Urban Art History: Cultural Heritage, Flâneurs, and Points of Presence

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1. Art History and Cultural Heritage

Separated only by a building joint, two materials and layers of time clash sharply: the sandstone from which the medieval church nave was built in the thirteenth century and the exposed concrete, complete with the surface structure of the wood planking mould, on the ground floor of the tower dating from the post-World-War-II reconstruction (fig. 1; von Möllendorff 2016; Ruppio 2021).

From the west, the view opens onto the church interior with its unadulterated medieval aura: an Early Gothic three-aisled nave and a choir elevated by a few steps, the latter dating from the first half of the fifteenth century. The space owes its impact in great part to the stained-glass windows and the light atmosphere they create. It was not until the 1960s that they replaced the provisional white emergency glazing installed after the destruction of the medieval stained-glass windows during World War II. On closer inspection, the windows of non-representational design prove to be works of the mid-twentieth century, inscribing themselves into their context with deliberate respect. At the west end of the nave, just a few steps from the abovementioned construction joint, usually in the shadows and thus inconspicuous in the overall context, the damages caused to the clustered pillars by the aerial attacks of the years 1943–1945 have been left unmended (fig. 2).

In the choir as well, the pieces that broke off the baldachins over the apostle figures during the bombing were in some cases never replaced, in others with a stone of a considerably lighter shade. A look back towards the nave from the choir reveals the building joint of the choir extension – the base of the original vault, which was bevelled in the fifteenth century to accommodate a higher structural element. This detail (to change the perspective) has likewise remained visible to this day as a visual exclamation mark calling attention to the building's enlargement and an important source for present-day research. Eye work and narrative could easily continue, but these few sentences on Dortmund's Main City Church of St Reinold (Sonne, Welzel 2016) shall be deemed to suffice as an overture to and signet of disciplinary and methodological localization.

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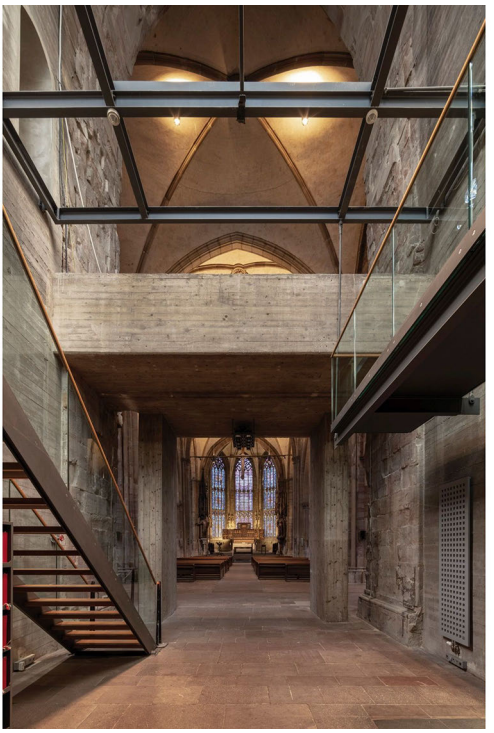
Fig, 1: Church of St Reinold, Dortmund, reconstruction by Herwarth Schulte, view from west to east (2021 during organ reconstruction phase); photo: Detlef Podehl, TU Dortmund University



The aim of this contribution is to propose art history as an object-based discipline to metropolitan research. The reference here is to an art history that questions the historiographic paradigm reducing an object to its value as a witness only to the era of its origins and thus, in a sense, leaving it in the past. An art history that, on the contrary, takes the objects' present state as its point of departure and examines them from the perspective of *lieux de mémoires*, or places of remembrance, and cultural heritage, ultimately with the aim of reintroducing them to the debates of the present as places of the future. Seen from this perspective, a building such as the Church of St Reinold is more than merely a medieval work of architecture and an object of a concluded past, but rather a structure in the present that goes back to the Middles Ages and can serve as a reference in the discourse on cultural heritage (Welzel 2016). We can interrogate the building about the various medieval phases of its origins, but it also provides information about all other eras since, and, to this day, marks the centre of the city of Dortmund as well as the highest elevation in that centre.

