

Discovering Dalmatia V : The vocabulary of classical architecture and special field terminology : Book of Abstracts

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Tjedan znanstvenih i stručnih događanja
A Week of Events in Research and Scholarship

OTKRIVANJE

DISCOVERING DALMATIA V

DALMACIJE V

S međunarodnom konferencijom pod naslovom
Including an International Conference entitled

Pojmovnik klasične arhitekture i strukovno nazivlje
The Vocabulary of Classical Architecture and Special Field Terminology

Vodič kroz tjedan
znanstvenih i
stručnih događanja
Knjiga sažetaka

Guide to the week
of events in research
and scholarship
Book of Abstracts

OTKRIVANJE DALMACIJE V

DISCOVERING DALMATIA V

Javna predavanja
Međunarodna konferencija
Public lectures
International Conference

Organizator i
domaćin
Organized and
hosted by

Institut za povijest umjetnosti – Centar Cvito Fisković /
Institute of Art History – Cvito Fisković Centre, Split
(uz pomoć Instituta za hrvatski jezik i jezikoslovlje,
nacionalnoga koordinatora baze hrvatskoga strukovnog
nazivlja Struna)
(with the help of the Institute of Croatian Language
and Linguistics, the national coordinator of Struna, the
database of Croatian special field terminology)

Institut za povijest umjetnosti – Centar Cvito Fisković /
Institute of Art History – Cvito Fisković Centre, Split
Kružičeva 7

19 – 22 / 06 / 2019

Autor je fotografija Dioklecijanove palače objavljenih u knjižici sažetaka Nenad Gattin
(1960-ih). Izvor: Fotoarhiv Nenad Gattin, Institut za povijest umjetnosti, Zagreb.

The author of the photographs published in the Book of Abstracts is Nenad Gattin (1960s).
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Javna predavanja Žana Matulić Bilač
Public lectures *Tehnički pojmovnik korskih sjedala trogirске katedrale*
A Technical Glossary of the Choir Stalls in Trogir Cathedral

Goran Nikšić
The Restoration of Andrijić's Ciborium in Korčula Cathedral
Obnova Andrijićeva ciborija u korčulanskoj katedrali

Elke Katharina Wittich, Ulrike Nägele
Textile Identities
Tkanine i identiteti

Međunarodna konferencija OTKRIVANJE DALMACIJE V.
International Conference Pojmovnik klasične arhitekture i strukovno nazivlje
DISCOVERING DALMATIA V.
Conference The Vocabulary of Classical Architecture and Special Field Terminology

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OTKRIVANJE DALMACIJE V

Vjerojatno nema prikladnijeg ambijenta za raspravu o terminologiji klasične arhitekture od Splita, grada izraslog iz antičke Dioklecijanove palače koja i danas živi kao gradska jezgra snažno obilježena svojim izvornim arhitektonskim oblicima, od urbanističkog mjerila do mjerila ornamenta.

Potaknuti znanstvenim projektom Instituta za povijest umjetnosti *Pojmovnik klasične arhitekture*, koji financira Hrvatska zaklada za znanost, ovogodišnji program znanstvenih i stručnih događanja odlučili smo primarno posvetiti međunarodnoj konferenciji pod naslovom *Pojmovnik klasične arhitekture i strukovno nazivlje*.

Iskustvo rada na projektu koji ujedinjuje rad stručnjaka na poljima povijesti umjetnosti i arhitekture te stručnjaka terminologa ukazalo nam je na nužnost interdisciplinarnosti pri stvaranju stručne terminologije općenito, a time i interdisciplinarnih okupljanja. Skup je stoga, osim za raspravu o terminologiji klasične arhitekture, otvoren za stručnjake svih profila posvećenih stručnoj terminologiji i povezanih srodnih tematskih krugova:

- terminologija klasične arhitekture
- terminologija klasične arhitekture u dalmatinskoj tradiciji i s Dalmacijom povezanim dijalektima
- ilustrirani pojmovnici
- analiza korpusa
- pojmovi u povijesnom kontekstu
- pojmovi u tekstnom kontekstu
- interdisciplinarni aspekti - sinergija stručnjaka i terminologa
- ostala područja povezana sa strukovnim nazivljem i terminologijom klasične arhitekture.

Osim toga, ovogodišnji program nudi i tri javna predavanja. Konzervatorica-restauratorica Žana Matulić Bilač iskoristila je svoj rad pri konzerviranju i restauriranju kasnosrednjovjekovnih trogirskih korskih klupa kao poticaj da sastavi pojmovnik raznorodnih tehničkih termina koji se vezuju uz taj spomenik. Dr. sc. Gorana Nikšića konzerviranje i restauriranje još jednoga veličanstvenog spomenika - ciborija u korčulanskoj katedrali korčulanskog klesara i graditelja Marka Andrijića - potaknuli su pak da cjelovito istraži uzbuđujuću priču o gradnji tog spomenika i predloži projekt rekonstrukcije. Naposljetku, dr. sc. Elke Katharina Wittich, povjesničarka arhitekture koja je došla u Split na konferenciju u organizaciji Centra Cvito Fisković posvećenu škotskom arhitektu Robertu Adamu i Dioklecijanovoj palači 2014. i ostala od tada vezana za Split i Dalmaciju čvrstim istraživačkim vezama, i profesorica Ulrike Nägele, obje angažirane na njemačkoj AMD Akademie Mode & Design, predstaviti će nam projekt suradnje između AMD-a, Etnografskog muzeja i IPU - Centra Cvito Fisković, koji se temelji na istraživanju

dalmatinskih narodnih nošnji u putopisnoj literaturi i muzejskim eksponatima, na temelju čega bi studenti reinterpetirali nošnje i projekt finalizirali izložbom. Knjižica je kao i obično na engleskom jeziku, no kako ove godine imamo na programu imamo veći broj izlaganja na hrvatskom jeziku, njihove sažetke, kao i program i uvodni tekst, donosimo dvojezično. Dodatno smo ovogodišnji vodič kroz program događanja *Otkrivanje Dalmacije V* opremili prekrasnim fotografijama Nenada Gattina, koje nam nude svojevrsni vizualni pojmovnik klasične arhitekture isječcima Dioklecijanove palače, kolekcije antičkih oblika koje imamo priliku dodirnuti poput generacija naših predaka.

It seems that there is no setting more appropriate for debating the terminology of classical architecture than Split, the city that grew out of the ancient structure of the Diocletian's Palace.

Inspired by the Institute of Art History's research project The Glossary of Classical Architecture, which is financed by the Croatian Science Foundation, we decided that the principal event of this year's Discovering Dalmatia programme would be an international conference entitled The Vocabulary of Classical Architecture and Special Field Terminology.

Our experience in working on a project that unites experts in the fields of art history, architecture, and terminology has clearly demonstrated the importance of interdisciplinary work, and therefore of interdisciplinary gatherings. Consequently, in addition to debates about the terminology of classical architecture, the conference is open to all experts working on terminology, and in keeping with this to several related themes:

- The terminology of classical architecture
- The terminology of classical architecture in Dalmatian dialects/tradition
- Illustrated vocabularies
- Corpus analysis
- Terms in historical context
- Terms in textual context
- Interdisciplinary aspects – synergy of field experts and terminologists
- Other topics connected with special field terminology and terminology of classical architecture

In addition, this year's programme also includes three public lectures. The conservator and restorer Žana Matulić Bilač used her work on the conservation and restoration of Trogir Cathedral's late medieval choir stalls as an inducement to compile a glossary of diverse technical terms that are related to this monument. Dr Goran Nikšić's work on the conservation and

DISCOVERING DALMATIA V

restoration of another magnificent monument – the ciborium in Korčula Cathedral created by the stonemason and architect Marko Andrijić – prompted him to research in detail the fascinating story of this monument's construction, and propose a project for its reconstruction. Finally, Professor Elke Katharina Wittich, a historian of architecture who came to the 2014 conference in Split dedicated to the Scottish architect Robert Adam and Diocletian's Palace, organised by the Cvito Fisković Centre, and who has remained connected to Split and Dalmatia via strong research links ever since, and Professor Ulrike Nägele, both employed at the German AMD Akademie Mode & Design, will present a joint research project by the AMD, with the Ethnographic Museum, and the IPU – Cvito Fisković Centre, which is based on a study of Dalmatian folk costumes in travel literature and museum exhibits, based on which students would create reinterpretations of costumes, and complete the project with an exhibition. The Book of Abstract is in English, as were the first four in the series. This year, however, there are a significant number of papers in Croatian. Therefore we have decided to publish their abstracts, as well as the program and the introduction, in both working languages of the conference.

