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MANAGEMENT OF CULTURAL HERITAGE IN EARTHQUAKE INDUCED CRISES – REPUBLIC OF CROATIA PERSPECTIVES AND POLICIES

Kulturna baština u Republici Hrvatskoj suočila se s brojnim izazovima tokom 2020. godine. Svjetska zdravstvena kriza izazvana pandemijom COVID-19 pogodila je svijet na proljeće 2020. godine, dovodeći do potpunog ili djelimičnog zaključavanja širom svijeta, što je kulturne lokalitete učinilo nedostupnim turistima i posjetiocima, ostavljajući ih bez prihoda neophodnih za opstanak i očuvanje. Uz navedenu globalnu krizu, djelovi Republike Hrvatske suočili su se s destrukcijom i oštećenjem kulturne baštine kao rezultat snažnih zemljotresa – iz marta 2020. godine, sa snažnim uticajem na glavni grad Zagreb s okolinom, te iz decembra 2020. godine s uticajem na region Banovine, odnosno gradove Petrinju, Sisak i Glinu koji su se suočili s ljudskim žrtvama i infrastrukturnim oštećenjima. U ovome radu daje se osvrt na globalne perspektive očuvanja nasljeđa, uz naglasak na upravljanju krizama, kao i pregled specifičnosti politika i perspektiva vanrednih situacija u Republici Hrvatskoj.

Ključne riječi: *kulturna baština, zemljotres, upravljanje krizama, Republika Hrvatska, održivi razvoj, gradski fenomen*

1. INTRODUCTION

Natural disasters have been shaping civilizations during the entire known history, impacting and shaping the physical and noetic landscapes of modern humanity. Most of historical natural disasters that influenced global culture are related to earthquakes and volcano eruptions. One of the first recor-

ded events of that kind happened in 1650 BC in Greece – the eruption of San-
torini volcano, presumably resulting in the end of Minoan civilization at the
island of Crete. (World History Project). Another, probably the most famous
and notorious eruption of ancient era, was the one of Mount Vesuvius volcano,
in 79 AD, with buildings destroyed, population crushed or asphyxiated, and
city of Pompeii buried beneath ash and pumice (Encyclopaedia Britannica).
Earthquakes also had historical impact, both on human lives and infrastru-
cture. Cultural heritage destruction was inevitably related to natural disasters
even in Antique Greece, with one of the seven world wonders, Colossus from
Rhodes, destroyed in 226 BC earthquake (Rhodes Guide). Some other signi-
ficant historical natural disasters include Syrian earthquake in 1202, Sicily
Earthquake of 1693, and Krakatoa eruption in 1883 (World History Project).
Other natural disasters with strong impact on civilizations, apart from erupti-
ons and earthquakes, include pandemics (plague in the 14th century, Spanish
influenza in 1918), hurricanes, tornados, floods, and celestial objects hitting
the Planet Earth (like Tunguska event in 1908). All of these events have had a
significant impact, both on human lives and built environment, with some of
them becoming part of heritage of modern era.

Republic of Croatia also recorded some significant natural disasters in
history, that influenced political and social context of the period. Those events
were predominantly earthquakes, with the ones in Dubrovnik 1667, and in
Zagreb on 1880, especially significant from today's perspective (Geophysical
Institute). Both of the events destroyed or damaged cities' landscapes, ruining
buildings in city centres and suburbs.

2. LIVING SPACES AND HERITAGE FOR
SUSTAINABLE DEVELOPMENT

The reconstruction of Croatian regions affected by earthquakes in 2020
that destroyed a number of historic city centres and severely damaged many
residential, sacral, educational and other buildings, but also by the global CO-
VID-19 pandemic that put a stop to many activities in culture and to the revi-
talisation of heritage, requires a comprehensive, inclusive and science-based
approach, „for our house is our corner of the universe, repelling uncertainties
and offering thoughts of perseverance, of incessant duration" (Bachelard, 2000:
30). This situation is also recognised as an opportunity to try and improve the
quality of life in large and small cities and villages, and to begin developing
strategic and sustainable approaches to the revitalisation of cultural heritage.
The past „DIY" reconstruction models and the lack of heritage revitalisation
experts have proven inefficient, and the complexity of the said issues requires

