

Mapping
urban
changes

Mapiranje
urbanih
promjena

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edited by / uredila
Ana Plosnić Škarić

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Dubrovnik: Civitas et Acta Consiliorum
Visualizing Development of the Late Medieval Urban Fabric

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2. Leeds,
3. London,
4. Bruges,
5. Brussels,
6. Antwerp,
7. Milano,
8. Florence,
9. Venice,
10. Dresden,
11. Rijeka,
12. Rab,
13. Zagreb,
14. Trogir,
15. Split,
16. Dubrovnik,
17. St. Petersburg,
18. Constantinople,
19. Jaffa.

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Crowdsourcing historical information in a contested city: A Geo-live Platform to spatialize Rijeka's overlapping layers and narratives

Vanni D'Alessio
Brigitte Le Normand
Jon Corbett

As oral history has shown, we are all repositories of the past. Personal memories both of public and private places fill in the gaps of more traditional histories drawn from archival materials, with all their limitations, and in some cases, can be instrumental in challenging dominant narratives.¹

The work on which this paper comes out of the scholarly project *Cities and Regions in Transition after the Second World War*. In the context of this project, which is supported by the Social Science Research Council of Canada and is based at the University of British Columbia Okanagan with the collaboration of the University of Rijeka, we have created an interactive historical map using the Geolive web platform, a participatory mapping tool that utilizes the Google Maps API.

We designed the map to address a set of scientific questions. Primarily, the map is conceived as a tool to investigate the spatial dimensions of Rijeka's modern history and to address the level of integration, the intersections, and conflicts of various social, linguistic and religious groups which cohabitated in this city in the last two centuries. Our intention is open the map to a wide range of individuals and communities, giving them the possibility to follow but also to contribute to the project. The categories "contributors" and "users" of the map, which will be explained further on, include ourselves and possibly other academic researchers, but also other profiles such as students and teachers in local schools and at the university, local history *aficionados*, tourists, former inhabitants of the city or their descendants, as well as other possible participants from Rijeka or elsewhere. Anyone wishing to share their own memories and the first or second hand stories they have collected about localised events and places in Rijeka's past and present, can register or log in and put a marker on the map, which can be navigated using a time-bar, layers and keywords. Markers can contain texts, pictures, audio and video files, providing audio-visual enrichment to the map visualisation. The purpose of the map is to crowd-source the knowledge of Rijeka's transnational and sometimes conflicting historical narratives, and the overlapping layers of the city, in order to visualise intersections and interrelations in time and space. The map has the potential to provide a platform for respectful discussions on different transcultural experiences and views of the past of a city which has gone through many political transitions from the early 19th to the end of the 20th centuries, and whose buildings, monuments, schools, industries, and streets have repeatedly changed name, profile, identity and scope. The map also aims to produce new insights for scholars, which become possible when spatializing data, by highlighting such phenomena as proximity and segregation as well as temporal spatial change. Beyond this, it is a useful teaching tool, enabling students themselves to showcase their research on a virtual platform, and allowing scholars to share their findings.

**Multiethnic,
layered, and
contested cities**

Our professional aim is to investigate as historians the numerous layers of Rijeka as a case of a contested city. Thus, the current focus of the map, reflected in the chronological framing of the time-bar, is the 19th and 20th century, the age of nation-state building and successive redrawing of national boundaries in Central Europe, which had important repercussions for Rijeka. In modern times, with the growth of national identifications, European cities started to set the scene for political movements and conflicts in which the national aspect played a significant role. In the European areas governed by empires or at the margins of national states, all along the 19th century and for a good half of the 20th century, very mixed and often ethno-nationally contested cities were more of a norm than an exception.² Many cities remained ethno-nationally mixed even after the disappearance of European empires in the aftermath of the First World War and the forced population transfers that took place at the end of the Second World War.³ A good number of European cities have retained and increased their diversity after World War II, especially in the Soviet Union and socialist Yugoslavia, although demographic changes have taken place following the end of the cold war, and the 1990s Yugoslav wars provoked a dramatic and violent decrease in the degree of multi-ethnicity in that area.⁴

