

CARTOGRAPHIES OF CATASTROPHES

International Conference



UrbanMetaMapping

23.–24.11.2021

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UrbanMetaMapping – CONSORTIUM

MAPPING AND TRANSFORMING: AN INTERDISCIPLINARY ANALYSIS OF CITY MAPS AS A VISUAL MEDIUM OF URBAN TRANSFORMATION IN CENTRAL AND EASTERN EUROPE, 1939–1949



GEFÖRDERT VOM



Bundesministerium
für Bildung
und Forschung

UrbanMetaMapping is a research consortium which brings together scholars from different countries and of different academic backgrounds to examine war damage maps of European cities as an interdisciplinary historical source. Initiated in November 2020 under the leadership of Dr. Carmen M. Enss (Otto-Friedrich-Universität Bamberg), the group brings together several academic institutions in Germany and cooperates with partners abroad.

This international and interdisciplinary group of scholars not only reexamines the familiar historical sources from previously overlooked perspectives, but also aims to bring to light other understudied maps and make them available to the academic community. The research will offer original and comparative insights that will contribute to the scholarship of European urban history, wide beyond the narrow limits of the case studies.

The research consortium UrbanMetaMapping (BMBF)

- gathers damage maps from the Second World War and other thematic urban maps covering Central and Central Eastern Europe
- investigates urban mapping as a cultural practice of transformation
- unlocks knowledge about the social and spatial development of post-war cities
- observes how heritage was mapped and historical consciousness was formed
- traces how maps were perceived and reinterpreted after the end of the war
- explores the visual programme of maps and information graphics

The consortium and conference are financed by Bundesministerium für Bildung und Forschung.

MONDAY, 22.11.2021: WELCOME DINNER

07:30 PM

Restaurant Zapfhahn

CONFERENCE PROGRAMME – TUESDAY, 23.11.2021

GIS-TRAINING WITH CAROL LUDWIG AND SERAFEIM ALVANIDES (UMM GESIS)
[FOR UMM MEMBERS]

09:00 AM – 12:00 PM

LUNCH BREAK [FOR UMM MEMBERS]

12:00 PM – 01:00 PM

Café Müller

REGISTRATION

01:00 PM – 02:00 PM

Dominikanerkirche / Aula

WELCOME AND INTRODUCTION: CARMEN M. ENSS (UMM BAMBERG)

02:00 PM – 02:30 PM

KEYNOTE: PLANNING THE BRITISH HISTORIC CITY: THE IMPACT OF WORLD WAR TWO
PROF. JOHN PENDLEBURY (NEWCASTLE)

02:30 PM – 04:00 PM

COFFEE BREAK

04:00 PM – 04:30 PM

SESSION 1: CARTOGRAPHIES OF URBAN BORDERS, CHAIR: SERAFEIM ALVANIDES (GESIS)

04:30 PM – 06:15 PM

Grzegorz Strauchold & Jakub Tyszkiewicz (Wrocław): War destruction and socio-political changes in Polish city plans
of Wrocław

Subhasree Ghosh (Calcutta): Mapping, the Metropolis: The physicality and mentality of post-partition Calcutta

Mohamed Fareed (Cairo): Old city of Jerusalem: Counter-mapping a city in conflict

VIRTUAL TOUR OF THE EXHIBITION “CATASTROPHE. WHAT COMES AFTER THE END?”
STEFANIE PLAPPERT (CURATOR, DFF – FRANKFURT AM MAIN)

FROM 06:30 PM

MEET & GREET / APÉRO

CONFERENCE PROGRAMME – WEDNESDAY, 24.11.2021

09:00 AM – 10:45 AM

Dominikanerkirche / Aula

SESSION 2: CARTOGRAPHIES OF DESTRUCTION, CHAIR: ELISA-MARIA HIEMER (UMM HERDER)

Eleni Gkadolou (Athens): Ruins after the Greek Independence war: a spatial picture by the French Scientific Mission of Moreas, 1828

Noemi Quagliati (München): Aerial reconnaissance photographs of bombed cities in German and Polish visual cultures: Tracing the history of two photos of Frampol

Anna Seidel (Berlin): How to document urban destruction? Literary and cartographic topographies of Warsaw after WWII

Anna Vyazemtseva (Moscow/Rome): Sketch as a tool for disaster mapping: Alexei Schusev's drawings of destroyed monuments of Istra

10:45 AM – 11:15 AM

COFFEE BREAK

11:15 AM – 12:30 PM

SESSION 3: CARTOGRAPHIES OF RECONSTRUCTION, CHAIR: PIOTR KISIEL (UMM ERKNER)

Gruia Bădescu (Konstanz): Cartographies of frontier urbanism: Documenting destruction and planning reconstruction after border change in Yugoslav Rijeka

Peter J.Larkham (Birmingham): Bomb damage, opportunity and rebuilding in post-war Britain

Barbara Szczepańska (Wrocław): Maps, projects and designs as a link between pre- and post-war history of the city: a case study of Opole

12:30 PM – 01:30 PM

LUNCH BREAK

01:30 PM – 02:30 PM

GUIDED TOUR THROUGH BAMBERG WITH GEORG-FELIX SEDLMEYER (UMM BAMBERG)

Starting Point: Dominikanerkirche / Aula

02:30 PM – 04:15 PM

SESSION 4: CARTOGRAPHIES OF MEMORY, CHAIR: BIRGIT KNAUER (UMM TU WIEN)

Inessa Kouteinikova (Amsterdam): Collecting for the glory of empire: Cartographic cache of disaster settlements from the Turkestan Album

Nicolás Mariné (Madrid): The front line as territory: Mapping cultural heritage of the Spanish Civil War in Madrid

Lora Sariaslan (Amsterdam): Transgressing the map: European-Turkish contemporary artists at work

Aleksandra Szczepan (Kraków): Intimate cartographies of the Holocaust

04:15 PM – 04:45 PM

COFFEE BREAK

**UMM ROUNDTABLE DISCUSSION: THE UMM PROJECT AND DATA PLATFORM.
CONCLUDING REMARKS AND THE WAY FORWARD.
CHAIR: CAROL LUDWIG (UMM GESIS) AND LAURA DEMETER (UMM BAMBERG)**

Serafeim Alvanides (UMM GESIS), Carmen Enss (UMM Bamberg), Birgit Knauer (UMM TU Wien), Elisa-Maria Hiemer (UMM Herder), Piotr Kisiel (UMM Erkner), Klaus Stein (UMM Bamberg), Georg-Felix Sedlmeyer (UMM Bamberg)

04:45 PM – 06:30 PM

DINNER

07:00 PM

Restaurant Schlenkerla

THURSDAY, 25.11.2021

MAPPING HERITAGE TRANSFORMATION NETWORK (MaHeT) [INTERNAL MEETING]

09:00 AM – 12:30 PM

Restaurant Alt Ringlein

LUNCH

12:30 PM – 02:00 PM

A map with additional information concerning the conference locations can be found on page 27.

