

Earthquake consequences, solidarity volunteering and new perspectives of the Glyptothèque of the Croatian Academy of Sciences and Arts¹

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Abstract

Purpose. The aim of the paper is to present the activities that the Glyptothèque CASA (Gliptoteka HAZU) undertook after the earthquakes in 2020 to preserve sculptural heritage in times of crisis. The intention is also to describe the experience of solidarity and cooperation with different partners and volunteers. The aim is also revaluation and presentation of plans for the overall renovation of the buildings and new displays.

Approach/methodology. The paper shows the degree of damage to the buildings and the museum fund through a case study. The basic data on the damage and how evacuation was approached, the methodology of listing damage, and the organization of work in conditions of a pandemic and limited social contact are presented.

Findings. The paper presents the activities in which professional staff of the Glyptothèque was involved, as well as volunteers – professional restorers, who kindly helped to make detailed documentation of the current condition of the damaged sculptures. The response to this earthquake showed that solidarity and care for heritage go together. Therefore, a complete renovation and reconstruction of the museum complex are being planned, and a new permanent exhibition.

Value. The paper presents a valuable experience of a sculpture museum after the earthquake with the aim of raising awareness of endangered cultural heritage and the importance of its preventive protection, as well as the necessity of revaluation of museum ac-

¹ The paper was presented at the virtual conference on *Solidarity in Culture: Heritage Protection under Conditions of Crisis* that was held in March 2021.

tivities in terms of protection and placement of museum objects. The paper describes the events and methods of working in crisis situations, such as the earthquake that hit the museum, and the pandemic that affected the overall work of the museum and professional staff. This, unfortunate, unique experience was a generator of changes. Therefore, the creation of plans for the future renovation and the overall renovation of the museum complex, as well as plans for new modernized permanent exhibits, has begun.

KEYWORDS: earthquake 2020, Glyptotheque, solidarity, volunteering, Zagreb (Croatia)

1. Introduction

This paper discusses the experience of the Croatian Academy of Sciences and Arts Glyptotheque (Hrvatska akademija znanosti i umjetnosti Glijptoteka)² in the context of heritage management in times of crisis: during the Covid-19 pandemic, as well as in the aftermath of the two major earthquakes that affected Zagreb: one on March 22, 5.5 on Richter scale, and the second that had an epicenter in Banija the region on December 29, 2020, 6.2 on Richter scale (Pavić 2020; Podany 2020; Damjanović 2020; Damjanović 2021). They seriously damaged the Glyptotheque. This happened while the whole country, as well as the museum professionals, and the general public were facing social isolation caused by the COVID-19 pandemic (Lazić, Lazić and Kolarić 2020, 44). These combined crisis factors have caused damage and affected cultural heritage on multiple levels: protection, preservation and management of heritage, protection of cultural professionals, museum visitors and users. This paper outlines the way in which the museum coped with the threat of renewed danger and with the measures that had to be undertaken. The Glyptotheque received enormous support and assistance from various institutions, from museums (the Archaeological Museum of Istria/ Arheološki muzej Istre),³ from volunteers (International Institute for Conservation – Croatian Group/Međunarodni institut za restauriranje povijesnih i umjetničkih djela – Hrvatska grupa)⁴ and the donors (International Trust for Croatian Monuments),⁵ to be discussed below. As of May 2021 and the signing of contracts ensuring financial support from the European Union Solidarity

² The Glyptotheque is an integral part of the Croatian Academy of Sciences and Arts (abbreviation CASA) – a sculpture museum that gives insight into sculptural creativity from ancient times up to the present day, and with this purpose it is a unique institution in Croatia. For more details see: Glijptoteka HAZU. n. d. Accessed September, 12, 2021. <https://glijptoteka.hazu.hr/en/>.

³ Arheološki muzej Istre. 2010. Accessed October 15, 2021. <http://www.ami-pula.hr/>.

⁴ The association is one of the eight regional groups of the International Institute for Conservation (IIC) based in London. It has been operating in Croatia since 2009 as an association that brings together experts dealing with the protection of cultural heritage. Hereinafter: IIC Croatian Group. Međunarodni institut za restauriranje povijesnih i umjetničkih djela – Hrvatska grupa. 2012. Accessed September 12, 2021. <https://www.iiconservation.org/>, <http://www.iic-hrvatskagrupa.hr/>.

