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HERITAGE IN TRANSFORMATION

CULTURAL HERITAGE PROTECTION IN XXI CENTURY –
PROBLEMS, CHALLENGES, PREDICTIONS

International Scientific Committee for Theory and Philosophy of
Conservation and Restoration ICOMOS

ICOMOS Poland

Romualdo Del Bianco Foundatione

Lublin University of Technology

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INTRODUCTION

In 1964 in Venice, during the Second International Congress of Architects and Technicians of Historic Monuments, it was decided to establish an international organisation associating heritage protection specialists. In June 1965 in Warsaw, members of Constitutional Assembly founded International Council on Monuments and Sites – ICOMOS. In 2015, ICOMOS celebrated its 50th anniversary.

In the fifty-year period of its activity, ICOMOS has become the most important international organisation representing historical preservation and conservation circles not only on national but also international scale. Currently, there are over ten thousand specialists dealing with heritage conservation and protection associated in 110 National Committees and 29 International Scientific Committees being run under ICOMOS. Due to its international character, it is possible for the members of this organisation to analyse and assess challenges in cultural heritage protection in a comprehensive manner. ICOMOS is therefore obliged not only to diagnose contemporary problems in heritage protection but also develop a vision for the future.

For any organisation, its fiftieth anniversary is an opportunity to summarise the achievements as well as formulate and discuss plans for future. What is of utmost importance for institutions responsible for heritage protection is the future, i.e. creation of such environment which would allow for preserving heritage. As there is a number of processes influencing heritage protection, it is not an easy task. Considerable and radical changes in the way heritage, its functions and protection conditions are understood result in the need to ponder upon the forms of heritage protection as well as the principles governing it.

As the discussion is wide-ranging, we are witnessing how the paradigm of the entire discipline is changing. This means that the future of heritage is an open and common problem. The rules governing heritage protection are no longer determined, i.e. the forms of protecting and using it can be subject to changes. This results in heritage protection specialists being faced with new challenges, such as adapting the forms of heritage protection as well as the rules governing them to contemporary needs and capabilities.

Being aware of the new threats and needs as well as processes taking place, Polish National Committee of the International Council on Monuments and Sites (PKN ICOMOS) organised a debate on contemporary problems in heritage protection and their possible solutions. The international convention held under the name “Heritage in Transformation. Cultural Heritage Protection in XXI Century – Problems, Challenges, Predictions” took place in Warsaw, on 22–24 June 2015.

Its principal aim was to exhaustively discuss the problems pertaining to heritage protection. Therefore, the word ‘transformation’ used in the title, conveys so many meanings. It pertains to the changes in understanding heritage, the functions heritage serves as well as the principles and forms of conservation and heritage protection. It also refers to the change of the environment in which heritage protection activities are carried out. All these aspects undergo radical transformations – each needs to be analysed and, hence, exerts influence on the current state of affairs in cultural heritage protection.

The conference was aimed at analysing and assessing current challenges as well as producing forecasts for the future. In heritage protection, there are sound reasons behind this combination. This is due to the fact that the situation in question can be grasped by comparing the past, i.e. our predecessors’ point of view, with the present, i.e. contemporary issues, and the future, i.e. ideas for solving the present-day challenges as well as outlining a vision for the future. The conference participants were therefore asked to present one of three problems.

1. The past Description of changes in the concept of heritage and the forms of its protection in the period of 50 years (symbolic time boundaries). The traditional concept of heritage and its protection – reflection of the contemporary conditions and environment. The main weaknesses, failures and successes in heritage protection in the past period. What elements of the traditional conservation theory and which forms of protection are still up-to-date?
2. The present Description of the contemporary challenges in cultural heritage protection. Changing the paradigm of cultural heritage protection – the reasons behind it and the consequences thereof. Different ways of understanding heritage and its protection at this moment in time. Contemporary laws and regulations – how they affect heritage protection. The main issues, successes and challenges nowadays present in cultural heritage protection. What functions does cultural heritage have nowadays? How to assess the complex value of cultural heritage?
3. The future Forecasts about development of the concept of heritage as well as conditions for and possibilities of its protection. How to characterise different aspects of cultural heritage? What should the heritage protection system look like in the future? What conservation theory will be needed in the future? Will heritage be needed in the future? Will we need heritage protection at all? What conditions should be created so that it would be possible to protect heritage?

The speakers were asked to present their comprehensive evaluations regarding the most pressing problems, heritage groups and regions. Moreover, they were also asked to draw conclusions which were used to summarize the aspects illustrated in the conference.

The “Heritage in Transformation” conference was a part of internationally held celebrations marking the anniversary of founding ICOMOS. For this reason, the convention was attended by ICOMOS members from all over the world – the key people in ICOMOS International as well as representatives of National Committees and International Scientific Committees. Nearly 200 conference participants can be considered competent, strong and adequate representation of the international historical preservation milieu.

The event was attended, for instance, by presidents who over the last three decades headed ICOMOS International, i.e. professor Roland Silva from Sri Lanka (president in the years 1990–1999), professor Michael Petzet from Germany (president in the years 1999–2008) and Gustavo Araoz from the USA (president in the years 2008–2017). Each of them held the office for three terms, hence they became thoroughly familiar with issues underlying the heritage protection. They shared their experiences and presented how they view global problems faced by heritage protection from their standpoint.



The conference and the anniversary celebrations were held in three Royal Residences in Warsaw – Palace of John III Sobieski Museum in Wilanów, Royal Castle in Warsaw and the Royal Łazienki Museum.

Furthermore, it is worth mentioning that the conference was also attended by participants of the Constituent Assembly in 1965, i.e. Maja Kairamo (Finland), professor Olgierd Czerner (Poland) and Andrzej Michałowski, Ph.D. (Poland). These prominent figures also assessed successes and challenges in heritage protection.

In total, over thirty speeches were given at the conference. As building an effective heritage protection system is of considerable importance to the entire international historical preservation milieu, specialists who did not participate in the convention were allowed to submit article proposals. Therefore, the publication under the title *Heritage in transformation. Cultural Heritage Protection in the 21st Century – Problems, Challenges, Predictions* features also articles which were not presented in Warsaw.

Bogusław Szmygin
President of ICOMOS Poland

OBTAINING “OTHERS” HERITAGE: A NEW CONCEPT OF ATTACHMENT TO PLACE – THE CASE OF ISRAEL RURAL SETTLEMENTS

Irit Amit Cohen*

Abstract: Historical sites which are designated for conservation are not only spatial structures, but in addition serve as a reflection of the evolution of a society and its cultural identity. Since the mid-20th century, social values have substantially changed, representing increased social wills, needs and terms, such as spirit of place or sense of place, which have become more common in conservation discourse.

The purpose of this paper is to analyse the combination of two phenomena:
1. the changes in the rural settlements in Israel, and in this research the *Kibbutz*, and its unique vernacular cultural built heritage sites which exist in the settlement borders.
2. Social and cultural values which are exposed in the attitudes of different population groups (young people and veterans, born in the *kibbutz*, as well as new arrivals) towards them: willing to preserve the cultural built heritage and to be involved in its conservation efforts.

Keywords: Kibbutz; vernacular cultural heritage, population attitudes, economic activities.

1. INTRODUCTION

Conservation of a cultural heritage integrates two activity components: the actual activity, i.e. the conservation itself, and the theoretical discussion aimed at defining the very substance of cultural heritage. This is in fact a discussion of values, open to interpretation and criticism, and the relationship between the two components which have changed over the years. This paper focuses on changes relating to the determination of values and the implementation of conservation activity in conservation discourse. The previous approach, which assigned priority to historical site conservation according to prominence, unique style, rarity and the choices for its presentation and conservation, is currently being replaced by a socio-communal approach. While not ignoring the functions and historical values which precede every decision regarding preference in choice and classification of worthy sites under consideration for conservation, this approach also stresses the role played by newly discussed values in leading and promoting conservation. In a society characterized by activity and mobility from one

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location to another, cognizant of its ability to promote a social agenda, emphasis is placed on democratic, social and communal values. In this way, involving the public does not necessarily constitute a specific action by a particular group, and does not come about as a result of a decision adopted by a planning group or a group with political interests, but rather by the right to take a stand and participate in the process of deciding what should be conserved and in what manner. In other words, the right to express cultural differences is linked to the right to select the cultural landscapes and heritage sites which express this diversity. To analyse these changes, I chose a unique phenomenon in the Israeli landscape the *kibbutz*.

For nearly a century, the *kibbutz*, an Israeli communal settlement form based on cooperation and equality in production, marketing and consumption – was part of the Israeli legacy, reflected by its many historical assets and cultural landscapes. Each *kibbutz* contains in its border a large inventory of sites and buildings with historical and architectural values reflecting past events, social ideology, and life styles that no longer exist. Most of these buildings reflect “everyday life” – agricultural use and technology, vernacular architecture, local building materials, residential buildings, and ordinary community facilities. Only few sites reflect heroic historical events and unique architectural style. Currently; however, the *kibbutzim* (plural for *kibbutz*) are undergoing a process of restructuring, involving significant identity-shaping changes, including economic diversification, privatization, expanding inequality, and changes in the *kibbutz*’s green image.

