***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024/  2025 |
| **Course** | Cultural Monument Protection I: Pre-critical and Critical Period | | | | | | | | | | | | | | | **ECTS** | | | | | | | **4** |
| **Study programme** | Master’s degree in Art History | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** | **30** | **L** | **15** | **S** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | [**Class schedule**](https://pum.unizd.hr/raspored-nastave) | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian  English | | | | | |
| **Course start date** | [**Akademski kalendar**](https://www.unizd.hr/studiji-i-studenti/akademski-kalendar) | | | | | | | | | **Course end date** | | | | | | | | [Akademski kalendar](https://www.unizd.hr/studiji-i-studenti/akademski-kalendar) | | | | | |
| **Enrolment requirements** | Completed Undergraduate Studies | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Silvia Bekavac, Ph. D., Associate Professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [Consultation hours](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Course instructor** | Silvia Bekavac, Ph. D., Associate Professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | sbekavac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [Consultation hours](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Assistant/**  **Associate** | Dora Štublin, Junior researcher | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | dstublin22@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | [Consultation hours](https://pum.unizd.hr/akademsko-osoblje/konzultacije) | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | * Differentiate fundamental historical, theoretical, and practical aspects of cultural heritage protection. * Explain methods and practical procedures applied in historical periods of cultural heritage preservation. * Clarify concepts related to the practice of cultural monument protection. * Interpret and elaborate theoretical perspectives of leading theorists in the field. * Independently prepare and present selected seminar topics, both orally and in writing, following a defined methodology. * Navigate the Croatian Register of Cultural Monuments independently. | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | * Evaluate and articulate similarities and differences among specific art-historical and theoretical ideas across distinct periods and regions. * Critically assess foundational concepts in museology, gallery practice, and cultural heritage conservation. * Define and distinguish advanced art-historical methods of analysis and interpretation of artworks and phenomena, and apply diverse research methodologies. * Apply theoretical knowledge in museology and heritage conservation within relevant institutions. * Gain practical experience in professional tasks related to museology and cultural heritage protection. * Adopt principles of professional ethics in museum and conservation work. | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Delivery of seminar presentations. | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | https://pum.unizd.hr/ispitni-termini1 | | | | | | | | | | | | | | | | | | | | | | |
| **Course description** | This course aims to define fundamental concepts by interpreting conservation and restoration theory and practice as distinct professions, deeply intertwined with art history. These professions developed in Europe from the mid-18th to mid-20th centuries to preserve historical, artistic, and cultural heritage. The syllabus encompasses: 1. Built heritage and movable assets, examined through legal and theoretical frameworks and methods of conservation and restoration. Analysis is based on documentation and literature regarding cultural monument works. 2. Methodological units including revitalisation, conservation, restoration, reconstruction, and adaptation. Practical examples from the field are discussed alongside relevant theoretical approaches. 3. Mediterranean cultural heritage: experiences in preserving architectural heritage of Mediterranean countries, including Croatia’s heritage. There are three groups of considerations: History of theory and legal provisions on the protection of cultural monuments in European countries; International conventions on the protection of cultural monuments up to the mid-20th century; Examples from practice abroad and in Croatia. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. **Introduction to cultural heritage preservation** 2. **Types of architectural heritage** 3. **Values, risks, and deterioration causes of heritage** 4. **Principles of movable and immovable cultural asset protection** 5. **History and periodisation of cultural heritage protection** 6. **Renaissance and Baroque preservation methods** 7. **19th-century approaches: conservation services and key figures like Vicko Andrić** 8. **Romanticism and contributions of Alois Hauser** 9. **Biological protection era: new methods and approaches** 10. **Active protection post-WWII** 11. **Legal frameworks in cultural monument protection** 12. **Conservation methods and examples** 13. **Cultural Monument Register "TEUTA"** 14. **Data standards in cultural heritage inventories** 15. **Maintenance and monitoring of cultural assets** | | | | | | | | | | | | | | | | | | | | | | |
| **Seminar Content** | **Seminars utilise interdisciplinary methodologies in cultural asset protection. Students will create a digital spatial database of selected cultural assets for registration in the Croatian Cultural Assets Register.**  **Activities include:**   * **Case study selection** * **Field visits and documentation** * **Data collection and proposal drafting** * **GIS software training** * **Creation of an interactive map for heritage registration** | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | 1. Tezaurus spomeničkih vrsta podatkovni standard u inventarima graditeljske baštine, Mala biblioteka Godišnjaka zaštite spomenika kulture Hrvatske, sv. 18, Zagreb.  2. Antoine-Chrysostome Quatremere de Quincy et al. (ur. Marko Špikić), Anatomija povijesnoga spomenika Institut za povijest umjetnosti, Zagreb, 1-444.  3. T. Marasović, Zaštita graditeljskog nasljeđa, Split, 1985.  4. D. Kečkemet, Vicko Andrić, Split, 1993.  5. A. Riegl, Historijska gramatika likovnih umjetnosti, u: Grupa autora, Bečka škola povijesti umjetnosti, Zagreb 1999., (str. 23‐56.).  6. R. Ivančević, Bečka škola povijesti umjetnosti i Hrvatska: utjecaji i kontinuitet, u: Grupa autora, Bečka škola povijesti umjetnosti, Zagreb, 1999. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | 1. C. Brandi, Teoria del restauro, Torino, 1977.; C. Ceschi, Teoria e storia del restauro, Roma, 1970.;  2. L. Crema, Monumenti e restauro, Milano, 1959.;  3. S. Vučenović, Urbana i arhitektonska konzervacija, tom 1., Beograd, 2004.  4. W. Sauerländer, Općenito utvrđivanje predmeta, i, Utvrđivanje vremena i mjesta nastanka te utvrđivanje autorstva djela, u: Grupa autora, Uvod u povijest umjetnost, Fraktura, Zagreb, 2007., (str. 45‐54 i 113‐137) | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | e.g. 50% seminar paper, 50% final exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | 0-59 | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-69 | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 70-79 | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 80-89 | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| 90-100 | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. | | | | | | | | | | | | | | | | | | | | | | |