More often than they like, practitioners of art history find themselves confronted with an image of their discipline as one frozen into information plaques on the walls of buildings and conventional guided tours of cities – and compelled to defend itself

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Fig. 2: Church of St Reinold, Dortmund, clustered pillars in front of western nave wall; traces of wartime destruction left as a reminder; photo: Allegra Höltge, Department of Fine Arts, TU Dortmund University

against the accusation of elitism and out-of-touchness with reality, even in school textbooks and teaching materials. Again and again, historical-stylistic categorizations are still undertaken for the purpose of formally classifying the individual structural elements. And this exercise is accompanied, typically, by an evaluation of the objects' innovativeness in an imaginary evolution of architectural forms, as well as insights into how they derive from more famous examples. To this end, the building is conceptually disassembled, the construction phases broken down into their relative chronology and, where possible, reconstructed in terms of absolute dates (Horn 2015; 2017). In the process – taking the Church of St Reinold in Dortmund as a case in point – the nave is left in the thirteenth century, being considered a testimony solely to the time of its construction, while the choir, for its part, is conceived of as a document of the fifteenth century. In castles, tours by guides wearing historical garb round out this narrative, while evening guided tours of cities make use of night-watchman costumes. The buildings are thus degraded to time capsules of earlier epochs; they are pushed out of the present. "Why should I go inside the Church of St Reinold? That's the Middle Ages and I live in the present!" is how one student summed up the implications of this stylistic-

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historical, historiographic paradigm. Or, phrased more generally from the perspective of the sociology of science – and in a manner that has far-reaching historiographic and methodological implications for the Ruhr Metropolis in particular, as a place whose overwriting by industrialization borders on the falsification of history:

> The moderns have a peculiar propensity for understanding time that passes as if it were really abolishing the past behind it. […] They do not feel that they are removed from the Middle Ages by a certain number of centuries, but that they are separated by Copernican revolutions, epistemological breaks, epistemic ruptures so radical that nothing of that past survives in them – nothing of that past ought to survive in them. (Latour 1993, 68)

We could cite numerous publications that simply overlook or disregard the material testimonies of the Ruhr district which originated before the industrial age and have borne an impact on the region through the ages to this very day, again and again embodying a localization of the respective present. By way of example, let us merely cite two very different publications: the monumental compendium *Zeit-Räume Ruhr* of 2019 (Berger et al., 2019) and the essay *Das Ruhrgebiet: Versuch einer Liebeserklärung* (The Ruhr district: Attempt at a Declaration of Love) by Wolfram Eilenberger (2021). Works like these could almost be thought of as an epistemic sieve through which the region loses its history, its age, and its character as a European cultural landscape and premodern (pre-1800) economic region (keywords: Hansa, Silk Road).

The example given above by way of introduction responds with an art-historical approach that – hardened argumentatively through numerous discussions, in particular with students (see Franke/Welzel 2011) – does not cut time off but inquires after the objects' multifaceted biographies (Kopytoff 2011) over the course of time to the present. Rather than continuing a narrative progressing historically from past to future, it undertakes a fundamental reversal of perspectives. It is an approach in which the tradition of the place (Horn 2015; 2017) comes into its own. And it enables the inscription of the place in history in its historically substantiated meaning, the reading of its outward form within those coordinates, and the analysis of the process by which it endows meaning – even if the individual artistic solutions were and are not considered worthy of discussion or mention, and thus of admittance into the canon, by the autonomized history of art as developed in the nineteenth century (Niehr 1999; Locher 2001; Karge 2006). A leading paradigm is thus "cultural heritage": the transmission of cultural manifestations in the present, as well as their maintenance and preservation.

> Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time. (Faro Convention 2005)

And the text continues: "A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations."

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This paradigm thus encompasses normative dimensions in addition to its discursive coordinates. And it by all means gives rise to the tensions of the "empirical-normative divide" characterizing political science and democratic theory. Nevertheless, documents like the European Council's 2005 Faro Convention, which sets forth the right to participation in cultural heritage enshrined in the Universal Declaration of Human Rights, should be part of the discursive framework (Dolff-Bonekämper 2009; 2020).