The pressure to change the nature of the *kibbutz* results from: (a) ideological changes among generations from the ideology of the *kibbutz* founders; (b) trickling down of the privatization processes based on neo-liberal economics in Israel in general to rural societies, their economic structure, and their land values; and (c) the establishment of non-agricultural activities in the rural space.

Alongside the shift in the economic base and the increased demand for privatization, the *kibbutzim* are attracting new residents as part of their establishment of “community expansions.” Most of the new arrivals are settling in these new neighbourhoods, in many cases located at the edges of the *kibbutz* built-up area (they are also known as “expansion neighbourhoods,” or “expansions”). The influx of newcomers actually represents a type of amenity-led migration of people seeking houses, quality of life, participation in a small community, and even new economic opportunities. The new residents do not become *kibbutz* members; they are considered *kibbutz* “residents”. As such, they are involved in the communal life (cultural and social activities), but do not share ownership of the economic and public assets of the *kibbutz*.

The economic changes since the mid-1980s, together with social and ideological shifts, have threatened the unique cultural built heritage of the *kibbutz*. One of the explanations is that the *kibbutz* population is often unaware of the economic potential of vernacular cultural built heritage. The assets represent mundane culture and are regarded as common buildings with common uses. As a result, the *kibbutz* population, members and residents (the newcomers) alike, are indifferent to them.

The purpose of this research is to combine the two phenomena – the changes in the *kibbutz* and the economic potential of vernacular cultural built heritage sites that are located within the *kibbutz* borders – and examine the attitudes of different population

groups (younger and older people, born in the kibbutz and newly arrived) towards the cultural built heritage and their values. No previous study has focussed on the attitudes of the kibbutz members and on the new residents towards their heritage sites. Such an examination is particularly salient in light of the current shift of the kibbutzim towards becoming multi-social community settlements. Increased awareness and recognition of the historical, cultural and social values and economic potential of the buildings as means of development among all the social groups involved could change the status of vernacular sites as perceived by the people living in kibbutzim, veterans and newcomers alike.

This paper begins with a theoretical discussion of the issues of rural restructuring in Israel, the changes that the kibbutz-type settlements have undergone, and the status and role of vernacular cultural built heritage in the rural space. This is followed by a description of the methodology employed, a review of the cultural heritage of the kibbutzim and its potential value and examination of the attitudes of kibbutz members and new residents. Finally, the discussion focuses on the role that vernacular cultural built heritage sites play in the kibbutz environment today and their potential role in the future economic development of kibbutzim.

2. TRANSFORMATION OF THE RURAL SPACE IN ISRAEL AND THE KIBBUTZ

2.1. The restructuring of the rural space in Israel

In recent years, long-term economic, socio-demographic and environmental processes have been affecting rural areas in developed economies, generating significant and multidimensional changes. These changes have brought to the forefront a perception that rural landscapes possess several different commodity and non-commodity uses simultaneously, and therefore should not be linked to the traditional view of being solely agricultural, but rather seen as multifunctional spaces (McCarthy [1]; Woods [2]). The idea of multifunctional space includes, among others, concepts such as rural historic landscapes (Countryside Agency, Draft National Landscapes Typology [3]) and rural heritage landscape fabric (Amit-Cohen & Ben-David [4]). These terms express approaches that consider agricultural settlements and cultivated land as part of the overall open space system and emphasize their unique character as cultural landscapes (Eetvelde & Antrop [5]; Fleischman & Feitelson [6]; Stern and Rabinowitz [7]).

Such processes of change are evident in Israel, where agriculture was the mainstay of rural settlements for many decades but has declined in importance to the national economy in recent years. For example, its contribution to the GDP in 2012 was a mere 1.7 per cent (Israel CBS, 2013 [8]). At the same time, the productivity of this sector has significantly increased, in terms of both output per unit of labour and output per unit of capital. This has been combined with worsening terms of trade, fluctuation in income derived from agricultural production, and decline in the number of self-employed farmers (Ministry of Agriculture [8]). The outcome has been an increase in the employment share of other sectors, particularly the public services, and, to a lesser extent, commerce and tourism. Some of the commercial and tourist activities are taking place in warehouses and sheds that were used for agricultural activities in the past, but very few of these activities emphasize or present the historical or cultural values of the rural landscape and its historical built heritage.

At the same time, socio-demographic changes have been underway: new extension neighbourhoods have been established in rural settlements, attracting young families in particular, and thus transforming the local demographic structure and the pattern of demand for services and goods. In response to this pace of change, green organizations have been investing greater effort in protecting the natural environment and open spaces, which have been jeopardized by the increasing number and expansion of rural settlements (Applebaum & Sofer [10]), based on the view that open space and the rural way of living mean better quality of life. These changes have especially affected the cooperative farming communities, of which the kibbutz is a major pillar.

2.2. The nature of the changes in the kibbutz

There are 270 kibbutz-type settlements in Israel with about 145,000 residents, which account for about 1.9 per cent of the state's population (Israel CBS, 2013 [8]); all of them are undergoing a process of change. The widening gap between the current economic and social situation and the original values of the kibbutz has become a catalyst for change. For some, the cumulative effect of these changes was tantamount to a revolution (Ravid [11]), while others have insisted that the changes express a shift towards market operating principles and mechanisms (Ben-Rafael [12]; Rosner & Getz [13]). However, there is a wide consensus that these changes are spreading and an increasing number of kibbutzim are adopting them, albeit in a wide range of variations (Ben-Rafael [14]; Lapidot, Applebaum, & Yehudai [15]; Mort & Brenner [16]; Palgi & Getz [17]; Sofer & Grossman [18]). At present, the kibbutz movement recognizes two main types of kibbutzim: (1) collective, and (2) renewed. Only about one-third of the kibbutzim are now considered as fully collective, and the dynamic change process is not operating in favour of this type.

The main changes in the kibbutz structure can be divided into several domains: (1) in the realm of production, there has been a separation of the production units, particularly non-agricultural ones, from the community, and a growing trend of partnerships with external sources of capital. (2) The responsibility of each economic unit to provide profits (termed 'profit centres'). (3) Establishment of a 'managerial class' to run enterprises according to the competitive markets rules (Ben-Rafael & Topel [19]). (4) Growing encouragement of members to take responsibility for choosing their jobs and earning income. (5) Significantly, relaxation of the original principle of self-labour and acceptance of hired labour as a vital necessity (Gal [20]; Palgi & Getz [17]). (6) A fundamental change was the decision to allow members to establish their own enterprises, such as workshops, consulting services, or retail activities. (7) The number of members working outside the community, mostly in urban localities, has greatly increased. The changing business environment required a re-shuffling of the former economy and opening it up to private investment. Numerous kibbutz industries have been merged with other kibbutzim or with private firms. There has been a significant trend of regional affiliations in common projects, which to some extent has replaced the weakened role of internal institutions in each kibbutz (Degani [21]).

In the realm of consumption, there has been a major transfer from the community to responsibility – the collective purse – to the individual and the family unit. A personal budget was introduced along with a growing degree of spending freedom. Members

are charged for previously free resources and services, such as meals in the dining hall, the use of the collective's cars, electricity, and other utilities (Pavin [22]). All these are an expression of institutional change and weakening cooperation.

In the last two decades, kibbutzim have been experiencing a flow of in-migration, based partly on returnees and partly on ex-urban dwellers. This in-migration is considered a reflection of appreciation of community and rural living (Arnon & Shamai [23]), a phenomenon sought by amenity-led migrants. In most cases, the newcomers move into newly built spaces in the kibbutzim, known as community expansion neighbourhoods (Charney & Palgi [24]; Greenberg [25]), although there is a recent trend of incorporating them into the "old" built-up area of the kibbutz. Migrants to kibbutzim value the benefits that kibbutz and the rural environment offer and demonstrate a sense of belonging, but their impact on the rural communities are different in different communities (Palgi & Getz [17]).

3. VERNACULAR CULTURAL BUILT HERITAGE IN RURAL AREAS AND ITS STATUS

Groth and Bessi [26]) described the importance of vernacular heritage: "Ordinary landscape denotes the interaction of people and place: a social group and its spaces, particularly the spaces to which the group belongs and from which its members derive some part of their shared identity and meaning" (ibid, p. 1). John Brinckerhoff Jackson, one of the greatest researchers of the history of American landscapes, emphasised that vernacular cultural built heritage assets are destroyed because they are perceived as unable to meet contemporary human needs (Jackson, p. 366 [27]).

The 1999 ICOMOS decision to adopt a new charter on the protection of vernacular landscapes and sites also provides a rationale for this activity. The need for a separate charter was explained in the treaty:

"The built vernacular heritage is important; it is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity. The vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them" (ICOMOS Charter on the Built Vernacular Heritage, 1999, p. 2 [28]). In this charter social values stress the community, its local pride and identity, as well as expressions such as "spirit of place" or "attachment to place" that have become an inseparable part of their description.