⁵ International Trust for Croatian Monuments was founded in London in 1991 under the auspices of the International Council on Monuments and Sites (ICOMOS UK) in response to damage and destruction of monuments of culture in Croatia caused by war. It became an independent charity in 1994. For more details, see: International Trust for Croatian Monuments. n. d. Accessed September 12, 2021. <https://www.croatianmonuments.org/index.html>.

Funds for the implementation of measures for the protection of the cultural heritage,⁶ a new perspective opened up for the Croatian Academy of Sciences and Arts Glyptotheque – a possibility for further renovation. Preliminary museological plans were drawn up and the future of the museum began to be considered from the perspective of the creation of new permanent displays (Getaldić 2021c, 103-105). This, it began to seem, was a historic chance for the sculptural heritage to be presented in a contemporary way, for the particularity of collections of plaster casts to be emphasised, with the technology of their creation, not forgetting a presentation of the manufacturing history of the complex that houses the museum, the earliest European example of the cultural repurposing of an industrial structure (Boban, 2016; Mance Cipek and Haničar Buljan, 2022).⁷ In addition, it is a one-of-a-kind opportunity to use the numerous possibilities of contemporary IT, of interactive educational contents providing a new dimension in the interpretation of the cultural heritage, which is at the heart of the mission of this specialised museum.

2. Earthquake damages

2.1. Earthquake damage to the museum building

The Glyptotheque is located in the very centre of Zagreb just a five minutes' walk from the main square. Before being a museum, the complex was a former tannery and leather factory and the current museum buildings are the only originally preserved remnant of the large factory complex, which in its full extent included plant plots located within two street blocks (Mance Cipek and Haničar Buljan, 2022). The repurposing and substantive conversion of a factory paleo-industrial complex from 1940 is avant-garde and the first example of successful adaptation and revitalization on a European scale, given that art museums started this practice of repurposing in the 1970s (Getaldić 2018).

The museum complex today consists of four separate buildings. These are the main, or west, and the courtyard, or eastern buildings, which extend in parallel to Medvedgradska Street, and the northern and southern buildings (Figure 1).

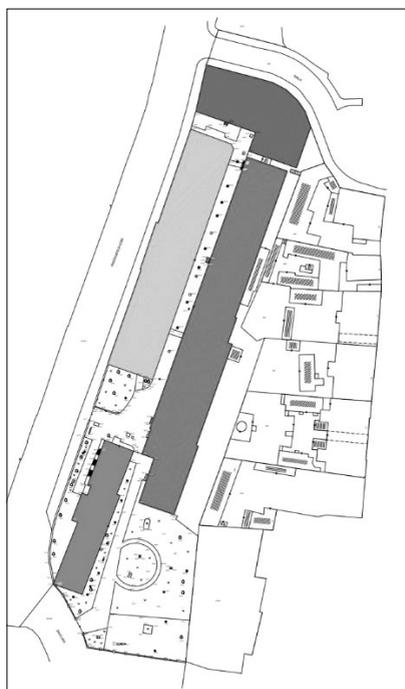


Figure 1. Ground plan of the museum complex in Medvedgradska Street (Source: Photographic Collection of the Glyptotheque)⁸

⁶ For more details, see: European Commission. n.d. „EU Solidarity Fund.“ Accessed October, 21, 2021. https://ec.europa.eu/regional_policy/funding/solidarity-fund_en; Republic of Croatia. Ministry of Physical Planning, Construction and State Assets. 2022. „European Union Solidarity Fund.“ Accessed October, 21, 2021. <https://mpgi.gov.hr/eu-co-financing/european-union-solidarity-fund-7218/7218>.

⁷ The buildings of the Croatian Academy of Sciences and Arts Glyptotheque are the remains of the great Zagreb Leather Factory of Vatroslav Štern. The idea about placing a museum in industrial architecture was put into practice in 1940.

⁸ All the photos in the Photographic Collection are made by Glyptotheke curators and preparators.

Over the course of time, these buildings have been modified and built-onto several times, as can be seen from the local items of damage caused by the earthquake.

In two major earthquakes on March 22 and December 29, 2020,⁹ great damage was inflicted on both the building of the museum complex and its holdings. In the immediate aftermath of the quake and the first inspections of the museum buildings by Civil Defence officers, structural engineers, and official representatives of the Croatian Academy of Sciences and Arts (HAZU), professional museum employees, having first obtained permission to enter the site, began with a survey of damage to the buildings and museum objects (Figure 2).