The scientific references accordingly also include the wide spectrum of research on "*lieux de mémoires*" (Nora 1984–1992; François, Schulze 2001; Oexle 2009, to name just a few examples) that inquires after the embedment of "places" – in the sense of topoi, commonplaces – in the cultural memory. For the Ruhr Metropolis, that paradigm was played out in the recent publication *Zeit-Räume Ruhr* (Berger et al. 2019). To an even greater degree than the compendium *Deutsche Erinnerungsorte* (François, Schulze 2001), this work relies on examining historical, social, and cultural phenomena under headings like "Landscape and City", "People and Types", "Industry and Work", and "Culture and Recreation" with entries on topics such as "steel", "miners", "football", and the *Steigerlied* (a German mining song). An art-historical perspective that could have introduced specific places and objects – now in the literal material sense – as characteristic of the region does not come to bear in this context. For example, the book contains an important (!) contribution on the Ruhr Diocese ("Ruhrbistum"; Gawlitta 2019), but nothing at all on Essen Cathedral and its treasure chamber (see "Essener Dom und Schatzkammer", Falk 2009) or the Parish Church of St Suitbertus with its sophisticated modern design (cornerstone ceremony 1964) as a programmatic example of a "Pantoffelkirche" ("slipper church") – that is, a church within easy reach of the miner families' residences (see "Kirche St. Suitbert in Essen", Kloke 2021). What is more, the main contribution, "Industriekultur" (Berger 2019), focusses more on "historical culture" than on presenting specific sites along the "Route Industriekultur" (or those ignored by that project; see, for example, Welzel 2009a; 2009b) as places of remembrance (*Route der Industriekultur*).

It is intrinsic to the conception of an object-based art history partaking of the discourse on cultural heritage that it has an eye on issues of monument preservation (for an overview of that discourse, see Scheurmann 2018 and her contribution to this volume) and hence on the very specific material preservation of its objects. Here as well, the discourses are reflected in international conventions such as the UN's *New Urban Agenda*, which states in Section 38:

> We commit ourselves to the sustainable leveraging of natural and cultural heritage, both tangible and intangible, in cities and human settlements, as appropriate, through integrated urban and territorial policies and adequate investments at the national, subnational and local levels, to safeguard and promote cultural infrastructures and sites, museums, indigenous cultures and languages, as well as traditional knowledge and the arts, highlighting the role that these play in rehabilitating and revitalizing urban areas and in strengthening social participation and the exercise of citizenship. (New Urban Agenda 2016)

In view of the necessity to clarify the scope of scientific discourses on the one hand and of political conventions on the other, we must therefore ask if there are epistemes that – if unconsciously for the most part – are in a sense a stab in the discipline's back.

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One such episteme, for instance, is the tendency to cling to an art historiography that subscribes one-sidedly to a historical past-to-future perspective and the accompanying disregard for the material presence of cultural heritage in the present. The concept of cultural heritage as "points of presence" offers an alternative that is also justifiable by the standards of the ethics of the discipline.

2. Points of Presence and Flâneurs

Since the summer of 2015, the Dortmund art history team (TU Dortmund University) has been inviting school classes with refugee children to places of cultural remembrance in Dortmund, thus participating in the culture of welcoming refugees to their new homes. In the process, they have not only visited venues such as the "Dortmund U" and the Church of St Reinold, but have also taken joint excursions with university and school students to the Essen Cathedral and Cathedral Treasury (Schüppel 2016). To this day, the treasure chamber has in its holdings outstanding objects amassed by the prominent Essener Frauenstift (Essen Women's Collegiate Foundation; Falk 2009) and dating back as far as the Early Middle Ages. What we have in these objects, however, are not time capsules of a past age in which connections to the Ottonian imperial dynasty made this city a cultural centre. On the contrary, several of the items are still in liturgical use today. They are dual-coded: in the religious coordinates of God's history with humankind, and at the same time in the secular coordinates of (art-) scholarly research and cultural heritage with its obligation to make its objects generally accessible (Welzel 2017). What is more, while the treasure has suffered losses over the course of the centuries, it has also been expanded continually by the addition of new objects to the very present, especially in connection with the founding of the Ruhr Diocese in 1958 (Falk 2009).