Since then, many countries have become aware of their vernacular heritage, especially in rural areas, where there are buildings that represent old crafts, agricultural activities, and rural lifestyle. Some of these have been left as monuments to commemorate the past, while others became tourist attractions or were utilized for entertainment and commercial uses (Amit-Cohen [29]; Amit-Cohen [30]; Cano, Garzón, & Sánchez-Soto [31]; Fuentes [32]).

Recently, research on historical remains in rural areas has been gaining momentum. These researches focus primarily on three issues: (1) the representative role of the built heritage assets, their symbols and values (Amit-Cohen [30]; Claval [33]). (2) The location and distribution of the assets (Amit-Cohen [29]; Tapete & Cigna [34]).

(3) The functional changes and integration of the cultural heritage assets in rural development and renewal (Amit-Cohen [29]; Fuentes [32]; MacDonald & Jolliffe [35]; Porto & Cascone [36]).

The decisions to choose objects of the cultural built heritage and leave them in the landscape, as well as to integrate them into the development of rural areas, are driven by three motives:

- Reinforcement of national or local communal identity and patriotism (Antrop [37]; Ashworth [38]; Logan [39]; Silva [40]).
- Conservation for economic purposes: utilizing the space of the old building for new functions and consideration of the cultural value of historic buildings as an 'added value' (which increases the property value and the economic value of its newly chosen function) (Takamitsu [41]; Xavier [42]; Zukin [43]). This topic, especially with regard to tourist attractions and uses of historical buildings for leisure and entertainment purposes, has been extensively researched (Ashworth & Tunbridge [44]; Cohen-Hattab & Shoval [45]; Dallen [46]; Hodges [47]; Morosi, Amarilla, Conti, & Contin [48]). Over the past twenty years, new economic functions have been observed in structures listed for residency, high-rent offices, and economic services (Aas, Ladkin, & Fletcher [49]; Leichenko, Coulson, & Listokin [50]). This process is also part of an accelerated demand for suburban, peri-urban, and rural living, mainly by middle-class groups (Wilson [51]).
- Politically motivated preservation to advance the interests and power of a specific group, to represent its ideology, or to glorify its deeds and leaders (Claval [33]).

The influences of these three motives have not been uniform; they change from one period to another and from one institutional planning framework to the next. They are dependent on the historical and economic status of the cultural properties, on their appearance, and on the political atmosphere. Exposing the story and values of the historical objects can alter their status for present and future generations and encourage their conservation and inclusion in rural landscape renewal. This also holds true for vernacular heritages.

The Israel Charter, which is based on the universal and local charters that have been adopted in different places in the world, was adopted in 1991. The major criteria for preserving historic sites in this charter include bearing witness to an event of historic importance, a famous person or group, or a building style. In addition, sites that qualify are those that are typical of the culture and atmosphere of the period, unique in their building techniques and use of materials, or represent an historical period of the building culture (Israel Charter for Preservation of Building and Sites 1991 [52]).

Israel is not much different from other countries; its planning authorities have neglected its vernacular heritage in urban and rural areas, primarily because of the increasing value of land for real estate development, coupled with preference for preserving just a few sites (Fuentes [32]; Pendlebury, Townshend, & Gilroy [53]). Thus, the building materials are deteriorating and the building technology has been ignored, giving rise to a perception that old is ugly, and above all, exacerbating the lack of knowledge about the building technology, the materials, and the events related to this vernacular phenomenon.

If vernacular building assets in the kibbutzim reflect "the culture and atmosphere of a period" (Israel Charter for Preservation of Building and Sites 1991 [52]), they should be preserved and, more so, made prominent pillars in the planning and development of the "renewed kibbutzim". However, it seems that members or residents of the kibbutzim may vary in their attitudes or may even be indifferent to preservation with regard to vernacular cultural heritage. Therefore, it would be interesting to study the perceptions and attitudes of the different people who live in kibbutzim towards the heritage components located in and around their settlements.

4. OBJECTIVES AND METHODOLOGY

As mentioned, the purpose of this research was to examine the role of vernacular heritage sites in the economic development of the kibbutz-type settlements in Israel. The examination was based on the argument that there is a link between the location of vernacular heritage assets within the kibbutz vicinity and the willingness of the kibbutz society to develop them. Therefore, by examining the location of the heritage properties and the attitude of the different population groups of the kibbutz towards their conservation, we may be able to evaluate their potential role as anchors for local economic development. In this respect, the results of the present research may contribute to the wide effort to encourage kibbutz populations to conserve their built cultural heritage. One way of doing so is to show that this development is not contradictory to their new way of life. This entails an examination of the location of the cultural built heritage within the master plan of the kibbutz (which includes both built and agricultural space) and analysis of the attitudes of the people living on kibbutzim towards the economic potential of these cultural heritage assets.

In order to study the inventory of sites, their location, their values, and the attitudes of the different groups living on kibbutzim to their cultural heritage assets and their economic potential, I conducted a survey in 21 kibbutzim located in various regions in Israel: 6 in the north, 8 in the centre, and 7 in the south of Israel. All 21 kibbutzim were founded before 1948, the year that Israel was established as an independent state. In these kibbutzim, I distributed a questionnaire to 926 residents aged 20–65+, of whom 341 residents responded, between January and April 2013. In each kibbutz, the respondents were characterized by three categories: age, status, and length of residence within the kibbutz space (see Table 1).

Table 1. Characteristics of the respondents by percentage share (N = 341)

Category	Characteristics		Share %)
Location	6 in the North		35.2
	8 in the Centre		22.9
	7 in the South		41.9
Total			100
Residence/ Status	Within the boundaries of the old Kibbutz ("Members")		61.6
	In an extension neighborhood ("Residents")		38.4
Total			100
Age group	20–39	Members 62.3	19.6
		Residents 37.7	
	40–65	Members 81.9	37.2
		Residents 18.1	
	66+	Members 97.8	43.1
		Residents 2.2	
Total			100

The categories used in this discussion were defined as follows.

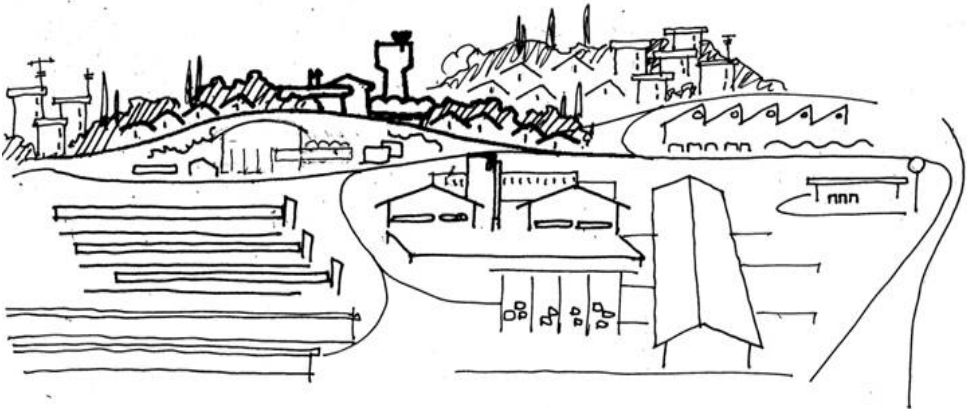
- Location of the kibbutz refers to the historical development and geographic characteristics of the kibbutz. The northern and southern parts of Israel are considered as periphery, and the coastal central area is considered as a core, or "the centre".
- Residence/status refers to the distinction between the kibbutz members, who are members of the cooperative kibbutz society and reside within the boundaries of the old kibbutz, and residents, who are not members of the cooperative society and live in new extension neighbourhoods, most of located on the outskirts of the old kibbutz build-up area.
- Age group is particularly significant because the majority of residents of the kibbutz expansion neighbourhoods are young families.

5. CULTURAL BUILT HERITAGE IN THE KIBBUTZ: DESCRIPTION AND LOCATION

5.1. Description

In the kibbutz settlements, there is a large inventory of sites and buildings with historical and architectural values that represent local and national memories. All are part of the legacy of the kibbutz and of the state of Israel. Examination of the kibbutz image drawn by a kibbutz member in the 1960s (Bickels [54], Figure 1) may help to demonstrate its cultural built heritage. Most of these sites are vernacular in nature: farming sheds industrial and residential buildings, a water tower, and a dining hall.

Figure 1. The image of the kibbutz – landscape and legacy



Source: **Bickels, 1960 [54] p. 12)**

In my book, *Values and sites: Cultural heritage in the kibbutz*, which was based on field research and interviews conducted in the years 2007–2009, I found that kibbutz members divided their cultural heritage sites into two groups, encompassing three categories (Amit-Cohen [30]):

(1) Kibbutz public cultural heritage sites:

(a) National cultural heritage sites, which embody national/collective memories; and kibbutz ideological cultural heritage sites, which reflect the kibbutz movement's ideology and uniqueness.