a systematic and interdisciplinary approach (Smith, 2006: 17–18) so as to not only reconstruct the space, but also to transform it into a space of sustainable cities, towns and villages, where the potential for new value generation will be created by reading historical content and the local identity in what Harrison describes as the "dialogue model" of understanding heritage, where heritage is derived from interconnections and interrelations between people, places, objects and practices (Harrison, 2013: 4). A city is "a living being pulsing with the sum of its inhabitants' attributes and with all their cultural, historical, anthropological, class and other differences" (Kovač, 2008: 221), especially differences in terms of identity, relationships, and history. Heritage revitalisation introduces a completely new understanding of the city as a layered space, the holder of different cultural, political, social, national and artistic values. "The energy of a city attracts and repels at the same time, raising a number of new topics and opinions" (Nemec, 2010: 12). The reconstruction of cultural properties and immovable cultural heritage primarily implies infrastructural, and then also functional reconstruction of sites, "the dialectics of outside and inside" (Bachelard, 2000: 209–226), taking into account the purpose of the sites and their prospective content. The two components need to be defined at the same time, and their beneficiaries/potential beneficiaries and the general public need to be involved in this process so as to prevent the reconstruction/ revitalisation of buildings that lacks content, which affects their management, maintenance and financial sustainability. The expansion of urban areas worldwide and the increase in their populations, the many roles that cities play and the processes that unfold within them – "the immense social experience of lacking a place" (Certeau, 2002: 168) – along with the increasingly pronounced global cultural, economic and political interdependence of these centres of human life and creation – have considerably increased the popularity of urban topics in various scientific disciplines. The expansion of the urban society and the creative revitalisation of heritage spaces inevitably return the city to the forefront, and social and humanist sciences are increasingly taking an interdisciplinary approach to studying urban issues and their effects on heritage, especially at the time of the COVID-19 pandemic and the earthquakes in Croatia in 2020. For this reason, cities are places where the global changes are reflected and deepened, and their inhabitants drive these changes and are affected by them at the same time. Cities, "like dreams, are made of desires and fears" (Calvino, 1998: 37–38), and heritage discourse aims to educate present and future generations and promote "the sense of common identity based on the past" (Smith, 2006: 29), or what has started to be referred to as "the sense of place", even in the said troubles we encounter in our everyday lives.

Culture is the process of interaction between the individual and the society. This process creates material and spiritual properties, depending on the degree of scientific and technical development, but also on the political system and economic status of a society. Culture has the power to change the world: culture is a matter of development and survival, a dynamic phenomenon and "a mechanism of adaptation (to one's own group and to all others). Culture needs to be learned, while understanding that it is constantly changing" (Šola, 2014: 15–16). The distinctive feature of cultural heritage, as a part of culture, is that it adds value and spirituality to people's lives through its values and its beauty. Marasović defines culture as the sum of formations or phenomena in the material and spiritual life of any nation and of the entire humanity, and heritage as the heirloom passed on to descendants by their ancestors. He further describes cultural heritage as a broad concept comprising the attainments our ancestors have left us in language and literature, architecture and arts, including folk arts, music, theatre, film, science and other areas that together make the sum of culture (Marasović, 2001: 9). Maroević stresses that culture and identity are intimately connected and interwoven, and heritage is the holder and carrier of cultural identity. Their traits "permanently penetrate the society in the form of scientific and cultural information (...) about the roots reaching down to different depths of the past and the spaces of the structures within us" (Maroević, 1993: 99), which are related to different forms of affiliation. The concept of cultural heritage is the result of historical events that started with the French Revolution. At the time, heritage signified an heirloom that parents passed on to their children. After the Revolution, the concept of heritage gained a new dimension. Families passed their accumulated knowledge and skills on to their people, making cultural heritage a common good that belongs to the entire nation. Heritage thus became an important formative element of national identity. The idea later developed that cultural heritage can also belong to a specific group in the society, provided that it is passed on to younger and future generations. "The history of a person's life is one of many interwoven stories: it is integrated into the history of the groups from which individuals derive their identity" (Connerton, 2004: 33).