An arm reliquary (fig. 3) considered art-historically unique in terms of both size (height: 72 cm) and design dates from around 1300 and, as verified by an inscription on the object itself, was commissioned by Abbess Beatrix von Holte (Prange 2009). In the eminently complex iconographic design of this partially gilded work of wrought silver, the abbess is rendered eternally present by way of an effigy and, in an interactive appeal, commended to the intercessory prayer of all who see this effigy, as well as to the angels believed present in the church interior. At the same time, in the tower, architectural forms of the period from which the reliquary dates (the tower itself is to be understood as a miniature of the Essen church building) make reference to the role of Beatrix von Holte as the driving force behind the reconstruction of the collegiate church (the present-day cathedral). The object holds the foundation's most precious relics: particles of the bones of Sts Cosmas and Damian. The two physicians of Late Antiquity are the patron saints of European cities, for example Florence and Essen, to this day. Their cult has its origins in their place of burial in or near the ancient city of Cyrrhus. Iconographic and historical reference works (Artelt 1974; Anonymous 2003) neglect to localize the narrative in the present-day topography. Whereas Gerhard Mercator (b. Rupelmonde, Flanders in 1512, d. Duisburg in 1594) still conceived of the topography of his own time as the stage of history and incorporated historical knowledge in his

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Fig. 3: Arm reliquary of Beatrix von Holte, Essen Cathedral Treasury, © Essen Cathedral Treasury; photo: Christian Diehl, Dortmund

map of the world as a matter of course (Stercken 2015), the legends around Cosmas and Damian here remain buried in an antiquarian layer of time. During the excursion in the first half of 2016, however, that layer was unearthed, and the archaeological site – the present-day Nebi Huri – catapulted straight to the very Syria from which the refugees had only recently made their way to the Ruhr district via the Balkan route, which is in part identical to the route by which the Cosmas and Damian cult was spread.

This little empirical encounter corresponds to the normative wording in the Faro Convention when it states: "The Parties recognise that everyone, alone or collectively, has

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the right to benefit from the cultural heritage and to contribute towards its enrichment." (Faro Convention 2005)

"Point of presence" is a borrowed term with origins in computer science. Points of presence are nodal points at which at least two, but often more, communication networks connect. They also connect local points to the World Wide Web. Even more effectively than the related term "node", "point of presence", when applied to art history, allows us to focus the attention on the present as the point of departure for analysis. It also enables us to think of the multiplicity of the object's possible interconnections from a meta-perspective, and to valorize the object, in a sense, as the key orientation for the questions and discourses revolving around it (Welzel 2019). At the same time, this term insists on the complexity of the examined objects, with their various and multifaceted interconnections, and makes an uncircumventable demand on scientific analysis. This strong status is justified by the object's empirical weight, equipped, as it is, with the right of veto in the formation of hypotheses and the incorporation of various narratives and questions.

> If historiography is more than the subjective production of fabricated truths, then it is because of the control by the sources to which every history must subject itself. Every historical theory, every hypothesis or conjecture, must subject itself to scrutiny by what the source says about itself. Sources have the power of veto. The historian cannot claim whatever he wants to, because he bears the burden of proof. He can derive his proof only from the sources, without which he can say a lot, but against which he can say absolutely nothing. The condition of scientific objectivity lies in control by the sources. (Koselleck 2010, 78, trans. JR)

The term "sources' right of veto" was initially coined in the context of historical records in archives. For material culture, the same idea can come to bear as the "objects' right of veto" (König 2012; König 2022). An example: In the Essen Cathedral Treasury there is a processional cross (fig. 4) generally referred to as the *Otto-Mathilda Cross*, which was made in the same period as the *Golden Madonna*, the oldest extant sculpture of the Virgin Mary.

Adorned with precious stones and gems and furnished with a comprehensive iconographic programme, it owes its art-historical designation to an enamel plaque at the lower end of the upright beam (fig. 5; Beuckers 2009; Westermann 2011). An inscription identifies the two persons represented in the image there by name: "MAHTHILD ABB(ATISS)A", Abbess Mathilda (973–1011) and "OTTO DVX", her brother Otto, Duke of Swabia and close companion to Emperor Otto II. The siblings belonged to the Swabian line of the Ottonian imperial house. In the depiction, they hold a processional cross like the one the image decorates: it is a subtle and, in terms of pictorial rhetoric, sophisticated depiction that lodges an appeal against the cross's popular designation. That is because it is Mathilda who comes first in every respect. She is placed to the left of her brother and thus, in the direction of reading from the viewer's perspective, before him. Even more importantly, in the heraldic pictorial logic she stands both to the right of the cross in the enamel image and at the right of the sculptural figure of the Crucified Christ on the processional cross, and thus on the hierarchically higher side. Tested against these empirical findings, the object should by rights be called the *Mathilda-Otto*

