collection of paintings and his enormous, unusually broad-ranging collection of drawings, both of which he sold to Catherine the Great in 1768 and which are largely preserved at the Hermitage. These collections, which Cobenzl formed over a relatively short period of time, largely consisted of works by artists from the past, acquired on the art market. Like most contemporary princes and great aristocratic patron, as a patron of living artists Cobenzl was primarily interested in architecture and decorative arts. He did not have sufficient funds to build his own palace - he lived in a large rented house - but he spent massively on decorating and furnishing his residence. Thanks to the survival of a large part of his prodigious correspondence, we can gain an extraordinary insight in the way Cobenzl ordered masterpieces of furniture and other decorative arts, mainly in Paris, and in the significance these works held for him.

Understandably, historical research in Split tends to focus on the impact of the ancient world on early modern European civilizations. Although Cobenzl corresponded with Winckelmann, the art of antiquity cannot be said to have been a central interest of his. Remarkably, however, he was instrumental in getting Abbé Guasco's controversial *De l'usage des statues chez les Anciens* published in Brussels in 1768. This highly original treatise could easily be interpreted as being critical of the adoration of religious images in the Roman catholic church, and Cobenzl may primarily have appreciated its subversive, philosophical character.

Reinier Baarsen is senior curator of furniture at the Rijksmuseum in Amsterdam and professor in the history of European decorative arts at Leiden University. He has published widely on European decorative arts from the 16th to the 19th century. In 2013 he published *Paris 1650-1900, Decorative Arts in the Rijksmuseum* (Yale University Press). He has organized numerous exhibitions at the Rijksmuseum and elsewhere, for example on Dutch decorative arts in the age of historicism (1995) and on the rococo in Holland (2003). At present he is working on an exhibition on the auricular style in Europe, to be held at the Rijksmuseum in 2018.

DILETTANTI SOCIETY IN
GREECE AND TURKEY IN
THE LATE EIGHTEENTH
AND EARLY NINETEENTH
CENTURY

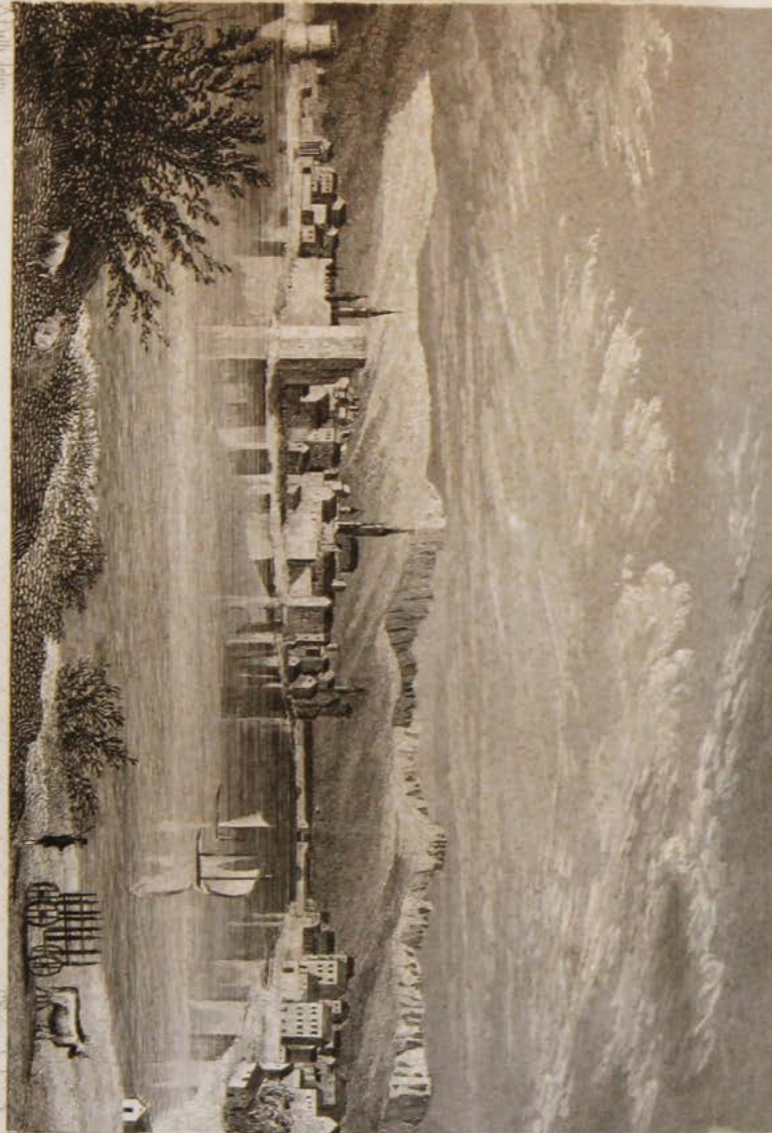


Ian Jenkins The conventional Grand Tour brought the English gentry to Italy and there, they visited the principal cities of Rome Venice and Florence. The more adventurous travelled south to Naples where they encountered the ancient presence of old Greece including such relics as the temples of Paestun and Sicily. The more adventurous would cross the Adriatic to the coast of Dalmatia and from there they could sail south to mainland Greece itself and for the very intrepid they could cross the Aegean Sea where they found the civilisation of the Greeks in more modern Turkey. Foremost among Hellenists were the Dilettanti Society, the story of whose travels and publications will be the principal theme of Dr Jenkins' talk. In the company of such prominent figures as James Athenian Stuart, Nicolas Revett, Richard Chandler, William Pars and Sir William Gell, we shall go on a journey that transcended the Italian Grand Tour, partly out of curiosity for what lay beyond, and partly because of the occupation of mainland Italy by Napoleon Bonaparte. It was his act of aggression against the independence of Italian states that was to kill off the Grand Tour and heralded a new age that replaced antiquarianism with archaeology.

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Dr **Ian Jenkins** is a senior curator in The Department of Greece and Rome at the British Museum. His research interests are divided principally between the archaeology of ancient Greece, and the reception of Greek art and culture in the modern era. He has published widely on the collections of the British Museum. His books include *Archaeologists & Aesthetes* (1992), *The Parthenon Frieze* (1994), *Greek Architecture & Sculpture* (2006), *The Greek Body* (2009). He also wrote with Kim Sloan, the catalogue to the exhibition *Vases & Volcanoes* (1996) and the catalogue of the exhibition *Defining Beauty The Body in Ancient Greek Art* (2015).

TROGIR ACCORDING TO TRAVEL WRITERS AND
EXPLORERS OF THE NINETEENTH CENTURY WHOSE
WORKS ARE KEPT IN THE GARAGNIN-FANFOGNA
LIBRARY OF TROGIR MUNICIPAL MUSEUM



Fani
Celio Cega

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In historical periods of the past, historians and travel writers at the behest of their governments or else prompted by their own spirits of adventure made the journey to Trogir, all of them experiencing it in their own ways. Some came prepared with data from the available literature they had previously studied, some with set opinions about the inhabitants of the area. Most of them bade farewell to the city delighted with its natural and cultural values, with the population and the way of life of the prosperous classes, noting only the position, poverty and backwardness of the hinterland. With their descriptions they made their contribution to making European states more familiar with both the city of Trogir and the Croatian people, intriguing other Europeans and slowly breaking up the inveterate image that they had of us. During their visits to Trogir, the Garagnin family and their invaluable library were of essential service to them, and for this reason the library today contains many old travelogues in which it is mentioned.

Although the theme relates to the nineteenth century, the time in which neo-Classical trends among the Croats were intensified, it is necessary to point out all those personalities who from the time of the seventeenth and eighteenth centuries had visited Dalmatia, leaving written traces of their travels, for instance Jacob Spon, French physician and archaeologist and his travelling companion George Wheler, an English aristocrat; Louis-Francois Cassas, draughtsman from France; the Italian abbot Alberto Fortis, who discovered Croatian hospitality, loyalty and honesty. A continuation of these well-informed tours occurred in the nineteenth century, and we would particularly refer to: historian Giacomo Concina; pharmacist Bartolmeo Biasoletto and financial advisor Valentino Lago; historian and journalist Jakov Ćudina; the well-known Oxford professor and architect Thomas Graham Jackson; merchant and first teacher of German in Dubrovnik Franz Petter; Ida von Düringsfeld, who went so far as to learn Croatian; Herman Bahr, German travel writer. And there were many more.