(2) Kibbutz intimate cultural heritage sites, which contain local memories of each kibbutz.

Kibbutz national cultural heritage sites, which are associated with national memories, include defence and security buildings; water towers and wells archaeological sites in open spaces (biblical sites referred to in the Old and New Testaments); memorial sites; and sites associated with historical figures.

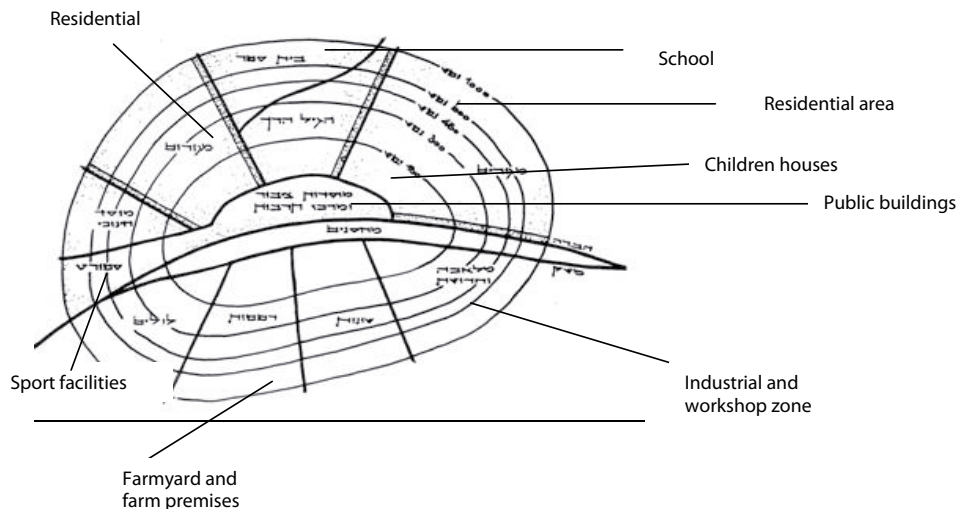
Kibbutz ideological cultural heritage sites, which represent kibbutz ideology, include sites that reflect its main principles of cooperation, equality, mutual responsibility, mutual aid, children's education, and self-labour without relying on hired labourers. Examples of such sites are communal dining halls, farming premises, industrial and workshop structures, kindergartens and schools, children's houses, gardens and open spaces, and even agricultural lands.

Kibbutz intimate and local cultural heritage sites include those that reflect each kibbutz's local legacy: the first site of the settlement ("the Hill", "the Camp"); structures that were designed in unique styles or built with unique construction technologies, memorial gardens, cemeteries, buildings related to local events or persons, and scenery associated with local memories.

Each of these three types of cultural heritage sites has a specific location in the kibbutz area, as shown schematically in Figure 2. (Feinmesser [55]). The illustration indicates that the spatial organization of the kibbutz, based on balanced planning,

reflects a spatial balance between the social organisation and the functional layout (Kahana [56]; Kliot [57]).

Figure 2. Location of vernacular heritage in the kibbutz space and its vicinity



Source: Feinmesser 1984 [55]

5.2. Location of cultural heritage sites

Kibbutz ideological cultural heritage sites are usually located in two areas.

- 1) The kibbutz's public space or the 'central lawn' is located next to the dining hall. This area contains the children's houses, the secretariat, and the 'security building' (in most kibbutzim, the first cement building to be constructed). Its large lawn is decorated with monuments (by local sculptors or even famous artists) and trees, most of them planted during the settlement's first years. The children's houses are usually located adjacent to the lawn.
- 2) The kibbutz farmyard, named for its function, is located at the entrance to kibbutz space. Its structures include a silo, a water tower, cowsheds, barns, storehouses, and workshops. For many years, this area served as the kibbutz's trademark and the manifestation of its ideology.

Nowadays, because of their large size, the buildings in these two areas are often allocated new functions (most of them at the request of internal and external entrepreneurs); they serve as storage areas, workshops and galleries, business structures, and wholesale distribution points. However, the old buildings are often used for unsuitable functions resulting in their deterioration and neglect.

The kibbutz national cultural heritage sites have no uniform location. Battlefields, remains of ancient settlements, and historical roads and railroads are most often located outside the kibbutz. Water towers, which sometimes trigger memories of historical events, are situated on the outskirts of kibbutzim (by nature, their location was determined by the kibbutz topography) or in the kibbutz farmyard. Buildings dedicated to a national

event or a specific important figure can often be found in the kibbutz public space. In addition, historical buildings (a studio, a room, or the former residential apartment of a famous figure) can often be found in the residential area, which is part of the kibbutz local landscape.

The kibbutz intimate cultural heritage sites are located on the outskirts of the kibbutz public area, which often separates the farmyard from the residential area, to ensure the privacy and environmental quality of the latter. The residential areas are characterized by low houses, gardens with no fences, and narrow sidewalks. The names of the different neighbourhoods may recall important local historical events (Amit-Cohen [30]).

6. THE ATTITUDES OF THE KIBBUTZ POPULATION TOWARDS CULTURAL BUILT HERITAGE AND ITS ECONOMIC POTENTIAL

Six groups of interviewees (by age and status: 20–39, 40–65, 66+; either members or residents) responded to several questions regarding their attitudes towards the conservation of cultural built heritages and tourist development within the kibbutz or in its surrounding area:

- 1) Characterize your attitude (awareness of conservation and willingness to be involved) towards the act of conserving tangible historical heritage (buildings, vegetation) in your kibbutz: positive/indifferent/negative.
- 2) Where would you prefer the development of economic activity to take place: in the kibbutz public space/in the kibbutz farmyard/in the kibbutz historical core/'the public space'/on the outskirts/location is unimportant?
- 3) Which economic activity for development would you prefer to take place at a conserved site: economic-commercial/economic-leisure entertainment/educational-cultural?
- 4) Of the above activities associated with the development of conserved sites in your kibbutz, in which would you choose to be involved?

The findings on the awareness and willingness of kibbutz members and residents to be involved and their perception of conservation and development of cultural built heritage assets are presented in the Tables 2 and 3.

Table 2: Attitudes towards the act of conserving tangible historical heritage by age and status (%) (N = 341)

Total	Attitude toward conservation			Population Groups	
	Negative	Indifferent	Positive	Residence/Status	Age
100	25.3	33.4	41.3	Members (62.3%)	20–39
100	11.3	21.6	67.1	Residents (37.7%)	40–65
100	14.0	21.8	64.2	Members (81.9%)	
100	9.1	19.4	71.5	Residents (18.1%)	66+
100	6.9	10.3	82.8	Members (97.8%)	
100	1.8	22.7	75.5	Residents (2.2%)	

Table 3: Attitudes towards location of conserved site and type of economic and development activities, by age and status (%)

Total	Preferred characteristics of economic development			Connection between economic activity and location of conserved site				Population groups	
	Economic-educational-cultural	Economic-leisure entertainment	Economic-commercial	Total	Un-important	In the farmyard	In the public space (the centre)	Status	Age
100	13.6	42.8	43.6	100	15.5	75.2	9.3	Members	20-39
100	48.2	40.5	11.3	100	35.2	23.0	41.8	Residents	
100	41.6	26.3	32.1	100	28.8	68.5	2.7	Members	40-65
100	37.4	33.7	28.9	100	31.6	12.3	56.1	Residents	
100	73.5	22.7	13.8	100	20.6	78.4	1.0	Members	66+
100	43	36.4	20.6	100	31.1	13.8	55.1	Residents	

The attitudes towards conservation, by age group and by status (members who live within the defined boundaries of the kibbutz residential area and residents who live in the extension neighbourhoods), are presented in Table 2. There was a notable difference in the answers of the different groups of interviewees. Among the members aged 40 and over (most of whom were born on the kibbutz), 64 and 83 per cent of the groups aged 40–65 and 66+, respectively, supported conservation, compared with only 41 per cent of the younger members (aged 20 to 39). The newcomers (the majority of whom were born outside the kibbutz, with only a small share being returnees), who had come to the kibbutzim in the last decade or so, appreciated conservation plans and held similar views to those of the older members; at least 67 per cent of each age group supported conservation. This positive response towards conservation of cultural heritage was to be expected. There were relatively few participants (just one-quarter of the younger members), who indicated a negative attitude in this respect.

In response to the question on the association between activities that integrate conservation, economic development, and location of the heritage site (Table 3), at least 70 per cent of the different groups of kibbutz members clearly preferred that these activities take place in conserved heritage sites located in the farmyard – “not in the centre of the kibbutz”. They indicated that the central public space should be left to serve the needs of the kibbutz: “It’s part of our private life”; “It reflects our unique intimacy”. In other words, from their point of view, the historical centre of the kibbutz should be developed because of its significance and status – it reflects the kibbutz ideology – but this should not infringe upon the privacy of the kibbutz.

In comparison, the majority of those who resided in extension neighbourhoods preferred the public space for economic activities. The location of this area in the middle of the kibbutz had no influence on their decisions; their neighbourhoods of residence are

located on the outskirts of the old kibbutz, and in many kibbutzim, there is a road separating the two areas.