Through the new waves of 20th and 21st century migrations, metropolises and eventually smaller cities and towns across Western Europe have come to face the challenges of ethnic and cultural diversity. Among cities characterised by ethnic, cultural, linguistic and religious diversity, are cases of divided cities.⁵ Divisions can be the result of many factors, from political and internal administrative and jurisdictional boundaries to socio-economic or self-segregation. Divided cities are characterised by ethnic niches as well as by “interfaces” or zones where different groups meet, overlap, and sometimes clash. In many cases, clashes between groups have happened during and after the collapse or separation of empires or multinational states, as in the case of Trieste and Mostar, or due to competing projects for sovereignty on the margin of empires, as in the case of Belfast.⁶

As a case study, Rijeka, known in Italian and Hungarian as Fiume, embodies the different aspects of being or having been, a multi-ethnic city, a layered city, a divided city, as well as a contested city. It has been a multi-ethnic city of long date, from Habsburg times to the present day, although the ethnicities and linguistic groups have changed over time as the result of political upheaval and forced migration as well as labour migration. It was a divided city from its annexation to Italy in 1924 until the end of the Second World War and subsequent annexation to socialist Yugoslavia, when the Italian city of “Fiume” fused with the urban settlement on the east bank of the river Riječina named Sušak, and with its Western rural periphery, Zamet,

both already part of Yugoslavian monarchy. In fact, the city had a history of division even before the First World War, when Zamet was part of the Istrian Margraviate belonging to the Western part of the Habsburg Monarchy, while “Fiume”, a *Corpus separatum* of the Hungarian Crown, and Sušak, a town of the Croatian Kingdom, were both located in the Transleithanian and Eastern part of the Monarchy.⁷

These various border shifts were accompanied by demographic changes. After the First World War, Rijeka was annexed to Italy and lost most of its Hungarian and German speaking population, apart from those families who integrated into the Italian state and culture, while the Croatian language became less and less visible. After World War II and its annexation to Yugoslavia, most of its Italian speaking population left, but following this “unmixing of peoples”,⁸ a new re-mixing happened with the influx of population to the new Yugoslav industrial and transportation hub. These people were coming from Rijeka’s rural outskirts and islands, from the Croatian hinterland – mostly from Gorski Kotar, but also from Lika and inland Dalmatia, which were already mixed Croatian and Serb – and then from farther inlands in former Yugoslavia, such as Bosnia, Macedonia, Serbia and Kosovo.

Thus, the various changes in regime and in national or multinational sovereignty that Rijeka has traversed have led to the succession of diverse populations on its territory – some who left, and some who have remained, and yet others who have arrived. It has also led to overlapping and sometimes conflicting mental maps – in particular, the Fiume of the Italian *esuli* (“exiled”) and the Rijeka of present-day predominantly Croatian inhabitants presenting alternative visions of the “true essence” of the city. Finally, the physical form of the city has evolved, with parts of the city destroyed in the Second World War, changes and expansion in industrial and port activities, and the construction of new housing settlements and commemorative monuments, to name only a few developments.

Our wish is that the map, through the contribution of independent scholars, students, amateurs, will contribute in revealing the many layers of Rijeka’s storied past. Some facets of this project include tracing political and administrative border changes, which were so significant for the transformation of the city. The map can highlight significant places, which are still present in the landscape or as a part of cultural memory, that have become hard to notice in the urban landscape. It can also make visible traces of the past that have vanished, been made invisible, or become illegible or incomprehensible. The proliferation on the map of markers containing personal and public memories, along with material traces still visible or, alternatively, hard or impossible to visualise, will allow users to