Figure 2. First inspections of the museum buildings by Civil Defence officers (Source: Photographic Collection of the Glyptotheque)

An examination of the damage was made with a detailed list of individual items of damage to the buildings of the Glyptotheque,¹⁰ which is registered as a cultural property. The list was drawn up by museum employees and by the Commission of the Ministry of Culture and Media with the City Institute for the Conservation of Cultural and Natural Heritage.¹¹ It was established that there were numerous items of external damage to the buildings. On the western, street-facing building, on the facade, the edges of the cornices were damaged. The last storey of the outer facade wall had shifted out of true, and the roof was damaged, tiles falling in places. On the eastern building, as a result of the cracks in the ceiling, the flat roof

⁹ As mentioned, the earthquake that occurred on March 22 at 06.24 registered 5.5 on the Richter scale. The one on December 29, 2020, at 12.19 was 6.2 on the same scale.

¹⁰ In line with the Decision on the Implementation of Inventories of Damage to Immoveable Cultural Properties Caused by Earthquake in the city of Zagreb and Surroundings, Croatian Ministry of Culture and Media, April 10, 2020. Republika Hrvatska. Ministarstvo kulture. 2020. *Odluka o provedbi popisa štete na nepokretnim kulturnim dobrima prouzročene potresom u Gradu Zagrebu i okolici*. Zagreb. <https://min-kulture.gov.hr/UserDocsImages/dokumenti/kulturna%20ba%C5%A1tina/Odluka%20o%20provedbi%20popisa%20C5%A1teta%20na%20nepokretnim%20kulturnim%20dobraima%20prouzro%C4%8Dene%20potresom.pdf>.

¹¹ Cf. Damage forms of the Register of Cultural Properties of the Republic of Croatia available at: Republika Hrvatska. Ministarstvo kulture i medija. n.d. "Kompleks zgrada Gliptoteke HAZU." Accessed October 20, 2021. <https://registar.kulturnadobra.hr/#/details/Z-3346>.

had begun to leak rain. The many chimneys in all three buildings were damaged, and not long after the earthquake, they were pulled down (Figure 3).



Figure 3. Pulling down the chimneys (Source: Photographic Collection of the Glyptothèque)

The inside remnants of the chimneys, which were visibly damaged and out of true directly menaced the museum objects, for the attics were used as storages, and it was necessary to mount a gradual evacuation of all the museum objects. As a result, the buildings were marked with green labels (U1), which meant that the buildings can be used, except for the southern one, which was marked amber (PN1), up to the moment when all the external parts of the chimneys that still posed a danger were removed (Crnogorac et. al. 2020, 7).¹² It was concluded that the exhibition rooms (Galleries 2 and 3) on the second floor of the western or street building were so damaged as to be unusable, and all exhibition activities in these particular premises were halted. And because of major damage to some parts of the buildings, the permanent displays were closed.

In the interiors, there was damage to all buildings and spaces of the complex. There were big cracks to be seen on the walls and ceilings of the ground floor spaces of the western building (Figure 4).

¹² Cf. Crnogorac, Milan, Mario Todorić, Mario Uroš, Josip Atalić. 2020. *Urgentni program potresne obnove UPPO Građevinska tehnička rješenja*, Zagreb: Građevinski fakultet Sveučilišta u Zagrebu Hrvatska komora inženjera građevinarstva. https://www.hcpi.hr/uppo/attachments/documents/UPPO_Prirucnik_GF_HKIG_w.pdf. In a preliminary evaluation of damage to the fabric in the earthquake, all the buildings were given a green mark U1 – usable without restriction (Uporabljivo bez ograničenja), with a recommendation that the building can be used, and that there is either no damage or only minor damage that is not dangerous to the structure or the use of the building. The southern building, however, got an amber marking PN1 Temporarily unusable – detailed inspection required (Privremeno neuporabljivo – potreban detaljan pregled) – the building has moderate damage without the risk of collapse, but it cannot be used due to the potential risk of individual elements collapsing from the building itself. Until the measures are implemented, the building or part of it is not usable.