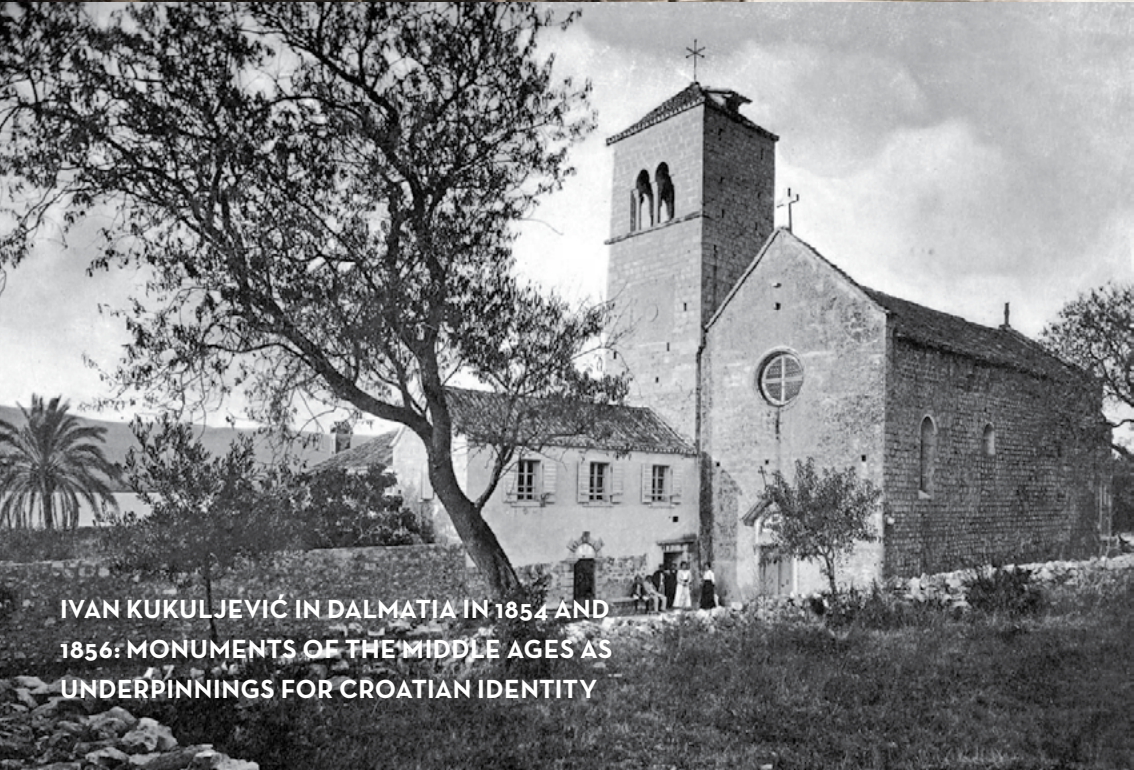
Looked at with today's eyes, this literature is obsolete, particularly with respect to its statistics, but it is still worth consulting for the sake of comparisons, because the information given in some of the sections are still current.

Fani Celio Cega, who has worked in Trogir Municipal Museum since 1982, has been its director since 1991. While director, she has constantly advocated and implemented the reconstruction and rehabilitation of the museum complex, in addition to carrying out archival research into the history of the building (the Garagnin-Fanfogna Palace) and the Museum as well as the restoration and conservation of the museum's exhibits, its library and archival materials. She took a doctorate in 2004 at the Faculty of Humanities and Social Sciences in Zagreb. From time to time from 2006 on she has lectured at the history department of the Faculty of Humanities and Social Sciences in Split. Since 2008, she has been a consultant of the Croatian Institute for History in Zagreb. Since 1987 she has produced a stream of publications mainly about the history of everyday life in Trogir and its surroundings during the 18th and 19th centuries. She is the author of three books: *Everyday Life from the Middle of the 19th to the Middle of the 20th Century* (Split, 2005); *Trogir - a Monograph* (Zagreb, 2006) and *Kaštel Novi in the Old Austrian Cadastre* (Zagreb 2011). She is a member of a number of academic associations, is long-term president of the Matica Hrvatska Trogir branch (1997-2012) and is on the editorial boards of a number of scholarly and specialised journals.

e) *Stobrez*. Piccolo villaggio abitato da poveri contadini e da pescatori, distante un'ora e mezza di cammino da Spalato dalla parte di levante, all'imboccatura d'una baia, nell'estremità della quale sbocca il fiumicello *Xernovnizza* dopo un corso di circa tre miglia. *Stobrez* merita d'esser accennato, solamente perchè in quel sito si trova l'antico *Epetium*, fondato dai Greco-Siciliani dell'isola di Lissa. Vedonsi tuttora dei frammenti di muraglia.

f) *Solta* (anticamente *Olyntha*) piccola isola dirimpetto la costa di Spalato, con 1200 abitanti. Nel centro dell'isola v'ha una fertile pianura chiamata vallata di Solta, che produce vino, grano, olio e mandorle. Il mele dell'isola di Solta è un vero nettare. L'isola ha buoni porti, come *Portosordo*, *Portoliveto* e *Portocarroba*.

II. Distretto a) *Trau* (illir. *Troghir*, lat. *Tragurium*) distante 14 miglia da Spalato, e 23 da Sebenico per la via di terra, con 505 case. Secondo Strabone esisteva una città di nome *Tragurium*, fondata da coloni Greco-Siciliani dell'isola Lissa, della quale però non si vedono tracce; anzi non si è d'accordo del sito dov'esisteva l'antica città, perchè gli antichi geografi si contraddicono nei loro dati. L'odierno *Trau* è po-



IVAN KUKULJEVIĆ IN DALMATIA IN 1854 AND
1856: MONUMENTS OF THE MIDDLE AGES AS
UNDERPINNINGS FOR CROATIAN IDENTITY

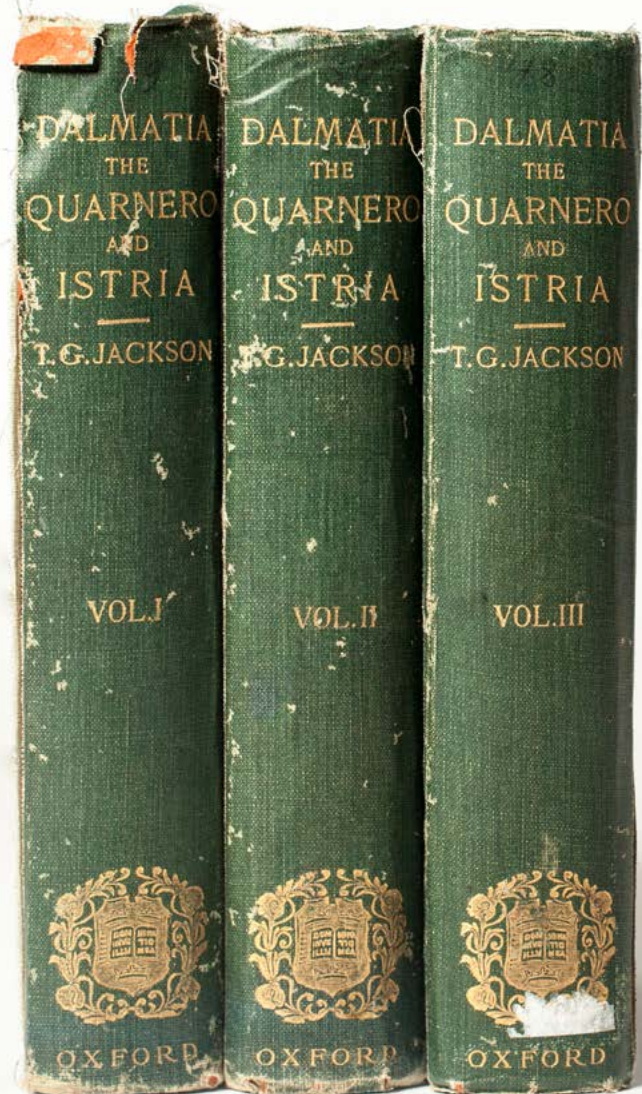
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The lecture will present and interpret the image of the cultural and historical heritage of Dalmatia created by Ivan Kukuljević Sakcinski (1816-1889) during his two visits to the region in the middle of the sixth decade of the nineteenth century (1854 and 1856). The basic proposition of the lecture will be that this image represents an important change in the previous historiographic and antiquarian interest in Dalmatian history and monuments. Kukuljević's partisan espousal of the medieval period as historical heritage of national priority went counter to the long dominant idea of the cultural and historical identity of Dalmatia being founded on the cult of the heritage of Antiquity. Kukuljević's attempt to reassign the Dalmatian historical background and make it into the medieval cradle of the Croatian past would be placed in the historical context of the Croatian lands in the post-1848 period, emphasising the aspiration for the inclusion of Dalmatia into the processes of Croatian national integration, making it a key ideological motivation. An analysis of his discourse will illustrate the newly-awakened interest in the architectural heritage of the Croatian Middle Ages, draw attention to the intellectual advances in the evaluation of the monumental heritage and also reveal some of the expected, that is, characteristic, methodological errors. Putting Kukuljević's approach to the cultural and historical identity of the monuments into its proper epistemological and historical context will determine the importance of his contribution to the development of the historiographic and art-historical interest in the cultural and historical heritage of Dalmatia.

Ivana Mance, PhD, art historian, is a scholar working at the Institute of Art History in Zagreb. Ivan Kukuljević Sakcinski and his contribution to the national history of art formed the subject of her dissertation for the doctoral degree. She is interested in the epistemological history of Croatian art history, or the national identity and art in the nineteenth and twentieth centuries, and other themes in the area of modern and contemporary art. Since 1997 she has also been engaged in art criticism, writing for the 1st and 3rd programmes of Croatian Radio and for periodicals devoted to visual culture and similar topics. Dr Mance is a member of the editorial board of *Peristil* and editor in chief of the bulletin *Kvartal*. She is a member of the governing board of the Association of Art Historians of Croatia, of AICA Croatia and of ULUPUH.

SIR THOMAS GRAHAM JACKSON'S DALMATIA



Mirko Sardelić

Following in the footsteps of Wheler (1675), Adam (1763), Wilkinson (1844) and other scholar-travelers, historian of architecture T.G. Jackson finds himself immersed into a quite different world in Dalmatia. During his three journeys to the region in the 1880s, Jackson discovers a borderland torn apart so many times by various dichotomies, yet manages to find a way to absorb and embrace them. In his influential three-volume work on Dalmatia, the Englishman takes on the task of exploring and describing the riddle of these oppositions of ancient and modern, Latin and Slavonic, coastal and landlocked, Venetian and Ottoman, 'high culture' and 'semi-barbarism'. This paper discusses these images, and the layers of historical and contemporary Dalmatia in the account of the famous architect.

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Dr **Mirko Sardelić** is a research associate at the Department for History and Social Studies of the Croatian Academy of Sciences and Arts (HAZU). He is also an honorary research fellow at the Centre for the History of Emotions, based at University of Western Australia, where he leads a project 'The Role of Emotions in Contacts between Eurasian Cultures'.