Finally, we have illustrated this year's guide to the programme of events at *Discovering Dalmatia V* with the beautiful photographs of Nenad Gattin, which offer us their own kind of visual glossary of classical architecture through by depicting views of Diocletian's Palace, collections of ancient forms that we have the opportunity to reach out and touch, just as the generations that came before us did.



PROGRAM / PROGRAMME

Srijeda / Wednesday, 19 / 06
Centar Cvito Fisković / Cvito Fisković Centre

18.00 - 20.00
Prijam / Welcome Evening

Četvrtak / Thursday, 20 / 06
Centar Cvito Fisković / Cvito Fisković Centre

JUTARNJA SESIJA /
MORNING SESSION

KONFERENCIJA:
Otkrivanje Dalmacije V.
Pojmovnik klasične arhitekture
i strukovno nazivlje

CONFERENCE:
Discovering Dalmatia V.
The Vocabulary of Classical Architecture
and Special Field Terminology

Moderatori / Moderators: Siniša Runjaić,
Mirko Sardelić

9.00 - 9.30
Registracija sudionika i uvodna riječ
Registration and introduction

9.30 - 9.50
Ana Banovac, Ivan Jerković, Toni Ljubić,
Perina Vukša Nahod, Ivana Kružić, Šimun
Andelinović, Željana Bašić
Interdisciplinarni pogled na identitet -
terminološke dvojbe
An Interdisciplinary Look at Identity -
Terminological Dilemmas

9. 55 - 10.15
Bruno Nahod
O problemima definiranja i usklađivanja
pojмова u humanističkim znanostima
On the Problems of Defining and Reconciling
Concepts in the Humanities

10.20 - 10.40
Danko Zelić
Sređivanje nazivlja - jedan od „nedovršenih
poslova“ povijesnoumjetničke znanosti u
Hrvatskoj
Clearing up Terminology - One of Art
History in Croatia's 'Unfinished Tasks'

10.40 - 10.55
Stanka za kavu / Coffee break

10.55 - 11.15
Daniela Matetić Poljak
Odlike i posebnosti arhitektonskih redova
Dioklecijanove palače
The Characteristics and Particularities of the
Architectural Orders of Diocletian's Palace

11.20 - 11.40
Goran Nikšić
Ugovori za klesarske radove kao riznica
graditeljskih pojmova
Contracts for Masonry Work as a Treasure-
Trove of Concepts Relating to Construction

11.45 - 12.05
Zorka Bibić
Piere sbuse / aurikuli / rape i buže - koji naziv
dati zaboravljenoj baštini?
Piere sbuse / aurikuli / rape and buže -
Which Term Should We Give to Forgotten
Heritage?

12.10 - 12.30
Sanja Brbora
Isplati li se ilustrirati pojmovnik klasične
arhitekture?
Is It Worthwhile Illustrating the Glossary
of Classical Architecture?

12.30 – 12.45
Rasprava / Discussion

12.45 – 15.45
Obilazak Dioklecijanove palače /
Tour of Diocletian's Palace

15.45 – 18.30
Stanka za ručak / Lunch break

POPODNEVNA SESIJA /
AFTERNOON SESSION

Javno predavanje / Public Lecture

18.30 – 19.30
Žana Matulić Bilač
Tehnički pojmovnik korskih sjedala
trogirske katedrale
A Technical Glossary of the Choir Stalls
in Trogir Cathedral

19.30 – 20.00
Discussion

Petak / Friday, 21 / 06
Centar Cvito Fisković / Cvito Fisković Centre

JUTARNJA SESIJA / MORNING SESSION

KONFERENCIJA:
Otkrivanje Dalmacije V.
Pojmovnik klasične arhitekture
i strukovno nazivlje

CONFERENCE:
Discovering Dalmatia V.
The Vocabulary of Classical Architecture
and Special Field Terminology

Moderatori / Moderators:
Goran Nikšić, Danko Zelić

9.00 – 9.20
Siniša Runjaić, Sanja Perić Gavrančić
Stižu li nam u talamus impulsi da se
premjestimo u talamos? Terminološke i
filološke bilješke o prilagodbi naziva
Are Impulses Reaching Our Thalamus to
Move into the Thalamus? Terminological
and Philological Notes on the Adjusting of
Terminology

9.25 – 9.45
Ana Šverko
Klasicizam ili neoklasicizam i slične dvojbe
Classicism or Neoclassicism and Similar
Dilemmas

9.45 – 9.45
Goran Vuković
Dubrovački arhitektonski vokabulari
Dubrovnik's Architectural Vocabularies

9.50 – 10.10
Mirko Sardelić
The Repository of (Classical) Design
Terminologies in Croatian
Repozitorij (klasičnih) terminologija dizajna u
hrvatskome jeziku

10.15 – 10.35
Joško Belamarić
Gynaecia (γυναίκεα):
The Various Meanings of an Ancient Concept
Gynaecia (γυναίκεα):
različiti sadržaji drevnog pojma

10.40 – 11.00
Dominik Lengyel, Catherine Toulouse
From archaeology to a visual architectural
terminology
Od arheologije do vizualne arhitektonske
terminologije

11.00 – 11.15
Stanka za kavu / Coffee break

11.15 – 11.30
Rasprava / Discussion

11.30 – 12.00
Elke Katharina Wittich, Ulrike Nägele
Textile Identities
Tkanine i identiteti

12.00 – 14.00
Posjet Etnografskom muzeju / Visit to the
Ethnographic Museum

14.00 – 16.00
Stanka za ručak / Lunch break

16.00 – 18.30
Posjet Galeriji umjetnina / Visit to the
Museum of Fine Arts

POPODNEVNA SESIJA /
AFTERNOON SESSION

Javno predavanje / Public Lecture

18.30 – 19.30
Goran Nikšić
The Restoration of Andrijić's Ciborium in
Korčula Cathedral
Obnova Andrijićeva ciborija u korčulanskoj
katedrali

19.30 – 20.00
Rasprava / Discussion

Subota / Saturday, 22 / 06
Centar Cvito Fisković / Cvito Fisković Centre

9.00 – 12.00
Obilazak Splita 3 / Visit to Split 3

12.00 – 13.00
Završna svečanost / Closing Reception

JAVNA PREDAVANJA
PUBLIC LECTURES





**Tehnički
pojmovnik
korskih sjedala
trogirске
katedrale**

Kreirana za arhitekturu i liturgiju kasnosrednjovjekovnog svetišta, ali za on-
dašnji kanonički postav trogirске biskupije, do danas u neprekinutoj funkciji
i sada prvi put predmetom konzervatorskog i restauratorskog promišljanja
- monumentalna drvena i oslikana korska sjedala trogirске katedrale kom-
pleksna su konstrukcija raznovrsnih povijesnih slojeva, čiji tehnički aspekti
do sada nisu bili predmetom istraživanja, kao ni većina spomenika srednjo-
vjekovnog drvorezbarstva u Dalmaciji.

U istraživačkom sloju, koji smo proveli i ovdje okupili pod nazivom tehnič-
ki pojmovnik konkretnoga spomenika (jer su ga kreirala njegova specifična
svojstva), cjelovite su skupine pojmova okupljene pod nazivima drvodjelski
i kiparski materijali, elementi konstrukcije, tehnike rada, alatke za rad, sli-
karski materijali, tehničke analize i drugi analitički postupci, te pojmovi iz
područja konzerviranja i restauriranja.