The respondents in the different age groups expressed different attitudes towards the type of economic activity and its location at a conserved site (Table 3). The young people born on the kibbutzim (aged 20–39) preferred preservation of the kibbutz farmyard for economic-commercial activities, such as pubs, restaurants, and boutique hotels, or for economic-leisure-entertainment purposes (more than 40 per cent among them). The members aged 40 and older, also preferred preserving the farmyard of the kibbutz, but for economic development related to educational-cultural activity, such as galleries or museums that charge an entry fee (70 per cent). The 40–64 age group of newcomers preferred conserving the public space for economic-leisure-entertainment and for educational-cultural activity (34 and 37 per cent, respectively). As a new resident in one of the extension neighbourhoods put it: "I would like to stay and spend my leisure time and my economic activities as much as I can in the framework of the 'kibbutz yard', which became my new home. If 'outsiders' also enjoy these unique landscapes and this expands the kibbutz's economic activities, it is fine with me" (March 22, 2013).

In Table 4, I present the data on willingness to be involved in economic activities based on cultural heritage assets. The members as well as the residents of all age groups preferred to become involved in economic-educational-cultural activities. However, the willingness to be involved in this respect was higher among the residents, who showed relatively little interest in the other type of activities. In comparison, the members, and particularly the younger age group, demonstrated some preference for involvement in tourism-related economic-commercial activities. There was also somewhat more interest among members, compared with resident, to be involved in economic-leisure-entertainment activities, and this difference was greater among the older age group.

Table 4: Type of economic activities in conserved heritage assets and willingness to be involved in specific activities, by age and status (%)

Total	Type of economic activity			Population groups	
	Economic-educational-cultural	Economic-leisure entertainment	Economic-commercial	Residence/Status	Age
100	35.6	29.3	35.1	Members (62.3%)	20-39
100	55.1	32.2	12.7	Residents (37.7%)	
100	36.9	30.5	32.6	Members (81.9%)	40-65
100	60.5	23.8	15.7	Residents (18.1%)	
100	65.3	25.4	9.3	Members (97.8%)	66+
100	82.6	10.2	7.2	Residents (2.2%)	

7. DISCUSSION AND CONCLUSIONS

Built assets are usually declared as cultural built heritage when they represent the past, the intimate story, and the collective memory. Like every product, they also undergo a process of choice, classification, and filtering; furthermore, the selection is not uniform and different communities apply different criteria. These criteria might include the physical state of the asset, its location, and its adaptability to the existing development plans. However, these criteria are insufficient; because these assets are unique and valuable, another important factor is the attitude towards them of the people living in any specific settlement. In a period of awareness of quality of life, open spaces, and environmental sustainability, there is also a demand for cultural quality. A main concern nowadays is sustainable development, which recognizes the contribution of cultural built heritages to the wellbeing of the contemporary population and generations to come.

In this research, I examined attitudes towards vernacular cultural built heritages in the kibbutz-type settlement in Israel. An underlying assumption was, that demographic changes underway in the kibbutz communities (age and status) will have influence on several matters concerning conservation of the vernacular historical assets and their economic development: (1) willingness to conserve; (2) involvement in the economic development of the vernacular heritage assets; (3) taking into account not only their value, but also their location in the kibbutz surroundings.

In general, the results indicated a positive response towards conservation of cultural heritage, though it was stronger among the residents, and among both members and resident in the 40–65 age group. The kibbutz members indicated a preference for the development of economic activities based on conserving cultural built heritage assets in sites located in the farmyard, outside the residential area and the public space. In comparison, the majority of those who lived in extension neighbourhoods preferred the public space as the location for such economic activities. The younger kibbutz members preferred converting the heritage assets, particularly those in the kibbutz farmyard, to serve economic-commercial and entertainment activities. All the others, both members and residents, indicated a preference for converting these assets primarily to serve educational-cultural activities, but also for the leisure purpose and entertainments activities. All the research participants, with no difference by age group, preferred involvement in economic-educational-cultural activities rather than other uses. Willingness to be involved in conservation was greater among the residents, although they show relatively limited interest in economic-commercial activities.

Generally, the results revealed that the kibbutz members were interested in conservation of vernacular built heritages as a means of preserving the local historical story (the intimate memories of the kibbutz). The newcomers, residents of the extension neighbourhoods, also showed a clear interest in conservation of the cultural built heritage assets. However, their awareness of the historical values of the kibbutz assets was different, and therefore influenced their preferences with regard to the type and location of economic development. In terms of these attitudes, we can identify some propensities:

- 1) The respondents in the younger age groups were less supportive of the process of conservation, either because of limited awareness of the place's values, as demonstrated by kibbutz-born younger members, or lack of intimate familiarity with the kibbutz and its history, as shown by the younger newcomers.

However, the kibbutz cultural heritage sites support the preference of the young newcomers for living in the kibbutzim and in an area that represents quality of life, compared with their previous urban environment. Therefore, the conservation of historical assets reinforces their decision to live in this rural environment, which also includes social, nostalgic, and cultural characteristics.

- 2) The younger age groups (20–39 years old) of both residents and members showed interest in the economic potential for local development, indicating an awareness of the association between economic activity and the location of the cultural heritage site. The difference between them was that the young kibbutz-born members preferred economic activities related to commerce and entertainment in the farmyard, compared with the newcomers, who preferred entertainment and educational-cultural activities in the public space.
- 3) The preference of the kibbutz-born younger age group was not based on accessibility (the centre of the kibbutz and its open-space characteristics), but on an emotional relationship to assets and development possibilities. They perceived the kibbutz centre as the heart of the kibbutz, which should not be changed. They were aware of the values of the vernacular heritage sites and their potential for economic development, and appreciated them as long as they did not negatively affect the lifestyle and the image of the kibbutz settlement.
- 4) The mature and older kibbutz members, aged 40 and older, preferred economic activities in the farmyard, but they focused on educational and cultural economic activity. This economic preference was based on their willingness to preserve the local historical story (intimate memories of the kibbutz). Moreover, members of the older age group wanted to be directly involved in this kind of development process, evidently because they had relatively more free time and a stronger desire to volunteer.
- 5) The newcomers supported the conservation of cultural heritage assets, even though they had no share in the history and memories that these structures evoke. Their preferences regarding the location of cultural built heritage sites and their economic development were based on accessibility and appearance. They preferred the public space, located in the heart of the kibbutz and characterized by large green lawns and monumental public buildings, many of them designed by well-known and respected Israeli architects.

The findings regarding the attitudes of different population groups to economic development of cultural built heritage – albeit mainly vernacular heritage – in the contemporary kibbutz confirmed the main argument of this research. The results indicated a relationship between people's attitudes toward economic development in a cultural built heritage sites and their age and membership status, the type of development, and the location of the conserved heritage site. However, the attitudes varied from one group to the other. By and large, the differences were associated with the extent of familiarity with the history of the site, the image of the kibbutz area, and anticipated benefit from the returns of economic development. What is interesting is that the members were willing (economically) to realize assets that they or their parents and grandparents had established and developed.

By comparison, the newcomers were in a different position. In addition to accepting the idea of commercializing heritage assets, these relatively new residents of kibbutzim were also willing to appropriate these assets for their own benefit. To wit, they were seeking a means to make use of local resources, which they did not help establish and develop, for their own economic purposes. This basic difference raises questions about the nature and degree of integration of the newcomers into the kibbutz community, and the range of conflicts that may evolve in the process.

Analysis of the attitudes of new kibbutz residents towards cultural built heritage sites, as well as their economic development expectations, are fundamental to the planning and development of the kibbutz space. The perceptions of the different population groups regarding development and conservation in the kibbutz require a strategic planning perspective adaptable to the specific character of each community. This strategy should include conservation policy, along with awareness of the historical importance of the longstanding structures, their location, and a clear purpose of economic development, taking into account the mode of integration the community is striving for. In this way, such a strategy should aim to increase involvement of the population – members and residents, veterans and newcomers – in the development process and plans for the future.

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HERITAGE FOR INTERCULTURAL DIALOGUE

HOSTING THE TRAVELLER TO PROMOTE INTERCULTURAL DIALOGUE

LIFE BEYOND TOURISM

Paolo Del Bianco*

Abstract: the Fondazione Romualdo Del Bianco - Life Beyond Tourism is proposing a new commercial offering for the tourist market, travel to dialogue, hosting the traveler to promote intercultural dialogue, an offering Beyond Tourism based on consumer-driven services, Beyond Self-centered tourism, Beyond Sustainable Tourism, with Life Beyond Tourism not for profit Model that means travel as personal outreach, travel as a gift to the international community, travel to share with others, travel to know and to be known, travel to be open to dialogue, travel to appreciate and to respect diversity, in other words, to travel to be part of the development of our humanity in a framework of peaceful coexistence with tourists that become travelers as temporary residents rather than as fast consumers and travelers who wish to be of some help with their travel and into the International Community to contribute to achieve a great goal for the real needs of our international community as it strides towards a population of 10 billion! The LBT Model as best practice already known by UNESCO from 29 October 2014, ICOMOS (as in the Memorandum of Understanding signed in Paris the 4-03-2013, and as in the mentioned Resolution 2014/42) and to which from 21 countries, as in the attached list, have received the support with a subscribed memorandum of understanding.