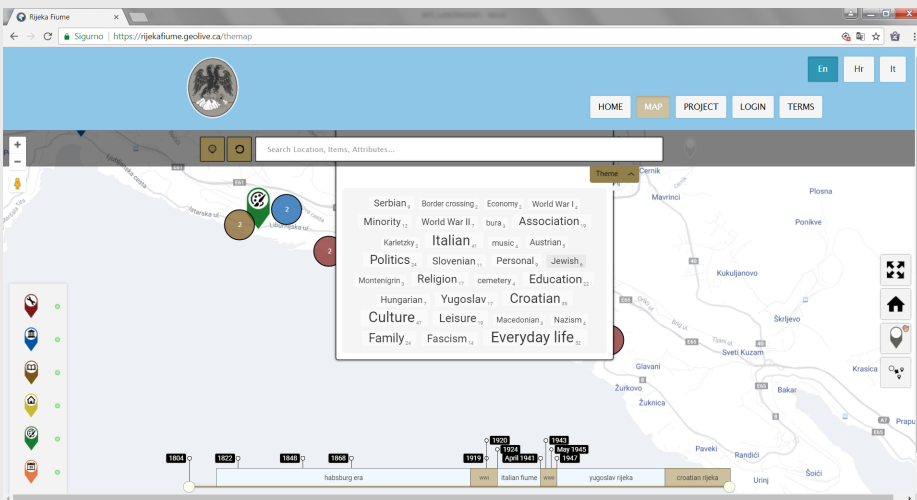


FIGURE 1

Participatory web-mapping application designed and programmed by the Spatial Information for Community Engagement (SpICE) Lab at the University of British Columbia Okanagan, Canada (Geolive, running on the Google Maps API): <https://rijekafiume.geolive.ca/themap>.

FIGURE 2

Keyword word cloud that allows users to call up markers associated with particular themes. The size of the word is proportional to the number of associated entries. Participatory web-mapping application designed and programmed by the Spatial Information for Community Engagement (SpICE) Lab at the University of British Columbia Okanagan, Canada (Geolive, running on the Google Maps API): <https://rijekafiume.geolive.ca/themap>.

encounter a multifaceted representation of the city, in which different and possibly conflicting memories and interpretations of the past are found side by side. The city councils, the Corso/Korzo and other streets and squares, the theatres, the jail and the marketplaces, the sports arenas, to name a few, have been along the decades some of the places of people meeting, integrating, socialising and clashing.

One of the map's greatest assets is that it is accessible from everywhere: the living room of a second or third generation immigrant family in Italy, a classroom of pupils engaged by their teacher, the office of a researcher, a library, a museum, or anywhere with internet access. Aside from scholars who have expertise on the history of Rijeka, and their students, our idea is to reach out to different repositories of memory. These repositories can be related to family and literary memories and to more personal experiences and encounters with the city, although individual and family memories too are influenced by standardised historical narratives. The manner in which institutionalised and socialised commemorative practices have a strong impact on individual memories is well known.⁹ Nevertheless, the process of collectivization of individual narratives is not unidirectional. Arguably, the historical narratives that we see as being standardised are in fact in constant re-negotiation as individuals seek to make sense of them in the context of their family's lives. Moreover, the standardised narratives themselves are multi-layered, incorporating and re-interpreting elements that are acquired from elsewhere, and shared with competing historical narratives. The historiographies of Rijeka are a product of the stratifications of Hungarian and German imperial narratives, Italian irredentist, fascist, socialist and new national narratives, Yugoslav pre-socialist and socialist narratives, Croatian and Slovenian national narratives. The presence and interaction of various linguistic and religious groups in Rijeka, from the eighteenth to the twentieth centuries allowed the development of many ways in which the city was lived and perceived.

Language and linguistic community, in particular, plays an important role in experience, perception, and narration of place. Here, it should be noted that Rijeka should not be understood as an Italo-Yugoslav, Italo-Croatian or Romance-Slavic binary and opposition. Rather, Rijeka is best understood as being at a crossroads between Central Europe, Southeastern Europe ("Balkans"), and Southern Europe and the Mediterranean. Other cities share this feature, like Trieste, but Rijeka's inclusion in Yugoslavia made of this city an attractive pole for various "Western Balkanians" or former Yugoslavs. After the Second World War and until the collapse of Yugoslavia, Rijeka was again a site of intertwining and "mixing of peoples" of different

Mental Maps

religious origins and mother tongue, from Albanian and Serbian speakers to Roma and Bosnian Muslim communities, to local Italian and Croatian speakers, traditionally using their *Fiuman* (Venetian) or Čakavian vernaculars and compelled to integrate through mixed marriages and everyday contacts which, especially in the urban center, saw a standard version Croatian language prevail.

In post-Yugoslav Rijeka, the huge majority of inhabitants are Croats, with 82.52% of the total population in the 2011 census. The transition to independent Croatia has brought to the establishment of twenty-two organised and recognised national minorities among the former Yugoslav nationalities, along with other national, linguistic and religious communities. The biggest minority are Serbs (6,52%), followed by Bosniaks (2.06%), Italians (1.90%), Slovenes (0.85%), Albanians (0.69%), and Roma (0.67%). The first pilot use of the usage of the map has actually focused on the physical presence of the national minorities in town. This trial run was carried out during a course at the Faculty of Philosophy and Human Science, and will be discussed in a separate section of this paper.