Figure 4. *Big cracks on the walls and ceilings in the interior*
(Source: Photographic Collection of the Glyptotheque)

Major structural damage was incurred by the museum stores in the attic spaces, which constituted a threat to the works of art, for here there were remains of chimneys; in the earthquake of December 2020, part of the partition wall of the stores collapsed and damaged artworks.

2.2. Earthquake damage to the museum objects

The greatest damage in the two earthquakes of 2020 was sustained by the museum objects located in the permanent display and in the twenty-seven storerooms. These were hundreds of valuable sculptural items of cultural heritage. The Glyptotheque is a museum that specialises in sculpture, and its holdings consist of unique works and models of Croatian artists, mostly in plaster, which is a sensitive and frangible material. Collections of plaster casts, unique in Croatia, are also kept there, as part of the European cultural circle of plaster collections, and they position the Croatian Academy of Sciences and Arts Glyptotheque as a unique and only museum in Croatia specialised in plaster casts collections and sculptures (Getaldić 2021a) (Figure 5).

The holdings of the Glyptotheque comprise more than 12,000 objects, classified according to type into fifteen museum collections. In the immediate aftermath, museum personnel began to list the damage and detailed documentation was drawn up of the as-found state of the damaged sculptures, to serve as a base for the report on the degree and kind of dam-



Figure 5. Damage of the museum objects in the permanent display
(Source: Photographic Collection of the Glyptotheque)

age as required and instructed by the Republic of Croatia's Ministry of Culture and Media.¹³ The sheer number of items involved, the major damage incurred, the size of the museum complex (11,000 square metres), and the scope of the operations, which necessarily entailed the physical manipulation of the material, bulky and weighty artworks, at the moment of crisis, caused by pandemic and earthquake, far exceeded the capacities of the staff.¹⁴ The Museum has only three curators, one museum technician and two preparators who could not urgently evacuate the works of art and transport heavier objects alone without help. One should neither ignore the psychological factor when as museum professionals they were faced with a ruined heritage. This crisis situation in which professional staff was all caught up required an effective strategy for the protection of the heritage, total concentration, enthusiasm and courage from professional employees.

¹³ Decision on the implementation of an inventory of damage caused by the earthquake in the city of Zagreb and surroundings to museum material, documentation, inventory, church inventory and moveable cultural properties owned by other legal and physical entities. Class: 612-08/20-01/0756, Dist. no.: 532-06-01/1-20-03 of April 27, 2020. Available at: Republika Hrvatska. Ministarstvo kulture i medija. 2020. *Odluka o provedbi popisa štete prouzročene potresom u Gradu Zagrebu i okolici na muzejskoj građi, dokumentaciji, muzejskom inventaru, crkvenom inventaru te pokretnim kulturnim dobrima u posjedu drugih pravnih i fizičkih osoba*. Zagreb. <https://min-kulture.gov.hr/vijesti-8/19440>.

¹⁴ The professional museum team at that moment consisted of curators Tihana Boban, Magdalena Getaldić, Filip Turković Krnjak, senior museum technician Milena Rumiha Kanižaj and preparators Josip Halić and Dražen Sokolić.

3. The activities of the staff and volunteers

3.1. Help from volunteers

Well aware of the shortfalls in professional staffing, the Glyptotheque turned to numerous addresses for help, hoping for and believing in institutional solidarity in the culture sector, particularly in the context of heritage protection in crisis conditions.¹⁵ Several institutions, donors and volunteers responded and joined to help. Museum staff needed concrete help from professionals with advice on how to collect the destroyed materials, how to pack and label them, and which parts of the building should be evacuated necessarily (Dorge and Jones 1999, 252-261). There was a need for the professional assessment and description of restoration operations to the damage incurred by the holdings, in line with the Decision of the Ministry of Culture and Media on the implementation of an inventory of damage caused by the earthquake in the city of Zagreb (see note 13). With professional restoration knowledge and experience, the volunteers helped in the required assessment of damage to museum objects for which Glyptotheque employees had not been trained. Considering that the collections of sculptures are of exceptional importance because they are among the largest and most significant collections in Croatia, the museum staff necessarily needed help. Damage to a total of three hundred and seventy-six artworks from the holdings of the Croatian Academy of Sciences and Arts Glyptotheque distributed over fifteen collections was registered and inventoried. Most of the damaged museum objects are part of the 19th to



Figure 6. *Damage of a large number of plaster sketches, models and sculptures of Croatian sculptors in museum storages* (Source: Photographic Collection of the Glyptotheque)

¹⁵ Glyptotheque asked for help by email as well as with numerous phone calls all in coordination and in contact with the relevant institutions, the Ministry of Culture and Media, the Museum Documentation Center (Muzejski dokumentacijski centar), and the Museum of Arts and Crafts (Muzej za umjetnost i obrt) in Zagreb.