Keywords: Life Beyond Tourism, intercultural dialogue, encounters, communication, knowledge, conservation, economy.

On this, the 50th anniversary of ICOMOS, the International Council on Monuments and Sites, obviously in Poland, in Warsaw, the home town of the man whom I consider to be my older brother, Professor Andrzej Tomaszewski, the city where I was awarded the Professor Jan Zachwatowicz Prize by the President of ICOMOS Poland Boguslaw Szmygin, I am here to present to you the contribution of the Fondazione that I have the honor of chairing.

This year marks the 25th year of our work in contributing to intercultural dialogue and the 10th year since Professor Andrzej Tomaszewski invited the Fondazione and myself to make a contribution to the scientific debate within the great ICOMOS family, in the knowledge:

- that this activity in favor of dialogue had been backed by a Florentine hotel company in Florence that since 1991 believed and wanted the Foundation;

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- that the Fondazione is totally dedicated to fostering intercultural encounter in its activities; and
- that the Fondazione has always considered tangible and intangible cultural heritage to play a crucial role in fostering encounter, dialogue, mutual knowledge and respect for cultural diversity.

The professor repeatedly voiced his concern over the damage that mass tourism was doing to heritage, while remaining fully cognizant of tourism's economic importance for the very survival of numerous cultural monuments and sites.

In the course of our conversations I endeavored to console him by reassuring him that we would try to devise a "model" capable of turning mass tourism into a "friend" of heritage.

On the day that I received that warm, if informal, invitation we were in Cracow to attend the first Conference of the ICOMOS International Scientific Committee on the Theory and Philosophy of Conservation and Restoration, a committee of which Professor Tomaszewski had been elected the first President.

Yet it is thanks to that invitation that I am here today, to present to you the results of the activity conducted from 2006 by the Fondazione, which has always felt the encouragement over the years of the proximity of ICOMOS Paris to which Professor Tomaszewski was eager to introduce us.

This activity, presented at various conferences, was illustrated last year in two publications, the first in three languages – Italian, English and Russian in March¹, and the second, published for the participants at the ICOMOS General Assembly in 2014, in Italian, English and French in November².

We moved on from the LBT philosophy to its practical implementation with the LBT Economic Model, on a not-for-profit basis, devised for dissemination in franchising at the global level; this led to the preparation of:

- a Manual for the practical application of the LBT Model;
- its Quality Certification was defined in terms of Travel for Dialogue;
- two Internet portals, one worldwide <ORG> and one <.NET> with a pilot scheme VivaFirenze.it for the Florence area, were set up.

The LBT Model proved its ability to contribute to the economic support of the ICOMOS General Assembly in 2014 -with the pilot scheme VivaFirenze.it- and to sustaining the conservation of a site's heritage, that selfsame heritage that is an economic driver for its region, that selfsame heritage for whose conservation it is often so difficult to find funding!

The LBT Model has shown its simplicity in moving from theory to implementational practice in an economic yet not-for-profit vein for the benefit of development in a framework of peaceful coexistence through **a new commercial offer**, whose global development is in the hands of individual regions in franchising, in a not-for-profit environment.

¹ The LBT Model "Life Beyond Tourism, Travel for Dialogue" (ISBN 9788840404226)

² The LBT Model "Life Beyond Tourism with Heritage for Sustainable Development" (ISBN 9788840400433)

I hope that we have satisfied the expectations of Professor Andrzej Tomaszewski when he first issued me with his famous invitation.

He himself, watching from on high, will be considering what we have achieved and published in our two publications in 2014, not without assessing:

- the ICOMOS Resolution 42/2014 and
- the Declaration of Florence reached by the 18th ICOMOS General Assembly whose scientific symposium entitled “Heritage and Landscape as Human Values” witnessed a broad debate in which cultural heritage was associated with the theme of intercultural dialogue for the construction of development in a framework of peaceful coexistence.

Thus, bearing in mind also the message of the Declaration of Florence, with which we are especially pleased, he will be the judge of:

- whether, how and to what extent the Fondazione over the past ten years has worked well to make its contribution to the great ICOMOS family;
- whether what we have formulated with our LBT philosophy and with its LBT Model:
 - is effective in its practical implementation on the ground;
 - may be considered a contribution in the sense understood by United Nations Secretary General Ban Ki-moon, when he voiced these words in his Synthesis Report On the Post-2015 Agenda, in December 2014:

Transformation is our watchword. At this moment in time, we are called to lead and act with courage. We are called to embrace change. Change in our societies. Change in the management of our economies. Change in our relationship with our one and only planet.

Having said all of this, after the first UNWTO-UNESCO World Congress on Tourism and Culture, held in Cambodia, in February 2015 “Building a New Partnership” to explore new models of interaction between Tourism and Culture, the 17th General Assembly of the Fondazione's International Experts, in Florence on March 2015, decided to place the LBT Model at the disposal of the international community, hence the start of meetings also with UNWTO, after UNESCO.

On the basis of the experience consolidated through activities begun in 1991 in the field of intercultural rapprochement, right up to the recent cited UNWTO-UNESCO World Congress on Tourism and Culture, all we know that the necessary balance between Tourism and Culture is not easy to achieve on account of tourism's invasive nature; and that as a consequence of this, cultural aspects day by day are more and more in danger of being penalised, a phenomenon which must absolutely be prevented. Thus it is necessary to act on regions' sensitivity and awareness and to promote and to enhance, with increasing rapidity, the following two Conventions:

- UNESCO 2003 for the Safeguarding of the Intangible Cultural Heritage
- UNESCO 2005 on the Protection and Promotion of the Diversity of Cultural Expressions.

In this connection, travel offers a unique opportunity, but only on condition that it is “travel for acquiring knowledge of values “ rather than “tourism based on consumer-driven services”.

SUMMARISING

In addition to tourism based on consumer-driven services, but also to sustainable tourism the Fondazione, from Florence, has devised “a new commercial offer” with its LBT Model, a commercial offer which was spawned at the 17th Annual Assembly of the Foundation’s International Experts in March 2015. From that time the Foundation began to disseminate throughout the international Academic Community its “*new commercial off*” as described below:

“Heritage for Intercultural Dialogue”

*Hosting the traveler to promote intercultural dialogue
Life, Beyond Tourism*

a new commercial offer to substantively cut the number of tourists in world heritage sites, like Florence, without cutting the number of overnight stays, simply creating the right conditions for increasing the average length of stay in order:

- *to turn them into “temporary resident travelers “*
- *to know the local “cultural biography“*

travel designed to facilitate the UNESCO 2003 and 2005 Conventions’ practical implementation at the regional level, sinking its roots in the UNESCO 1972 Convention and in perfect harmony with the WTO Ethical Code.

It is a commercial offer that transcends consumer-driven, self-seeking and self-centered tourism, proposing that travel should be understood as a personal mission, as a gift to the international community, to be shared with others, to get to know and to be known, to open up to dialogue, to appreciate and to respect “diversity”; thus the LBT Model transcends even what is commonly known as sustainable tourism.

With Life Beyond Tourism functional mechanisms of tourism are turned into tools for knowledge and respect through travel and dialogue, so that the journey, the traveler and the service system all work together to foster intercultural dialogue, each in his, her or its own proper role:

- **the purpose of travel** must be to acquire knowledge of a site’s heritage in order to foster dialogue;
- **the world of tourist services**, well aware of its role as host, which does not simply mean offering services but also fostering knowledge for intercultural dialogue;
- **middlemen** (agencies and such like) in their central position between supply and demand, as consultants for the most appropriate choice for each traveler, for the benefit of knowledge.
- **the traveler**: LBT focuses strongly

- a) on the decision of the traveler who:
 - *must be stimulated in making his or her choices as where to go and why to go there, without being influenced by middlemen;*
 - *must realize that he or she faces the choice of whether to be a consumer of services or to take part in a movement for the development of mankind in a framework of peaceful coexistence;*
- b) *on the awareness of the region concerned, which must prove increasingly capable of steering, and interesting in steering, its visitors towards an offer consistent with the destination's level of quality.*

In this context, the Fondazione hopes to see a second edition of the UNWTO-UNESCO World Congress on entitled Life, Beyond Tourism “Travelling for Dialogue, Respecting Cultural Diversity”.

Where this world conference should be held?

A place with a strong intangible cultural heritage.

A place where people intend to help to foster the development of the international community in a framework of peaceful coexistence.

The Fondazione in Florence is prepared – with the LBT Model which is already operational and ready to be placed at the disposal of the international community – to provide its support, especially if that support is sought in Florence, in Italy, but on condition that:

- the travel in question is driven by local culture,
- international tourism does not transform the culture of the destinations visited, monitoring medium and long term trends to manage, rather than suffer, the impact of tourism.

