



Memoryscapes: Dissonant Heritage in Podgórze's Public Space

Using the case study of Pódgórze, this project explores the role of art and heritage in physical landscape to visualize (or not) dissonance.

Joanna Pottle | HiA Mapping Inequities Fellowship // Artist,
Researcher, Educator, Fulbright Alumnae
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This Memoryscapes project seeks to provide a preliminary investigation of the tangible and intangible remnants of (dissonant) heritage through mapping physical art and heritage sites in Podgorze's district and by creating new entry points for reflection and ways of seeing and navigating the intersection of the past and present through the artistic intervention of memoryscapes.



Preview of Section III.

How does seeing our physical landscape through a different lens facilitate new, alternative or forgotten stories and moments in time? And what implications does it provide for how we can shape the future?

OUTLINE

- I. Historical Context + Mapping Podgórze and Płaszów's art and heritage sites
- II. Pre-existing mapping investigations
- III. Artistic Intervention: Memoryscapes Project

I. Historical Context + Mapping Podgórze and Płaszów's art and heritage sites

Memoryscape: "landscape interpreted and imagined using the memories of others" - Toby Butler



Map on the left is a portion of a tourist map of Krakow in 1936 and Map on the right is from 1863. Source

Whether it be permanent, temporary, or ephemeral, public art in public space is a powerful tool for examining the purpose, function, and meaning behind a specific site. Heritage provides the lens to do this through the examination of the past in order to meet the needs of the present, defined as a social construction that is in essence, always dissonant due to this fact (Laurajane Smith). In the case of Kraków, specifically the Pódgórze district south of the Wisła river, these concepts are incredibly evident.

As simultaneously one of the most ancient parts of the city, as evidenced by the construction of the oldest humanmade hill, Krakus Mound, from the 7th century, as well as one of the newer and more recently developed districts of Kraków come the late 19th and early 20th century with its merger with the city of Kraków, this district provides a unique case study of the past and the present living side by side.





GUGiK, Earthstar Geographics

Powered by Esri

Archaeological evidence shows that there was a settlement in the Podgórze area over 10,000 years ago. The Free Royal City of Podgórze was established by Austrians on the south bank of the Vistula river in 1784. It developed into a prosperous, industrial city which in 1915 became part of 'larger Kraków'. More information

Another description from a tourist go-to source explains the district as such:

"Just south across the river from Kazimierz , lies **Podgórze - a large district of Kraków rich in natural beauty, tragic history and unusual attractions**. The name '**Podgórze**' means '**foothills**,' and its unique geography makes it one of Kraków's greenest districts and most exciting to explore, thanks to wooded hills and limestone cliffs that offer panoramic views over the city centre. It is this same sinister geography, however, which resulted in Podgórze being the site of **the city's greatest human tragedy**. During World War II, the Nazis saw Podgórze's natural placement **between the Wisła River and the cliffs of Krzemionki** as the ideal place for establishing a prison district, and in March of 1941 Kraków's Jewish population was marched into the centre of Old Podgórze (Stare Podgórze) and walled off in what became known as the **Kraków Ghetto** . Liquidated two years later, the majority of the Ghetto's residents were murdered inside,

while others met death in the nearby **KL Płaszów concentration camp**, or in the gas chambers of Auschwitz and Bełżec." More information.

All of this commentary is also evidenced in the tangible form of public art such as street art, sculptures, site specific installations, murals, graffiti, performances, land art, plaques, plaques, monuments, posters, and guided tours that present and interpret these spaces for visitors.

This mapping project attempts to pull from various sources, sites of memory, and public art that are normally not grouped together and highlighted through the lens of dissonant heritage on 1 singular map, whether it be public or private, accessible or inaccessible, their patterns of use and movement, etc.

II. Pre-existing mapping investigations

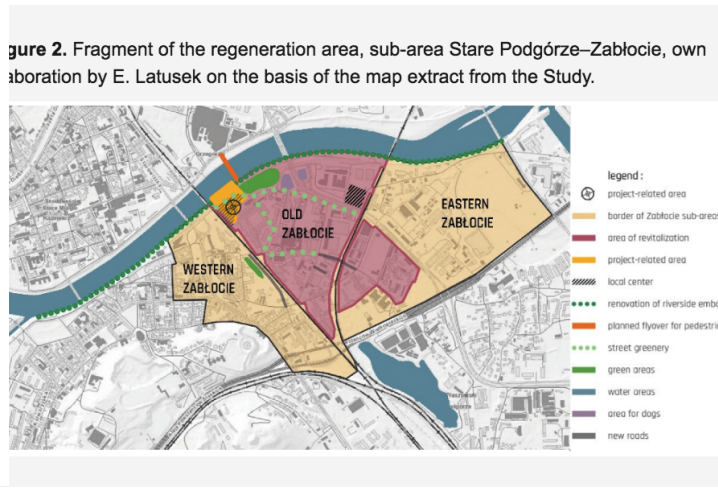
"Memoryscapes" are contemporary interpretations of the past, inspired by the loud universal call of "Lest we forget" - Myriam Jansen-Verbeke e Wanda George