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Fig 4: Mathilda-Otto Cross, Essen Cathedral Treasury, © Essen Cathedral Treasury; photo: Christian Diehl, Dortmund

Cross (Welzel 2011). The established designation thus projects a male-dominated gender hierarchy onto the object. Nor is the cross, as is regularly implied, about the history of a ruling family and thus a means of integrating that history into the liturgy and representation of the Frauenstift. On the contrary, the *Mathilda-Otto Cross* is a testimony to the self-confident history of the women's collegiate foundation of Essen and its abbesses, who continued to leave their material marks for centuries until the dissolution of the Old Reich in 1802 – marks still visible in many places in the Ruhr Metropolis today (Schilp 2011). The *Mathilda-Otto Cross* ultimately calls attention to a stratum of the region that has largely been ignored. And to splice in another communication network, this circumstance is of interest because the historiography of the region has been reduced for the most part to its industrial production sites and male work environments, with the "Kumpel" (miner) as the central "lieu de mémoire" (Kift 2019; Berger et al. 2019). In the multiplicity of the discourses, the object's veto thus turns the *Mathilda-Otto Cross* into a strong point of presence.

As far as the history of the discipline is concerned, the examination of objects (for instance goldsmith's art from the Essen Cathedral Treasure or buildings such as the Church of St Reinold in Dortmund) with regard to their material constitution and the biographies inscribed in them – that is, two qualities distinguished by a right of veto over historical narratives – has one of its anchor points in a dispute over monument preservation around 1900. The controversy had ignited in connection with Heidelberg Castle and effectively drawn the attention of the public. Should the gaps in the ru-

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Fig. 5: Mathilda-Otto Cross, enamel plaque at foot of upright beam, Essen Cathedral Treasury, © Essen Cathedral Treasury; photo: Christian Diehl, Dortmund

ins be filled in by a process inseparably interweaving reconstruction and imagination, or should the remains be stabilized and preserved to ensure the continued authentic transmission of history – that is, a transmission furnished with the power of veto? The "Heidelberg Monument Dispute" ended in favour of preservation, an approach that still shapes the self-conception of the discipline to this day (for example Scheurmann 2018, 147–153). The testability of hypotheses against the individual object which, for its part, must be capable of providing reliable information (hand in hand with reliable documentation of all measures carried out on the object itself, including and especially conservation measures) is considered an indispensable standard, at least ideally. At the same time, especially in popular and popularizing publications, grand narratives retrace more general lines of development, disregarding the specific objects except to cite them as examples of epochs, styles, or zeitgeists of one kind or another, thus assigning them no more than an illustrative function.

In 1970, the art historian Martin Warnke articulated a fundamental critique of this approach, describing it as a "consistent subjection of the individual to the whole, of the specific in favour of the unconditional dominion of the general" (Warnke 1970, 97, trans. JR). At least in retrospect, his analysis is seen to have liberated the discipline

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from epistemic distortions. "In the popular literature of art scholarship", Warnke diagnosed an "imagery of power, violence, domination, subordination, coercion, and banishment that rigidifies the relations of the individual to the whole […]" (Warnke 1970, 97, trans. JR). Unsurprisingly, one of the authors whose works were read in the following years and who – at least in the German art history tradition – contributed decisively to bringing about a shift towards the close examination of individual objects was Walter Benjamin. Already in the first issues of the *Kritische Berichte* founded in 1973, a journal intended to serve as a platform for reformed, critical art history (and indeed serving as such), Wolfgang Kemp wrote about "Walter Benjamin und die Kunstwissenschaft" (Walter Benjamin and Art Scholarship, Kemp 1973). It would be another decade before the *Arcades Project*, the work left behind by Benjamin when he died in the attempt to escape the Nazis in 1940, was edited. Only then was it possible to pick up the thread of scientific discussions – with Walter Benjamin as well as with Norbert Elias and Aby Warburg (Franke/Welzel 2005, 59–70) – that, severed by National Socialism, had never taken place. It was the *Arcades Project*, however, that represented the key reference for an exploration of cities and places in the methodological habitus of the flâneur (Benjamin 1982b; Benjamin 1999; now, to a certain extent on a reversed reception under a textual paradigm, Gurr 2021).