21st-century Croatian Sculpture Collection. A large number of plaster sketches, models and sculptures in various materials by recognised Croatian artists, to whom Croatian sculpture owes a lot, were damaged in the earthquake (Getaldić 2021a) (Figure 6).

The collection is important as being one of the biggest and most systematically organised collections of modern and contemporary Croatian sculpture ever since the middle of the 19th century. Almost the entire oeuvres of some Croatian sculptors are kept in the holdings of the Glyptothèque, great works of art.¹⁶ Nine objects from the Collection of Medals and Plaques and the Collection of Negatives were damaged. The collection contains mostly works by Croatian artists from the 19th century onwards in lasting materials, as well as plaster models for medals and plaques, some of which were never produced in their final form. Several collections of plaster casts represent art history periods, from Antiquity to the Renaissance, and contain major examples of sculpture, essential for any review of the history of sculptural art, making this museum unique in Croatia, as well as part of the European tradition of museums and collections of casts. Damage was done to works from the Collection of Plaster Casts of Antique Sculpture, 20 of which were damaged; 19 pieces from the Collection of Plaster Casts of Fragments of the Immoveable Monuments of the Croatian Cultural Heritage from the 9th to the 15th century were damaged, and four from the Collection of Plaster Casts of *Stećaks* (Figure 7).



Figure 7. *Damage in the permanent display of the Collection of Plaster Casts of Antique Sculpture* (Source: Photographic Collection of the Glyptothèque)

¹⁶ Among them are works by great names of Croatian sculpture from 19th century till contemporary age such as: Ivan Rendić, Robert Frangeš-Mihanović, Frano Kršinić, Antun Augustinčić, Ivan Meštrović, Vanja Radauš, Ivo Lozica, Branislav Dešković, Vojta Braniš, Robert Jean-Ivanović, Frane Cota, Dujam Penić, Jozo Turkalj, Pavao Perić, Grga Antunac, Kosta Angeli-Radovani, Toma Rosandić, Tomislav Ostoja, Ante Orlić, Stipe Sikirica, Ivan Kožarić, Vojin Bakić, Aleksandar Srnec and many others.

In the implementation of the list of damage for the Ministry of Culture and Media with respect to the museum material, the scope of the task covered records of damage in situ, recording of the site of the damage, the degree of damage (20%, 50%, 70% or destroyed) and determining the description of the damage (major, minor and/or surface damage with associated subcategories). For every museum object, the damage had to be defined and described, and it had to be noted whether it was major or minor structural or surface damage and photo documented. It was necessary to check whether there were weakened structures, distortions, bending or damage to the edges, smaller broken parts, changes due to excessive moisture or drying, cracks, weakened joints, loss of colour or material, or surface damage such as accumulation of dirt, stains, scratches and abrasions of the surface, damage to the varnish and final joints or separate parts.

It was necessary to enter the general data about the object and its classification, to photograph the object as a whole and the characteristic details of the damage, the packed objects and the labelled packaging with inventory number. It was also necessary to describe the degree and percentage of the damage with very detailed estimates of the restoration work as well as the cost of the work (Tandon 2016).

The Glyptothèque contacted the IIC – Croatian Group, and the project they were involved with *IIC-Croatian Group: expert volunteers in the protection of the cultural heritage of Zagreb after the earthquake*. This project greatly assisted the Glyptothèque with its resources of expertly qualified volunteer restorers. Members of the IIC-Croatian Group, headed by Žana Matulić Bilać, with senior conservator-restorers Ivana Sambolić and Ana Skračić, helped the Museum in parts of the task for which it lacked personnel, concerning the assessment and description of restoration operations to damage incurred by the holdings (Figure 8).



Figure 8. Volunteers from the IIC-Croatian Group working with the curator in Museum storage (Source: Photographic Collection of the Glyptothèque)

Every day the volunteers would come to the Glyptotheque storages to evaluate the percentage of damage. Ivana Sambolić evaluated and processed 168, while Ana Skračić 66 museum objects by various authors (Sambolić 2020). The volunteer work started in May and finished end of September 2020. They also gave museum staff detailed instructions on how to collect broken and damaged objects, and how to pack and label them.