Video Description: Driving through the Krakow districts: Kazimierz and Podgorze in 1979. Amazing shots of old Kazimierz, Jewish cemetery, Podgorze, or monument of the victims of Fascism in Plaszow.

This district of Krakow is one that exists as a somewhat static landscape with familiar architecture, streets, and areas of the city while at the same time being almost unrecognizable with the recent developments and renovations of the city. This video captured during the Communist period gives us a glimpse of this part of the city just 43 years ago, starting just north of Podgórze in Kazimierz all the way to Płaszów concentration camp.

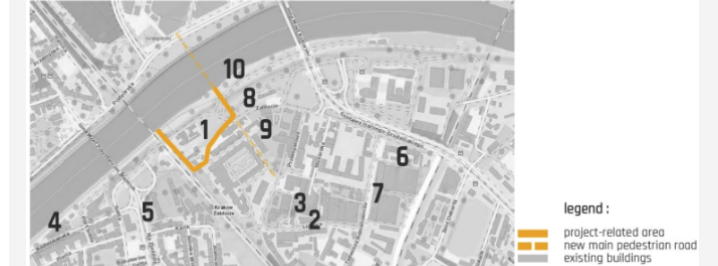
Even in contemporary maps today, noting touristic sites, many places are left out or as the city continues to develop, they prove to not be comprehensive overtime. For example, parts of Płaszów and emerging murals and public art. In addition, the area has been highly developed in recent years with public transit, renovations of green and urban spaces, and more. More information.



10. Significant characteristic building development surrounding the study area elaborated by E. Latusek.



Figure 11. Cultural dominants of Podolski Boulevard (Bulwar Podolski): (1) Project-related area; (2) Oskar Schindler's Enamel Factory; (3) Museum of Contemporary Art in Kraków-MOCAK; (4) Centre for the Documentation of the Art of Tadeusz Kantor-Cricoteka; (5) Centre of Literature and Language-'Planeta Lem'; (6) Zabłocie Business Park; (7) Student Hall of Residence Livinn Cracow; (8) Park 'Vistula Station' ('Stacja Wisła'); (9) ATAL Residence; (10) Cracow Marina, (elaborated by E. Latusek).



This maps above are from a 2020 research project and article that investigate the site conditions and the authors' concept of the development of the degraded riverside area located in the city of Cracow-Kraków Zabłocie.

The concept showcased above transforms the above-named area into a multifunctional complex including museum, coworking, business and hotel functions. In the land development and urban planning documents of the city of Cracow this area has been marked as the public space which is to become a local focal point or a local centre. The main objective of this work was to find answers to the posed research questions concerning the historic context, formal and legal state, significance for the community as well as economic and ecological implications of the area to be developed. The main purpose was to properly develop the degraded riverside embankment in the downtown environment. More information.

III. Artistic Intervention: Memoryscapes Project

The Memoryscape allows an area to continue to be its own place with a new history, while allowing one to experience aspects of its past. - Toby Butler

This final section provides the preliminary step for the upcoming period of the HiA Mapping Inequities Fellowship: The Action Project.

As part of my initial mapping and artistic research, this project showcased below seeks to enter new territory, a different perspective, and reside in a liminal space where the past, present, and future intersect. The processes and outcomes of this preliminary investigations include taking a contemporary approach to the film above by recording my bicycle ride through the selected district, starting at the bottom of Kazimierz, going through Podgórze and ending at Kraków-Płaszów Concentration Camp and its surrounding areas. The film provides an abstracted timelapse of this route with selected images of specific portions of the journey from the film shown below.

With this portion of the project, my goal was to capture what is not and cannot be mapped -- the intersection of the physical landscape of natural and urban spaces with the intangibility of memory and heritage i.e. what is preserved, memorialized, and revitalized versus what is abandoned, buried, suppressed, or forgotten. And finally, how art and artistic invention provides an entry point for investigating this liminal space as a safe space for reflection, active listening, and questioning.