Za ovu prigodu posebno izdvajamo i na temelju obrađene građe i prove-
denih konzultacija objašnjavamo, osim po nekoliko ključnih pojmova iz
svake od nabrojanih cjelina, najintrigantnije i do sada u ovom smislu naj-
manje obrađeno: cjelovitu skupinu srednjovjekovnih alata za obradu drva,
uz pojmovni i slikovni rječnik njihovih tragova na drvenim teksturama, a na-
stao izravnim istraživanjem tog i desetak drugih drvenih spomenika 13. - 15.
stoljeća u Dalmaciji. Prijedlog pojmovnika temelji se na objavljenoj građi,
a ovdje se nadopunjuje podacima dobavljenim obradom samog spomeni-
ka, ali i povijesno interpretira uz pomoć pronađenih povijesnih leksikona,
uvažavajući i uključujući i etnografske termine te različito nazivlje unutar
lokalnih izričaja.

**A Technical
Glossary of the
Choir Stalls in
Trogir Cathedral**

Created for the architecture and liturgy of a late medieval shrine, and for
Trogir Cathedral's contemporary Chapter of Canons, in constant use up to
the present and now, for the first time, the subject of conservation and res-
toration procedure - the monumental wooden and illustrated choir stalls
of Trogir Cathedral are a complex construction of diverse research layers,
whose technical aspects have not been the subject of study up to the pre-
sent, much like the majority of wooden monuments of medieval woodcarv-
ing in Dalmatia.

In the research level that we have carried out and here compiled under
the title of a technical glossary of this particular monument (given that it
was created by its specific characteristics), complete groups of concepts
are collected under the titles: woodworkers' and sculptors' materials, the
elements of construction, the techniques used, the tools, painters' mate-
rials, the analytic techniques and other analytical approaches, as well as
concepts from the fields of conservation and restoration.

On this occasion, we draw particular attention to, and on the basis of the materials processed and the consultations undertaken we explain, apart from several key concepts from each of the aforementioned groups - the most intriguing and what up till now in this sense has been the least discussed: a complete group of medieval tools for woodworking, along with a conceptual and *visual dictionary* of their traces on the wooden textures, the result of direct study of this and tens of other wooden monuments of the 13th-15th centuries in Dalmatia. The proposed glossary is based on published materials, here it is expanded and brought together by information garnered through work on the monument itself, but it also historically interprets with the help of uncovered historical lexicons, as well as acknowledging and including ethnographic terminology and diverse terms through local expressions.



The Restoration of Andrijić's Ciborium in Korčula Cathedral

Korčula's greatest stonemason and architect, Marko Andrijić, built the ciborium above the main altar in Korčula's Cathedral of St Mark between 1486 and 1492. This exceptional creation in the Gothic-Renaissance style goes beyond local significance with its exceptional proportions and brilliantly-executed details - the Renaissance capitals and columns with entasis (the earliest such example in Croatia). The extremely poor state of the monument was the result of works at the end of the 18th century, which made significant changes to its appearance. The upper level of the ciborium's roof was removed, almost all the stone elements were re-cut and shortened, and their joints were resolved in an improvised manner.

The Croatian Conservation Institute began conservation-restoration work on the ciborium in 2014. After laser cleaning and the removal of cement from the joints it became clear that the condition of the construction was alarming, so the upper part of the ciborium was disassembled and taken to the Institute's stone restoration workshop in Split. There, the cleaning was completed, as were the repairs of those parts of the stone elements that were damaged, and a detailed documentation was then undertaken. In a careful overview of all traces of joining, stonework, and re-cutting, as well as a detailed analysis of the original contract, we discovered that during the construction of the ciborium work came to a halt and ran very late, probably as a result of a partial change in the conception and the absence of the main master from Korčula.

We concluded that the correct, and the only possible way to restore it was to reconstruct its state prior to the works of the 18th century, for which there is sufficient information. The way that the stone components were joined, the original slope of the roofs and the other parts of the restoration were determined after a detailed analysis of the masonry treatment and the geometry of every individual element. A reconstruction project was drawn up based on which the lower part of the roofing remains in its existing state, while it is necessary to produce a new roof for the third level, and a cupola on top. The conclusion of the restoration works is planned for this year.

ELKE KATHARINA WITTICH
ULRIKE NÄGELE

public lecture



Textile Identities The project comprises a scientific and a design part. In design we work with students of the AMD and two other universities, one in Croatia and one in Austria; we are currently negotiating these collaborations, which would include student exchanges. This is the prerequisite for obtaining funding from the European Union. In the 2019 summer semester, the students will develop a women's outfit and a men's outfit that will incorporate elements from Croatian and more specifically Dalmatian costumes. These elements can be cuts as well as colours, techniques, or ornamentation. Embroidery is a theme that is particularly in focus. In the following winter semester, students will examine rich accessories, i.e. caps, bags, and ornaments, and derive new interpretations from them.

The project can draw on extensive experience. In 2009 and 2010, the AMD already carried out a large project on traditional costumes in cooperation with the Sorbs, a small indigenous group with their own language and customs living in Eastern Saxony near the Polish border. The aim was to make it easier for the young members of this ethnic group to use the traditional costumes in a forward-looking way and thus to visibly belong to a social group by reinterpreting the traditional costumes. Back then, the students developed outfits that, for example, integrated blue printing as a traditional technique of fabric finishing or integrated motifs of rich embroideries as enlarged repeats into knitted pullovers. The forms of presentation could also be tested at that time: in addition to a well-attended fashion show, the outfits were shown at several exhibitions and the project was documented in a publication. See

http://www.sorbischmodern.de/de/home_9.html

The scientific part of our current project is one result of the Discovering Dalmatia project at the Cvito Fisković Centre of Art History in Split, which has been running since 2015; this interdisciplinary research project deals with Dalmatia as a destination of the European Grand Tour in the 18th and 19th centuries. One of the AMD project managers is a member of the scientific committee of this project and has discovered a rich collection of traditional costumes and pictorial representations of traditional costumes since the late 18th century. The results of the investigations were presented at the Discovering Dalmatia IV conference in November 2018. The depictions of costumes in Alberto Fortis' "Viaggio in Dalmazia" from 1774 were the focus of interest at that particular conference. Surprisingly, the visualisations in the German and French translations were modified: The characters are presented in a way that is more in keeping with the expectations of the North and Central European audience.