The changes we face daily are best manifested in modern cities of the 20th and 21st centuries. The 20th century saw a fast and dynamic development of industry, cities, mobility, and virtual reality, but also systematic destruction of heritage, known as "culturicide" or "heritocide". Each of these changes, continuing with even more intensity in the 21st century, impacts the society and supports the thesis that the object of study of urban theories goes beyond the city as a complex physical environment and structure: it also includes the processes developing in the spaces of different societies and in the cities,

changing the perspectives of development of the urban space as a single space. In Šarinić's and Čaldarović's view, for this precise reason, modern cities are increasingly "fragmented, even though they are symbolically viewed as single, continuous units that have their boundaries, their beginnings and their ends. Many cities (...) are divided (dual) because they are home to 'included' and wealthy individuals and 'excluded' and poor ones. Such cities often have physical barriers and hire professional and informal privacy and security guards, and governance of the poor districts practically does not exist (...). A 'united' city remains elusive: it is based on memories, reminiscences, nostalgia, 'pre-embedded' and stabilised images and mental maps, mementoes, and the 'sense' of constancy of the city as a unit. The question, however, is where we are viewing this unit from – the poor suburbs, or the wealthy, gated and guarded communities" (Šarinić & Čaldarović, 2015: 77). We have seen this same model in action in Zagreb after the earthquake in 2020, which made tens of thousands of residential and commercial buildings uninhabitable, and the authorities are only now preparing the models for their reconstruction. Far away from the public eye, there are all sorts of goings-on in the field. The owners of damaged real estate properties in downtown Zagreb have prospective buyers knocking on their doors all the time, offering them meagre hundreds of euro per square metre, and looking to turn a profit on someone else's suffering. The questions if the destroyed buildings will be reconstructed, or if new buildings will be erected in place of the problematic ones (most of which are protected cultural properties that belong to heritage discourse), and who will profit, and who will lose from all this remain unanswered. Unfortunately, the earthquake created an opportunity for a great deal of fishing in troubled waters. This is one of the ways to "gentrify" cities (Marshall, 1998: 253): convert old buildings or neighbourhoods inhabited by the poor, the workers and the pensioners into expensive, elite structures for the members of the wealthier social groups. The process of gentrification was mostly associated with the real estate markets in developed countries and their biggest cities, but it has now spread globally and turned into an urban strategy overstepping the liberal urban policy and the traits of sporadicity and locality (Smith, 2002: 427). In conclusion, gentrification impacts all aspects of life for city inhabitants – housing, economy, structure and culture – acting as "a machine that generates inequalities by nature" (Soja, 2000: 107).

Such an approach makes it hard to efficiently satisfy and reconcile individual and collective interests, which further deepens the differences and makes it harder to find new solutions for the reconstruction of heritage in times of natural disasters such as the earthquakes in Croatia in 2020 and the COVID-19 pandemic. Heritage should therefore become a national asset, and

its power as the holder of a social community's identity on the one hand represents this community's past, and on the other has implications for its present and future (Jelinčić, 2010: 13). In recent decades, in addition to the above, the following theories have gained prominence in the new analyses of the modern city, urban life, and heritage for sustainable development: new understanding of space and time in late modernity (Giddens), time-space compression (Harvey), mobilities paradigm (Urry, Elliott), trialectics (Soja) and triple trialectics process (Lefebvre) in the society's production of space, information age and information capitalism, the birth of a networked society, the separation of "the space of flows" and "the space of places", the creation of cultural real virtuality and the cancellation in instantaneity (or eternity) of "timeless time" (Šarinić & Čaldarović, 2015: 127), with cities seen as containers to dump the problems created by globalisation into, containers that can be filled with anything, even with completely contradictory meanings and values (Mihelj, 2011: 148). The conclusion is, among globalisation leaders, there is "a prevalent tendency to imagine a very artificial way of reading globality, striving to replicate the picture of a city consisting of elements that are believed to be essential – skyscrapers, shopping malls, train stations, etc – but eliminating everything that seems not to fit into such a picture: (the city's) history, temporality, informality, spontaneity, dilapidation... The idea about a 'normal city' – a combination of everything – thus slowly fades away" (Čaldarović & Šarinić, 2017: 17) and is replaced by the so-called non-places that Marc Augé defines as two complementary but distinct realities: "spaces formed in relation to certain ends, and the relations that individuals have with these spaces" (Augé, 2001: 86).