What can these abstract compositions and memoryscapes tell us?

How can we respond?



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10:03



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Mapping Memoriscapes: Podgórze | Landmarks include: Heroes Square / Jewish Memorial Square

▶ 00:00 / 02:00 



Street soundscape



Mapping Memoryscapes: Podgórze Rynek

▶ 00:00 / 00:48 🔵



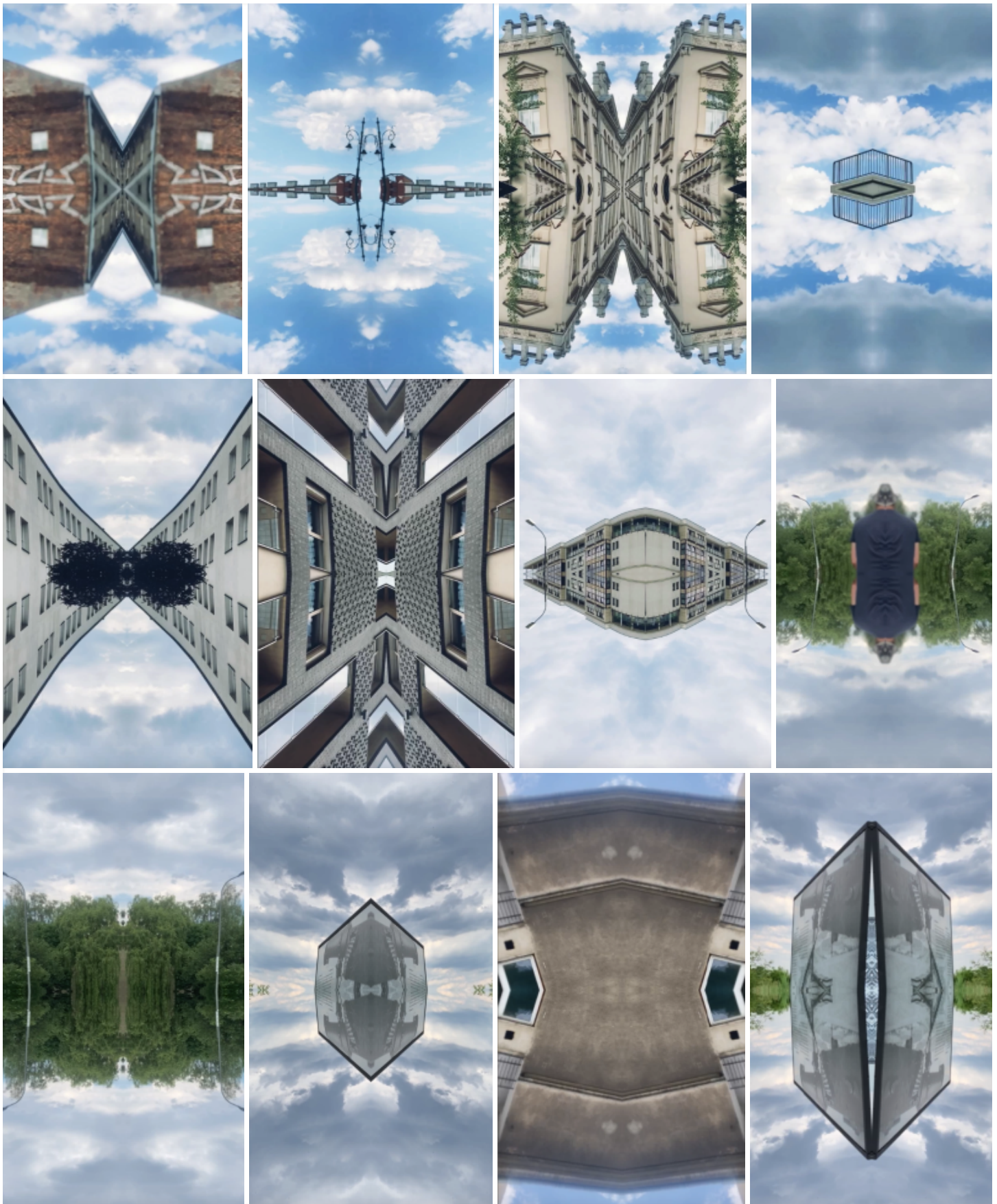
Bells soundscape



Mapping Memoriscapes: Kraków-Płaszów Concentration Camp and surroundings



Church soundscape



Mapping Memoryscapes: Kraków-Płaszów Concentration Camp and surroundings

Thank you / Dziękuję bardzo

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