Geolive – a short history

The platform through which we seek to interact with repositories of memory as well as scholars and students has been built using the Geolive mapping tool. Geolive is a participatory web-mapping application designed and programmed in the Spatial Information for Community Engagement (SpICE) Lab at the University of British Columbia Okanagan, Canada. The tool was designed to be a flexible and extendable framework to facilitate the crowdsourcing (or citizen contributions) of spatial information; specifically, to support communities' ability to capture, manage and communicate their own locational information. The map acts as a medium through which registered users can share their own multimedia information and experiences about a specific place.

Geolive offers a range of distinct functions – among others, it allows multiple users to simultaneously contribute data to a map; it features tiered access permissions, meaning that different types of user have access to specific map data while other data remains hidden; it emphasizes making large amounts of data manageable and meaningful; and it allows administrators to access and download project datasets and repurpose them using other database software, such as Geographic Information Systems. Geolive is a versatile tool that we have used to support a number of participatory mapping projects, ranging from small, simple maps displaying marker pins, lines and polygons, through to complex projects with strict user groups and access permissions. To date Geolive has been applied to over 30 projects from as wide afield as Palawan in the Philippines to local forest fire issues in the Okanagan Valley in

British Columbia, Canada. The tool has received substantial media interest and has been featured extensively in Canadian media, including the Globe and Mail newspaper, on television as well as on CBC radio.

The Rijeka Fiume project provided the opportunity and impetus for the SpICE lab to incorporate a chronological dimension to the existing spatial functionality of the Geolive system. In other words, we programmed from scratch the ability for contributors to locate their information in both space and time. This in turn provided us with several interesting and novel ways to both filter, display and visualize community-contributed information. For example, the project's historians identified six clear time periods that the project was interested in examining. As users contributed their information using a very structured input wizard, one of the data field requirements was the date of significance to be linked to the contributor's marker pin. This temporal information was then used to automatically position the information in the site's time bar, which in turn displayed the six time periods. The time periods on the bar were active, meaning that visitors to the site could click on one of these time periods to filter the map and display all marker pins from that particular time period. This provided an engaging way to visualise the board level changes to Rijeka's urban form across the very different socio political periods.

Anyone can access the website, which has been open to the public since the beginning of 2016, and place a marker by registering on the site and then logging in. The registration process is intended to be as straightforward as possible: users can log in with their Facebook or Google accounts. They can also choose to create an account through a traditional registration process (i.e. providing a username, email address and password). Markers remain anonymous in principle (unless contributors choose to identify themselves in the description). Super-administrators have the possibility to intervene in the case of inappropriate or offensive content. The administrators can also intervene in case the markers show evident factual errors, but our intention is to limit the administrative intervention as much as possible, leaving to the academic and non academic contributors freedom in placing markers and interpreting a segment of Rijeka's multilayered, complex and contested history.

The process of placing a marker is simple. After logging in the contributor has the option of simply placing a marker in space using the drag and drop function, or else entering a specific address in the search bar. The next step is for the user to decide on the category of marker he/she is placing, in turn, this step places the markers within a specific map layer. The categories of markers that we have chosen are functional in nature, describing the type

How the Map Works

Crowdsourcing historical information in a contested city: A Geo-live Platform to spatialize Rijeka's overlapping layers and narratives