Dr Sardelic graduated in History and Classics, received his PhD in Medieval History from the University of Zagreb in 2013, and spent much of his research time at Cambridge University and as a visiting Fulbright scholar at Columbia University. He is particularly interested in cross-cultural encounters and exchange, especially in relation to emotions and identities.

DISCOVERING DALMATIA. THE INFLUENCE OF AUSTRIAN
PAINTERS ON THE FORMATION OF CROATIAN LANDSCAPE
TRADITIONS AT THE END OF THE NINETEENTH CENTURY



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Croatian artists in the Early Modern period were on the whole formed in the spirit of the art academies of Vienna and Munich, at which landscape painting was taught as a distinct genre. After the middle of the nineteenth century, in search of painterly motives from 'pure nature', artists got out of their studios and undertook journey after journey to discover the diversity of landscapes and the vicissitudes of nature. Austrian, and in particular Viennese, painters discovered Dalmatia, a frequent destination of their journeys of exploration. The paper will discuss the influence, direct and indirect, of the Austrian painters Rudolf von Alt, Emil Jakob Schindler and Hugo Charlemont on our first modern landscapists, Mato Celestin Medović and Menci Clement Crnčić.

Irena Kraševac is a Senior Research Associate at the Institute of Art History in Zagreb. In 1999 she obtained her MA degree with a master's thesis entitled *Ivan Meštrović - the Early Period*. Drawing on her master's thesis, in 2002 she published the book *Ivan Meštrović and the Secession. Vienna-Munich-Prague, 1900-1910*. She has been employed at the Institute of Art History in Zagreb since February 2000, first as a researcher in the project *Artistic Heritage in Croatia from the 16th to the 20th Century* (head of project Ivanka Reberski PhD), then in the project *The Arts of Northern Croatia from the 17th to the 19th Century in European Context* (head of project Mirjana Repanić-Braun PhD). Besides the oeuvre of Ivan Meštrović, her field of research is Croatian art of the 19th century and first half of the 20th century. Related to her PhD thesis *Historicist Religious Sculpture and Altar Architecture in Northwest Croatia*, she carried out research at the Institute of Art History and in the Ferdinandeum Museum library in Innsbruck. She also conducted research in the Institute of Art History, Archives of the Academy of Arts and Sezession Archives in Vienna, as well as in Zentralinstitut für Kunstgeschichte in Munich. She participated at numerous scientific conferences and gave a series of lectures, including visiting lecturer courses at the Department of art history of the Faculty of Humanities and Social Sciences of the University of Zagreb. She regularly publishes scholarly papers, as well as critical reviews and translations in professional publications and scholarly journals. She is a researcher in the installation research project of the Institute of Art History *Dalmatia - a destination of the European Grand Tour in the 18th and the 19th centuries* (2014-2017) conducted under the aegis of the Croatian Science Foundation.

SPRING IN DALMATIA
GERTRUDE BELL IN 1910



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Gertrude Margaret Lowthian Bell (1868-1926), an English writer, archaeologist, politician and adventurer, travelled the world twice over. She developed a particularly close connection with the Arab world, going deep into the desert and studying archaeological sites extending from the Syrian Desert to Asia Minor. Not only did she found the Iraq Museum in Baghdad and serve as Honorary Director of Antiquities, but she helped establish the state of Iraq. In her book *Syria: The Desert and the Sown* Bell chronicled her 1905 expedition from the Syrian Desert to Asia Minor. Together with Sir William M. Ramsay, she conducted excavations at Binbirkilise on Mount Karadag, which were described in the book *The Thousand and One Churches*. This major study of early Byzantine architecture in Anatolia provides a thorough analysis of other sites as well, all visited, recorded and photographed by Bell. Many of these monuments have since disappeared, so these texts and images have immense value.

Particularly vivid and informative depictions of the places Bell visited during her travels are contained in her personal letters. In 1910 she undertook a trip to Split, Solin, Šibenik and Trogir, writing about it to her mother. The letters from Dalmatia, together with the photographs she took there, have so far been overlooked in research and will now be presented to the Split public.

The eight letters and thirty-five photographs help us reconstruct Bell's journey from Rome through Dalmatia and on to Trieste, and examine her impressions of the places she visited and people she met: Frano Bulić ("The first thing that happened here was that I definitely and forever lost my heart to the Director of Antiquities. He is the most charming old man imaginable and his name is Monsignor Bulić," she wrote in the letter of April 1, 1910); Max Dvořák; Georg Niemann; and others.

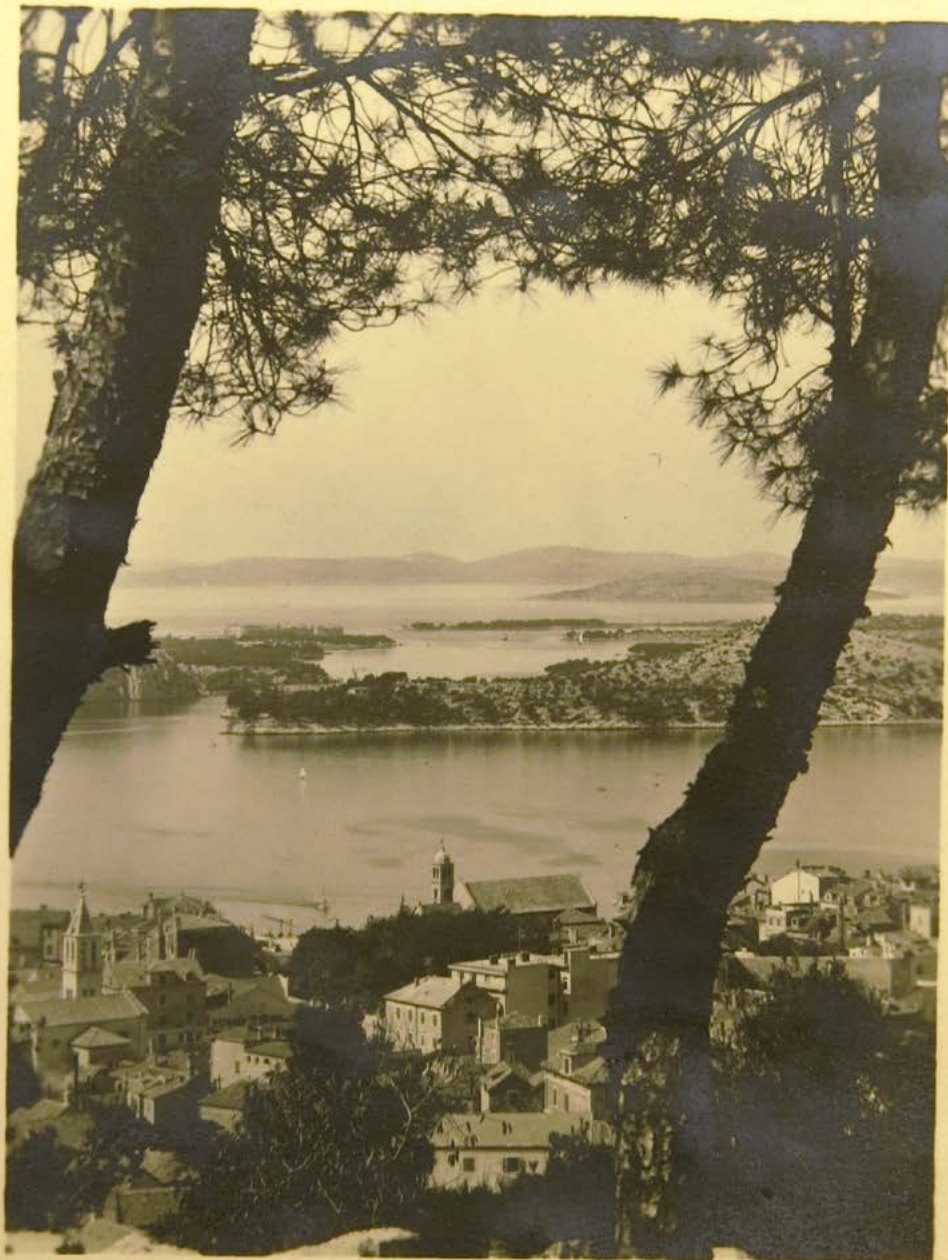
The present research is based on the books and papers by Gertrude Bell which were given to the Newcastle University Library by her half-sister, Lady Richmond. They are under the care of the Special Collections Department and can be found at: www.gerty.ncl.ac.uk

Ana Šverko (Split, 1972) is research associate at the Institute of Art History – Center Cvito Fisković in Split. Her background is in Architecture, Urban Design, Heritage Conservation and Architectural History. She has published on topics across Early Modern and Modern Architecture, Heritage Conservation and Urban Design, including books: *Diocletian's Palace: Palace of Places. Integration of Urban Design and Heritage Conservation Strategies* (Zagreb, 2011), *Designs of the Neoclassical Venetian Architect Giannantonio Selva in Dalmatia* (Zagreb, 2013), awarded by diploma of the *Croatian Society of Art Historians* in 2014, and *A city is (not) a house. The dialogue between the new and the old Split* (Zagreb, 2016). Additionally she works part-time at the Department of urban planning of the Faculty of Civil Engineering, Architecture and Geodesy in Split. She is a principal investigator of a installation research project of the Institute of Art History: *Dalmatia – a destination of the European Grand Tour in the 18th and the 19th century* (2014-17), under the eages of Croatian Science Foundation. She takes part in the organisation of specialised and scholarly public lectures, workshops, seminars and conferences aimed at the popularisation of science.

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Iva Raič Stojanović is a research assistant/PhD student at the Institute of Art History in Zagreb and a member of the *Dalmatia – a destination of the European Grand Tour in the 18th and the 19th century* project team. She holds an MA in art history and English language and literature from the University of Zagreb and an MSc in conservation of monuments and sites from the University of Leuven, Belgium. Currently, she is enrolled in a postgraduate program in art history at the Faculty of Humanities and Social Sciences, University of Zagreb.