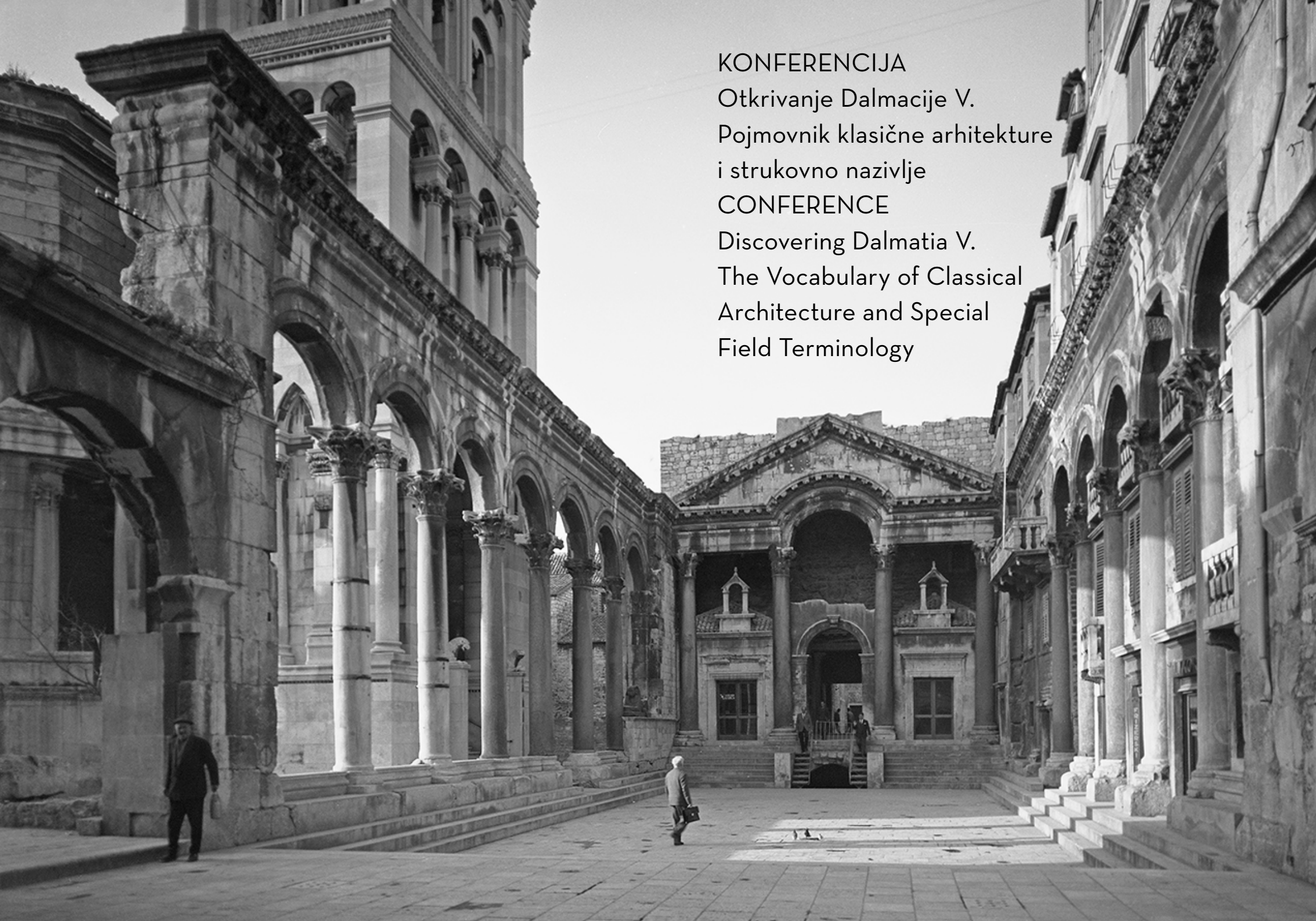
In later periods, postcards were important media for the transmission of information; however, they should not be regarded as neutral mediators, but rather were based on an iconography that had already been coined in

the late 16th century: the iconography of the rural population in the Balkans with stereotypes such as the dangerous Hajduk (guerrilla fighter), which were reproduced in numerous visual media such as the “Neu-eröffnete Welt-Galleria” by Christoph Weigel, Nuremberg 1703.

Such stereotypes have long been confirmed in historical and ethnographic research by Larry Wolff, among others. In addition, an image of the Adriatic coast of Croatia as a holiday destination far away from politics and the division of Europe into East and West during the time of the communist rule in Yugoslavia was desired; for this purpose, postcards of the rural population were very useful, even in periods when these costumes were no longer being worn.

What results do we expect?

A jury will select the best pieces from the students' works, for example blouses, skirts, and trousers as well as caps and bags or smaller accessories like tassels and ribbons. We intend to produce individual pieces and sell them in the ethnographic museums of Split and Zagreb. But more important for us is a publication that would compare historical pieces and new interpretations with high-quality photographs. We are also planning a fashion show in front of the Ethnographic Museum in Split. This museum is located in a former convent within the ancient walls of Diocletian's Palace and offers sufficient space in front of the entrance for such a show. We are likewise planning exhibitions in Split and Zagreb, and perhaps later in Munich's Bavarian National Museum as well. This would be very important to us as many Croats emigrated to Southern Germany during the Yugoslav wars and from there they preferred to emigrate to Munich. We would love to greet the Croatian immigrant community at the exhibition opening with new interpretations of traditional costumes. The members of the AMD have a great deal of experience with publications and exhibitions; most recently we implemented the project “DIVINE X DESIGN”, which focused on the dresses of antiquity, together with the Glyptothek and the Antikensammlungen in Munich; in addition, we presented this exhibition at the Archaeological Museum of Zagreb. (EKW)



KONFERENCIJA

Otkrivanje Dalmacije V.

Pojmovnik klasične arhitekture
i strukovno nazivlje

CONFERENCE

Discovering Dalmatia V.

The Vocabulary of Classical
Architecture and Special
Field Terminology

ANA BANOVAČ
IVAN JERKOVIĆ
TONI LJUBIĆ
PERINA VUKŠA NAHOD
IVANA KRUŽIĆ
ŠIMUN ANĐELINOVIĆ
ŽELJANA BAŠIĆ

Interdisciplinarni
pogled na identitet
- terminološke
dvojbe

Pitanje identiteta opće je i filozofsko pitanje, no i pitanje koje je važno za brojne znanosti i struke. Opći temelj identiteta načelo je jedinstvenosti prema kojemu je svaki objekt jedinstven i neponovljiv te ima skup značajaka koje ga razlikuju od svih drugih. Identitet se može razmatrati na objektivnoj i subjektivnoj razini. Objektivni je identitet određen prirodnim zakonitostima, npr. fizičkim, biološkim i kemijskim svojstvima, dok je subjektivni, kao društvena i psihološka konstrukcija, određen na društvenoj i/ili osobnoj razini. Isto tako, identitet se može odnositi na pojedini objekt, ali i na skupinu objekata koji dijele jedinstveni skup značajaka.

U sklopu programa Hrvatske zaklade za znanost Izgradnja hrvatskoga strukovnog nazivlja (Struna) tijekom projekta Forenzično-kriminalističko nazivlje (FuNK) pred autore je istraživanja postavljen izazov: kako jedan širok i opći pojam poput identiteta koji nadilazi područje pojedine znanosti smjestiti u okvir struke u kojoj također nije jednoznačan te ga dostatno precizno definirati kako bi odgovarao strogim zahtjevima pravnoga i društvenoga konteksta unutar kojih struka djeluje. Nedoumice s identitetom odrazile su se i na druge srodne i značenjski bliske pojmove koje je valjalo raspraviti na interdisciplinarnoj razini.

Cilj je ovoga rada izložiti rezultate, spoznaje i rješenja koja su proizašla iz razmatranja rečenih pojmova. U radu će se raščlaniti opće te znanstveno i forenzičko poimanje identiteta, razložiti će se srodni i značenjski bliski pojmovi te će se iznijeti usuglašeni prijedlozi jedinstvenih definicija koje mogu vrijediti unutar struke, ali i u znatno širim okvirima.

Ovaj je rad financirala Hrvatska zaklada za znanost projektom: STR-2017-09-2.

An
Interdisciplinary
Look at Identity
- Terminological
Dilemmas

The question of identity is a general and philosophical question, but it is also a question that is significant for numerous sciences and professions. The general foundation of identity is the principle of uniqueness, based on which every object is unique and unrepeatable, and has a collection of characteristics that differentiate it from all others. Identity can be considered on the objective and subjective levels. Objective identity is determined by natural laws, for instance physical, biological, or chemical properties, while the subjective, as a social and psychological construct, is determined on the social and/or personal level. In the same way, identity can be related to a particular object, but also to a collection of objects that share a unique collection of characteristics.

As part of the Croatian Science Foundation's Development of Croatian Special Field Terminology (Struna) programme, during the Forensic-Criminalistic Terminology (FuNK) project, the authors of the study were presented with the challenge: how can such a broad and general concept such

as identity, which goes beyond the scope of any one field, be placed within the frame of a field in which it is likewise ambiguous, and be sufficiently precisely defined in order for it to fit the strict demands of the legal and social context within which that field operates? Dilemmas relating to identity reflected other similar and semantically related concepts that it is worthwhile debating on an interdisciplinary level.

This paper aims to present the results, knowledge, and solutions that emerged from a consideration of the aforementioned concepts. The paper will break down the general and the scientific and forensic understandings of identity, related and semantically related concepts will be expounded, and it will present mutually-agreed-upon proposals for unique definitions that can apply within the field, but also in considerably wider circles.