The spatial characteristics of urban environments have a substantial impact on the production and preservation of the heritage and identity of a certain community, but it is important to underline that the emphasis is on the social, symbolic and living experience of the city. Sociologist Henri Lefebvre developed one of the most prominent theories of space on urban examples, remarking in his best known work, The Production of Space (1991): "Social space has thus always been a social product" (Lefebvre, 1991: 26), meaning that space is the means of production and control, and consequently also a space of domination of this power. In other words, urban forms, as specific spaces, are brimming with opinions and symbolism, and are not made of material things alone: they are also made of meanings, language and symbols, and always contain the complex relations and separations, presences and absences. To fully understand this concept of social space, we have to consider Lefebvre's triad, which consists of: 1) spatial practice, 2) representations of space and 3) representational spaces (Lefebvre, 1991: 33). Edward Soja offers a detailed analysis thereof, defining spatial practices in Thirdspace (1996) as a

spatiality uniting production and reproduction, particular locations and spatial characteristics of every social formation (the medium and the outcome of human activity, behaviour and experience). Such space, also called "perceptive space", is measurable and describable (Soja, 1996: 66). The representation of space is associated with production relations and with the order it establishes, and thereby also with knowledge, symbols and codes. According to Soja, these are the tools we use to interpret spatial practices, and accordingly also the production of spatial knowledge. In Soja's opinion, this imaginary, or mental, space is a representation of power and ideology, but also of control and surveillance (Soja, 1996: 67). Soja associates the last concept, "representational spaces", with his concept of "thirdspace". Representational spaces comprise both the real and the imaginary, emerging in the form of "counterspace" that defies the dominant order from a position at the very margins. "Thirding" is the key point in analysing the development of the concept of thirdspace. Soja defines "thirding" as a way of producing "cumulative trialectics that is radically open to additional otherness, to a continuing expansion of spatial knowledge" (Soja, 1996: 61). Speaking about the thirdspace itself, it too is analysable outside of the traditional understanding of space as a given. It is not an absolute, or a sharply delineated category in itself: rather, it exists to continue and expand the spatial knowledge beyond the presented trialectics. Lefebvre therefore presents the idea of "right to the city" as the right to urban life, transformed and reconstructed. The emergence of disciplines such as urban anthropology, which confirms the interest in exploring man, heritage, and his culture within the city, is also significant. Anthropologists view the city not only as place to live, work, rest and engage in social interactions, but also as a part of an artificially shaped environment, and especially as a place of symbolic identification. In their interpretation, the city is a simultaneity of diversities – times, sociabilities, cultures – and the perspective of studying the city and urban life is in the conceptualisation of the city as an incompleteness, variability, diversity and fluidity that people creatively process, adapt, transform, appropriate and shape with their everyday resourcefulness (Gulin Zrnić, 2006: 7–8). The major significance of the identity and the heritage of their place of residence for its inhabitants is recognised, among other things, in the fact that they use them as a common denominator to try and span their interests, and show how they feel about togetherness and the space they use daily. Urban identity is therefore a product of romanticisation of city history, of nostalgic reflection on certain spaces and social practices that have disappeared with certain generations and that form a component part of the heritage discourse. However, the very idea of urban identity rallies people around the protection of common interests, and gives them a starting point to act together and think about their environment.

3. GOVERNANCE AND MANAGEMENT OF CULTURAL HERITAGE IN THE TIMES OF CRISES

One of the modern days earthquakes that shocked the globalized world happened on January 12th 2010, in Haiti, killing more than 250,000 people, leaving 1.5 million homeless, and devastated the infrastructure, including cultural heritage (Cultural Rescue Initiative). Smithsonian Institution led the way to recovery of Haitian heritage, starting the Haiti Cultural Recovery Project, along with Haitian Government and relevant ministries, with many international partners (Haiti.si). In ten years after the catastrophe, many of the internationally promised help haven't arrived, but cultural projects have shown to be more successful, with museums and galleries reopening for the public (Kurin, 2020). However, the road to full recovery for Haiti will be very long, including restoring the old look of rich heritage.

The decade following the Haitian 2010 earthquake has not recorded similar natural events with negative implications on lives, infrastructure and heritage, but there were other threats. Wars in Syria and Iraq, related to the so-called ISIS state, were marked by heritage demolition, along with numerous lives lost, and complete hard and soft infrastructure devastated, (Cunliffe and Curini, 2018; RASHID, 2016), with incidence of cultural cleansing (UNESCO, 2015). Other global event of heritage crisis, Notre Dame 2019 fire, also lead to huge physical damage, with scientists instantly starting recovery and reconstruction process (Leste-Lasserree, 2020).