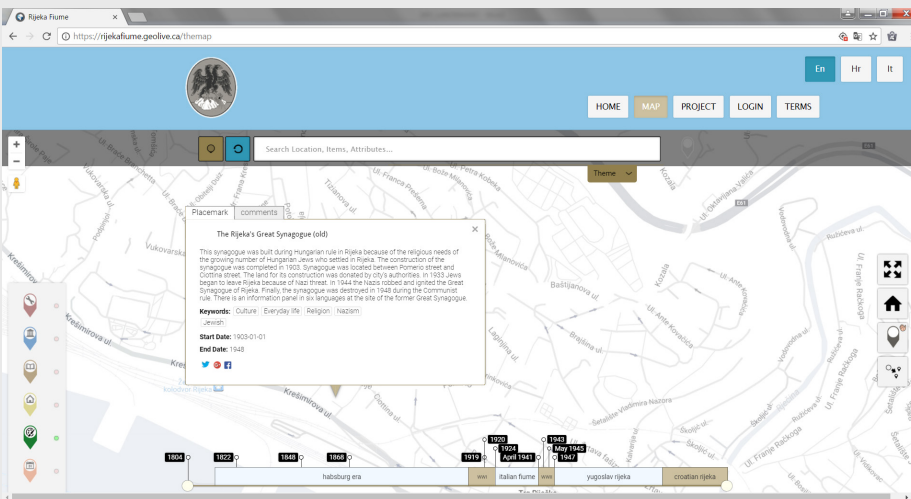
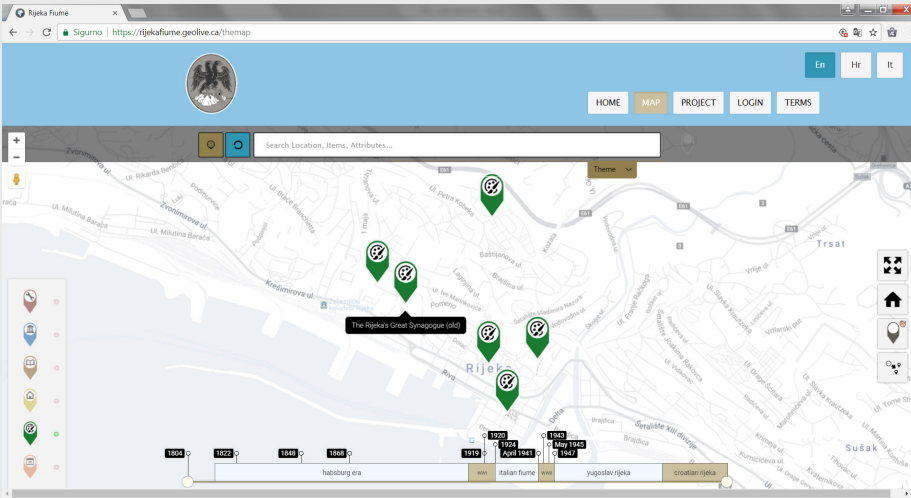


FIGURE 3
 Marker filtering results for for Theme: Jewish. Participatory web-mapping application designed and programmed by the Spatial Information for Community Engagement (SpICE) Lab at the University of British Columbia Okanagan, Canada (Geolive, running on the Google Maps API): <https://rijekafiume.geolive.ca/themap>.

FIGURE 4
 Placemark: The Rijeka's Great Synagogue (old). Participatory web-mapping application designed and programmed by the Spatial Information for Community Engagement (SpICE) Lab at the University of British Columbia Okanagan, Canada (Geolive, running on the Google Maps API): <https://rijekafiume.geolive.ca/themap>.

of activity that a space would be primarily associated with. Categories include: commercial and industrial; government and military, educational and cultural; residential; and public space and monuments. We also added one more layer for events. It is possible to show and hide layers, so that you can see only commercial and industrial spaces, for example, or to examine the relationship between residential space, on the one hand, and public space and monuments, on the other.

It should be noted that a given location could be ascribed to a different layer category by different users. For example, a building can have both residential and commercial functions, and buildings can change their functionality over time. Our general policy is to allow contributors to select the categories that make the most sense. While super-administrators have the possibility of correcting factual errors, in practice we defer to users' judgment. For example, if a monument is placed into the military category, the user may have decided to do deliberately to stress the link of that marker with the history of the military presence in town.

Users are also asked to input keywords for each marker. Common keywords are suggested, but contributors may also suggest new keywords. If a keyword is suggested multiple times, a super-administrator may choose to add them to the list of suggested keywords, allowing contributors to shape the tool. The frequency of keywords influences the size of the keywords that populate a word-cloud (see image), allowing users to visualise this frequency of its usage. Users may click on a keyword in the word-cloud, or in a marker description, to filter the map to show all markers containing this keyword. Thus, a user can click on "Italian" or "fascist" or "everyday life." For each marker, the contributor enters in a description, and has the option of adding audio-visual media as well. For example, a contributor can input a present-day or historic photograph of a building; a family photo; a sound recording of an interview with their grandmother; or video of a special event. As noted above, users can visualise the contributed information in different ways. They can choose to view functional layers or isolate markers relating to a particular keyword. They can also view markers according to a particular "slice" of time. That is because contributors are asked to enter in start and end dates for their markers. The intention behind this step is to establish when a place was built and destroyed, or at very least when it began to be used for a particular purpose. Users can move the "start" and "end" cursor on the time-bar at the bottom of the map to see only places and events associated with that period – for example, to see only markers dating from the Habsburg era, or only markers for the period between 1945 and 1955. In this fashion, the map can be used to track the change in the city over time.