This work was financed by the Croatian Science Foundation under the project STR-2017-09-2.



O problemima
definiranja i
usklađivanja
pojmovu u
humanističkim
znanostima

Jedno od osnovnih terminoloških načela upućuje da svaki pojam područja koje se terminografski obrađuje mora biti jednoznačno definiran te valjano razdvojen od srodnih i sličnih pojmova. Optimalna definicija pojma temelji se na formuli *genus proximum et differentia specifica*, odnosno nadređeni pojam i razlikovne značajke. Definicija koja poštuje navedenu formulu sadržajna je i izrazito precizna. U radu na Struni uočeno je da je takav tip definicije primjenjiv pri obradi nazivlja iz prirodnih i tehničkih znanosti, no često prilično ograničavajući kad se obrađuje nazivlje humanističkih znanosti.

Pojmovi koji pripadaju (društvenim i) humanističkim znanostima često su sociokulturno uvjetovani te do određene mjere odstupaju od pretpostavljene univerzalne objektivnosti Svemira.

U radu na Struni nebrojeno smo se puta susreli s pojmovima koje nije moguće jednostavno definirati tradicionalnim pristupom. Ta nas je činjenica potaknula da preispitamo metodologiju i predložimo alternativne teorijske okvire terminologije.

U ovome ćemo radu razložiti temeljnu problematiku obrade nazivlja humanističkih znanosti te predložiti suvremeniji pristup definiranju i usklađivanju pojmova koje nije moguće kvalitetno obraditi tradicionalnim terminološkim načelima.

On the Problems
of Defining and
Reconciling
Concepts in the
Humanities

One of the basic terminological principles tells us that every concept in the field that is being processed terminologically must be clearly defined and separated from related and similar terms in a valid way. The optimal definition of a concept is based on the rule *genus proximum et differentia specifica*, or the genus, and the distinct characteristics. A definition that follows this formula is meaningful and extremely precise. In the work done on Struna, it has been observed that this kind of definition can be applied when working on terminology from the natural and technical sciences, but is frequently fairly restrictive when working on terminology in the humanities.

Concepts that belong to the (social and) humanistic sciences are frequently subject to sociocultural conditions and therefore, to a certain extent, deviate from the presupposed universal objectivity of the Universe.

In working on Struna we have countless times encountered concepts that cannot be simply defined using a traditional approach. This has prompted us to question our methodology and propose alternative theoretic frames for the terminology.

In this paper, we will present the basic issues in addressing terminology in the humanities, and propose a more contemporary approach to defining and reconciling concepts that cannot be processed successfully using traditional terminological principles.



Sređivanje
nazivlja - jedan
od „nedovršenih
poslova“
povijesnomjetničke
znanosti u Hrvatskoj

Potaknuto sudjelovanjem u projektu Pojmovnik klasične arhitekture unutar programa Struna, izlaganje je prije svega zasnovano na osobnom (autor-skom, recenzentskom, prevoditeljskom i uredničkom) iskustvu. Nastojat će se ukratko rasvijetliti okolnosti formiranja i razvoja hrvatskoga povijesno-umjetničkog nazivlja tijekom proteklih sto i pedeset godina te ukazati na obilježja aktualnog stanja struke u cijelosti i pojedinih njezinih segmenata (akademskog, konzervatorsko-restauratorskog ili muzejsko-galerijskog). U zaključnom dijelu izlaganja pokušat će se ukazati na neke moguće realističke strategije za sređivanje nazivlja u budućnosti.

Ovaj je rad financirala Hrvatska zaklada za znanost projektom STR-2017-09-4.

Clearing up
Terminology - One
of Art History
in Croatia's
'Unfinished Tasks'

Prompted by participation in the Struna - Classical Architecture project, this paper is first and foremost based on personal experience (as an author, reviewer, translator, and editor). It aims to briefly shed light on the conditions under which Croatian art history terminology formed and developed over the past one hundred and fifty years, and draw attention to the characteristics of its current state, both within the field as a whole, and within its various individual segments (the academic, that of conservation-restoration and museums-galleries). The paper will conclude with an attempt to highlight some possible, realistic strategies for clearing up terminology in the future.

This work was financed by the Croatian Science Foundation under the project STR-2019-09-4.



Odluke i posebnosti arhitektonskih redova Dioklecijanove palače Zahvaljujući visokom stupnju sačuvanosti pojedinih građevina i cjelina u Dioklecijanovoj palači, in situ je sačuvan dio arhitektonskih redova (vezana kolonada i istočna loggia na južnom pročelju, redovi Peristila, Vestibula i periptera Mauzoleja te replikama pojedinih elemenata nadomješteni izvorni redovi zapadne loggie južnog pročelja i dvaju superponiranih redova u interijeru Mauzoleja).

Arheološka istraživanja na svjetlo su dana iznjedrila cijeli niz elemenata, što je omogućilo idejne rekonstrukcije pojedinih redova načinjene ili komponiranjem pronađenih disjecta membra sastavnica (decumanus), ili, u slučaju nedostatka pojedinih, idejne rekonstrukcije na kojima su sastavnice koje nedostaju određene prema tipskim analogijama (cardo, prostaza Mauzoleja, trijem Maloga hrama, peripter dviju centralnih građevina zapadnog temenosa, red vezan uz zid temenosa i red na sjevernim vratima).

S aspekta arhitektonske i građevinske problematike arhitektonskim su se redovima (predlažući ujedno i njihove idejne rekonstrukcije) bavili V. Andrić, R. Adam, G. Niemann, E. Hébrard i J. Marasović. Kroz prizmu istraživanja arhitektonske dekoracije prva im se posvetila Sh. McNally. Na rezultatima njezinih istraživanja proučavanje je nastavila D. Matetić Poljak obuhvativši tipološku i stilsku analizu redova u cjelini i svih njihovih elemenata.

Arhitektonski redovi u palači (čije ćemo elemente detaljnije predstaviti) otkrivaju niz varijacija koje zorno ilustriraju rimsku i kasnoantičku slobodu u povezivanju različitih vrsta stupova i sastavnica trabeacije. Dominiraju redovi s korintskim stupovima i trabeacijom na kojoj može varirati broj sastavnica (sklop arhitrav – friz – vijenac ili arhitrav – vijenac) i njihovi tipovi. Na pojedinim redovima javljaju se kompozitski i korintizirajući kapiteli te kapiteli glatkog kalathosa. Shodno baštinjenom kansorenesansom poimanju arhitektonskih redova, redovi u palači mogu se klasificirati kao korintski, kompozitski i „nekanonski“. Prema stilizaciji pojedinih elemenata, arhitektonski redovi Dioklecijanove palače zauzimaju važno mjesto u razvitku kasnoantičke arhitektonske dekoracije.

The Characteristics and Particularities of the Architectural Orders of Diocletian's Palace

Thanks to the extremely well-preserved condition of particular buildings and complexes in Diocletian's Palace, part of the architectural orders were preserved in situ (the connected colonnade and the eastern loggia on the southern façade, the orders of the Peristyle, Vestibule, and the peripteros of the Mausoleum, and the original orders with replicas of particular elements on the western loggia of the southern façade and two superimposed orders in the Mausoleum's interior).

Through archaeological excavations, a whole range of elements saw the light of day, which made possible conceptual reconstructions of particular orders, or the putting-together of found disjecta membra of compo-

nents (the decumanus), or, when individual pieces were missing, conceptual reconstructions in which the missing components were determined based on standard analogues (the cardo, the prothesis of the Mausoleum, the portico of Jupiter's Temple, the peripteros of the two central buildings of the western temenos, the order connected to the wall of the temenos, and the order on the northern gates).

Architectural orders, from the perspective of architectural and construction-related problems, were considered by V. Andrić, R. Adam, G. Niemann, E. Hébrard, and J. Marasović (who all proposed their own conceptual reconstructions). Sh. McNally was the first to consider them through the prism of research on architectural decoration. Based on the results of her research, these studies were continued by D. Matetić Poljak, who covered typological and stylistic analyses, of the orders as a whole, as well as of all their elements.