Apart from natural disasters, and human induced events (i.e. war destruction and demolition), other activities could also have a negative impact on heritage, both natural and cultural. Climate change, overtourism, inadequate and inappropriate management could also lead to heritage damaging and destruction. In 2021 there are 53 properties on UNESCO List of World Heritage in Danger, including Historic Centre of Vienna in Austria, Medieval monuments in Kosovo, and Liverpool's Maritime Mercantile City from Europe, but also three sites in Iraq and six sites in Syria, including ancient cities Aleppo, Bosra, and Damascus, and the Palmyra site (UNESCO). There is great importance of international specialized institutions, like UNESCO, in creating model for crisis management of cultural heritage. Along with national ministries of culture, and global funding, solutions could be found for the problems coming from undesired events, like natural disasters or negative human impact on heritage.

3.1. Croatian heritage management
in the context of 2020 earthquakes

Valuable sacral, cultural, historical and architectural heritage was da-maged in the earthquake that struck Zagreb on 22 March 2020. The seat of the Croatian Academy of Sciences and Arts (HAZU), the umbrella institution of Croatian science and arts, sustained significant damage. Several chimneys were destroyed, the roof was damaged, a number of radial and straight cracks appeared in the walls and ceilings on all floors and in all rooms of the palace, and the plaster fell off in places. In addition to cracks in interior walls and ce-ilings, several chimneys fell down from the Academy's Library, built in 1883 according to Herman Bolle's designs and reconstructed in 2008, and broke through the pyramidal glass ceiling above the western atrium. The earthqua-ke turned over the artwork stands at the Academy's Glyptotheque, and sadly destroyed a number of sculptures and casts. The office spaces of the Gavella Drama Theatre were tagged red, and the stage and the auditorium were tagged yellow a month after the Zagreb earthquake. The building of the Komedija Theatre also sustained considerable damage: even the structure above the sta-ge was damaged. The chimney needs repairs, and there is minor damage in the audience foyer. The Croatian National Theatre, built in 1895, sustained no significant damage. The earthquake caused significant damage on sacral heritage as well. A number of churches were destroyed or damaged. The ear-thquake toppled the south spire of the Cathedral, major cracks were noticed in the Cathedral's arches, rosettes were broken and stained glass windows dama-ged due to the wall movements, and a part of the north tower has been taken down. A section of a tower fell on the Cathedral's roof, damaging and breac-hing it in several locations. Most of the debris fell into the courtyard between the Cathedral and the Archbishop's Palace. The Basilica of the Sacred Heart of Jesus on Palmotićeva Street is the most heavily damaged sacral building. This monumental basilica in downtown Zagreb and a protected monument of culture, built in 1902, sustained the worst damage: about a third of its ceiling collapsed, damaging the edges of the choir, and the rest of the ceiling was left unstable. The vault of St. Mark's Church was damaged too, as was the Church's south portal. The stuccoes and the marble Altar of St. Ignatius at St. Catherine's Church were destroyed. The Serbian Orthodox Church in Cvjetni trg in Zagreb also sustained heavy damage, and a part of the shrine collapsed at the Church of the Assumption of the Blessed Virgin Mary in Remete. All four towers of the Church of Christ the King at the Mirogoj Cemetery were destabilised, and a number of tombs were damaged in the cemetery's Arcades. The historicist palace housing the Museum of Arts and Crafts, built in 1888,

sustained major damage in the earthquake, and the Museum's artefacts were heavily damaged too. The Vranyczany-Dobrinović Palace at Zrinjevac, home to the Archaeological Museum, was heavily damaged as well. The buildings of the Croatian History Museum in Zagreb's Upper Town, the Faculty of Law, and the Croatian School Museum were all severely damaged too. Croatian State Archives and Klovićevi Dvori Art Gallery were lucky to sustain only minor damage. The devastating earthquake that struck the region of Banovina on 29 December 2020 completely demolished ten churches, and heavily damaged more than 20. Two very valuable churches that sustained severe damage are worth noting in particular: the Cathedral of Exaltation of the Holy Cross in Sisak, and the Church of St. Mary Magdalene in Sela. Most buildings in the cultural and historical complexes of Petrinja, Glina and Sisak were destroyed, along with architectural heritage in Lekenik and Dvor areas, and individual buildings in the wider county area. Some cultural properties were sadly razed to the ground. As far as Petrinja's heritage is concerned, a number of preserved 18th and 19th century buildings, mostly dating from the period when Petrinja had been the seat of the Viceroy's Second Regiment in the Military Frontier, were also destroyed. Banovina has the highest concentration of valuable traditional culture that requires reconstruction and conservation. The buildings of a number of other cultural institutions, museums, libraries and archives were destroyed, forcing them to evacuate their materials to safer spaces.