How the Map has been used

The map has a three-fold audience. As indicated above, the initial intention behind the map was to engage directly with repositories of memory. Thus, we announced the tool using social media, to the *Nova Riječka Enciklopedija – Fluminensia* and to *Slobodna Država Rijeka/Stato Libero di Fiume/Free State of Rijeka* Facebook communities, which is made up of people both in Rijeka and outside of it who are fascinated by its history, primarily as a result of being inhabitants, or having longer-term family connections. We have not thus far been successful in getting the attention and participation of these kinds of contributors, and we are both engaging in this direction contacting other groups¹⁰, but we are also exploring new approaches to this challenge.

We have been far more successful in reaching the second target-audience, which is students, who have acted as a sort of “pilot group” allowing us to refine the tool and explore its utility. As we already mentioned the first group to be engaged was the 2016 course of Multi-ethnic cities in Contemporary history (*Multietničnost gradova u suvremenoj povijesti*) at the Faculty of Humanities of Social Sciences of the University of Rijeka. As fieldwork engagement this first group of students was asked to connect with members of the communities and upload on the map what these representatives felt to be their most relevant physical and symbolical places, in particular, buildings. Historical buildings, present day associations, old churches, cemeteries or another place of historical significance for the presence of the main linguistic communities in town appeared on the map. The students uploaded twenty-eight markers related to the Serb, Slovenian, Macedonian, Montenegrin, Jewish, German, Turkish, and Slovak minorities. The students chose which community to work with and, as might be expected, no one chose the Italian minority. This did not come as a surprise, as tracking historical traces of the Italian community, as also of the Croatian community, is a rather complicated business. Partly this is because of the huge number of historical traces which can be linked to either the Italian or the Croatian presence in town, such that a place might be characterised as Italian prior to 1945, or Croatian before and especially after that date. Moreover, another difficulty is that apart from some crucial periods, like during the Croatian administration of the city from 1848 to 1868, the Croatian presence west of the river was much less visible than the Italian, which was a dominant language in politics, commerce and culture. Towards the end of the Habsburg sovereignty Croatian culture became more and more visible also in the *Corpus Separatum* era, but right after the Great War, the D’Annunzio occupation, and after Italian annexation, the fascist dictatorship deliberately obscured each public manifestation of Croatian culture in town. After the annexation to Yugoslavia, the socialist government

granted various schools and cultural institutions to Italians, but, after being initially celebrated, the regime downplayed the importance of the Italian local presence in the narrative of place. With the gradual decrease in Italian speakers, many traces of Italian presence slowly disappeared from the public space. Nevertheless, markers indicating the presence of Italian schools, associations, palaces, or linked to the past life of Rijeka in Italian have started to be placed by other users.

As examples of the work of the first group of students, we can mention the markers on the Serb and Jewish communities. As previously mentioned, the Serbs are the largest ethnic minority in town, but they suffer from a problem of under-representation in the public space. Serbs are in fact far less visible than, say, Italians, Slovenes, Bosniaks and Macedonians. This may be because, although they declare themselves as Serbs in the national census, Serbs are very well integrated in the city as Croatian speakers, but it is also likely a conscious coping strategy they have adopted. The problem of social stigma is definitely present, as it was for the Italians after the liberation of the city from fascism and Nazism, following the end of World War II. Although Rijeka has not experienced a military occupation and the tragic divisive violence of 1990s war, and in general is known to be a tolerant city towards all kind of minorities, there are small radical pockets of the local public opinion that have negative feelings against the Serbs. Besides these more or less favourable attitudes towards them, many people would assume the local Serbian population is a product of the immigration policies of Socialist Yugoslavia. In fact, though many Serb families effectively arrived from Bosnia or Serbia as military or police corps or public employees or workers during the 1950s-1970s demographic growth of Yugoslav Rijeka, the Orthodox community is actually celebrating this year its 300 years of presence in this town. The students of the first trial year have placed markers on the most famous local places associated with Serbs, the two well-known Orthodox churches in town,¹¹ but they were not capable of finding other significant traces of the Serb community, other than the local section of the cultural organization of the Serbs in Croatia “Prosvjeta”.¹² A student from the most recent class on Multi-ethnic cities in Contemporary History engaged in finding less obvious and well-known cultural and historical traces in town and discovered the less known 18th century Orthodox cemetery, which was transformed into a park already in the middle of the 19th century.¹³