This means that cities like Florence need to be constantly up to date with forecasts for trends in visitor influx demand in the short, medium and longer term -from 5 to 20 years- so that they can develop their own programs in ample time to allow them to manage tourism for their territories and their local communities.

Life Beyond Tourism MODEL ed. 2015-09-26

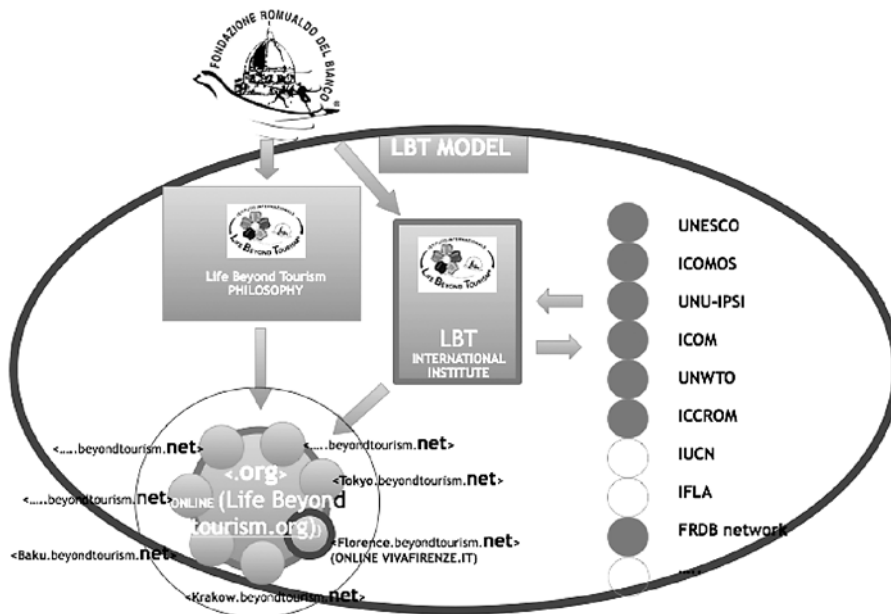


Fig. 1: Life Beyond Tourism Model

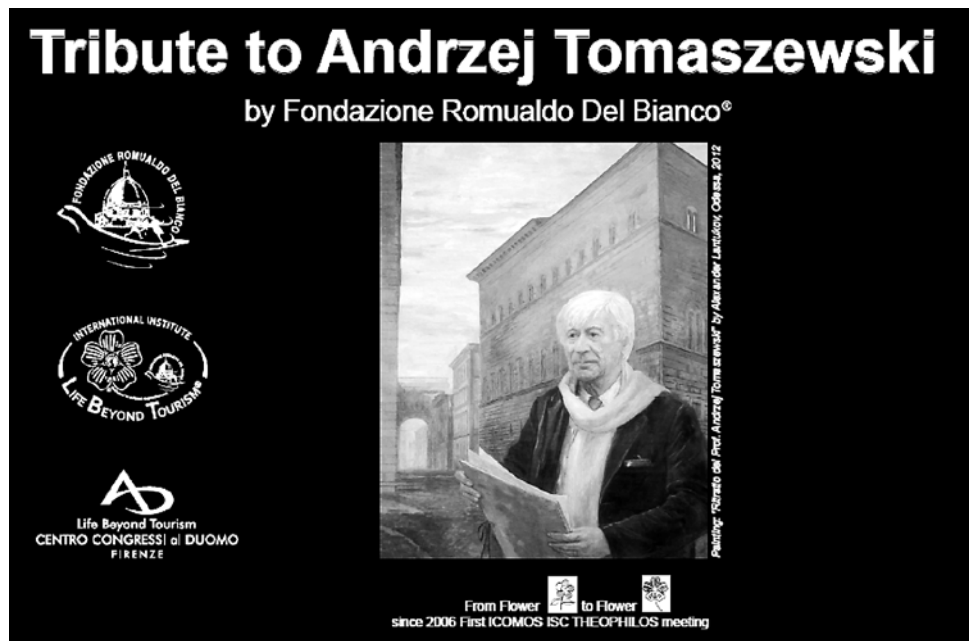


Fig. 2: Tribute to Andrzej Tomaszewski (poster exhibited at the entrance of the 18th ICOMOS General Assembly, Florence November 9–14, 2014)



Learning Communities
Intercultural Dialogue
a contribution to the promotion
2003, 2005 UNESCO Conventions

Fig. 3: Life Beyond Tourism, Learning Communities for Intercultural Dialogue

FROM THE PAÇO REAL TO THE PAÇO REAL DAS ESCOLAS: FROM THE DUTY OF REMEMBRANCE TO THE DEMANDS OF RENOVATION

Joana Capela de Campos*, Vítor Murtinho**

Abstract: The boundary between the need to rehabilitate architectural heritage and the opportunity for its renovation or even its transformation, has always been small.

Heritage is, in principle, one generation's treasure that was inherited from a previous one and that should be left for the next one. However, it leads to difficult understandings: heritage is neither an exclusive nor private legal property belonging to each generation, although each generation is a rightful user of its heritage, it should also guarantee its legacy for the future.

This perspective assigns a refuge value to heritage, validating its cryopreservation, hence preventing the free choice of each generation to add value to it, thus leaving its generational mark.

This problematic issue is discussed in this work in relation to the planned intervention at the *Paço Real das Escolas* in Coimbra, part of the area nominated as World Heritage by UNESCO. The project drawn up by Gonçalo Byrne, contemplates redesigning the exterior courtyard and its accesses and even assumes a possible altered perception of space. Even though he was conscious of the various archaeological vestiges of this historical site, his intervention will not highlight them, but focus on the design of the space by respecting the previous textures and material layouts.

Probably, to guarantee the good practices of safeguarding and protection of heritage, each generation should be more than just a spectator and be an active agent in defining the patrimonial values which will give form to the past in the future.

Keywords: University of Coimbra, heritage values, rehabilitation of architectural heritage, architectural Project.

INTRODUCTION

Assuming that heritage includes all that is inherited and is conditioned by the complexity of the socio-cultural context in which it exists, questions about the future arise. These are asked over time by different generations but remain relevant

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because they are contemporary and pertinent to the time of each different approach. It is therefore illuminating to examine how management from these diverse time-frames was carried out from a perspective of guaranteeing continuity of value. The inevitable debate between preservation and transformation of objects on different scales from a territory to a constructed object and the sense of heritage is always more pronounced in urban spaces. Therefore, there is always a tenuous border between the necessity of restoration of heritage architecture and the possibility of its renewal or transformation.

Heritage is, in principle, one generation's treasure that was inherited from a previous one and that should be left for the next one. However, it leads to difficult understandings: heritage is neither an exclusive nor private legal property belonging to each generation, although each generation is a rightful user of its heritage, it should also guarantee its legacy for the future. One of the main obstacles to such possibilities resides in the fact that each generation has their own particular heritage, assuming an ever greater strategic role in the development of society, not only at the cultural level but also the economic and touristic.

With a motto of this discussion in mind "heritage in transformation", we have found this to be the standard premise and in most cases the essential condition for the transmission of this heritage, not only conceptually¹ but in the material, functional and programmatic spheres. Although, it also depends on the development and cultural tradition of the society that is transmitting² its heritage. Cultural intervention is thus energized by different values depending on the culture in which it operates. While in the west programs are initiated to promote historical or artistic values, in Russia, for example as noted by Merdy [6], it would be possible to turn a church into a swimming pool through appreciation of sport as a cultural value.

Thus, we may examine the case of the buildings grouped together in a platform resulting from many centuries of use, reuse, additions, reorganizations, adaptations and transformations in the space that was first in the Italic form zone of Coimbra [7]. It later became the first Portuguese royal residence of king D. João III who gave it to the university and settled there in 1537, it soon became the space of institutional representation of the University of Coimbra. It is a set of constructions reflecting the palimpsest of approaches and contributions of successive political events and decisions that have influenced this grouping over time, and continue to make it the main stage for the cultural and academic life of Coimbra, defending and linking values and memories that are part of its identity.

¹ Beside a greater opening for the reach of the concept of heritage since 1931, through the Charter of Athens [1], that was drawn up in the proceedings of the 1st International Conference of Architects and Technicians of Historic Monuments, only starting with World War II did the concept truly evolve, obtaining a wider scope and amplitude through the constant debates and alterations in response to the destruction the war brought mainly to Europe. Cf. Jokilehto [2]; Choay [3]

² See the issues of this proposal debated by ICOMOS in the *Nara Document on Authenticity*, where cultural context is cited as one of the decisive factors in consideration of heritage authenticity. Labadi [4] points to the application process for the World Heritage List where design, the material, workmanship and setting are the four dimensions to justify authenticity as well as the dynamics of transformation and the use of a property based on their evolutionary process that teaches more about the history of architecture and construction that those processes represent well. Cf. ICOMOS [5].