> But the great reminiscences, the historical shudder – these are a trumpery which he (the flaneur) leaves to tourists, who think thereby to gain access to the genius loci with a military password. Our friend may well keep silent. At the approach of his footsteps, the place has roused; speechlessly, mindlessly, its mere intimate nearness gives him hints and instructions. He stands before Notre Dame de Lorette, and his soles remember: here is the spot where in former times the cheval de renfort – the spare horse – was harnessed to the omnibus that climbed the Rue des Martyrs toward Montmartre. (Benjamin 1982b, 525; Benjamin 1999, 416)

It is with these words that Benjamin's text about the "flâneur" begins: with a rejection of the touristic aiming of the gaze to the genius loci and a renunciation of sensation mongering that is on the lookout for the sights to which it can gain access with stereotypical passwords. Instead, as the text goes on to develop, Benjamin proposes mindful rambling that allows itself to be lured by the impressions of the place, that listens and engages with the experiences "under the soles". "The space winks at the flâneur: What do you think may have gone on here?" (Benjamin 1982b, 527; Benjamin 1999, 417–418; see Welzel 2021).

In the rereading of Walter Benjamin on which Karl Schlögel bases his magnum opus *In Space We Read Time* (Schlögel 2016, trans. JR), he elaborates on the extent to which "eye work" is not only a key method of this "spatial turn" in historical scholarship but also accompanied and driven by work in archives and libraries. The "spot where in former times the […] spare horse was harnessed to the omnibus" reveals itself only to the historically informed flâneur who has looked at historical images and texts about that particular street, the "the Rue des Martyrs toward Montmartre", and is thus capable of reading it as the way to Montmartre in the "capital of the nineteenth century" (Benjamin 1982c; 1999), and who is moreover familiar with past forms of mobility. In

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this methodological habitus, Benjamin was able to give the small, individual site a voice as a point of presence.

3. *Flâneurs* in the Ruhr Metropolis

Everything is plural. Points of presence hold a multitude of interfaces at the ready. And therein lies one of the strengths of the concept that grants contemporary access to cultural heritage and participation in it. Objects and places can become an agora in which different discourses, different perspectives, different religions and worldviews, different origins, different experiences, and different bodies of knowledge come together and are negotiated (Bartz et al. 2018). The article of the Faro Convention headed "Cultural heritage and dialogue" formulates the obligation to:

> encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations […]; develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts. (Faro Convention 2005; for cultural heritage and historic preservation, cf. also Scheurmann in this volume)

In polyphonic and – literally and figuratively – multilingual encounters such as these, (art-)scholarly analysis is assigned at least a dual role. On the one hand, it is responsible for empirical-scientific stocktaking on which it can base the objects' veto where necessary. Yet the right to cultural participation as formulated in the Universal Declaration of Human Rights also encompasses the right to participation in scientific progress: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." (Universal Declaration of Human Rights, Article 27.1) In addition to the abovementioned responsibility for the preservation and maintenance of the objects and places entrusted to its professional custody, a further ethical consequence for the discipline of art history is the obligation to communicate the results but also the methods of art-historical research, and to embed them in social negotiation processes. And this is where the second role of art history – but also, for example, field archaeology – comes into play: they are called upon to share their knowledge of places and objects as well as to call attention to places as points of presence, and to incorporate them in the communication networks of cultural heritage.

What is at issue in this paradigm is an art history on site (Welzel 2019b) that does not conceive of places only as places of origin but, with their cultural heritage, also as places of arrival (Welzel 2020). Texts by Czeslaw Miłosz can serve as an anchor point for these issues. Against the background of his experience of exile, and taking his native Wilna/Vilnius as an example, he writes: "How can one recognize this heritage as one's own, how does one take one's place in the generational chain of this city?" (Miłosz 2001, 53–55, translation JR; see also Miłosz 2005) Rather than falling back on "roots" and "identity" as key concepts, we might here – to activate a further discursive interface –

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cite "belonging" as a notion from the field of social anthropology (Pfaff-Czarnecka 2011; 2012).

During a walk through the city with young school-age refugees (in early 2016, exclusively young men), they took selfies at the Church of St Reinold and sent them to the members of their families who had remained behind. They were no longer in a no-man's-land but had arrived in a place with history and culture. And there was a further ring of meaning attached to the point of presence: reports about the destruction of Dortmund during the war and the damages whose traces still characterize the city today – and to which the fire scars left visible in the western pillars of the Church of St Reinold pay sensitive tribute – here encountered persons who had just escaped from their destroyed native towns (Homs, Aleppo, et cetera). They had arrived in a city that, after a destructive war, can once again offer a home and a refuge. They mirrored this change of perspective back to those who were showing them around the city. The presence of the point had changed.