Due to internal organization in restaurants, all reservations / tables can be found under the name Sedlmeyer.

Lunch / Dinner at restaurants needs to be paid for by the participants themselves. Lunch / Coffee Breaks / Apéro at Dominikanerkirche / Aula are included for all participants.

KEYNOTE – PLANNING THE BRITISH HISTORIC CITY: THE IMPACT OF WORLD WAR TWO

JOHN PENDLEBURY PROFESSOR OF URBAN CONSERVATION, NEWCASTLE UNIVERSITY

John Pendlebury is a town planner and urban conservationist with ten years practice experience in local government, central government and consultancy before re-entering academia in 1996. He's had many departmental and university roles, including serving as Head of School between 2008 and 2016.

He teaches and undertakes research on heritage, conservation and planning with a focus upon, first, how historic cities have been planned in the past, considering how the historic qualities of cities were conceived and balanced with modernising forces. Second, he undertakes empirical and conceptual work on the interface between contemporary cultural heritage policy and other policy processes. Principal publications include *Conservation in the Age of Consensus* (2009) as well as the edited collections *Valuing Historic Environments* (2009 with Lisanne Gibson) and *Alternative Visions of Post-War Reconstruction: Creating the Modern Townscape* (2015 with Erdem Erten and Peter Larkham).

In 2021 he has a new book out, *Conserving the Historic Environment*, with Jules Brown.

This paper will discuss the planning of British historic cities before, during and after World War Two. For Britain, as with other countries, the war marked a decisive moment in the development of the state and its role in citizens' lives, one facet of which was a more comprehensive approach to land use planning. This also led to a focus on the historic qualities of towns and cities as planners sought to implement a new, rational planned modernity, deemed appropriate for the mid-twentieth century. The talk will start by setting out some pre-war context, before considering the possibilities created by war. It will then focus on some of the 'reconstruction plans' produced in the period before finishing with some overall reflections.

VIRTUAL TOUR OF THE EXHIBITION “KATASTROPHE. WHAT COMES AFTER THE END?”

By imagining the catastrophe, filmmakers also strive for reassurance, insurance, the feeling of being in control. The exhibition is dedicated to fundamental questions about the state of the world as addressed by filmmakers in their works by presenting multifaceted examples from the history of disaster films with regard to their historical context and their relation to world history: Media and artistic testimonies from different decades (leaflets, magic lantern slides, magazine title pages, comics...) contextualize the filmic images. The central principle of the exhibition centers around images of the worst possible, presented through comparative juxtaposition of artistic, cinematic and scientific ideas. In addition to film compilations that illustrate these formative visual ideas, objects from the film production process with references to the underlying thoughts and the way these images were made are exhibited. Furthermore, interviews with experts from the field of natural science are on display, as well as objects from the real catastrophe prevention as done by politics, aid organizations and science. Two things become clear: the cinematic images have their origins in historical models, in “scientific” reports as well as in visual mass media products; and the ideas of natural science and film today converge when it comes to the unpredictable, when there is talk of a future we cannot know about. [1]

Consequently, the exhibition’s thematic focus is on “climate catastrophe,” the creeping process of man-made climate change - an actually “unfilmic topos” in view of a genre that thrives on quick impacts and rapid developments, but which increasingly finds thematic resonance and cinematically accompanies an ongoing discussion process within societies.

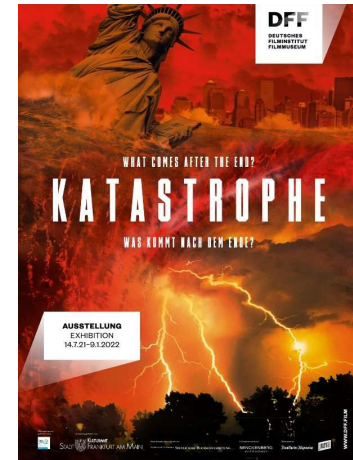
1 – Amongst others: Bulfin, Ailise: Popular Culture and the “New Human Condition”: Catastrophe Narratives and Climate Change. In: Global and Planetary Change, Vol.156, 2017, S. 140-146. Salmose, Niklas: The Apocalyptic Sublime: Anthropocene Representation and Environmental Agency in Hollywood Action-Adventure Cli Fi Films. In: The Journal of Popular Culture, Vol. 51(6), Dezember 2018, S. 1415-1433.



View of the exhibition, Uwe Dettmar / DFF.

STEFANIE PLAPPERT

**DFF – DEUTSCHES
FILMINSTITUT & FILMMUSEUM
FRANKFURT AM MAIN**



Exhibition poster, DFF 2021.

CALL FOR PAPERS – AS PUBLISHED PRIOR TO THE CONFERENCE

The conference invites scholars and experts from various disciplines such as: urban planning, heritage preservation, human geography, digital humanities, social cartography, architectural and art history, archaeological studies, literature studies and history to critically reflect upon (but not restricted to) the following topics:

- Theoretical approaches to key concepts, such as: destruction, reconstruction, recovery, ruins, 'mapping' – 'map making', 'Schadenskartierung', 'Wiederaufbau', etc. from an interdisciplinary perspective,
- Methodologies employed for the study, communicating, and developing of maps: visualization, digitalization, accessibility,
- Mapping man-made disaster inflicted to the urban space (i.e. war and civil conflicts),
- Mapping natural catastrophes' impact on the urban space: earthquake, climate change, health emergencies,
- Social-political and cultural context of mapping,
- Actors (experts, institutions) involved in map-making.

WAR DESTRUCTION AND SOCIO-POLITICAL CHANGES IN POLISH CITY PLANS OF WROCLAW (1945 – 1948)

The last months of the Second World War were a turning point in history of German Breslau. The town changed by Hitler into the fortress (“Festung Breslau”) was an area of heavy fights with the Red Army. Besieging of the town for four months (Feb.-May 1945) led to almost total destruction of some of Breslau’s districts and its infrastructure. Moreover, in May 1945 the town was embraced by the Polish administration that meant a significant political change. Together with the Potsdam conference’s decision on expelling of German inhabitants (the process took place in 1946-1947) and the growing Polish settlement it led to the Polonization of the town.