Areas with examples of historical architecture are an important part of cultural heritage and identity. They are the result of a centennial process, partially dictated by the changes in natural conditions, but to a much greater degree dictated, directly and obviously, by the human force that defines identity and provides "optimal possibilities for expressing identity within the existing or potential inventory of heritage" (Maroević, 1993: 99). They are a powerful expression of culture and history and an illustration of the society's evolution, and communities define their identities based on their present forms. These elements that transport the past to the present and future are characterized by their durability and frequency, and they shape the image of a destination. Heritage is therefore a process that forms a constituent part of culture. Heritage cannot exist before inherited elements are identified and labelled as such. The reasons for this identification can be political, economic, cultural or social. In Peter Howard's view, the will with which we recognise inherited heritage is crucial (Howard, 2003: 6). In the modern world, heritage should therefore be understood as fluid and dynamic. Even though it is considered the most valuable heirloom of a nation, many feel that it is unnecessary to spend public funds on its maintenance. The pursuit of financial support gained special

importance after the global financial crisis, when the budgets of a number of public authorities were cut. The decrease in available funds can also increase the need to use heritage to generate revenue, even though this leads to the added challenge of balancing preservation with exploitation. However, national heritage is the fundamental instrument in discovering and nurturing the national identity. At the same time, it is an economic resource, because heritage is considered a primary component of economic development and tourism, and also of rural and urban renewal. In other words, heritage is cultural capital that is sold in the market (Graham et al, 2000: 22). The object-based approach understands heritage as a system of different entities, with an increasingly strong emphasis on communities and on different uses of properties over time. This change impacts the management and development of cultural heritage significantly. Heritage is therefore "a phenomenon to which a number of scientific disciplines should consider themselves invited (and called out) to make their contributions and offer (a part of) the solution" (Babić, 2009: 221). Local policies, strategies and documents like urban and management plans increasingly recognise heritage as the greatest value, and make an effort to establish a link between the conservation of heritage and cultural, social and economic development. We therefore need to educate and train experts to work on the conservation and reconstruction of cultural heritage, and educate the population and raise awareness of cultural heritage and its conservation.

Given that heritage is better understood when local communities define it and take responsibility for it (with the help of the central government), their participation from the very beginning is evidently important for a common understanding of the related objectives. To achieve maximum benefits, we must identify and integrate all stakeholders in the creation of the space for action, as Antolović underlines: "Even though heritage can survive without heirs for a while, it is definitely impossible to preserve it without the heirs' activities. And even if it were possible, we would have to answer the question who the heritage would be preserved for if not for us, the heirs" (Antolović, 2006: 9). Physical planning should be a permanent process incorporating recognition, learning, verification and assessment of the possible uses, protection and development of spaces, development and adoption of physical plans, and their monitoring and implementation. Physical planning establishes the conditions for the use, protection and management of spaces, which contributes to social and economic development, environmental protection, and rational use of natural and cultural resources (Radman, 2014: 500). Preserving historical buildings as a part of the space, and reusing them, delivers long-term benefits for the communities recognising their value. Heritage drives economic decisions: the value of existence (individuals valuing cultural heritage for their mere