If the Serbs' presence in Rijeka is not easy to spot, another challenge for students was the local Jewish community, which also shares a long history in town, and has instead almost completely vanished. Very few people are left of what was once a strong and transnational community in town, but

also traces are not easy to identify. Only the modern (smaller and out of the route) of the two synagogues in town has survived the Second World War since the Nazis blew up Rijeka's main Jewish temple. Both synagogues have been marked on the map.¹⁴ A well-known local trace of the Jewish presence noted by students is the Jewish cemetery at the main city cemetery in Kozala, preserved as a historical monument, but a less known spot is the Old Jewish Cemetery in town.¹⁵ Another marker related to Jewish historical presence in a location which is not marked in the city (and today is the site of an elementary school), is the area where Jews who were passing through the city stayed in the 15th century known as "Zuecha/Zudecca" (as marked on the map).

This year the students of Multi-ethnic cities course have generally engaged themselves in less known or obvious sites in Rijeka. Some of the examples from this year's class are the less known cemeteries or some single tombs in the more known cemetery; Rijeka's former border crossing places, which are all interesting in order to visualize the specificities of Rijeka as divided city; the marketplaces and theatres, which are key places to address the question of people's attitudes in socializing along and across ethnic boundaries; Rijeka's military strongholds built on the rocks; examples of interwar architecture (markers can be found on the map: *Mali neboder*, *Kuća Kauzlarić*, *Kuća Alga (Kezele)*, *E.A.C.E.P. naselje*, *Radničko naselje R.O.M.S.A.*, *Casa Nave*) Another history class of undergraduate students worked on marking the presence of distinguished personalities of Rijeka, but with somewhat less enthusiasm, while the students of a class on digital humanities in the study program of Cultural Studies have strongly engaged themselves in recording Rijeka's soundscape, among which: the students' cafeteria (*Restaurant "Kampus"*), the regular street musician under the city tower (*Ulicni svirac pod urom*), the sounds from the local Opera theatre (*HNK – Rijeka sounds*), the sounds at the local busses station (*KD Autotrolej d.o.o.*), and the *Sound in front of Governor's palace*.

The third audience for the map is scholars, who can interact the tool for different purposes. First, they can act as contributors who can use the platform to share their findings to a broader audience and visualise these findings spatially, hopefully leading to new insights and ideas. Second, they can use the map as an object of study – as a kind of laboratory for observing the construction and interaction of different mental maps. To date, we have presented the mapping tool to scholars primarily through academic conferences aimed at different audiences as well as invited talks. The potential of the map as an object of study will obviously increase as the number of markers on the map grows.

The mapping tool is still in many ways a work in progress. Having reflected on our first efforts to popularise it and employ it, we are in a position to make a few observations.

First, we are eager to continue reaching out to the many different groups that might be interested in sharing their stories: the exiles and expatriates, the so-called lokalpatrioti or “local patriots” who have intense loyal pride, minorities whose stories tend to be elided and erased; as well as older generations whose memories will be lost once they pass. We are considering engaging with local middle and high schools in Croatian and Italian languages, to work thoroughly on the traces of the main historical community in town. Other ideas that are currently being considered are: intergenerational workshops where youth interview their grandparents and record their memories on the map; and collaborations with media (radio and newspaper) to promote the map by encouraging their listeners and readers to post memories around specific themes. We have also approached the municipality of Rijeka as well as museums in Rijeka to explore ways of reaching potential contributors, such as user stations in museum spaces. A more intensive engagement with social media may also offer better results. The problem, at its source, is this: how do you get people to want to spend time inputting their stories on the map interface? Part of the solution may lie in improving the tool’s functionality. We are currently working on providing the users with the possibility of instantly sharing their markers on social media, which will increase the visibility of the map and perhaps give an extra incentive to take part.

The other potential users of the map are scholars, who may be interested in spatially visualising their research on Rijeka. Consequently, we are working on a tool that would allow users to isolate the data that they have contributed to the map. If scholars have an incentive to use the map, this will contribute another voice to the polyphony of spatialized knowledge, allowing scholars to share their findings with broader communities than academia.