Taking into consideration those important elements – war destruction and social- political changes in Wrocław it is interesting to consider how those changes were mapped in Polish city plans in 1945-1948. There are very interesting examples of a cartographic production. On the one hand there were mainly based on pre-war German plans (Breslau’s “Pharus” for instance). On the other, they mapped effects of war destruction, white spots of ruins, changes in the course of streets etc. Comparing of German maps of Breslau with Polish ones is a very good example of mapping changes created by war. Another significant problem - mapping of socio-political changes – the Polonization of the town - changes of streets, parks and other places’ names – is

also worth stressing. The additional vital element is that plans were part of city guidebooks issued in 1946 and 1948 which stressed the Polish character of the town (also in a historical approach) its reconstruction and recovery using the dominant communist propaganda of territories seized by Poland in 1945. Based on our own research and secondary sources this picture will be confronted with the real developments in Wrocław at this time.

GRZEGORZ STRAUCHOLD UNIVERSITY OF WROCLAW

Historian at the University of Wrocław, specializing primarily in historical geography and historical cartography (concentrating on Polish Western Lands). He is the head of the Workshop of Historical Atlas in the Institute of History, he was also a Polish co-editor and co-author of three volumes of the Historical-Topographical Atlas of Silesian Towns (Oppeln, Görlitz, Kohlfur) - a project realized by the Herder Institute. In his many works he presents the developments of cartography in Poland and Germany (also in German: Von Versailles bis Potsdam. Die Auseinandersetzungen zwischen der deutsche und polnischen politischen Kartografie zwischen 1919 und 1945, [w] Kampf der Karten. Propaganda- Und Geschichtskarten als politische Instrumente Und Identitätstexte, hrsg von Peter Haslinger u. Vadim Oswalt, Marburg 2012, S. 200-215). He is also the editor of historical atlases of counties, towns and villages in Lower Silesia (Milicz, Żukowice, Świerzawa, Kostomłoty) as well as historical atlases and multimedia presentations for secondary schools in Poland.

JAKUB TYSZKIEWICZ UNIVERSITY OF WROCLAW

Historian at the University of Wrocław specializing primarily in US-Polish relations during the Cold War and history of Lower Silesia and Wrocław since 1945. He is the author of many books and articles about history of the region in 1945-1956, politics of reconstruction of Wrocław aftermath World War II and communist propaganda of the area taken over by Poland in 1945, the so-called “Recovered Territories”. He has been a visiting professor at many universities around the world: the University of Illinois at Chicago as the Kosciuszko Foundation Scholar (1997); the University of Massachusetts in Amherst as the Amesbury Foundation/Kosciuszko Foundation Scholar (2007–2009); the Hebrew University of Jerusalem (2011); and the University of Washington in Seattle as a Fulbright Scholar (2015). He also served from 2019 to 2020 as a Senior Polish Research Fellow in the Victims of Communism Memorial Foundation in Washington, DC.

OLD CITY OF JERUSALEM: COUNTER-MAPPING A CITY IN CONFLICT

MOHAMED WAHEED FAREED ARCHITECTURE SCHOOL SHA ACADEMY, CAIRO

As a graduate with bachelor of architecture from FOFA-Helwan University, Mohamed Waheed Fareed is starting his career in architectural conservation in his hometown Cairo. He is currently studying for a MSC degree at Helwan University. In his five-year study as an architecture and urbanism student in Cairo, Egypt, he participated in several national and international workshops and architecture competitions. Additionally, he is a new active member in Icomos international and ICLAFI, and EZBET PROJECT (ASU UNIVERSITY) where he participates as a volunteer in helping poor areas in rural areas of Cairo.

After graduation in October 2020, he currently serves as a teaching assistant in SHA academy and conservation architect in Cairo governorate, where he works closely in the old city of Cairo. During his time here, he tries to understand the multiple historic layers of the city with socio-economic transformations in the last decade. Four months ago he founded Cairo heritage alarm, which is an online inclusive platform to document and archive the unseen heritage of Cairo.

The map of Old City of Jerusalem has long been used by both Israelis and Palestinians, from their unequal power positions. It is the same map virtually, showing two overlapped, asymmetrical and interconnected identities locked in a single city. The paper redemonstrates the troubled relations of Israel/Palestine by using the recent work in critical cartography. A new approach that uses maps as rhetorical claims for power and over territory, the mirror-maps of Jerusalem are read as indications of territorial ambitions and unspoken intentions to destroy the other identity. However, this paper suggests an alternative, de-territorialised reading of political maps as “empty signifiers” of multiple meanings.

Following analysis of maps as objects of performance, whose meaning depends on users and contexts, the article emphasises the ritualistic sacralisation of the Israel/Palestine map. Embedded within discourses of memory and history, maps are tools of narrating the nation, often in diasporic contexts, carrying with them vast emotional significance to both peoples. These issues were largely left unaddressed by the territorial paradigm which has dominated scholarship and political negotiations. Moving the discussion of geography beyond narrow territorial claims towards an appreciation of the richness and heterogeneity of space is crucial, yet faces formidable challenges both politically and conceptually.

MAPPING THE METROPOLIS: THE PHYSICALITY AND MENTALITY OF POST-PARTITION CALCUTTA

In consonance with one of the sub-themes of the conference 'Mapping man-made disaster inflicted to the urban space,' this paper would attempt to interrogate the mapping of the social space city of Calcutta in the twentieth century. The divider would be 1947—the year in which India gained independence and the year which also saw the emergence of the two nations of India and Pakistan that triggered one of the largest mass migrations in human history. Given this context, the paper would explore how cross-border migration changed the living pattern of the metropolis. Straddling the colonial and the post-colonial, this paper by telescoping down to the quotidian life of the inhabitants of Calcutta, would chart out the spaces (both physical and mental) of confrontations and collisions and how the city grappled with several layers of invisible borders, specially post-1947—of mind, of identity. This would essentially be done by taking cognizance of the cartographic delineation of the religious composition of the city, indicative of the spatial segregation. By taking into account the maps appended with three pre-independent decadal censuses of 1921, 1931 and 1941 and three post-independent decadal censuses of 1951, 1961 and 1971, the focus would be to make a comparative analysis of the pre- and post-independent residential patterns. In doing so, attention would be riveted on how the corporeal vivisection that accompanied the 1947 Partition resulted in fissures and fractures in the living space of the city, leading to

the creation of enclaves/pockets/ghettos. While the scientifically prepared maps give us an idea of the effect the man-made division of British India and the princely states had on Calcutta, it also needs to be noted that one cannot fully comprehend the fall-out of this catastrophe by simply analysing the conventional maps. In this context, one needs to enlarge the ambit of the term 'mapping.'