Trogir

100

THE JOURNEY OF BERNARD BERENSON IN YUGOSLAVIA
AND ALONG THE DALMATIAN COASTLINE IN 1936

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Over five summer weeks in 1936, Bernard Berenson travelled along the Dalmatian coast and in the interior of Yugoslavia, from Pristina to Bled, where at the end of his journey he was hosted by Prince Pavle Karađorđević, a friend of many years. The journey in Yugoslavia was a follow-up to Berenson's researches in the Graeco-Roman Mediterranean started in the 1920s as part of his project to assemble evidence for his theory of an all-embracing decline and revival of art in this area that he considered indivisible notwithstanding series of historical catharses.

His wife, Mary Berenson, to whom he wrote numbers of letters, prepared them for the press in September the same year, with additional redactions in June 1939. It might have been an interesting book with respect to its contents and the originality of the author's viewpoints, particularly in circumstances in which the Balkan Peninsula was additionally interesting in the context of the re-booting of pan-European geopolitics. But it is unknown today even to the innermost circle of the author's biographers, and kept in the archives of the Berenson Library, Villa I Tatti, call number: Berenson, Bernard and Mary. Papers, 1882-2002. MB writings, unpublished. "An Art Critic's Travels in Yugoslavia and along the Dalmatian coast", ts. draft, 1936.

Bernard Berenson was 'the last Western European humanist of the Petrarch tradition', an observer and sage, art critic and artist of life, and often the court of last instance in art-historical arbitration in questions of the attribution of Italian Renaissance painting on the great international art market at the end of the 19th and in the early 20th century. On the proceeds of his appraisals, he formed a unique humanist institute in the celebrated Villa I Tatti by Settignano, with an important art collection, a huge library and photograph collection, which he bequeathed to his alma mater Harvard University. Here and from here he created what is today an inconceivable cosmopolitan humanist principedom. (It is enough to bear in mind that during his long life he corresponded with twelve hundred people. From his peripatetic researchers he exchanged with his wife alone, also an important art historian, more than 6,000 letters.)

These letters, which might be called a Travel Diary from summer 1936, confirm Berenson's encyclopaedic range of interests, his unorthodoxy and the marked individuality of his observations about monuments and settings, contemporary and historical local conditions and figures.

Joško Belamarić received his MA and PhD from the University of Zagreb, where he studied Art History and Musicology. In 1979, he began working for the monument protection services in Split and, between 1991 and 2009, he served

as director of the Regional Office. Since 2010, he has been head of the newly established Cvito Fisković Centre at the Institute of Art History in Split. He is also a Professor in the Department of Art History at the University of Split. He has published a number of books and a series of articles about the urban history of Dalmatian cities, and on Medieval and Renaissance art. Belamarić's honors include fellowships from Villa I Tatti - The Harvard Center for Italian Renaissance Studies where he was Robert Lehman Visiting Professor in the second Semester 2015-16.

Bibliography link

www.ipu.hr/suradnici/znanstvenici/62/Josko-Belamaric

Ljerka Dulibić, PhD. (1972) is Senior Research Associate in the Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, where she is responsible for the Italian Painting Collection. Her main research interests are 14th-18th century Italian painting, history of art collecting, provenance research, and history of the art market. She has received several grants and fellowships, the most recent by Villa I Tatti - The Harvard Center for Italian Renaissance Studies (September - November 2015). She (co) authored several books and a number of journal articles and conference papers, in Croatia and abroad. Full bibliography available at: <https://bib.irb.hr/lista-radova?autor=284823&lang=EN>.

She is the Principal Investigator for Croatia in the international joint research project Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA), funded by HERA (September 2016 - August 2019): www.zikg.eu/projekte/projekte-zi/transcultaa.

RECEPTIVE EXPERIENCES OF DIOCLETIAN'S PALACE IN THE WORKS
OF MAUDY HOLBACH, REBECCA WEST AND ROSE MACAULAY



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This paper presents the receptive experience of Diocletian's Palace by three English women writers, Maudy Holbach, Rebecca West and Rose Macaulay. In the period from 1910 to 1953 they each wrote a well-received travelogue in which Split had an important role. The author suggests that their receptive impressions share similar features. Stemming from the post-Victorian and colonial period, which confirmed their faith in liberal social principles and the Whig interpretation of history, these writers looked at the palace from a functional point of view, in which the ancient structure was vitally correlated with historical purposefulness and social context. Accordingly, the palace was observed as the source or author of the dominant cultural pattern of the conduct of the people of Split. It's meaning and harmony dictated restraint and prudence, as well as obligatory behaviour in the dominant public culture, and its historical fates criticism as well as distrust. Decorum of restrained public behaviour was the dominant pattern of public culture, which sanctioned cultural offences as the conduct of a private subculture.

Josip Vrandečić was born on August 2, 1964; by origin, he is from Pučišće on Brač. In 1984 he enrolled in the history and sociology department of the Faculty of Humanities and Social Sciences in Zadar, graduating in 1988. He took a master's from the Dubrovnik Post-Graduate Studies Centre of Zagreb University in 1993, with a dissertation on 'The Two Dalmatias During the Ottoman Wars of the 16th Century'. From 1994 to 2000 he was enrolled in the PhD course in Yale University in New Haven. In 2000 he took a doctoral degree from this university with a dissertation on a topic from Croatian history, 'The Autonomist Movement in the Austrian Province of Dalmatia, 1814-1914', which was published in a Croatian translation in 2002. Since the end of 2000 he has lectured on the general history of the early modern age and the general history of the nineteenth century at the history department of Zadar University, and from October 2006 on the same topics in the history department of the Faculty of Humanities and Social Sciences in Split University.

RESHAPING THE CITY:
IVAN MEŠTROVIĆ'S MONUMENTS AND
ARCHITECTURAL PROJECTS FOR ZAGREB



Barbara
Vujanović

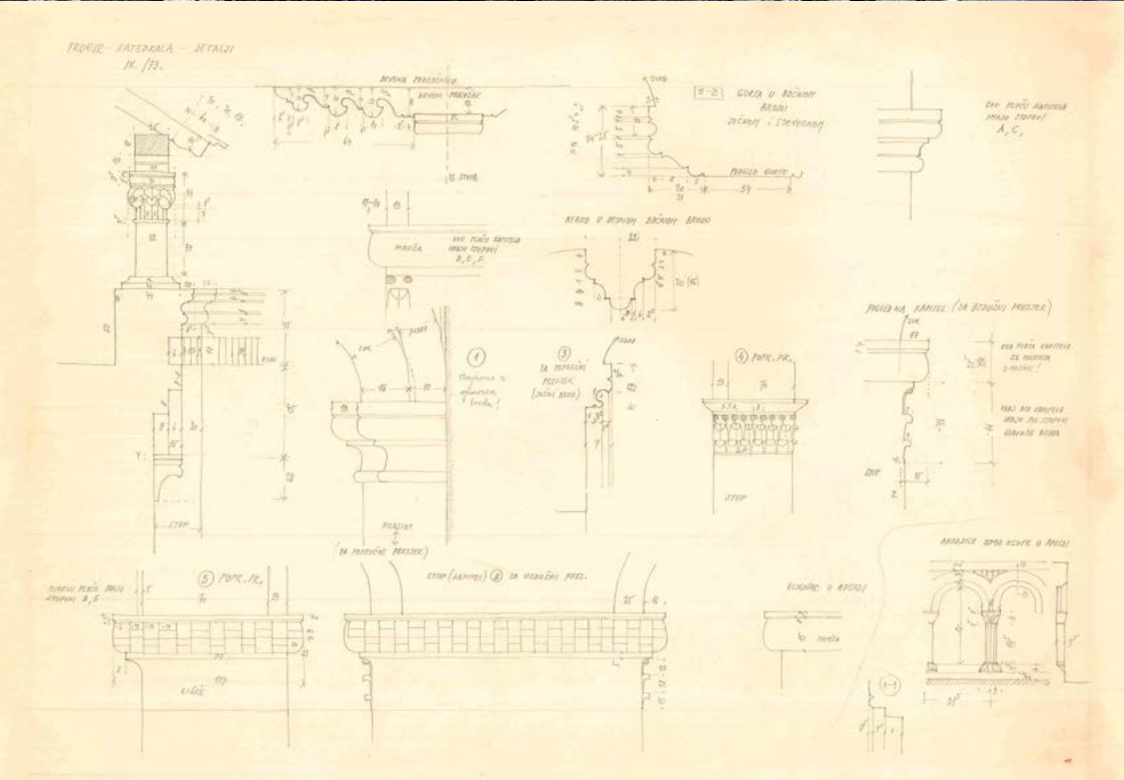
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The Croatian sculptor and architect Ivan Meštrović (1883 - 1962) is the author of numerous monuments in his homeland, as well as the other parts of the Kingdom of Serbs, Croats and Slovenes and the world. The largest number of his public sculptures, ten of them, can be found in Zagreb, where he also conceived several architectural projects. Partly due to the wishes of the sculptor and his contemporaries, and partly due to later decisions of government and various institutions, some of the most important civic points in Zagreb today are marked by his work, including science and higher education buildings, commerce, medicine, religion, museums and exhibition buildings, theatres and banks. These bear out the connection between Meštrović and his art, and the life of the city.

This presentation concentrates on the interwar projects of Meštrović, and particularly the monuments (including the monument to Josip Juraj Strossmayer) and architecture (Home of Croatian Visual Artists, and the Church of Christ the King). These works mark Meštrović's conscious way of transforming the city of Zagreb, converting its non-defined or intimate urban spaces into representative spaces that come to embody contemporary ideals of political, religious and cultural identity. Meštrović's position in the history of sculpture and architecture of the first half of the twentieth century is marked by key characteristics of these projects. They reveal an artist inspired by the past, and especially the tradition of antiquity, Croatian Pre-Romanesque art and architecture, and the Renaissance. At the same time these works document the author's sensitivity to the challenges of the present and the future.