1 The case of indigenous oral histories is instructive. See for example, Neal McLeod, *Cree narrative memory: From treaties to contemporary times* (Saskatoon: Purich Publishing, 2007) or Angela Wilson, “Decolonizing the 1862 death marches,”

American Indian Quarterly 28/1-2 (2004): 185-215.

2 On this see James Anderson, “From Empires to Ethno-National Conflicts: A framework for studying ‘divided cities’ in ‘contested states,’” *Divided Cities, Contested*

Notes

n. 1-2
n. 14-15

- States (Working Paper No.1, 2008); Anthony C. Hepburn, *Contested Cities in the Modern West* (Basingstoke: Palgrave-Macmillan, 2004).
- 3 Philipp Ther, and Ana Siljak, eds., *Redrawing Nations: Ethnic Cleansing in East-Central Europe, 1944-1948* (Lanham: Rowman & Littlefield, 2001); Gregor Thum, *Uprooted: How Breslau Became Wrocław during the Century of Expulsions* (Princeton: Princeton University Press, 2011); Theodore R. Weeks, "A Multi-ethnic City in Transition: Vilnius's Stormy Decade, 1939-1949," *Eurasian Geography and Economics*, 47/2 (2006): 153-175.
 - 4 John J. Czaplycka et al., eds. *Cities after the Fall of Communism: Reshaping Cultural Landscapes and European Identity* (Baltimore: Johns Hopkins University Press, 2009); on former communist countries; Marco Buttino, *Samarqanda. Storie in una città dal 1945 a oggi* (Roma: Viella, 2015); Vanni D'Alessio, "Divided and Contested Cities in Modern European History. The Example of Mostar, Bosnia-Herzegovina," in *Beyond the Balkans: Towards an Inclusive History of Southeastern Europe*, ed. Sabine Rutar (Münster: LIT Verlag, 2013), 447-476.
 - 5 Scott A. Bollens, *Cities, Nationalism, and Democratization* (London-New York: Routledge, 2007); Jon Calame and Esther Charlesworth, *Divided Cities: Belfast, Beirut, Jerusalem, Mostar, and Nicosia* (Philadelphia: University of Pennsylvania Press, 2009).
 - 6 Hepburn, *Contested Cities*; Anderson, "From Empires to Ethno-National Conflicts." On the inner logics of separation see: Ghislaine Glasson Deschaumes and Rada Iveković, *Divided Countries, Separated Cities: The Modern Legacy Of Partition* (Oxford University Press, 2004).
 - 7 Danilo Klen, ed., *Povijest Rijeke* (Rijeka: Skupština općine, Izdavački centar Rijeka, 1988); Ilona Fried, *Fiume, città della memoria* (Trieste: Del Bianco, 2004).
 - 8 Rogers Brubaker, *Nationalism Reframed: Nationhood and the National Question in the New Europe* (Cambridge: Cambridge University Press, 1996).
 - 9 Tammy A. Smith, "Remembering and Forgetting a Contentious Past," *American Behavioral Scientist* 51/10 (2008): 1538-1554.
 - 10 Among them we are already in contact with: *Lokalpatrioti; Ho Fatto le scuole italiane a Fiume; Un fiume di Fiumani; Volim grad koji teče; Forum Fiume; Fasemo conoscer con le nostre foto i nostri paesi e le nostre bellezze; BCR: basta coi rancori.*
 - 11 Markers: "Pravoslavna crkva sv. Nikole / Orthodox Church saint Nicholas"; Pravoslavna crkva sv Georgija i Pravoslavni hram velikomučenika (Orthodox Church), in: <https://rijekafiume.geolive.ca/themap>.
 - 12 "Srpsko kulturno društvo Prosvjeta Zagreb – Pododbor Rijeka (Serb cultural organization)", in: <https://rijekafiume.geolive.ca/themap>.
 - 13 "Orthodox Cemetery", in: <https://rijekafiume.geolive.ca/themap>.
 - 14 "The Rijeka's Great Synagogue (old)"; "The Modern Rijeka Synagogue"; in: <https://rijekafiume.geolive.ca/themap>.
 - 15 See the markers "Kozala cemetery" and "Jewish cemetery", in: <https://rijekafiume.geolive.ca/themap>.

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