The Archaeological Museum of Istria and director Darko Komšo, with the leader of the conservation and restoration department, senior restorer Djeni Gobić-Bravar, offered to help Glyptotheque with knowledge and expertise, too. They evaluated the damaged objects from two Plaster Cast Collections, 20 damaged works from the Collection of Plaster Casts of Antique Sculpture, and 19 pieces from the Collection of Plaster Casts of Fragments of the Immoveable Monuments of the Croatian Cultural Heritage from the 9th to the 15th century, and 4 from the Collection of Plaster Casts of *Stećaks*. They mostly helped the Museum online because of the pandemic and restricted contacts, so they would get pictures and explanations of what had happened to the objects, how they fell down and broke, and they would then evaluate the damage.

In addition to them, the Glyptotheque turned to the competent institutions of the Ministry of Culture and Media, the Museum Documentation Centre (*Muzejski dokumentacijski centar*) and the reference museum, the Museum of Arts and Crafts (*Muzej za umjetnost i obrt*), the restorers of which assisted with advice concerning protection, packaging and preventive operations. Museum staff acted in accordance with the guidelines for the evacuation of materials (Vranešević 2020). After reviewing the damage according to the advice and guidelines, the museum staff made a plan and assessed the need for emergency and systematic evacuation depending on the assessment of the statics of the building and structure. The evacuation plan included objects that should be saved first from the most endangered part of the attic of the two buildings (the south and west building).

The roof was damaged in the earthquakes, and in May 2020 there was heavy rainfall, as a result of which leaking occurred. Also, danger was posed by the internal parts and remains of the chimneys and the partition wall that was partially destroyed. Hence the attics of the southern and western buildings of the complex were completely evacuated as being unsuitable for the museum storeroom. The Glyptotheque received additional help from the staff of the Croatian Academy of Sciences and Arts to evacuate the sculptures to safe parts of the building to the ground floor. The damaged material was packed, labelled, and evacuated to the ground floor at much safer and dry premises and placed on shelving (Figure 9 and 10).



Figure 9. Packed and labelled damaged sculptures (Source: Photographic Collection of the Glyptotheque)



Figure 10. *Evacuation of the attic* (Source: Photographic Collection of the Glyptotheque)

This solidarity among cultural institutions and collaboration are deeply engraved, and the staff of the Glyptotheque is grateful indeed for the support. Many people involved in culture and arts at home and abroad got in touch and offered support, upgrading our competencies with their advice and experience.

3.2. Preventive care

During the inspection and inventorying on the spot, the necessary preventive protective measures were employed. Because most of the damaged museum objects were in the attics of the western building, on shelves, as a result of the earthquake, they were shaken and fell. In recording the damage, it was very important to identify and collect all the parts so as to facilitate later restoration. Items that had a very large percentage of damage and were smashed were placed in boxes with all the appertaining pieces, marked with their inventory numbers and photo-documented (Figure 11).

The frequent tremors and the potential danger entailed additional caution, and hence in further procedures, the priority for the professional personnel of the Glyptotheque was preventive protection of the artworks, particularly of those that were placed on unprotect-



Figure 11. Damaged items placed in boxes and marked (Source: Photographic Collection of the Glyptotheque)

ed shelving with open edges. The artworks were secured by positioning physical barriers to prevent them from turning over, thus preventing the possible fall of and further damage to the artworks. (Maroević 1990) (Figure 12).



Figure 12. Barriers on the shelves for preventing further damage (Source: Photographic Collection of the Glyptotheque)

3.3. Donors and beginning of restoration

Since there are numerous, three hundred and seventy-six damaged sculptures, the curators of the Glyptotheque, made a plan of priorities through the years for the restoration of the sculptures, which is a big and long-term job. But, the importance and the value of preserving the integrity of the holdings of the Glyptotheque, and the long-lasting restoration effort with which the Museum is faced was recognised by the International Trust for Croatian Monuments of London and trustee Jadranka Beresford-Peirse, thanks to donations that enabled us to begin repairing the holdings¹⁷ (Figure 13).