Barbara Vujanović (Zagreb, 1983) senior curator, Ivan Meštrović Museums - Meštrović Atelier, Zagreb; PhD candidate, Zagreb University, graduated from Zagreb University in 2007. Since 2009, she has been a curator in the Meštrović Atelier (Ivan Meštrović Museums) in Zagreb. She has taken part in numerous international conferences on the life and work of Ivan Meštrović. She was the curator and co-author of several international exhibition projects on Ivan Meštrović, and his contemporaries (Auguste Rodin and Carl Milles). Her doctoral dissertation, currently in preparation, under the auspices of Zagreb University, is on Ivan Meštrović.

**RECORDS OF THE PERCEPTION OF THE URBAN
LANDSCAPE OF DALMATIA - SOURCES AVAILABLE IN
THE INSTITUTE OF ART HISTORY**



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On the occasion of Discovering Dalmatia, May 2016, records of the perception of the urban landscape of Dalmatia provide a focus for the presentation of important sources accessible in the documentation and archive holdings and collections of the Institute of Art History. These important documents are related to art history, urban planning and design and architecture as well as protection of the heritage of the area.

The sources are restricted to literary sources not older than the mid-nineteenth century, while architectural and photographic documentation of predominantly dates from the second half of the twentieth.

In the majority of these examples, the urban landscape of Dalmatia - understood here in both its material and intangible components - is closely connected to the phenomenon of the description of architecture, the most salient human-created form in the cultural landscape.

While initially the result of the perception or experience of a space, these records are in fact dependent on many elements. Each record is primarily a construct deriving from the specific intellectual, emotional and professional mindset of its author, but also indivisible from the physical experience of the real space, which emanates all its cultural and historical changes.

The individual forms in which these perceptions are recorded (drawing, writing, photography, architectural drawing) demand careful interpretation, which - in the process of extracting the document from its original context - can often be quite difficult.

A careful look at records of individual segments of the urban landscape, with a temporal distance, assists us in the interpretation and evaluation of its essential determinants of the urban and cultural landscapes we have inherited. These documents compensate for the information that is missing from the observable world of today, which tends to prove the existence of a certain phenomenon and the exact circumstances on which our contemporary discourse reposes.

The lecture will address certain valuable literary sources like the three volumes of Thomas Graham Jackson's *Dalmatia, the Quarnero and Istria, with Cettigne and Montenegro and the island of Grado* (Oxford, 1887) and the six albums with photogravure plates by Ćiril Metod Iveković about the architectural and artistic monuments of Dalmatia - Split, Šibenik, Trogir, Zadar, Dubrovnik, *The Islands of Rab, Hvar and Korčula* (Belgrade, Jadranska straža, 1928).

The collections of the Agency for Photographic Documentation (AGEFOTO, in the Croatian State Archives) bring together valuable photographic sources for exploration of changes in space. Copies of many of these images of cities on the Adriatic Coast are accessible in the photographic collection of the

Institute. One example of photographic sources that must be seen is the bequest of Krešimir Tadić, a critical component of the collection.

As an example of many years' long interdisciplinary research into the history of settlements and urban agglomerations conducted in the Institute since the 1960s, mention must be made of the basic architectural, photographic and descriptive documentation that was the point of departure for an analysis of the development of and proposals for the further guidelines for the protection and renovation of historic cores on the Adriatic (Šibenik, from 1984; Trogir Cathedral, from 1973).

An important research resource in the Institute is to be found in the personal files of individual scholars, among which the Archive of Ljubo Karaman is particularly precious.

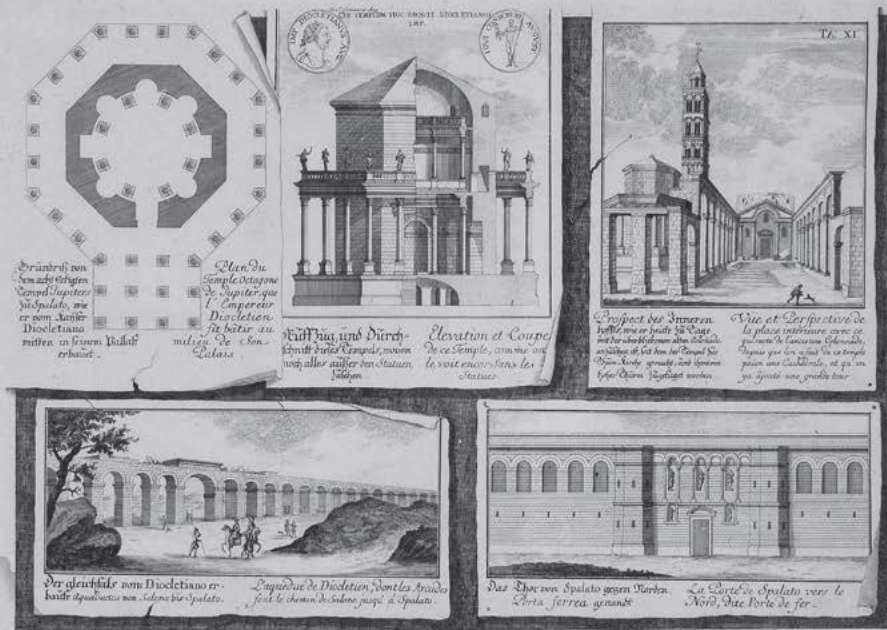
Irena Šimić (1985) took a degree in art history at the Faculty of Humanities and Social Sciences in Zagreb in 2009. As expert associate in the Institute she looks after the processing, cataloguing, digitising, presentation and protection of the material of the documentation fonds and collections (collections of photographs, plans and clippings, feasibility and other studies, archival records). She is a member of the editorial boards of the contemporary events in art magazine *Život umjetnosti* (since 2009). Since 2015 she has been working on ARTNET and DUCAC projects, carried out with the support of the Croatian Science Foundation. She is interested in research systems, standards and methodologies, the documentation and presentation of the cultural heritage, the history of architecture, photography and authors' rights.

ipu.hr/article/hr/43/irena-simic

<http://ipu-hr.academia.edu/IrenaŠimić>

DALMATIA IN ZAGREB

DALMATIA AND ITALY: EIGHTEENTH AND NINETEENTH-CENTURY DRAWINGS, PRINTS AND PAINTINGS OF MONUMENTS AND LANDSCAPES IN THE COLLECTIONS OF ZAGREB GALLERIES AND MUSEUMS



A workshop for doctoral students from the Institute of Art History and students at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb

Organisation and mentoring team

Irena Kraševac, Ana Šverko, Iva Raič Stojanović

Collaborators

Mikica Maštrović (Print collection of the National and University library in Zagreb), Slavica Marković (Croatian Academy of Sciences and Arts: Department of prints and drawings), Lada Bošnjak Velagić, Dajana Vlaisavljević (Modern Gallery), Borivoj Popovčak (Croatian Academy of Sciences and Arts: Strossmayer Gallery of Old Masters), Anđelka Galić (Museum of Arts and Crafts), Marina Bregovac Pisk (Croatian History Museum), Slaven Perović (Mimara Museum)

Participants

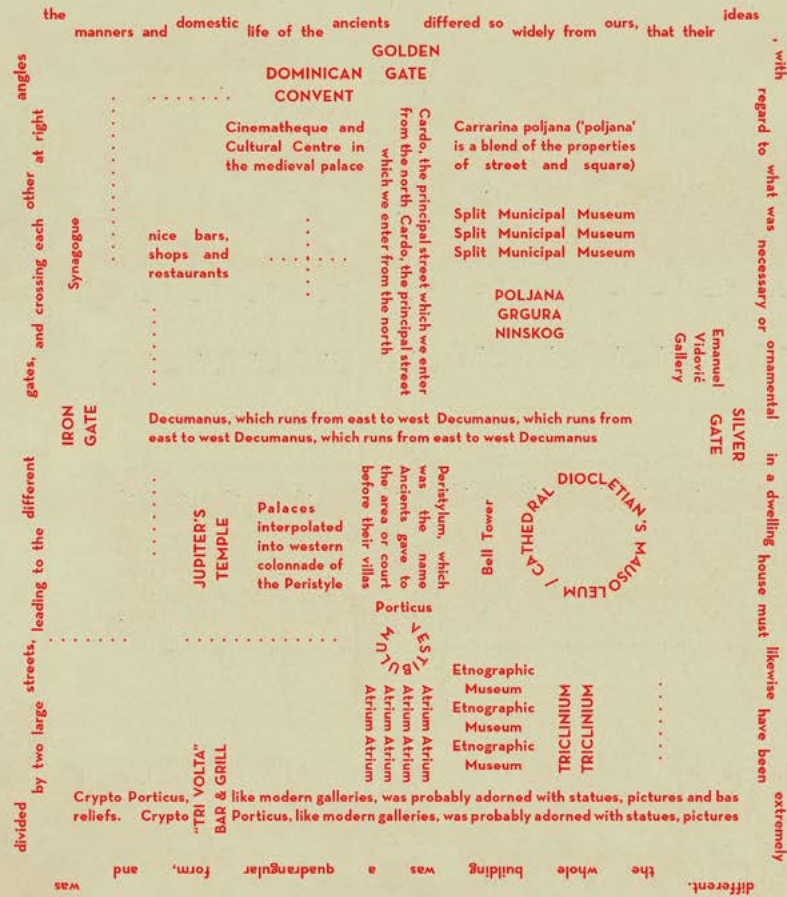
Doctoral students from the Institute of Art History: Petra Batelja, Nikola Bojić, Matko Matija Marušić, Iva Raič Stojanović
Students at the Department of Art History, Faculty of Humanities and Social Sciences of Zagreb University: Kristina Barać, Jozefina Čurković, Maja Flajsig, Clarissa Gambuzza, Jelena Glumac, Toni Ivetić, Jelena Kaić, Matej Mihalić, Lucija Sukalić, Sara Žganjer

As a part of this project, a workshop, led by Irena Kraševac, was held for doctoral students from the Institute of Art History and students at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb (20-22 April, 2016), on materials held in the collections of Zagreb galleries and museums.