existence), the value of choice (the value of heritage driving someone's wish to preserve cultural heritage so it can be enjoyed in the future), the value of legacy (inheritance left to future generations). When done properly, adapted access can restore and maintain the historical value of a building and ensure its survival. Instead of dilapidating due to neglect or lack of recognition, architectural heritage facilities that have been properly revitalised can continue to be used and valued. The valorisation of cultural heritage is a process ultimately aimed at establishing the value of cultural heritage and promoting or underlining its potential in order to foster the knowledge of cultural heritage and ensure the best possible conditions for its use and enjoyment by the public. Communities increasingly recognise that future generations will benefit from the protection of certain locations and areas, including those with examples of historical architecture. In other words, the productivity of cultural heritage is defined as a function of reuse, increasing the value of the cultural property and its productivity. Our lifestyle is improved not only by holding on to architectural heritage buildings, but also by adapting them into accessible and usable locations, or into what we refer to as cultural capital that delivers results. A heritage management plan must define an efficient model for the management of historical, cultural and environmental resources in order to develop the specific resources of an area. There is a total of nine common components of management plans: three elements (legislative framework, institutional framework, resources needed to ensure the functioning of the system), three processes (planning, implementation, supervision), and three results (outcomes, outputs and upgraded management plan), which comprise a management plan based on strategic planning (UNESCO, 2013: 53). The strategy for the management and conservation of cultural properties is therefore defined by a management plan, which is based on the valorisation preformed beforehand by all stakeholders involved in the conservation process. An architectural heritage thesaurus, as a data standard in cultural heritage inventories and as a contribution of IT specialists, can be one of the tools that can contribute to quick and adequate reconstruction of heritage, establishing a unified classification and nomenclature for monuments of culture. According to Križaj, we cannot make the claim, in the segment of architectural heritage, that "this thesaurus is comprehensive and that there will be no need to amend it in due time by redefining some of the terms, adding some new ones, deleting existing classes, and making any other interventions that such an open system may require. However, its programme design anticipates all these needs, and we can say that the computer app developed for the purposes of the glossary is completely flexible and allows unlimited addition of new terms to the thesaurus, addition of new classes, renaming of existing classes, and unlimited expansion of hierarchies" (Križaj, 2009: 325).

To sum up, the damage is vast, but the protection, revitalisation and conservation of cultural properties is a prerequisite for responsible heritage management. Or, in Dragan Damjanović's words: "Advocating the conservation of monuments at times of crisis, like now, while we are still recovering from the earthquakes, and the COVID-19 pandemic is not subsiding, is a very thankless task. Most readers are bound to roll their eyes at yet another lament of yet another art historian, calling for the demolition of damaged buildings to be avoided unless really necessary. I am aware that protecting human lives and health is the top priority. However, in times like this, I have to remind you that heritage, in addition to its people, is Zagreb's most valuable and defining asset. (...) We now must ask ourselves how we wish to proceed. Do we wish to preserve the city's settings, thereby preserving its identity, do we wish to attract foreign tourists, or do we wish to give developers free rein? The decision is ours" (Damjanović, 2020: 6–7).

4. CONCLUSION

In terms of crisis management for heritage, one of the possible ways lies in technological solutions, especially in immersive technologies, like virtual reality (VR), augmented reality (AR), mixed reality (MR), and extended reality (XR), that technologically transcend the issues with unrepairable and in other ways temporarily lost heritage. This could be the solution at the global level.

The important thing today in Croatia, after the earthquakes, is to organise the entire system really well. Good organisation, coordination and cooperation of all services will determine the speed of the reconstruction too. People have to return to their homes, offices and farms as quickly as possible, because they are the creators and protectors of cultural heritage. Gentrification must be stopped. Heritage without an owner and purpose has no future, in spite of all efforts to protect and conserve it. Our common goal therefore must be to reconstruct urban and rural settings with traditional architecture, which must not be forgotten, and which is a constituent part of heritage and identity of the living space. It is impossible to tell how long the reconstruction will take, but we all have a duty to revitalise heritage as quickly as possible. A multidisciplinary approach is the only way to ensure the necessary prerequisites to adequately preserve, reconstruct and manage cultural heritage to make it self-sustainable.

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MANAGEMENT OF CULTURAL HERITAGE IN EARTHQUAKE INDUCED CRISES – REPUBLIC OF CROATIA PERSPECTIVES AND POLICIES

Cultural Heritage in the Republic of Croatia faced numerous challenges in 2020. COVID-19 public health crisis struck the world in Spring 2020, leading to complete or partial lockdowns worldwide, making cultural heritage sites inaccessible and unavailable for tourists and visitors, depriving sites from significant revenue, indispensable for their preservation. Apart from this global crisis, parts of the Republic of Croatia faced destruction and damaging of cultural heritage caused by strong earthquakes – in March 2020, with strong impact on capital city of Zagreb and nearby region, and in December 2020, impacting mostly Banovina region, with cities of Petrinja, Sisak and Glina facing human casualties, and infrastructural damage. The paper deals with global perspectives of heritage preservation, with emphasis on crisis management, and gives an overview of specificities of policies and perspectives of emergency situations in the Republic of Croatia.

Keywords: *cultural heritage, earthquake, crisis management, Republic of Croatia, sustainable development, city phenomenon*