Figure 13. Restoration process of the cast of the altar septum of St. Martin from the Church of St. Martin in Split (Source: Photographic Collection of the Glyptotheque)

In mid-2021, the first results of the restorations,¹⁸ the cast of the ancient sculpture Drusus Caesar and a sarcophagus with a depiction of the Centauromachy from Salona were presented at an exhibition entitled *The Sculpture of Ancient Salona from the holdings of the Glyptotheque* (*Skulptura antičke Salone iz fundusa Gliptoteke HAZU*) (Getaldić, Jeličić Radonić and Torlak 2021).¹⁹ This was also the last exhibition from the holdings in the premises of the Museum before closure for renovation. Making use of both real life and virtual space,²⁰ it is an introduction to and announcement of a future permanent display and contextualised presentations of some of the units in the renovated museum of sculpture²¹ (Vujić 2021) (Figure 14).

The International Trust also financed the damaged chancel screen, a plaster cast from St Martin's Church, Split, which belongs to a pre-Romanesque style of the 11th century. It is the only example of a complete chancel screen from Dalmatia, still in its original

¹⁷ More on: Beresford-Peirse, Jadranka. 2021. *Progress Report 2021. Marking the 30th Anniversary of our Trust*, London: The International Trust for Croatian Monuments. http://www.croatianmonuments.org/reports/report_2021.pdf.

¹⁸ Restoration report of September 2021, drawn up by Marko Gašparić.

¹⁹ The exhibition was on show from June 5 to July 4, 2021. Its authors were Jasna Jeličić Radonić and Magdalena Getaldić.

²⁰ The virtual exhibition can be seen at the following link: <https://salona.netlify.app/>.

²¹ As a beginning, then, it was Salona, capital of the Roman province of Dalmatia, archaeological site with a centuries-long continuity of life that was chosen.



Figure 14. *Display of the exhibition “The Sculpture of Ancient Salona from the holdings of the Glyptotheque” (Source: Photographic Collection of the Glyptotheque)*

function. After the Museum reconstruction, a plan is to display the chancel screen in a permanent display.

4. Concluding remarks and plans for the future

Preliminary plans have been made for a new museological setup after the renovation of the Museum, to include diverse forms for the communication and interpretation of the sculptural heritage and the plaster casts (Obad Šćitaroci and Getaldić 2022). The complete renovation and remodelling of the complex, which are still to be addressed, should provide contemporary, standardised museum space, suitable for the exhibition of sculptural material, as well as standardised storerooms and equipment for the acceptance of museum material in optimal microclimatic conditions. New circulation pathways and the removal of physical barriers in the museum complex will solve the problem of accessibility and facilitate the movement of visitors, while the installation of a lift will make inter-storey communication easier, particularly when having to manipulate large-scale and weighty objects. The overall renovation of the buildings and the new displays will be focused on the end user, the visitor, therefore, it is important for the Museum to make the complete experience of a visit to it educational, entertaining, and accessible to visitors of all age groups, as well as persons with mobility needs. In the remodelling of the museum space, which will be contemporarily equipped, a circular pathway will be established for communications in the buildings (although they are longitudinal) and within the individual collections, for visitors to be able to view and move through the history of sculpture from Antiquity to the current age in a circular flow. With its new contents, the Museum will become a sculpture centre in which the visitors will be able to acquire new knowledge about the Croatian sculptural heritage and the formation of the cultural identity. With a contemporary museological approach, the presentation of concepts, processes,

and the interpretation and openness of content, the Croatian Academy of Sciences and Arts Glyptotheque should become a place of knowledge, creativity and leisure (Obad Šćitaroci and Getaldić 2022).

From its very foundation, the mission of the Museum has been to collect, preserve and present the Croatian sculptural heritage (Getaldić 2018, 47). Because of its size (11,435 square metres of floor space), architectural distinctiveness, its location in the city, and its spatial and other possibilities, the Glyptotheque can make a reputation for itself as a centre for the art of sculpture of national importance.