Notation of space in the medium of the drawing is a record of a first and most immediate artistic perception, one that can be used for a later elaboration of a print or an oil painting. At the workshop, a selection of works of European artists featuring motives of Dalmatia and Italy created during eighteenth and nineteenth century tours was made from the valuable collections of drawings, prints and paintings of Zagreb museums and galleries: Croatian Academy of Sciences and Arts: Department of prints and drawings; Strossmayer Gallery of old masters, Croatian History Museum, Mimara Museum, Modern Gallery, Museum of Arts and Crafts, and Print collection of the National and University library in Zagreb. Participants were given a rare opportunity to examine the original drawings, prints and paintings of the period held at these museums and galleries. Once assembled and studied, these materials will serve as a further supplement to the database that is being formed during the project, that is, as visual material for the research project *Dalmatia as destination of the European Grand Tour in the eighteenth and nineteenth centuries*.

HYPERMAPPING DIOCLETIAN'S PALACE:

A CITY IN BOOKS



with particular reference to the works of Robert Adam and Thomas Graham Jackson

Student workshop

Organisation and mentoring team

Cvijeta Pavlović (University of Zagreb, Faculty of Humanities and Social Sciences – Department of Comparative Literature), Anči Leburić (University of Split, Faculty of Humanities and Social Sciences – Department of Sociology), Saša Begović (University of Split, Faculty of Civil Engineering, Architecture and Geodesy – Study of Architecture; 3LHD), Damir Gamulin, Katrina O’Loughlin, Iva Raič Stojanović, Nelija Rudolfi (Society of Psychologists, Split), Ana Šverko, Ivana Tadić (Institute of Art History – Centre Cvito Fisković Split), Ivana Vlaić (University of Split, Faculty of Civil Engineering, Architecture and Geodesy – Study of Architecture)

After the interdisciplinary student workshop entitled ‘(Un)mapping Diocletian’s Palace: Research Methods in the Understanding of the Experience and Importance of Place’ (May 2015), members of the project developed a second workshop for students on the theme of ‘Hypermapping Diocletian’s Palace: A City in Books’. This workshop included students from the University of Zagreb (Faculty of Humanities and Social Sciences – Department of Comparative Literature), and two groups from the University of Split: Faculty of Civil Engineering, Architecture and Geodesy – Study of Architecture; and Faculty of Humanities and Social Sciences – Department of Sociology, and was held in Split from April 26 to April 28, 2016.

Through an analysis of historical records, the three-day workshop investigated the ways in which the Croatian shores of the Adriatic had been notated in the influential accounts of Robert Adam and Thomas Graham Jackson. It also encouraged students to consider the physical and intangible traces that space might retain over the course of time, as constitutive of the Palace’s unique ‘identity code’.

While last year’s workshop for students of architecture and sociology focused on the analysis of drawings as defining features of Diocletian’s Palace for travellers of the period, the second workshop emphasised the *textual* descriptions of the same spaces. Key research questions for students included: Does everything that in this 200 year period represented the key points for a qualitative mapping of Diocletian’s Palace still have equally strong significance? To what extent does the medium for the notation of the space affect our perception of that space?

In the book *Architecture of the City*, architect Aldo Rossi writes: “Monuments often survive the transformation of their functions, and rather than lose meaning they may gain it. Urban places, dense with memories, become integral presences, the organs of that ‘body’ which is the city”.



In response the workshop asked students from the various disciplines to consider: what it is that man remembers, and what place? What is collective memory and how is it transmitted? When and how does a place become a monument? Can a city be written? And finally, what can research into the perception of the same place via different media and in different temporal circumstances tell us?

Faculty of Humanities and Social Sciences of Zagreb University
Comparative literature department

Ana Kovačević
Sandra Malenica
Luka Bolonić
Marko Vrančić

Reading two key texts about Diocletian's Palace, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* by Robert Adam (London, 1764) and the account by T. G. Jackson in *Dalmatia, the Quarnero and Istria, with Cettigne in Montenegro and the Island of Grado* (Oxford, 1887), students of comparative literature devoted their attention to the ways in which the author, through the narrator, reveals his own presence, particularly in the various value characterisations of the space, which vary on a scale from expert assessments of the value of a given locality or artefact to statements that reveal the author as belonging to, and having the prejudices typical of, a given civilisation or culture. A special emphasis was placed on the detection of explicitly-stated feelings and thoughts indicated by feelings, which the narrator voices on behalf of the implicit author (according to the relation author - implied author - implied reader - reader).

These statements are offered as inputs for empirical research by sociology students and for the maps that were produced by architecture students.

Students

The following was ascertained:

In Adam's text, an objective, neutral narrator, as it is known (expressed by grammatical categories as well) prevails, one who does not put forward his own views, but lists the situation as found: he describes the space of Diocletian's Palace as it has become in his time (remains) and ponders, hypothesises the space in the past - in the ancient time of its formation as a place for residence. Adam in this space observes nothing that is not ancient, that is, does not pay attention and does not record as valuable those parts that are not of ancient origin. In this way the place appears before the reader in the 'original' form, in which everything ruined is reconstructed in words (descriptions). Adam approaches Diocletian's Palace thus with the objectivity of a reporting architect who lets himself be guided by seen facts and causal hypotheses. He depicts the space in words from which the ground plan of the palace can easily be drawn. He also pays attention of the relation of part to whole and vice versa, the interrelation of building and landscape, natural surroundings, the relation between the points of the compass and the natural illumination in accord with which the buildings were set up (light and shade, temperature of the space and so on). Admixtures of personal impressions are sporadic, and it is the author's knowledge of ancient architecture and style that occupies the foreground. Making use of Pliny's and Vitruvius' descriptions of Roman villas and taking into account the importance of symmetry in ancient culture, Adam reconstructs a palace the way it might have once been, the space of the imagined Antique past of Dalmatia.

This reading of Adam determined twelve key locations within the palace itself: 1. the Golden Gate; 2. the Peristyle; 3. the Portico and Vestibule; 4. the Atrium; 5. the Cryptoportico; 6. to the east of the Atrium; 7. to the west of the Atrium; 8. Temple of Jupiter (Baptistery); 9. Temple of Aesculapius (cathedral); 10. the bell tower; 11. the crossing of the Cardo and the Decumanus; and 12. the substructions. Locations so determined were used by architecture students for the making of maps. Jackson's description of Diocletian's Palace and the city of Split moves from the general to the individual; his attention is captured not only

by the antique but also by the medieval. In his descriptions he is often critical, subjective and emotional, and his text provided inputs for sociology students. His text contains the following chapters: 1. Diocletian's Palace; 2. Cathedral; 3. Bell tower; 4. Peristyle; 5. Baptistery. He pays greater attention to details, and the space of the palace interests him in the context of the greater whole and the manner in which the spaces were built on top of each other, for the purpose of structuring a layered city. He often uses comparisons with other cities he has seen in Dalmatia and - in line with the dominant taste of the second half of the nineteenth century - marvels at the Antique stratum, but does not assign it absolute value, acknowledging that other things (particularly medieval) are also worthwhile. He relativises the historical layers of the construction, laying stress on the metamorphosis of the city. Yet the past also tends to be privileged over the present.

A comparison of the two texts showed how differently the authors recorded the space of Diocletian's Palace. While a neutral narration with the occasional appearance of the subject 'I' is characteristic of Adam, in the Jackson text, written a century or so later, the objective or factual situation is often enriched with subjective experience, and this becomes dominant. A comparison of the two texts gives an insight into the interrelations of the different readings of the same space. Adam's text underpins Jackson's thinking and the logic of his text and his spatial experience of the palace, even when Jackson is negating Adam. This shows us that the space is not isolated, that is, a self-sufficient value, but is always related to the various values, parameters and discourses.

Literature creates its own specific place, which can be conceived and understood through reading; reading can be angled from different perspectives. A reconstruction of the space, and particularly its meanings, is possible through familiarisation with different texts about the past and the present of this space. Texts can furnish a space with added value.

Faculty of Humanities and Social Sciences of Split University
Department of Sociology

Christy Koor
Larisa Hržić
Antonia Ninčević
Ana Vrgoč

Humanity does not live independently of the spaces that people use in their everyday lives. The science of sociology takes up the task of analysing these relations - giving them meaning and facilitating understanding - with particular

attention to the way in which people shape the spaces in which they live, just as these spaces affect people in return. Within the interdisciplinary student workshop 'Hypermapping Diocletian's Palace', the task of the sociologist resided above all in the articulation of the meaning of specific places in Diocletian's Palace which today play a role in the creation of the quotidian life of the Palace: that life which links the old and the new in Split; the ancient with the modern; the cultural with the vital; and the essential with the existential. Through the incorporation of this objective in a qualitative paradigm, the emphasis was also on the detection of changes in the functions of these specific locations over the course of time and the making of emotional maps. In line with the interdisciplinary nature of the project, drawing on the works of the architects Adam and Jackson and through consultations between the disciplines, twelve points inside the Palace were nominated that are still of significance today. These points remain places of focus for both the domiciliary population and new visitors. Ranging within a qualitative research paradigm, content analysis and in-depth interview were chosen as appropriate research methods. The actual research process was a qualitative analysis of the meaning of places.