The paper would argue that data acquired from physical maps should be complimented, at least in this context, by mental maps. In order to understand the compartmentalisation of living space within the city after 1947, due attention should be paid to 'mental mapping' to reach to the pith as to how these zones of exclusivity and contestation developed and further crystallised over decades. The mental scape of the residents of the city would further explain the re-contouring of the living space. Supplementing physical maps with information from government reports, oral narratives, written memoirs and non-fictional accounts, the paper would thus seek to widen the connotation of the term 'mapping' by focusing on mental mapping to conclude that psychological non-assimilation of the resident population led to deepening of the urban segregation in post-Partition Calcutta. The paper would try to bring forth the layered, nuanced structure of isolation/separation with a deft combination of physical and mental maps.

SUBHASREE GHOSH

ASUTOSH COLLEGE UNIVERSITY OF CALCUTTA

Subhasree Ghosh received her Phd from Jawaharlal Nehru University (JNU), India, in Modern History. Subsequently she was engaged as a Post-Doctoral Fellow at the Institute of Development Studies Kolkata. She is now engaged as an Assistant Professor at the Department of History at Asutosh College under the University of Calcutta. Her research interests include forced migration, gender in South Asia.

Publications include:

"The Refugees and the Government: A Saga of Self-Rehabilitation in West Bengal" in Daniel Coleman, Erin Goheen Glanville, Wafaa Hasan, and Agnes Kramer-Hamstra ed. *Countering Displacements: Creativity and Agency* (University of Alberta Press, 2012)

"Population Movement in West Bengal: A Case-Study of Nadia District, 1947-1951" *South Asia Research*, July 2014, 34 (2)

"In Search of 'Home': Dandakaranya and the East Bengali Migrants, 1957-1977" *Südasiens-Chronik - South Asia Chronicle* 7/2017

"1950 Riot and Fractured Social Space: Minority Displacement and Dispossession in Calcutta and Neighbourhood" in Amit Ranjan ed. *Partition of India: Postcolonial Legacies* (Routledge, 2019)

"Influx and Efflux: A Case-Study of Nadia, 1947-1971" in Kaustubh Mani Sengupta and Tista Das ed. *Rethinking the Local in Indian History: Perspectives from Southern Bengal* (Routledge, 2021)

RUINS AFTER THE GREEK INDEPENDENCE WAR: A SPATIAL PICTURE BY THE FRENCH SCIENTIFIC MISSION OF MOREAS, 1828

ELENI GKADOLOU
**NATIONAL HELLENIC
RESEARCH FOUNDATION,
GREECE**

Dr. Geography, Surveyor Engineer,
Postdoctoral researcher, Institute of
Historical Research, National Hellenic
Research Foundation, Greece.

Eleni Gkadolou is a postdoctoral
researcher in the Institute of Historical
Research, National Hellenic Research
Foundation. Her research focuses on
the spatial identity of the Greek state at
the time of its establishment and how
this is conceptually formed in historical
maps. Her scientific interests include the
reconstruction of the historical landscape,
spatial semantics, and spatial history.
She is also a lecturer in the Department
of Surveying and Geoinformatics
Engineering of the University of West
Attica and the Department of Informatics
of Athens University of Economics
and Business teaching the lessons
of Cartography, Web-GIS, and GIS in
Archeology and History.

The French Scientific Mission, known as Expedition de Moree, came to Greece in 1828 to map the territories and record the available resources of the Hellenic State that was about to be established right after the Greek Revolution of 1821. The Mission worked for months under difficult conditions in a post war land with ruined villages, destroyed cultivations and a basic road network also destroyed. The results of this work were published in numerous reports and maps and constitute the first official mapping of Greece with scientific measurements.

This study explores the historical documentation of the ruins depicted in the maps of that period as well as its limitations and challenges. The maps acting complementary to other historical material, are the most important source of this spatial information, unique and not available in other sources since they depict, apart from the actual location of entities, also their spatial relations. Even though, a series of maps of a wider period are actually needed to be studied comparatively and geo-historical data may be characterized by ambiguity, the spatial classification, geo-visualization, and analysis of them allow for patterns to be revealed otherwise difficult to extract.

AERIAL RECONNAISSANCE PHOTOGRAPHS OF BOMBED CITIES IN GERMAN AND POLISH VISUAL CULTURES: TRACING THE HISTORY OF TWO PHOTOS OF FRAMPOL

On September 13, 1939, the German Air Force dropped high explosive bombs and incendiary weapons on the Polish town of Frampol (in Lublin Voivodeship). The writer Isaac Bashevis Singer narrated this tragic event in his short story *The Little Shoemakers* (1957).

Nowadays, German references report that the area functioned as a military experiment where the Luftwaffe tested the effectiveness of new weapons, destroying ninety percent of the town. Two aerial photographs—taken by a German reconnaissance plane—seem to attest the purpose of the attack: the first view preceding the air raid served to define the precise target, while the second record allowed to measure the consequences inflicted by the bombing. These two aerial photographs were first published in the 1965 GDR magazine *Freie Welt*: the only source on which German and English historians deduced the reason for this bombing. The GDR article affirmed that Frampol was chosen for the lack of anti-aircraft defenses and for its urban planning based on concentric streets culminating at the focal point of the central square, which made the town an evident landmark, clearly discernible by aerial photographic devices.

This paper compares German and English sources with the Polish ones, aiming to enhance knowledge of this tragic event. By doing so, it specifically addresses the role of photography in creating public memory. Thus, the paper reflects on the questions: 1) Was Frampol chosen as a testing ground because of its visual structure from the air? 2) Has the bombing of Frampol been reported by the GDR magazine (instead of other nearby bombed cities, e.g. Biłgoraj) thanks to the ability of pictures to “testify” crimes meanwhile telling stories by means of eye-catching features?