The architectural orders in the Palace (whose elements we will present in more detail) reveal a whole range of variations that clearly illustrate the Roman and Late Antique freedom in connecting various kinds of columns and the constituent parts of an entablature. Orders with Corinthian columns and an entablature on which the number of parts can vary (a combination of architrave-frieze-cornice, architrave-cornice) and their type dominate. On particular orders composite and Corinthianising capitals appear, as well as capitals with a smooth kalathos. In keeping with the historical Late Renaissance understanding of architectural orders, the orders of the Palace can be classified as Corinthian, Composite, and "Non-Canonical". Based on the stylisation of particular elements, the architectural orders of Diocletian's Palace take on an important role in the development of Late Antique architectural decoration.



Ugovori za
klesarske radove
kao riznica
graditeljskih
pojmova

Domaća povijest graditeljstva nije se sustavno bavila proučavanjem razvoja strukovnog nazivlja, osobito u lokalnom kontekstu. Možda su najopsežnije istraženi mjerni sustavi i nazivi mjernih jedinica u našim krajevima. Tijekom povijesti nisu se mijenjale samo veličine, nego i nazivi mjernih jedinica. Istodobno se mijenjalo i graditeljsko nazivlje i prilagođavalo lokalnim situacijama. Latinski kao najčešći jezik srednjovjekovnih službenih dokumenata i notarskih spisa donekle je pomagao pri lakšem razumijevanju, pa donekle i pri standardizaciji graditeljske terminologije, ali je i on bio podložan utjecajima govora kojim su se služili majstori i naručitelji, u našem slučaju hrvatskog i talijanskog, odnosno dalmatinskih dijalekata i mletačkoga narječja.

Većina ugovora o gradnji, osobito jednostavnijih privatnih kuća, sklapala se usmeno, dok su za značajnije i složenije poduhvate zapisivane odredbe ugovora i opisi arhitektonskih elemenata, što je osobito važno za rekonstrukciju bogatog fonda naziva graditeljskih i klesarskih termina. Kad je riječ o ugovorima za građevine koje se nisu sačuvala, ti su dokumenti jedini izvor informacije o izgledu, makar sumarnom, te arhitekture, pogotovo u svjetlu činjenice da se projekti i izvedbeni nacrti koji su ponekad pratili ugovore u pravilu nisu sačuvali, osobito oni iz starijih razdoblja.

Pri prevođenju izvornih dokumenata treba imati na umu kontekst u kojemu je djelo naručeno i izvedeno jer značenje stručnih termina može varirati ovisno o jeziku na kojem su zapisani, lokalnoj tradiciji, stilskom izričaju ili arhitektonskom kontekstu. Pri tome, osobito ako je riječ o strancu koji naručuje djelo domaćeg majstora, ugovor i svi u njemu navedeni termini trebaju biti sasvim razumljivi objema ugovornim stranama.

Poznavanje povijesti značenja pojedinih pojmova značajno je za tako zahtjevan projekt kao što je izrada korpusa strukovnog nazivlja standardnoga hrvatskog jezika, a u graditeljskom području detaljno proučavanje klesarskih ugovora može biti iznimno korisno.

Ovaj je rad financirala Hrvatska zaklada za znanost projektom STR-2017-09-4.

Contracts for
Masonry Work as a
Treasure-Trove of
Concepts Relating
to Construction

The history of Croatian construction-work has not systematically worked on studying the development of field-related terminology, particularly in the local context. In our part of the world, it is perhaps measuring equipment and the names of units of measurements that have been studied in most detail. Throughout history, it was not only the sizes that changed, but the names of the units of measurement. Similarly, terminology relating to construction changed and adapted to local conditions. Latin, as the most frequent language used in official medieval documents and notarial papers

helped make them easier to understand, and to some extent in the standardisation of terminology relating to construction, but it too was subject to the influences of craftsmen's and clients' speech, in our case Croatian and Italian, that is, the Dalmatian dialects and the Venetian language.

The majority of building contracts, particularly for simpler private houses, were verbal, while for more significant and complex projects the terms of the contract and descriptions of the architectural elements were written down, which is particularly important for the reconstruction of the rich collection of names for construction and masonry-related terminology. When it comes to contracts for buildings that were not preserved, these documents are the only sources of information about their appearance, albeit summarised, and their architecture, particularly in light of the fact that the projects and plans that sometimes went along with the contract were not, as a rule, preserved, particularly those from earlier periods.

When translating the original documents, the context in which the work was commissioned and carried out must be kept in mind, because the meaning of field-related terminology can vary depending on the language in which they were recorded, on local tradition, stylistic expression, or the architectural context. Therefore, particularly if we are dealing with a foreigner who commissioned work from a local builder - the contract and all the terms listed in it must be completely clear to both sides.

Knowing the historical meanings of particular concepts is significant for a project as demanding as the development of a corpus of field-related terminology of the standard Croatian language, and in the field of construction a detailed study of masonry contracts can be extremely useful.

This work was financed by the Croatian Science Foundation under the project STR-2017-09-4.



Piere sbuse /
aurikuli / rape i
buže - koji naziv
dati zaboravljenoj
baštini?

Kamene probušene konzole s ušicama (aurikuli) čest su element na kasnogotičkim kućama diljem Dalmacije. Njihova do kraja nerazjašnjena funkcija i danas privlači pozornost znanstvenika, istraživača, ali i turista. U gradu Hvaru njihov se naziv s vremenom izgubio, kao i interes za te zanimljive elemente. Rad analizira podrijetlo tih arhitektonskih elemenata i njihove moguće funkcije na prostoru Dalmacije, s naglaskom na grad Hvar. Predlaže se lokalni, dijalektni naziv kojemu je cilj pomoći vratiti ove pojmove u vidokrug odnosa prema baštini i posebno nasljeđu iz razdoblja Venecije.

Piere sbuse /
aurikuli / rape and
buže - Which Term
Should We Give to
Forgotten Heritage?

Stone corbels with a hole in them and eyelets (aurikuli) are a common element on late Gothic houses throughout Dalmatia. Even today, their entirely unknown function attracts the attention of scholars, researchers, and tourists alike. In Hvar Town the term to describe them was lost with time, as well as the interest in these fascinating elements. This paper analyses the origins of these architectural elements and their possible functions in Dalmatia, with a focus on Hvar Town. It proposes a local, dialectical term that aims to return these concepts to the spotlight of relationships with heritage and particularly the heritage inherited from the Venetian period.



Isplati li se
ilustrirati
pojmovnik klasične
arhitekture?

Suvremena terminografija, polazeći od spoznaje da se simbiozom riječi i ilustracija može djelotvornije prenijeti obavijest i predočiti složenost pojmovnih odnosa, uviđa prednost uvođenja vizualnih oblika u opis. Terminološki rječnik ili pojmovnik primarno vizualnog područja kao što je klasična arhitektura nesumnjivo bi mogao dobiti na vrijednosti i uporabljivosti uvođenjem ilustracije kao dodatnog sredstva opisa. Štoviše, upravo su rječnici arhitekture najčešći među ilustriranim i slikovnim terminološkim rječnicima. Međutim, kako bi terminološki rječnik doista profitirao od uvođenja ilustracija te što bolje iskoristio mogućnosti objasnidbene ilustracije, a izbjegao neželjeno zavaravanje korisnika, vrlo je važan način vizualne prezentacije, posebice odabir vrste i veličine ilustracija, njihov broj i raspored na stranici te način povezivanja s tekстом.

Izlaganje će se referirati na postojeće inozemne ilustrirane i slikovne arhitektonske rječnike, s posebnim osvrtom na njihove prednosti i nedostatke. Nadalje, na temelju rezultata svojedobno provedenih istraživanja o rječničkoj ilustraciji, no bez pretenzija za miješanje u uređivanje konkretnog Pojmovnika klasične arhitekture, razmotrit će se moguće vrste ilustracija, načini povezivanja s definicijama te potencijalne dobrobiti ilustriranja takva priručnika. Primjerice, pokazalo se da potencijalni korisnici preferiraju upravo opis koji kombinira definiciju i ilustraciju, a crtež, koji se redukcijom nepotrebnih detalja približava prototipu, smatra se jasnijim i primjerenijim objasnidbenim sredstvom od partikularne fotografije.