The importance of the collections and the Museum is brought out through the collection and presentation of major works of sculpture in a single place. The mission and vision of the Museum focus on the sculptural heritage and the unique place of a museum that brings together modern and contemporary works of sculpture, showing works of the most eminent Croatian sculptors. The Museum is open to all forms of contemporary interpretation of sculptural heritage. The Glyptotheque endeavours to focus in its primary function on the unique heritage in Croatia – plaster casts of antique sculptures from world museums that testify to a cultural epoch, that belong to the wider European context, as well as on the exceptional collections of casts of Croatian cultural heritage, from the pre-Romanesque to the Renaissance, in which the sculptures of the most important archaeological sites are brought together under one roof and Croatian history and heritage are narrated through architecture, town planning and the sculptural heritage. This unique set of materials makes the Glyptotheque the only institution in Croatia to have such systematic collections of plaster casts (Getaldić 2021b). When they are re-evaluated and presented in a contemporary manner, they will place the institution on an equal footing with similar European collections and museums of plaster casts. The introduction of new contents and contemporary interpretations, the creation of new concepts for the permanent displays and a new educational programme should help to fulfil the vision of the Museum as a place that links generations, fosters and develops the cultural, social and creative sectors. As well as setting up and maintaining links with similar institutions, organising cultural events and lectures, networking with other museums and institutes that have collections of plaster casts, academies of fine arts, archaeological departments, conservation institutes and departments, by involving contemporary artists from the area of culture, the Museum will endeavour to activate the local community and enhance the visibility and accessibility of the institution. It will also do its best to set up and maintain links with museums in Europe and elsewhere (primarily with museums of sculpture and collections of casts) through collaboration, artistic exchange and the organisation of exhibitions and projects of an international nature.

Connections with similar museums and institutions in other countries should highlight the objectives that the Glyptotheque aims at in its operations: the expansion of the local and international understanding and promotion of sculpture, the emphasis on the role of sculpture in education and culture, the support to and promotion of the Croatian artistic heritage, both at home and abroad. The particularity of the Croatian Academy of Sciences and Arts Glyptotheque, one of the museums and gallery institutions of the Academy, will emphasise its specific mission to collect and communicate the sculptural heritage and plaster casts, open to the very general public, which for the purposes of the study, the understanding and promotion of its own culture, collects, interprets and disseminates knowledge of the sculptural heritage, past and present.

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Sažetak

Posljedice potresa, solidarno volontiranje i nove perspektive Gliptoteke Hrvatske akademije znanosti i umjetnosti

Cilj. Cilj rada je prikazati aktivnosti koje je Gliptoteka HAZU poduzela nakon potresa 2020. godine u svrhu očuvanja kiparske baštine u kriznim vremenima. Jednako je tako namjera opisati iskustvo solidarnosti i suradnje s različitim partnerima i volonterima. Cilj je također revalorizacija i predstavljanje planova cjelokupne obnove kompleksa zgrada i novih postava.

Pristup/metodologija. U radu se kroz studiju slučaja prikazuje stupanj oštećenja zgrada i muzejskog fundusa. Donose se osnovni podaci o oštećenjima te načinu na koji se pristupilo evakuaciji, metodologiji popisivanja štete i organizaciji rada u uvjetima pandemije i ograničenih socijalnih kontakata.

Rezultati. U radu su prikazane djelatnosti u koje su bili uključeni stručni djelatnici Gliptoteke, ali i volonteri – profesionalni restauratori, koji su ljubazno pomogli da se detaljno dokumentira i procijeni trenutno stanje oštećenih skulptura. Ovaj je potres pokazao solidarnost i brigu za baštinu na djelu. Gliptoteci predstoji cjelovita obnova i rekonstrukcija muzejskog kompleksa, a izrađeni su već planovi obnove i smjernice novog muzeološkog stalnog postava.

Vrijednost. U radu je predstavljeno dragocjeno iskustvo muzeja skulpture nakon potresa s ciljem podizanja svijesti o ugroženoj kulturnoj baštini i važnosti njegove preventivne zaštite, te nužnosti revalorizacije muzejskog djelovanja u smislu zaštite i smještaja muzejske građe. U radu se opisuju događaji i metode rada u kriznim situacijama kao što je potres koji je zadesio muzej i pandemija koja je utjecala na sveukupni rad muzeja i stručnih djelatnika. Ovo, nažalost, jedinstveno iskustvo bilo je generator promjena stoga se započelo s izradom planova za buduću renovaciju i cjelokupnu obnovu muzeja, te planova za nove, osuvremenjene stalne postave.

KLJUČNE RIJEČI: Gliptoteka HAZU, potres 2020., solidarnost, Zagreb (Hrvatska), volontiranje

<https://morepress.unizd.hr/journals>