The identification of the twelve key points within Diocletian's Palace was followed by a process of constructing key variables. These were defined as the functions of the space; contemporary spatial elements; emotions; and meanings. Through initial analysis and interpretation, the primary significance of locations within Diocletian's Palace was ascertained, while the categories of the function of a space, its contemporary elements, and emotions were the subjects of further consideration. Further research would integrate the results of this workshop (Hypermapping Diocletian's Palace) with those of the preceding workshop (Un-mapping Diocletian's Palace), for further analyses of meaning.

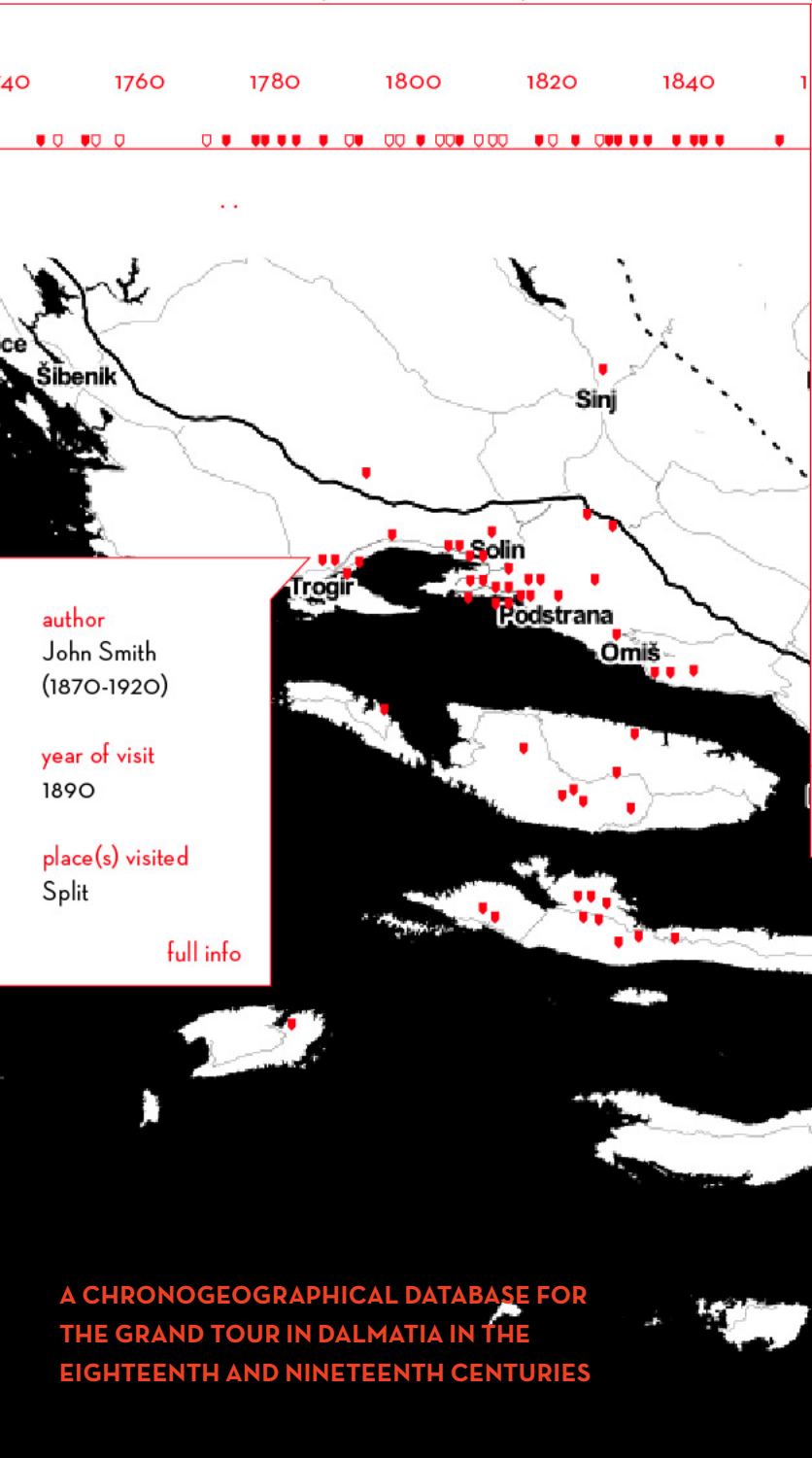
Students Faculty of Civil Engineering, Architecture and Geodesy of Split University
Study of Architecture

Luka Ćakić
Stjepan Dragoja
Samantha Pavić
Marija Petričević
Dora Stupalo

Based on data that was given to them by students of Comparative Literature and Sociology, the students of Architecture developed alternative maps of Diocletian's Palace. These will be presented during the next student workshop in July 2016.

Students

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mapping history	maps	bibliography	travelogues	
 <p>author John Smith (1870-1920)</p> <p>year of visit 1890</p> <p>place(s) visited Split</p> <p>full info</p>			<p>types</p> <ul style="list-style-type: none"> <input type="checkbox"/> books and essays <input type="checkbox"/> images in the book <input type="checkbox"/> images <input type="checkbox"/> photographs <input checked="" type="checkbox"/> all <p>view</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> map <input type="checkbox"/> list <input type="checkbox"/> thumbnails <p>sort</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> alphabetical <input type="checkbox"/> chronological <p>standard view</p> <p>search</p>	<p>Damir Gamulin damir@gamulin.net</p> <p>Bruno Babić aesqe@skyphe.org</p> <p>Databases are, on the whole, perceived as quantitative points of departure for research - their fundamental point being the provision of legible organisation of data. However, an interdisciplinary approach, which implies a continuous collaboration between researchers, designers and programmers, contributes to the creation of more complex systems that provide for both qualitative and quantitative presentation of data. Thus a database can become more than a mere toolbox: it can become a research and methodological <i>approach</i>, which enables the acquisition and transformation of diverse information that is otherwise difficult to encompass.</p> <p>From the example of a chronogeographical database of the Grand Tour in Dalmatia in the eighteenth and nineteenth centuries, we shall see that today we can communicate with aspects of the history of a given space. Contemporary imaging techniques allow us to explore which information eighteenth and nineteenth writers and artists wished to preserve and transmit, and how the aesthetics and technology of that time facilitated what they wanted to say. Apart from that, the possibility of establishing relationships among numerous authors, places and works of art vividly displays to us the cultural dynamics of a given space-time framework.</p> <p>Using these techniques, we can investigate in detail what people remember, and what it is that space itself remembers. The relationship between thought and technology thus helps us on the one hand to have a better understanding of the past, and, on the other, enables a deeper and more vigorous understanding and perception of the real-life space.</p> <p>Map as space-time interface</p> <p>Maps are always determined by time: most often we furnish maps with a period marker or point in time (a year, for example) in order to locate the time in which the data on the map comes from.</p> <p>By connecting the database with a map, that is, incorporating documents of several periods on the same territory into a single synchronised interface, the information on the maps becomes comprehensible and comparable knowledge about this space in time. Through the provision of a simple map as interface, we are offered an integrated space-time navigation with which - in addition to the functional part - we can also build the context for reading the materials we are investigating. By navigation we easily arrive at some point in time or space, and without losing the relationship to the sequence of similar data.</p> <p>A chrono-geographical interface with standard elements of interaction creates for us the first level of grouping, and an intuitive insight into events and topics.</p>

A CHRONOGEOGRAPHICAL DATABASE FOR THE GRAND TOUR IN DALMATIA IN THE EIGHTEENTH AND NINETEENTH CENTURIES

Without calling up special depictions of materials from the database, the interface suggests and offers up individual events in the base, their duration, chronological order, and frequency of occurrence in the research period. At this same basic level, we want to make the points of departure for artists and researchers visible as well.

By integrating information with a map in the form of a variable synchronised interface, temporal and spatial data come to constitute a commentary and the first level of information acquisition for the user to be primarily oriented to research into the works from the database.

Damir Gamulin was born in 1974 in Split. He graduated from the Design School of the Architecture Faculty at Zagreb University. Since 2000 he has been a freelance designer in various media, technologies, and approaches; in the last few years more prominently in the field of design in space. He was awarded Judges' Choice at the NY Type Directors' Club in 2000; an honorary commendation of ZGRAF 9 in 2005; Third Prize for graphic design from the Croatian Designers Association (CDA) in 2006; and a further honorary commendation for visual communications design in 2008 from the CDA. For the Resnik Mortuary Project in Zagreb, which was co-designed with Igor Presečan, he was nominated for the international Piranesi Award in 2013. In a team including Margita Grubiša, Igor Presečan and Ivana Žalac, he was awarded the Association of Croatian Architects (ACA) Bernardo Bernardi Award of 2013, the annual Vladimir Nazor of 2013, and the ICOGRADA Excellence Award 2014 for the design of the Municipal Library of Labin. This project was nominated for multiple international prizes, including the Piranesi Award of 2014 and the European Union Prize for Contemporary Architecture - Mies van der Rohe Award of 2015. Most recently in 2016, with Maroje Mrduljaš and Antun Sevšek, Gamulin was given the ACA Neven Šegvić Award for promotion of journalistic, critical, and scholarly research, as well as theoretical work in the area of architecture.

Bruno Babić was born in Zagreb in 1979. He took his degree in IT design at the Engineering Polytechnic in Zagreb. In 1997 he acquired Internet access and started to make Web sites, his primary occupation still today. When he is not programming, he creates music under the artistic name of Aesqe. In the last few years he has brought his activities together within the digital media, planning and making music bases and sound navigation for digital interactive interfaces, above all on strategic computer game projects.