Primjerenim ilustriranjem pojmovnika moglo bi se pridonijeti lakšem razumijevanju nazivlja klasične arhitekture, studentima olakšati učenje, pomoći uspostavi dijakronijskog mosta između prošlosti i sadašnjosti, ali i zainteresirati širi krug korisnika.

Is It Worthwhile
Illustrating
the Glossary
of Classical
Architecture?

Contemporary terminography, beginning with the understanding that a symbiosis of words and illustrations can more effectively communicate information and bear witness to the complexity of relationships between concepts, recognises the advantage of introducing visuals to an explanation. A terminological dictionary or glossary of what is primarily a visual field, as classical architecture is, would undoubtedly increase in value and usefulness with the introduction of illustrations as additional resources in an entry. Moreover, it is precisely architectural dictionaries that are the most common amongst illustrated and visual terminological dictionaries. However, in order for the terminological dictionary to truly benefit from the introduction of illustrations and use the possibilities offered by explanatory illustrations to best effect, and escape the unwanted misleading of the user, the manner of visual presentation is exceptionally important, particularly the selection of the kind and size of the illustrations, their number and or-

der on the page, and the manner in which they are connected with the text. This paper will refer to existing foreign illustrated and visual architectural dictionaries, with a particular focus on their advantages and shortfalls. Moreover, based on the results of past research on dictionary illustration, but without pretensions to interfering in the editing of the actual Glossary of Classical Architecture, this paper will consider the possible types of illustrations, the manner in which they might be connected to the definitions, and the potential advantages of illustrating such a reference book. For example, it has been shown that potential users prefer entries that combine a definition and an illustration, and drawings, which by reducing the number of unnecessary details draws closer to the prototype, are considered a clearer and more appropriate explicatory tool than particular photographs. Appropriately illustrating the glossary could contribute to making the terminology of classical architecture easier to understand, make it easier for students to learn, help establish a diachronic bridge between the past and the present, as well as capture the interest of a wider circle of users.

SINIŠA RUNJAIĆ
SANJA PERIĆ GAVRANČIĆ



Stižu li nam u
talamus impulsi da
se premjestimo u
talamos?
Terminološke i
filološke bilješke o
prilagodbi naziva

Cilj je rada na primjerima iz tekućega rada na projektu Pojmovnik klasične arhitekture (KLAS) pokazati teorijske i praktične probleme s kojima se susreću stručnjaci i jezikoslovci pri tvorbi i usklađivanju hrvatskih naziva za stručne pojmove koji potječu iz klasičnih jezika starogrčkoga i latinskoga.

Projekt je dio opsežnijega programa STRUNA - Hrvatsko strukovno nazivlje koji već više od jednoga desetljeća u sklopu financiranja znanstvenih i stručnih projekata podupire Hrvatska zaklada za znanost, a Institut za hrvatski jezik prati ga u svojstvu nacionalnoga koordinatora uz tehničku, terminološku i kroatističku potporu odabranim financiranim projektima pri izradi pojedinih strukovnih nazivlja. Iako ukupan rezultat programa STRUNA djeluje kao jedinstvena terminološka baza podataka i javni sustav za pretraživanje stručnih naziva na jednome mjestu, iskustvo rada na pojedinačnim projektima pokazuje koliko se zasebnih stručnih i jezičnih zamki krije u svakom projektu.

Zbog svoje prirode, odnosno oslonjenosti odabranih pojmovnih sustava na tradiciju arhitektonskih pojava iz klasičnoga razdoblja europske civilizacije, projekt KLAS obuhvaća velik dio naziva koji su ili izravno preneseni ili prilagođeni iz starogrčkoga ili latinskoga jezika. Iz perspektive terminologa projekta i više znanstvene suradnice, ujedno i savjetnice za dvojbene načine prilagodbe (adaptacije) tih naziva u fonološki i morfološki sustav hrvatskoga standardnog jezika, izdvojiti ćemo pokazne primjere iz suradnje s arhitektima i povjesničarima umjetnosti. Pokazati će se kako je pri adaptaciji klasičnih naziva u klasičnoj arhitekturi preskriptivistički sloj izrade nazivlja podložan različitim stručnim i jezikoslovnim tradicijama, pogledima i smjernicama i kako rješenja često nisu ni jednoznačna ni jednoobrazna za sve sudionike u provedbi projekta.

Ovaj je rad financirala Hrvatska zaklada za znanost projektom STR-2017-09-4.

Are Impulses
Reaching Our
Thalamus to Move
into the Talamos?
Terminological and
Philological Notes
on the Adjusting of
Terminology

This paper aims, through examples from ongoing work on the project A Glossary of Classical Architecture (KLAS), to illustrate the theoretical and practical problems that experts and linguists encounter when developing and reconciling Croatian terms for special field concepts that originate in the classical Greek and Latin languages.

The project is part of the wider project STRUNA - Croatian Special Field Terminology that, for more than a decade, has been supported by the Croatian Science Foundation through the financing of scientific and special field projects. The Institute of Croatian Language accompanies it in the role of a national co-ordinator along with technical, terminological, and

Croatian Studies support for projects selected for financing when working on individual special field terminologies. Although the collected results of the STRUNA programme function as a unique terminological database and a public system for searching special field terminology in one place, the experience of working on individual projects shows just how many specific linguistic and field-related snares hide in every project.

Due to its nature, the reliance of the selected conceptual systems on the architectural tradition from the Classical period of European civilisation, the KLAS project includes a large number of terms that either come directly from Ancient Greek or Latin, or have been adapted. From the perspective of the project's terminologist, and the Senior Research Associate, who is also an advisor for the uncertain ways these terms are adapted in the phonological and morphological system of the standard Croatian language, we will highlight some examples from our work with architects and art historians. We will show how, when adapting these classical terms from classical architecture, the prescriptive layer of term formation is subject to various field-related and linguistic traditions, views, and directions and how the solutions are frequently neither unambiguous nor uniform for all the project's participants.

This work was financed by the Croatian Science Foundation under the project STR-2017-09-4.



Klasicizam ili neoklasicizam i slične dvojbe

Termin „klasicizam“ (classicisme) u francuskoj je nomenklaturi oznaka za sklonost klasicima u umjetnosti baroka za vrijeme Luja XIV., koja se u hrvatskom jeziku naziva „baroknim klasicizmom“. „Neoklasicizam“ (néoclassicisme) jest razdoblje koje počinje prije same Francuske revolucije, a u hrvatskom se jeziku naziva izmjenično i klasicizmom i neoklasicizmom. U engleskom se termin „klasicizam“ (classicism) općenito odnosi na umjetnost koja nastaje u doba antike, ali i na upotrebu antičkih predložaka u kasnijim razdobljima, najčešće u razdoblju renesanse (renaissance classicism). David Watkin romantični klasicizam naziva eighteenth-century classicism, a razdoblje koje se u hrvatskom jeziku naziva klasicizmom u engleskom je neoclassicism. U talijanskom classicismo također označuje klasičnu arhitekturu, najčešće renesansu. Klasicizam osamnaestog i devetnaestog stoljeća u talijanskom jeziku jest neoclassicismo, no u talijanskom se češće rabi oznaka arhitekture prema stoljeću, pa se tako i u ovom periodu mahom koriste termini ottocento i novecento. U njemačkom se uglavnom koriste termini kao i u hrvatskom: rani klasicizam (Vorklassizismus) te nadalje termin Klassizismus. Ponudit će se jasna distinkcija upotrebe termina klasicizam i neoklasicizam u hrvatskom jeziku. Takav pristup može poslužiti kao primjer i za druge slične dvojbe.

Ovaj je rad financirala Hrvatska zaklada za znanost projektom STR-2017-09-4.