NOEMI QUAGLIATI
LUDWIG MAXIMILIAN
UNIVERSITY, MUNICH

Noemi Quagliati is an art and photo historian with a focus on landscape iconography, memory, and military environments. In 2021 she submitted her doctoral dissertation *Militarized Visualities: Photographed Landscape in WWI Germany* at the Ludwig Maximilian University of Munich, where she was also a member of the Rachel Carson Center for Environment and Society. Noemi is an associate member of the Network Topographic Visual Media and has been a visiting scholar at Istanbul Bilgi University, University of California Berkeley, and the Deutsches Museum in Munich. Here she is collaborating in modernizing the historical aviation section by investigating the topic of aerial photo-reconnaissance.

HOW TO DOCUMENT URBAN DESTRUCTION? LITERARY AND CARTOGRAPHIC TOPOGRAPHIES OF WARSAW AFTER WWII

ANNA SEIDEL
**HUMBOLDT-UNIVERSITÄT
BERLIN**

During my studies of Comparative Literature and European Literatures at the University of Vienna, the Freie Universität and the Humboldt-Universität zu Berlin, I focused on relational theories of space and their applicability in the analysis of literary texts. My dissertation project, “Literary Representations of the City in a State of Exception”, ties in with this focus and, on the one hand, explores the question of how temporary topographies of cities in states of exception are represented in literary texts. On the other hand, it argues that literary topographies have the potential to disrupt institutional narratives about these urban states of exception and thus can be read as subversions of them. The submitted paper builds on the results of this project, which I am currently working on at Humboldt-Universität zu Berlin and with which I was accepted into the PhD program of the Studienstiftung des Deutschen Volkes in March 2020.

For my project, I was also recently awarded a PhD research scholarship at the Deutsches Historisches Institut in Warsaw.

“[The city] had ceased to have the characteristics of a city - even those of a past city” [1], Grzegorz Piątek writes about Warsaw’s appearance after its liberation in January 1945. In fact, left-bank Warsaw lost more than 50% of its buildings during World War II and, after its occupation by the Nazis, resembled rather a “desolate work of untamed nature” [2] than a capital city.

In my paper, I will discuss different manifestations of documentation of this urban destruction: on the one hand, topographical mapping methods that document it from a bird’s-eye view, such as the damage map created by urban planners after WWII [3]; on the other hand, literary texts that depict subjective urban experiences of the city.

Based on Henri Lefebvre’s spatial triad [4], I will argue that the former method documents urban spatiality insufficiently and discuss the differences between cartographically produced and literary topographies using Miron Białoszewski’s *Pamiętnik z powstania warszawskiego* and Sylwia Chutnik’s *Kieszonkowy atlas kobiet* as case studies. Finally, guided by Robert Bevan’s assertion that the destruction and transformation of urban space alters its cultural memory [5], I intend to demonstrate how literary texts, in contrast to homogenizing topographical

maps, restore a heterogeneous spatial memory of the destroyed city and are therefore able to subvert abstracting institutional perspectives on urban catastrophe.

1 – transl. by A.S. from: Grzegorz Piątek, *Najlepsze miasto świata. Warszawa w odbudowie 1944-1949* (Warszawa: W.A.B., 2020), 42.

2 – transl. by A.S. from: Grzegorz Piątek, *Najlepsze miasto świata*, 42.

3 – see: *Miasto Stołeczne Warszawa*, „Mapa warszawskich zabytków zawierająca informacje pochodzące z Systemu ewidencji zabytków m.st. Warszawy ARKA, w tym o obiektach wpisanych do rejestru zabytków, pomnikach historii, obszarze UNESCO, jak również dane towarzyszące związane z planowaniem przestrzennym, a także inne dotyczące architektonicznego dziedzictwa kulturowego Warszawy”, Sept. 9, 2021, <http://mapa.um.warszawa.pl/mapaApp1/mapa?service=zabytki&L=PL&X=7501921.948428071&Y=5788881.286167146&S=10&O=0&T=3dbbfcda8c1fc03defbffffff40xA0>.

4 – Henri Lefebvre, *The Production of Space* (Malden: Blackwell, 1991), 33.

5 – Robert Bevan, *The Destruction of Memory. Architecture at War* (Web: Reaktion Books, 2016), 18-20.

SKETCH AS A TOOL FOR DISASTER MAPPING: ALEXEI SCHUSEV'S DRAWINGS OF DESTROYED MONUMENTS OF ISTRRA

Russian archives and museum collections keep a lot of drawings of destroyed monuments, made by artists and architects during the WWII. These sketches represent in detail the impressive ruins of historical buildings caught by professional eye. In the war time of lack of any resource, probably, they were the basic instrument for the memorization, but also for further post-war reconstruction. In the time when the use of photography was complicated and any kind of maps were classified, these drawings become a useful tool for future work on the reconstruction projects.

The paper investigates the drawings of Istra town ruins, destroyed by German army in winter of 1941, made by the architect Alexey Schusev (1873-1946), who then became the author of the town-reconstruction project. It was the last work of large scale by the architect, it remained uncomplete but was published internationally. The task of the research is to use this example to understand the circumstances, ways and methods of ruins drawings that accompanied the destruction mapping and in some cases substituted it.

ANNA VYAZEMTSEVA

**LUDWIG MAXIMILIAN
UNIVERSITY, MUNICH**

Anna Vyazemtseva studied history of art and architecture in Moscow and in Rome. She is specialized in art, architecture and urban planning of late XIX–XX c., modern and contemporary Italian art and architecture, problems of arts under dictatorship, cultural relations between USSR and the West, Russian artists and architects in Italy, conservation and restoration of “difficult heritage” of 1920–1940s.

CARTOGRAPHIES OF FRONTIER URBANISM: DOCUMENTING DESTRUCTION AND PLANNING RECONSTRUCTION AFTER BORDER CHANGE IN YUGOSLAV RIJEKA

GRUIA BĂDESCU
ZUKUNFTSKOLLEG
UNIVERSITY OF KONSTANZ

Gruia Bădescu is an Alexander von Humboldt Fellow and a Zukunftscolleg Research Fellow at the University of Konstanz. He holds a PhD from the University of Cambridge, and was a lecturer and research associate at the University of Oxford. One focus of his research is urban post-war reconstruction, particularly in Southeastern Europe and the Levant. In his PhD at the Centre for Urban Conflicts at the Department of Architecture (Cambridge), he examined the relationship between the reconstruction of cities after war and the process of coming to terms with the past, with a focus on Belgrade and Sarajevo. Later, as part of the SSHRC-funded “Rijeka in Flux” project, he has been investigating urban reconstruction in Rijeka after the Second World War. He has also worked on the reconstruction of Beirut after the Lebanese Civil War. He is a co-editor of the volume ‘Synchronous Pasts: Transforming heritage in the former Yugoslavia’ (2021) and he is now completing a monograph tracing the relationship between architectural reconstruction and dealing with the past in the 20th century.