In front of the southern nave wall of the Church of St Urban in the Dortmund district of Huckarde is a small installation evidently only added to the church's furnishings relatively recently (fig. 6). It features a lump of hard coal from the Prosper Haniel mine, which was closed for good on 21 December 2018 in an act marking the end of hard coal mining in Germany (see Farrenkopf 2019; Przigoda 2019). A point of presence already complexly interconnected (Welzel 2009a; 2009b) is thus now linked to a further remembrance and communication network.

In around 870, about a century before the *Mathilda-Otto Cross* was made, King Louis the German donated the Huckarde estate to the Frauenstift Essen, to which the village would then belong until the dissolution of the Old Reich and with it the foundation in 1802 (Schilp 2009). Central monument protection authorities were founded in Prussia in the second half of the nineteenth century. One of their responsibilities was to draw up a basic inventory of all historic buildings and art monuments. For the Prussian province of Westphalia, Albert Ludorff embarked on the monumental publication series *Die Bau- und Kunstdenkmäler von Westfalen* (The Structural and Art Monuments of Westphalia), and in 1895 submitted volume 3: the compendium *Kreis Dortmund-Land* (District of Rural Dortmund). This work contains an entry on the Church of St Urban with its mid-thirteenth-century nave and an extended choir presumably built after the mid-fifteenth century to replace its predecessor, which had been demolished (Ludorff 1895, 43–45, pl. 14–18). Of the building documented here, all that remains today is the nave and its tower. In 1855, the Hansa Mine was established in Huckarde (Lauschke 2009) and was in need of manpower. Industrialization went hand in hand with the universally described rapid population growth, and the Catholic Church of St Urban was soon too small for its parish. To enlarge it, the Late Gothic choir was torn down and replaced by a large nave with a new choir as well as a second, significantly higher tower. The measures were the subject of extensive discussions with the monument preservation authorities and attracted notice even as far away as Berlin. There are few places – points of presence – in the Ruhr district that manifest the dynamics of the industrial age and the accompanying upheavals, for example reliance on tradition and shifts of proportion in the built environment, as directly and concretely as this one. It should be added here that the new building was expressly intended to retain "the style and character of the old Gothic

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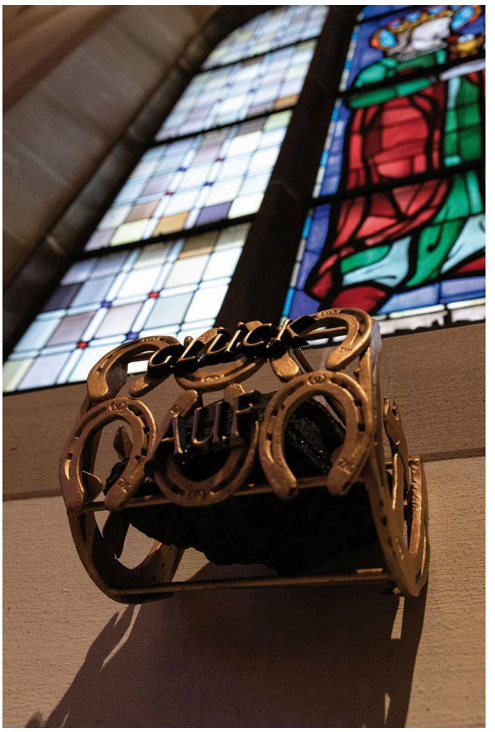
Fig. 6: Church of St Urban, Dortmund-Huckarde, installation with a lump of hard coal from the Prosper Haniel mine; photo: Allegra Höltge, Department of Fine Arts, TU Dortmund University



church" (in the words of the responsible master cathedral builder of Paderborn, Arnold Güldenpfennig; here quoted in Pieper 2009, 112, trans. JR). That amounts to more than just a decision to build a Neogothic structure. What happened here, rather – as indicated, for example, by the integration of inherited furnishings in the new building, among them the fourteenth-century sculpture of St Urban (Stiegemann 2009) – was an inscription in the tradition of the place.