Classicism or Neoclassicism and Similar Dilemmas

In French nomenclature, the term “Classicism” (classicisme) denotes a preference for classical styles in Baroque art during the time of Louis XIV, which in Croatian is “barokni klasicizam” (Baroque Classicism), and “Neoclassicism” (néoclassicisme) refers to the period that began just prior to the French Revolution – a period that in Croatian is referred to interchangeably as both klasicizam and neoklasicizam. In English, the term “Classicism” generally refers to art from the ancient period, as well as the use of ancient models in later periods, most frequently in the Renaissance (Renaissance Classicism). David Watkin dubs Romantic Classicism “Eighteenth-Century Classicism”, and the period that is in Croatian called klasicizam is Neoclassicism in English. In Italian, classicismo likewise refers to classical architecture, most frequently that of the Renaissance. The Classicism of the eighteenth and nineteenth centuries is neoclassicismo in Italian, but in the Italian language architecture is more frequently referred to depending on the century, and so in this period the terms ottocento and novecento are widely used. In German, for the most part the terms are the same as in Croatian: “Early Classicism” (Vorklassizismus) and from then on the term Klassizismus. This paper will offer a clear distinction between the use of the terms klasicizam and neoklasicizam in Croatian. Such an approach can also serve as an example for other, similar dilemmas.

This work was financed by the Croatian Science Foundation under the project STR-2017-09-4.



Dubrovački
arhitektonski
vokabulari

Rad na znanstvenoj obradi jezičnog fundusa u Dubrovniku, ili bar prvi rezultati toga nastojanja, javljaju se već prije velikog potresa 1667. godine, ali tek poslije njega donose relevantne rezultate.

Posebnu i gotovo potpuno neistraženu sastavnicu te zaokupljenosti jezikom predstavlja latinsko, talijansko i vernakularno arhitektonsko nazivlje, čiju je prisutnost moguće danas identificirati i izvan okvira leksikografskih nastojanja, ponajviše u spisima i rukopisima dubrovačkog arhiva, ali i javnim natpisima nastalim pod Dubrovačkom Republikom. Upravo ta trojezičnost i kontinuitet zanimanja za jezik karakteristična su obilježja lokalne humanističke tradicije. Njezin doprinos izgradnji arhitektonske terminologije osvjetlit će se u izlaganju prikazom razvoja i upotrebe osnovnih pojmova klasične arhitekture i s njima povezanih izraza. Posebna pozornost pritom će se posvetiti arhitektonskim vokabularima dubrovačkih rasprava o arhitekturi te rječnikâ petorice leksikografa zaokupljenih dubrovačkom jezičnom baštinom: Jakova Mikalje, Ignjata Giorgija, Đura Matteija, Ardelija Della Belle i Joakima Stullija.

Dubrovnik's
Architectural
Vocabularies

Work on the scholarly analysis of the linguistic collection in Dubrovnik, or at least the first results of this endeavour, had already appeared prior to the large earthquake of 1667, but only after it did they yield relevant results. A particular, and all but entirely unresearched part of this preoccupation with language are Latin, Italian, and vernacular architectural terms, whose presence can today be identified even outside the scope of lexicographic endeavours, particularly in documents and manuscripts from Dubrovnik's archives, as well as in the public inscriptions that were created under the Republic of Ragusa. It is precisely this trilingualism and the continued interest in language that are the characteristics that mark the local humanistic tradition. This paper will highlight its contributions to the construction of architectural terminology through a presentation of the development and use of the basic concepts of classical architecture and the expressions connected to them. Particular attention will be paid to the architectural vocabularies of debates about architecture in Dubrovnik, and the dictionaries of five lexicographers that were preoccupied with Dubrovnik's linguistic heritage - Giacomo Micaglia, Ignazio Giorgi, Đuro Mattei, Ardelio Della Bella, and Joakim Stulli.



The Repository of
(Classical) Design
Terminologies in
Croatian

There are several approaches to the discussion of terminology in any field of research. First, one might use lexicostatistics to measure the frequency with which particular words appear in text corpora. Another is to study the etymology of terms. The third, and the focus of this paper, is an overview of the historical evolution of specific terms in the Croatian language. Technical terms, especially in science and technology, have been coined mostly relying on classical, Greco-Roman vocabulary. This is a contribution to the study of historical perspectives with regard to existing terminologies. It also explores the problems of translation of both classical terms and modern concepts from other languages into Croatian.

Gynaecea -
 γυναιχεία:
 The Various
 Meanings of an
 Ancient Concept

The concept gynaecium covers multiple meanings, primarily that of a part of Ancient Greek and Hellenistic houses (γυναικειον, gynaikeion), generally of a higher social status. Although Roman matrons were not altogether isolated from public life, the most appropriate place for them was also in a separate part of the house, most frequently on an upper storey. The Byzantine imperial palaces in Constantinople likewise had separate women's chambers (γυναικωνίτις, gynaikōnitis), with their own internal ceremonial rites. The idea that virginity and the morality of girls were best safeguarded in the gynaecium can also be found in Christian sources. The Codex Theodosianus 1.22.1 prohibits, for example, judges from bringing matrons to court, because she should be at home "out of consideration for her sex".

On the other hand, in late Antique terminology gynaecium also signifies a fabric-weaver's workshop, such as the one in the northern part of Diocletian's Palace (Gynaecium Iovense Dalmatiae - Aspalatho, according to Notitia dignitatum Occ. XI. 48). In the 4th century, gynaecium is all but a synonym for textrinum - "a weaver's workshop". Gynaecea produced uniforms for soldiers and government officials - cloaks (chlamydes), shirts (strictoriae), pallia (a rectangular piece of clothing that could serve as a cloak or mantle), mantles, and high-quality robes for the court. But robes with gold thread and those dyed purple, for the highest officials and the emperor himself, were also produced. The luxurious, twice-dyed silk that numerous imperial edicts prohibit most strictly for private production during the second half of the 4th century could be produced only in the Emperor's own gynaecea, such as the one in Split.

Although gynaecea are not mentioned anywhere in the context of Diocletian's reforms, it is generally accepted that they came into being during the time of the first Tetrarchy, when they are also mentioned for the first time. Gynaecea existed in Italy (Rome, Aquileia, Milan, Canusa with Venusia); in Illyricum (Bassianae, Sirmium, and Aspalathos); in Gaul (Lugdunum, Remi, Treviri, Tornacum, and Augustodunum); in Africa in Carthage; and in Britain in Venta.

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DOMINIK LENGYEL
CATHERINE TOULOUSE



From archaeology
to a visual
architectural
terminology

Building archaeology relies on verbal terminology in order to express hypotheses. Scientific hypotheses are based on findings that are enriched by probabilities and analogies of up to several scientifically justified assumptions, which may even contradict each other. This complex may be called “uncertain knowledge”. An attempt to visualise these verbal hypotheses depends on illustrated vocabularies, that are capable of expressing several degrees of certainty. This means that the visual terminology depends not only on art historical research but equally on architectural design work to find and create visual equivalents for any kind of verbal expression.

In many interdisciplinary projects with archaeologists, building archaeologists, and art historians, we have developed a method for visualising uncertain knowledge. In these projects we developed a visual terminology of classical architecture from the ornamental scale, for instance chapitels, via the building scale (temples, for example), to the urban scale, such as city textures in differentiated use, value, and density. The method combines abstract modelling with realistic architectural photography to create a subtle but expressive spatial visualisation.

The presentation aims to demonstrate and illustrate this method through several projects developed by the authors’ chair for visualisation respectively office in cooperation with archaeological research institutions such as Cologne Cathedral and its predecessors (by order of and exhibited in Cologne Cathedral), The Metropolis of Pergamon (within the German Research Fund Excellence Cluster TOPOI, exhibited in 2018 in Leipzig as part of Sharing Heritage, the European Cultural Heritage Year), and The Palatine Palaces (by order of the German Archaeological Institute, both later also exhibited in the Pergamon Museum Berlin).



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