The socialist Yugoslav state faced significant challenges after the Second World War, which dismantled interwar royal Yugoslavia and brought significant destruction, also through urban bombing from both Allied and Axis forces. Urban reconstruction in the reassembled country went alongside various processes of state stabilization. In the Western territories that Yugoslavia received from Italy, reconstruction occurred while most local Italians fled, and the state led a series of actions to integrate the new areas. This paper focuses on the uses of mapping of urban destruction and reconstruction plans in the largest city that joined Yugoslavia: Rijeka (formerly known as Fiume). The paper discusses the experiences in Rijeka framing it within the broader practices in the new socialist state. It analyses the uses of maps and damage reports in decision making related to the reconfiguration of the city’s old core, as well as with regards to its industrial base, Rijeka becoming Yugoslavia’s main port. It examines how the city’s destruction was documented both by Italian authorities (until 1945) and the new Yugoslav administration, suggesting that continuities in the local practices endured well until the early 1950s. It focuses on the actors of such mapping and documentation, tracing experts, institutions and their employees during the last years of Italian rule and the gradual incorporation into Yugoslavia. Moreover, It interrogates to what extent Rijeka suggests that in

state frontier regions, documentation of destruction and reconstruction serve distinctive purposes such as fixing new state authority, ie. a typology of ‘frontier urbanism’. As such, it explores the frictions that existed at the local level between such state concerns and the local mapping and place-making practices in such frontier cities.

BOMB DAMAGE, OPPORTUNITY AND REBUILDING IN POST-WAR BRITAIN

This paper explores how wartime bomb destruction was mapped in various British towns and cities, the apparent extent of damage, and the extent to which the damage influenced post-war rebuilding. While it is often said that the destruction created the opportunity for reconstruction, how far was there a direct influence? The pre-war pressures to redevelop tightly packed, often medieval, city cores and the need to replace slum housing were also powerful pressures, hence the popular name for the first replanning legislation, the 1944 "Blitz and Blight Act". The paper also examines conflicts between local claims of the extent of damage and those finally accepted by central government. Overall the paper uses the catastrophe of wartime damage to question the urban morphological concept of the "morphological frame" which, under more normal circumstances, is held to contain and constrain development.

PETER J. LARKHAM **PROFESSOR OF PLANNING** **BIRMINGHAM CITY** **UNIVERSITY**

Peter Larkham is Professor of Planning at the University's School of Engineering and the Built Environment. He teaches on the BSc (Hons) courses in Building Surveying, Property Development and Planning, and Real Estate, as well as the MA Planning Built Environments and the Postgraduate Certificate in Research Practice.

Peter studied his PhD in Urban Geography at the University of Birmingham, where he then worked on projects that were funded by the Leverhulme Trust and British Academy, before joining Birmingham Polytechnic (now Birmingham City University) in 1991.

He has published over 80 refereed journal papers and 46 book chapters, presented numerous papers at conferences across the globe, and edited and written several books.

Peter is also Director of Research Degrees for the School of Engineering and the Built Environment. He has vast experience as a PhD supervisor and examiner, having supervised 20 PhDs, examined 38 and chaired 30 vivas.

MAPS, PROJECTS AND DESIGNS AS A LINK BETWEEN PRE- AND POST-WAR HISTORY OF THE CITY: A CASE STUDY OF OPOLE

BARBARA SZCZEPAŃSKA
INSTITUTE OF ART HISTORY
UNIVERSITY OF WROCLAW

Art historian and PhD candidate in the Institute of Art History at the University of Wrocław, currently preparing a doctoral dissertation concerning architectural and urban development of post-war Opole – a city in southwestern Poland. Her main research interests concern post-war architecture and spatial development in the context of history, identity and politics. She works in the Contemporary Architecture and Art Department (contemporary architecture section) at the Museum of Architecture in Wrocław. She is involved in the international Mapping Heritage Transformation Network (MaHeT). A member and co-founder of Caryatid Collective (Kolektyw Kariatyda), an informal group aiming to bridge the gender gap in Polish Wikipedia.

The end of the Second World War and subsequent change of borders marked a moment of disruption in histories of many cities. Among them was Opole – a formerly German city that became incorporated into southwestern Poland, forming so called Recovered Territories. New national affiliation caused not only social and administrative, but also symbolic changes. Local and national authorities strived to prove that Opole was not only incorporated into Poland, but „brought back” to the Motherland as an undeniably Polish city.

Narrative surrounding this new geopolitical situation, propagated by authorities, politicians and journalists, can be characterized by distrust and even hostility towards Opole’s pre-war history. During the first post-war years, German heritage (such as monuments, gravestones and even everyday objects) and the language – now foreign – was being eradicated from the cityspace. At the same time, in the offices of local authorities, a different approach was formed. In the light of the shortages of materials, workforce and finances, local officials strived to preserve and use maps and designs left behind by the German authorities in order to rebuild a brand new, Polish city.

The presentation will cover examples of this ambivalent approach to pre-war German maps,

projects and designs. One of them is the case of the city’s theater: a design made in 1938 that was intended to be fully realized in the first post-war years, in a completely new geopolitical situation. Another examples concern the issues of reliance on pre-war designs, projects and maps during post-war spatial development of the city. Even in the 1950s pre-war plans of Opole served as cartographic basis for brand new designs. All of those examples provoke to ask questions concerning the nature of heritage, the relations between maps or designs and identity and the discrepancies between national propaganda and real actions of local authorities.