The Hansa Mine, which was shut down for good in 1980, entered the possession of the Vereinigte Stahlwerke AG in 1926 and in the course of radical rationalization measures the nearby Hansa Grosskokerei (large cokery) gradually replaced its coking plant from 1928 onwards. The Kokerei Hansa has also meanwhile long been out of service, having closed once and for all in 1992. Today it is home to the Stiftung Industriedenkmalpflege und Geschichtskultur founded in 1995 (Industrial Monument Protection and Historical Culture; Pfeiffer, Strunk 2010). The windows of the coal bunker tower afford a view of Dortmund's city centre, but also of the village of Huckarde – a good observation point for flâneurs in the Ruhr Metropolis (fig. 7).

Walter Benjamin began his work on the *Arcades Project* in 1927, the same year the construction of the Hansa cokery, and with it the coal bunker, got underway. Two years

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Fig. 7: Kokerei Hansa (coking plant), © Stiftung Industriedenkmalpflege und Geschichtskultur; photo: Klaus-Peter Schneider

later, in 1929, the "flâneurs' primer" came out: *Spazieren in Berlin: Ein Lehrbuch der Kunst in Berlin spazieren zu gehn ganz nah an dem Zauber der Stadt von dem sie selbst kaum weiß: Ein Bilderbuch in Worten* by Franz Hessel (Hessel 2012; 2017). Already back in 1922, Nikolai Antsiferov had published his work *Dusha Peterburga* (The Soul of St Petersburg) for another one of the early twentieth century's great European metropolises. It was not until 2003 that it was translated into German and, with an extensive foreword by Karl Schlögel, thus introduced to western discourse (Anziferow 2003; Schlögel 2003b; Oexle 2009). The three works tested, developed, and elaborated exploration methods for the growing metropolises Berlin, Paris, and St Petersburg, which were no longer describable within the parameters of premodern cities. That is a dilemma that also applies to the Ruhr Metropolis – for the years around 1927 as well as for the present-day reformation following the end of the industrial age. How does Huckarde belong to Dortmund? To this day, the village's inhabitants have a strong sense of its history as a place in its own right: when they go to Dortmund, they think of themselves as going not from a suburb to the city, but from Huckarde to Dortmund. When the premodern history of Dortmund is described, on the other hand, then it is usually not the polycentric history of the present-day town that is told, but the history of the free imperial and Hanseatic city (for example Ohm, Schilp, Welzel 2006). Measuring barely two square kilometres, it is the area within the four-lane ring road following the course of the demolished town wall that must bear the full weight of the city's premodern history. The remaining districts, of which many – like Huckarde – go back centuries, only entered the light of Dortmund town history when they were incorporated. The same applies to other cities of the Ruhr Metropolis. The remembrance sites of the industrial age, on the other hand, as recently surveyed by *Zeit-Räume Ruhr*, remain entirely on the city peripheries, topographically speaking (see Sonne 2020). Flâneurs are capable of breaking through this virtually schizophrenic perception of the region when they drift attentively through the present-day cities, listening, looking, and drawing on knowledge from the archives and libraries (Mühlhofer, Sonne, Welzel 2019). Walter Benjamin, however, leaves no doubt

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about the effort involved in escaping frameworks and paradigms so firmly fixed as to feel like a prison. He even resorts to drugs to overcome the gridded gaze (Benjamin 2006; see Welzel 2021). Franz Hessel puts it in more inviting terms in his "Afterword": "You can still sense that many parts of Berlin haven't been viewed enough to truly be visible. We Berliners must dwell in our city to a much greater degree." (Hessel 2017, 269–270)

It was also in 1927 that Walter Ruttmann's *Berlin: Symphony of a Metropolis* was released, a look at the industrialization of the city-turned-metropolis in the film medium. The striking images begin with a trip by train from the surrounding countryside into town and the Anhalter railway station. To this day, the train – for example the U42 in Dortmund, which travels partially above and partially below ground – can be a method of exploring a city that activates the stops as points of presence (Zeising 2022). The line passing through Huckarde is the U47 from Aplerbeck in the east via the main station, the port authority, and Huckarde to Westerfilde in the west. And in fact one can avail oneself of the entire network of connecting routes – railways, roads, and waterways – through the Ruhr Metropolis to activate the numerous points of presence. Such is one proposal for a method, means of access, and for initial building blocks for a working programme.

Translation: Judith Rosenthal

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