1720 1740 1760 1780 1800 1820 1840 1860 1880 1900



Dalmatia Split



ANA ŠVERKO
CITY IS (NOT) A HOUSE. A DIALOGUE
BETWEEN THE NEW AND THE OLD SPLIT
URBAN DESIGN PRELUDE
ZAGREB, 2016



The launch of Ana Šverko's City is (not) a House,
with a preface by Donlyn Lyndon
by Hildegard Auf-Franić, Karin Šerman, Ana Krstulović and Joško Belamarić
UPI2m books, Zagreb, 2016

From the reviews

Tomislav Premerl
PhD, architect

'The author approaches this large, important and never-to-be-completed theme in an uncommon manner. Although quite a lot has been written about Diocletian's Palace, world heritage monument, the author has focused her research on the relation between Palace and city, on the Palace in the city, over the long course of history, re-examining the methods of urban design so as to reconcile strict conservation demands with the needs of a contemporary city in the symbiosis of everyday life. The book is premised on the strategy of urban design being crucial for the proper functioning of valuable public space. The Palace still is the core of the city of Split, and as palace that has had its purpose changed it is seen in the book in the context of the overall functioning of the city through its topographical, locational, morphological and historical characteristics. The importance of connecting the historical core up with other parts of the city is pointed up, as is the necessity of purposeful and informed participation of citizens in matters concerned with public space [...]

The book of Dr Ana Šverko is meant primarily for the academic and professional public, urban planners and designers, architects, conservators and students [...] It will, I hope, be useful, too, to a wider readership with no prior specialised knowledge, in particular to the inhabitants of Split, for the book is a significant contribution to a new understanding of the city and its possible future in which the history of the palace and its life in the modern time is an important mark of identity'.

Prof. Anči Leburiić
PhD, sociologist

'The theme of the study, the quality of its treatment and the successful methodologising of a historical tale into the contemporary life of a city are, all in all, guarantees of the publication eliciting a significant and diverse public response.

Irrespective of her multi-methodology approach, the author has managed at each moment to give the impression of original and fresh architectural thinking that she adroitly cultivates, develops and presents, directly or indirectly, throughout the whole of the study [...]

I have found no study that has been capable in a similar manner of interweaving more adroitly the methodological and the theoretical, the historical and the investigative, empirical and analytical relations of a monument of the world heritage with respect to a number of important and key phenomena, such as urbanism, urban design, conservation, urban lifestyles, identity, public, space. There are studies that are either architectural or sociological or historical or else can be placed in some other autonomous theoretical or methodological or research orientations. But not a one do I know that has left an impression of such integrated plurality’.

‘I find the study of Dr Ana Šverko on the relationship between the historical core of Split (i.e. the palace, and the city around it) to be thorough and very useful. This particularly refers to its future use as a textbook, for which I think it particularly fitting. It comes from an author who looks at the city in an architectural manner, with similar references, which can be nicely felt all the way through.

The analysis of the integration of the city matrix in this specific example can be a descriptive beginning of an approach that is being tracked and is developing. This book suggests how this should be done, in my opinion, very successfully and stimulatingly, particularly for students who are forming their attitudes to space’.

‘If any city can justifiably be called a house, then it must be Split. There is so much in it that fosters a feeling of protection, just like that provided by a house. Diocletian’s Palace is sheltered by Marjan Hill, and the city and its surroundings are guarded by Kozjak, Mosor and Biokovo mountains. Diocletian’s Palace actually stands for the city, and its heart is the central square, the ancient Peristyle. This space, just like the whole of the palace, is encircled with functional architecture harmonised with these outstanding architectural monuments. A coexistence of opposites and an adroit play of scales, from house to city, and the wider territory, have determined the identity of Split. This is the subtly handled subject of the book. The specific features of the urban history and morphology of Split have created a strong bond of identity between the space and its indwellers. The assiduous and yet inspired analysis running through the book thus sets the foundation for reinforcing this vital link of identity, just as it ponders the models for building up on the potentials of this city through the discipline of urban design’.

Prof. Ivan Rogić
PhD, sociologist

‘The author mentions poets, novelists, historians, art historians, philosophers, sociologists, theorists of architecture and the city, urban and spatial planners, architects... But the rather strict selection of them does not allow us to conclude that the author is making life undeservedly easier for herself. On the contrary, it indirectly shows how important it is to form hybrid knowledges about urban reality, for this reality is multiply convoluted and hybrid. Accordingly, at the same cognitive level appear the insights of poets and of urban theorists, historians and novelists, responsible witnesses and professional scientists. It is not a matter of that aptness to relativisation that is often found on a list of the fatal foibles of postmodernism. What it is about is a clear trace of an insight into the heterogeneity of urban reality. Since there is no heterogeneity without the play of differences, the authorial use of multimodal, hybrid knowledges is the least inaccurate way of cultivating an awareness of the constitutive quality of this game. [...]

The spectacular blend of modernity and technology that, at base, governs public knowledge about society during the 20th century, threw a long shadow over these inventions and they have thus been, paradoxically, at the margins almost of the heritage of modernity. Postmodern changes, on the contrary, have enabled their comeback to their proper place in public knowledge about contemporary society. If we hold to this image of postmodernity, it has to be concluded that this text of Ana Šverko is in the best sense postmodern. The big gap that that the prefix ‘post’ heralds between the many older specialised writings about physical and town planning and design and this text is the real measure of its cognitive quality. It surely is not a manual for a new postmodern practice. But it undoubtedly is a text that inspires and incites. A task at which it excels’.

Prof. Marijan Hržić
PhD, architect and
urban planner

Prof. Hildegard
Auf-Franić
PhD, architect

Gorana Banić
MSc
architect and
urban designer

‘The book is marvellous for its energy and the uninhibited and intuitive approach to the city. There is much that is urban in the very nature of the book. Neither Split nor the book is a thing to itself. Interwoven in it are thoughts from a multiplicity of disciplines, with adroit shifts of focus. It did not come into being at a breath but developed and restored itself, both in re-examination and through the many dialogues. Nor is it finished; its warp and woof are the fingerposts for students in further research and design. The book tells of Ana Šverko’s rare and invaluable skill in infecting others with her love for the Palace and for Split, in motivating, engaging, listening, interpreting, switching the direction from negative to positive. All these are the skills of the urban designer, masterfully employed too on the design of this book’.

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Adam, Robert, Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia (London 1764); Plate VII. View of the Crypto Porticus, or the front towards the harbour

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Iveković, Ćiril Metod, Split: 52 phototype tables (Beograd 1928); The Southern wall of Diocletian's Palace; Library of the Institute of Art History Zagreb; sign. C-1/3

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Karaman, Ljubo, Robert Adam - biography, Institute of Art History Zagreb, Ljubo Karaman Archive; sign. RKS-NOB-17_b

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Tadić, Krešimir, Rijeka Dubrovačka (early 1960's); Phototheque of the Institute of Art History Zagreb; sign. 2N-8241

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Liotard, Jean-Etienne, A pensive woman on a sofa (1749); Portrait of the artist's wife in Turkish clothes; Depot of the Foundation Gottfried Keller, 1930 Berne; Museum of Art and History (Musée d'Art et d'Histoire) - Geneva, Switzerland; inv. 1930-0002

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Portrait of Charles, Count Cobenzl; Vienna, The Austrian National Library, Picture Archives and Graphics Department, Portrait Collection; inv. PORT_00123625_01

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Pars, William, Roman tomb monument at Mylasa (1764-1765); The British Museum; reg. no. Mm, 11.73; photo © Trustees of the British Museum

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Petter, Franz, Compendio Geografico della Dalmazia con un appendice sul Montenero (Zadar 1834; translated from German); Library of the Trogir Municipal Museum

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Iveković, Ćiril Metod, Zadar: 69 phototype tables (Beograd 1928); Courtyard of the Benedictine Convent of St. Mary; Library of the Institute of Art History Zagreb; sign. C-1/3

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Iveković, Ćiril Metod, Trogir: 64 phototype tables (Beograd 1928); Monastery and the Church of the Holy Cross on the island Čiovo; Library of the Institute of Art History Zagreb; sign. C-1/3

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T. G. Jackson's Dalmatia, the Quarnero and Istria, with Cettigne and Montenegro and the island of Grado (Oxford 1887); volumes from the Library of the Institute of Art History Zagreb

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J. Weston & Son, 27 Sloane Street, London, Portrait photograph of Gertrude Bell wearing hat (1921); ©The Gertrude Bell Archive, Newcastle University

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Wlha, Josef, Egyptian Sphinx in Split (c. 1890); Institute of Art History Zagreb, Ljubo Karaman Archive

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Split. View from the Marjan hill; Phototheque of the Institute of Art History Zagreb; sign. St.F-198

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Split. Roof of the Vestibule of Diocletian's Palace; Phototheque of the Institute of Art History Zagreb; sign. St.F-49

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Church of the Most Holy Redeemer - Meštrović Family Mausoleum; © The Ivan Meštrović Museums

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Tadić, Krešimir, Salt field at Ston (early 1960's); Phototheque of the Institute of Art History Zagreb; sign. 2N-12299

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Trogir, Cathedral of St. Lawrence - sketches (1973); Institute of Art History, Plans Library

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Gamulin, Damir, poster design (2016): Dalmatia in Zagreb; student workshop

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A map of shadows in Diocletian's Palace, student project (2016): Hypermapping Diocletian's Palace. A City in Books; student workshop

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Motifs from the Chronogeographical Database for the Grand Tour in Dalmatia in the eighteenth and nineteenth centuries (designed by Gamulin, Damir, 2015)

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Motifs from the cover of the book A City is (not) a House (photo by Alajbeg, Zoran, 2015; ortophoto: Google Earth © DigitalGlobe)

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Grand Tour Dalmatia

Records in space and the
recording of space: the
integration of knowledge
concerning historical
urban landscapes of the
Adriatic in the eighteenth
and nineteenth centuries