COLLECTING FOR THE GLORY OF EMPIRE: CARTOGRAPHIC CACHE OF DISASTER SETTLEMENTS FROM THE TURKESTAN ALBUM (1871 – 1872)

INESSA KOUTEINIKOVA
INDEPENDENT SCHOLAR
NETHERLANDS

Dr. Inessa Kouteinikova is an independent scholar, curator, art and architecture historian, and photographic researcher, living in the Netherlands. She studies Russian Central Asia, Russian and International Orientalism, and is currently completing a monograph on development of the photographic industries and practices in 19th century Central Asia, the emergence of albumania, reception, representation and display of Russia's major colony in the international exhibitions, the rise of the ethnographic museums and photographic collections in the Russian Empire (Routledge: December 2021). She curated the first large-scale exhibition Russia's Unknown Orient in the Netherlands (Groningen Museum, 2010-11) and was a convener of Russian and Soviet Orientalism through production and education (Cambridge, UK, November 2014), staged jointly with the Central Asian Forum. Her research addressed the 19th century history of collecting in Russia and Europe, with specific reference to Islamic culture, the rise of photographic component and the role of the early colonial exhibitions as a major ideological tool. She works for private collections in Europe, Russia, and the Middle East.

Drawn by the typographers Nvoselov and NCO Kokhanov between 1868 and 1872, their hand-colored maps show the citadel at Samarkand before 1 June, 1868 and area around the defense, battle and the remaining of the fortifications after 8 June, 1868. Both maps are part of the historical division of the formidable Turkestan Album (1871-72, part 4, pp. 62-63), a tiny fraction of the great collection amassed on the order of General von Kaufman, a mix of “war and peace” that thrilled the nineteenth-century public. In Turkestan Album, an assemblage appropriately dense with maps of defeated and damaged outposts and ballasted with forays into Central Asian everyday life, trade and politics, von Kaufman and his team of the first-class cartographers and photographers from the Imperial General Staff, eminent Russian orientalists, linguists and high-rank military officers set out to reappraise the conquest of Central Asia by the Russians, and to clarify the varying motives that underpinned them. In this, von Kaufman's production triumphantly succeeded.

This paper wishes to reconsider its success by centering the group of “disaster” maps as an artefact of imperial enlightenment and attempt to catalogue the aftermaths of the newly conquered Russian Turkestan. By exposing their imperial character as an assertion of Russian growing political and commercial dominance

over territories stretching from the Caspian Sea to the Tian-Shian mountains, the Turkestan album comes out as an invention of the unstated yet implicit belief in Russian superiority over all other “orient” races.

THE FRONT LINE AS TERRITORY: MAPPING CULTURAL HERITAGE OF THE SPANISH CIVIL WAR IN MADRID

The Spanish Civil War (1936-1939) was especially violent in Madrid, where Franco's rebel side, faced with the impossibility of penetrating the city, attacked different areas in a sequence. Thus, the first line went all over the south and west of the region until the armies decided to continue towards the north of the country. Nowadays, this has left us a trail of remains of great heritage value in the form of trenches, bunkers, observatories, machine-gun nests, and so on. In 2013, Madrid recognized the identity value of these remnants by drawing up a regional plan for their cataloguing and protection, also incorporating them into the GIS repository that stores the region's heritage properties.

I explain here the process followed for the transformation of this GIS catalog into a spatial analysis tool. By processing the specific information on war heritage and converting its attributes, it is possible to work with it in such a way that it can no longer be understood as a sum of isolated entities. Instead, they can now be interpreted through their spatial relationships. Thus, we can draw maps that tell us about the advance and retreat of the battle lines over time and, above all, show us the first line in its surface condition: as a territory in itself that sometimes extends over several municipalities.

I contend that this way of understanding a war zone favors the characterization and protection of the landscape continuum in relation to a conflict. It also opens the possibility of cross-referencing it with other data sources, such as social media geotagged photographs, to measure the degree of affinity that the population has with these spaces.

NICOLÁS MARINÉ TECHNICAL UNIVERSITY OF MADRID

Nicolás Mariné is an architect and PhD candidate working under a Predoctoral Research Grant in the Cultural Landscape Research Group of the Technical University of Madrid. He has been part of several research projects, financed by government grants and private institutions, mostly centered on the relation between mapping, cultural landscapes, and heritage studies. He has published several articles and congress papers on those topics. Currently, he is an Adjunct Professor in the chair of Landscape Architecture in the Department of Architectural Composition of the Technical University of Madrid.

TRANSGRESSING THE MAP: EUROPEAN-TURKISH CONTEMPORARY ARTISTS AT WORK

LORA SARIASLAN UNIVERSITY OF AMSTERDAM

The art historian and curator Lora Sariaslan is currently a lecturer and Ph.D. candidate at the University of Amsterdam. She received her B.A. in Art History from Knox College, Illinois and her M.A. in Art History from the University of Texas at Austin both in the United States. She was the curator at the Istanbul Museum of Modern Art, Turkey (2005-2011) and assistant curator at the Dallas Museum of Art, Texas, USA (2001-2005). A member of AICA Turkey, Sariaslan is the National Correspondent for the European Museum Forum (EMF) for Turkey.

Artists have increasingly taken to mapping, allowing new spaces of dialogue to emerge. In reflecting on how maps and mapping can serve as sources and inspiration for contemporary art, this research examines a group of contemporary European-Turkish artists who use the cartographic language in their artworks. Mapping transforms real space into an abstraction or projection. The work of Turkish-Dutch artist Servet Koçyiğit is exemplary as he uses forms of cartographic representation to create what scholars have described as map art. Koçyiğit engages with and contests maps, which he rearticulates as artistic processes and expressions. Through his maps, Koçyiğit practices a form of history, conceived of as continuous revision presenting that artists are indeed vocal actors in map-making.

Marked by critical concern, Koçyiğit's maps fuse different temporalities derived from diverse periods. His work touches upon warfare's role in creating facts and how maps institutionalize this process. His work problematizes cartographies of catastrophes from an artistically interdisciplinary perspective presenting the destruction and ruins. Juxtaposing landscapes both found and made, his maps speak to and of the displacement of objects as well as people.

Mapping is always an abstract process that enacts symbolic violence. Koçyiğit mirrors this violence by cutting textiles, a violent act both in its own right and in that it cuts through space. This spatial incision signifies the violence that attends the creations of borders, historically and in the present, not least the violence of the uprooting that borders entail in creating "sides." He exemplifies thinking-through-making practices, his textile collages reimagining the normative map by playing with cartographic forms and borders, reshaping and re-creating them in the process. Through his layered and stitched textile collages, Koçyiğit highlights how maps and textiles transmit a plurality of perspectives and the vital role of the artists in stressing this.

INTIMATE CARTOGRAPHIES OF THE HOLOCAUST

The proposed paper explores the significance of the map as a form of Holocaust testimony. By focusing on maps created or used by Holocaust survivors, I investigate the numerous roles played by these documents in the act of bearing witness. Holocaust maps are, I argue, much more than mere visual representations of a given space: they might serve as evidence, as a way of referring to and imagining the past, a tool for memory, an intimate medium of experience, and alternative testimonies: referents of multidimensional temporalities, social relations and spatial processes.

Firstly, I am interested in maps created during the Holocaust and after the war, such as those published as a part of memoirs, included in Yizkor books, or donated to the museums by the survivors. Secondly, I examine the use of maps by the survivors recorded for the video testimony archives (especially the USC Shoah Foundation and USHMM collection). These documents represent both camps and surroundings of survivors' home towns or villages; they can be handwritten or in a form of topographic map simply adjusted with individual signs, drawings and colors. Maps are used by the witnesses for multiple purposes: to narrate their survival: hiding, escape routes, loss of relatives, points of betrayal or help; to invigorate their own memory; to engage the interviewer with the

realities of their story.

Basing myself on several examples of these two types of documents, I demonstrate how Holocaust maps may be interpreted as performative practices of memory and alternative ways of representing survivors' experiences. Cartographic testimonies shed a new light on the significance of space not only in understanding how the Holocaust happened from a historical point of view, but also in the dynamics of dealing with trauma and conveying the past.

ALEKSANDRA SZCZEPAN **JAGIELLONIAN UNIVERSITY** **IN KRAKOW / VIENNA** **WIESENTHAL INSTITUTE FOR** **HOLOCAUST STUDIES**

Aleksandra Szczepan is a co-founder and member of the Research Centre for Memory Cultures at the Jagiellonian University in Kraków and a collaborator of the United States Holocaust Memorial Museum in oral history projects in Poland and Spain. She authored the book "Realista Robbe-Grillet" (2015) on 20th century redefinitions of realism. She has been recipient of scholarships from the Vienna Wiesenthal Institute, the United States Holocaust Memorial Museum, European Holocaust Research Infrastructure and the Polish National Science Centre. Her research interests include Holocaust memory in Polish culture, decoloniality in the perspective of Eastern-Central Europe, oral history and space-based testimonial practices of witnesses to the Shoah.

MaHeT MEETING

MAPPING HERITAGE TRANSFORMATION NETWORK

The network includes scholars and experts from various disciplines such as: urban planning, heritage preservation, human geography, digital humanities, social cartography, architectural and art history, archaeological studies, literature studies and history interested in interdisciplinary exchange on damage maps worldwide.

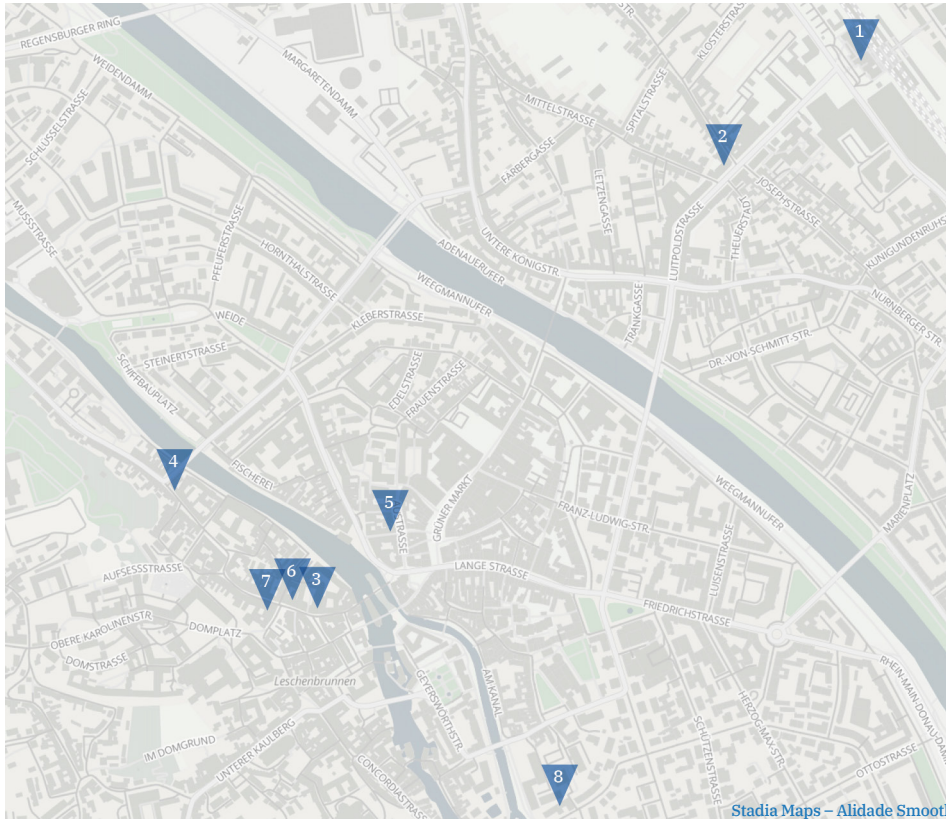
Topics to be discussed:

09:00 am – 10:00 am: presentation of the MaHet members

10:15 am – 11:30 am: cooperation opportunities: present funding schemes, Dr. Julia Kinzler, Uni Bamberg

11:45 am – 12:30 pm: present publication opportunities and further steps

CONFERENCE LOCATIONS AND CONTACTS



1 – Hauptbahnhof Bamberg (Central Station)
96052 Bamberg

2 – Hotel National
Luitpoldstraße 37, 96052 Bamberg

3 – Aula / Dominikanerkirche
Dominikanerstraße 2A, 96049 Bamberg

4 – Restaurant Zapfhahn
Untere Sandstraße 14, 96049 Bamberg

5 – Café Müller
Austraße 23, 96047 Bamberg

6 – Restaurant Schlenkerla
Dominikanerstraße 6, 96049 Bamberg

7 – Restaurant Alt Ringlein
Dominikanerstraße 9, 96049 Bamberg

8 – Uni Bamberg – KDWT
Am Zwinger 6, 96047 Bamberg

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Website:
<https://urbanmetamapping.uni-bamberg.de/conf/CoC/>

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Cartographies of Catastrophes

Conference at the Otto-Friedrich-University Bamberg

23.–24. November 2021

Website: <https://urbanmetamapping.uni-bamberg.de/>

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