FROM ROYAL PALACE TO THE *PAÇO DAS ESCOLAS*

Also known as *Lusa Atenas*, the hill of the *Paço das Escolas* is a portrait of several centuries' worth of buildings on the site. Situated along a hill, the *Paço das Escolas* is the result of various forms and models of space appropriation³ also dictated by local morphological and topographic features which made it a strategic site for defense and territorial control from ancient times. It comes as no surprise that successive kings and governors, from the Visigoths⁴ to the founders of the first capital of the Kingdom of Portugal⁵, have opted to establish a "*palace – fortress*" in this place [12].

The University was created in Portugal at the end of the 13th century (in 1290) in the likeness of the important European Universities. In its early days, the Portuguese monarch, D. Dinis, altered its location and functioning by decree, setting it first in Lisbon, then in Coimbra.

The Royal Palace, the first royal residence established by D. Afonso Henriques⁶ at *Alcáçova* [13], was ceded by king D. João III in 1537, with a view to reformulation of the Portuguese university based on its urban expansion along the *Rua da Sofia* supported by the Santa Cruz Convent [14], to become the residence of the rector of the university and in 1597 the *Paço das Escolas* became the University Palace⁷ or rectory.

The perimeter of its primitive, quadrangular walls [16] were built or adapted to the buildings required for each new owner or new need in the western, northern and eastern sections. With the relocation of the Portuguese Court to Lisbon by the king D. Dinis in the 13th century, the *Paço da Alcáçova* of Coimbra, although a center of royal power, lost a great deal of its importance.

Between 1517 and 1522, it gained new importance under the reign of D. Manuel whose sizable reforms defined its configuration as it stands today, with the mentor Marcos Pires [17]. However, the south wing provided for the closure of the corresponding quadrangle to the primitive walled enclosure, was never realized.

In 1524, under the reign of D. João III, Diogo de Castilho is credited with finishing the St. Miguel Chapel and the "*definitive abandonment of the quadrangular plan in favor of a "U" shaped plan*" [18] with it becoming the courtyard we see today, taking advantage of the view of the Mondego river and conceptually affirming the palace yard as a space for discussion and area for assimilation of new knowledge.

Under the reign of D. João V, the construction of the *Biblioteca* or *Casa da Livraria* was undertaken by Gaspar Ferreira between 1717 and 1728 [19]. Aside from being one of the most emblematic buildings of the group, it used the same logic of peripheral deployment in the courtyard, diminishing the construction of the building's west wing

³ Cf. Pimentel [8].

⁴ Alarcão supports the possibility that the Visigothic appropriation made use of pre-existent Roman construction on the site, the *oppidum de Aeminium* [9].

⁵ Cf. Alarcão [10] and Pimentel [11].

⁶ First king of Portugal, from 1143 to 1185.

⁷ In 1537, D. João III ceded the Royal Palace to the rectory, while the works for the future facilities of the university proceeded. The historical contingencies in Portugal during this period included a change of dynasty and the consequent alteration of strategic-political interests, allowed the university to acquire the *Paço Real* in 1597, during the reign of D. Filipe I [15].

to leave space for construction of the *Escadas de Minerva*, guaranteeing direct access from the upper city to the large university terrace. Shortly thereafter, from 1728 to 1733, the building that would become the university's icon, the tower, was constructed according to the same architect's design.



Fig. 1 – *Paço das Escolas*. (Photo: FG+SG)

In 1772, with the reforms instituted by the Marquês de Pombal, the university once again entered an era of projects and remodeling. One of the objectives was to improve the *Paço das Escolas* (Fig. 1) by reformulating classroom space and internal links between area buildings [20]. So, in 1773, work began on the *Via Latina*, gallery which would replace the manueline (Portuguese Gothic) [21] terrace creating a facade lending an institutional and monumental stature to the grouping. Also, within the period of the Pombal reforms, the university received the order for construction of an astronomical observatory for the new mathematical faculty, “*in the largest area of the University, fitting in best as possible; since it is inconvenient to establish it into one of the halls intended for the advancement of astronomy, with the science necessary to come to know the earthly globe and have in hand the keys to the universe*” [22]. It should be emphasized that even when the construction of the *Observatório Astronómico* of the University of Coimbra on top of the south end of the *Pátio das Escolas* was realized around 1790, it was considered provisory until the completion of the Elsdén Observatory, near the castle (in the current *Largo de D. Dinis*); this Project, according to Craveiro [23], was authored by Manuel Alves Macomboia. This being “*the last major construction and least characteristic*” [24] of the university reforms initiated by the Not italic form, the project, began in 1799, was unique for leaving lateral verandas, that did not totally obstruct the visual relation between the patio, the city and the river [25]. This building

was demolished by CAPOCUC⁸, in 1951 [26], after the President of the Council of Ministers of Portugal classified it as an “outgrowth” (Fig. 2) that would be resolved by making the entire landscape visible “*to leave intact for enchanted eyes the marvelous panorama of the Mondego*” [27] and the many buildings glimpsed from the high plain. Before the marker emphasizing the monumental north/south axis, in front of the old observatory a statue of king D. João III, sculpted by Francisco Franco and inaugurated in 1948, was somehow to occupy the scenic and framing space, as if paving the way for the demolition that would follow a few years later.



Fig. 2 – The Alta Universitária before the Estado Novo's urban interventions, 1930s (ed. Lopes 2012–I, p.26). (Photo: Portuguese Aerial Force – FAP)

Still, near the end of the 20th century, although in an indirect position in relation to the *Pátio das Escolas*, Fernando Távora added an amphitheater to the complex, assimilating and consummating the principle of building buttress, already present in the other buildings of the grouping [28].

Thus, “*the correctness, relevance and quality of these successive transformations is for the historian to analyze and for the architect to interpret and propose to best of his knowledge, the addition we are now making*” [29].

⁸ Works for the University City of Coimbra (CAPOCUC, *Comissão Administrativa do Plano de Obras da Cidade Universitária de Coimbra*).

THE CONTRIBUTION OF BYRNE

Working with the common values a society attributes to any property, implies that we continually analyze, understand and evaluate it with the techniques at our disposal, “*conservation, repair, restoration, reconstruction and renovation*” [30], which should be in accordance with the contemporary situation. Although a design is a *mental thing*⁹, it’s always a contemporary decision taken by an institution in a new period. Byrne is referring to the fact that heritage intervention tends to fit the descriptions Leon Battista Alberti (*De re aedificatoria*, 1452 [32]) called *restauratio*, (restoration) “*to bring the past into the present*” [33] in effect, freezing the building, or *inovatio*, (innovation) creating from zero without reference to memory or pre-existence. However, Alberti also referred to *institutio* (institution) a term half way between the other two and more appropriate to architecture, where each work should be institution of a new time, that is, contemporary [34].

The process of “*rehabilitation of the University Courtyard, the Minerva Stairs and access routes to the University Palace*” [35] would aim to intervene in the space of the set of buildings through repavement of the patio, putting “*in evidence the singular condition of this university palace ensuring not only a reading of the historical memory of the building as well as its permanent contemporary*” [36] and thereby help ensure the stability of the representative and institutional image of the University of Coimbra.

The design, therefore, should have not only this immediate premise, but also consider the privileged state that the *Paço da Universidade*¹⁰ has had in its spatial relations with the city it has developed the symbiosis for seven centuries.

A space of memories and experiences that have been buried over time, the *Pátio da Universidade* became the scene of several archeological studies over the years¹¹. Similarly, an archaeological campaign was carried out during the works for the recertification of the *Paço das Escolas* under the supervision of Mafalda Ramos and Elisa Albuquerque, between 26.11.2010 and 21.03.2011 and more specifically, between 24.01.2011 and 05.02.2011, excavations were carried down to the cellars of the *Observatório Astronómico* overseen by Sónia Filipe and Vera Santos. Studies have been made and reports written that, in summary, suggest the reversibility of the options that were taken¹² in such a way that the archeological remains were not damaged or compromised which is also a measure of the rigorously careful acts of the project. All of these studies were the result of work by the project's team.

Byrne, however, chooses to clarify the relationship of all volumes built with each other, and above all, ensure a stronger relation between the collection of buildings, the city and the river, a constant relation made solid over time, through the courtyard, thus making it a place of volumetric ratios in harmony, urban and regional. Aside from

⁹ As Fernando Távora has said, “*architecture is a mental thing so to propose a graphic hypothesis to a project (...) already assumes intellectual effort*” [31].

¹⁰ National Monument since the decree of 16.06.1910.

¹¹ Cf. Pimentel [37].

¹² According to international recommendations. Cf. Lopes & Correia [38].

private space, the *Pátio das Escolas* is the great balcony of Coimbra, where one may enjoy panoramic views of the city, the river surrounded by the hills, marking the *Pátio da Universidade* as a prime example of public space. Although a private area, it is like the great balcony of Coimbra where one can see the city, the river and one's eyes may take in the surrounding hills, making the *Pátio das Escolas* truly exemplary public space (Fig. 3).

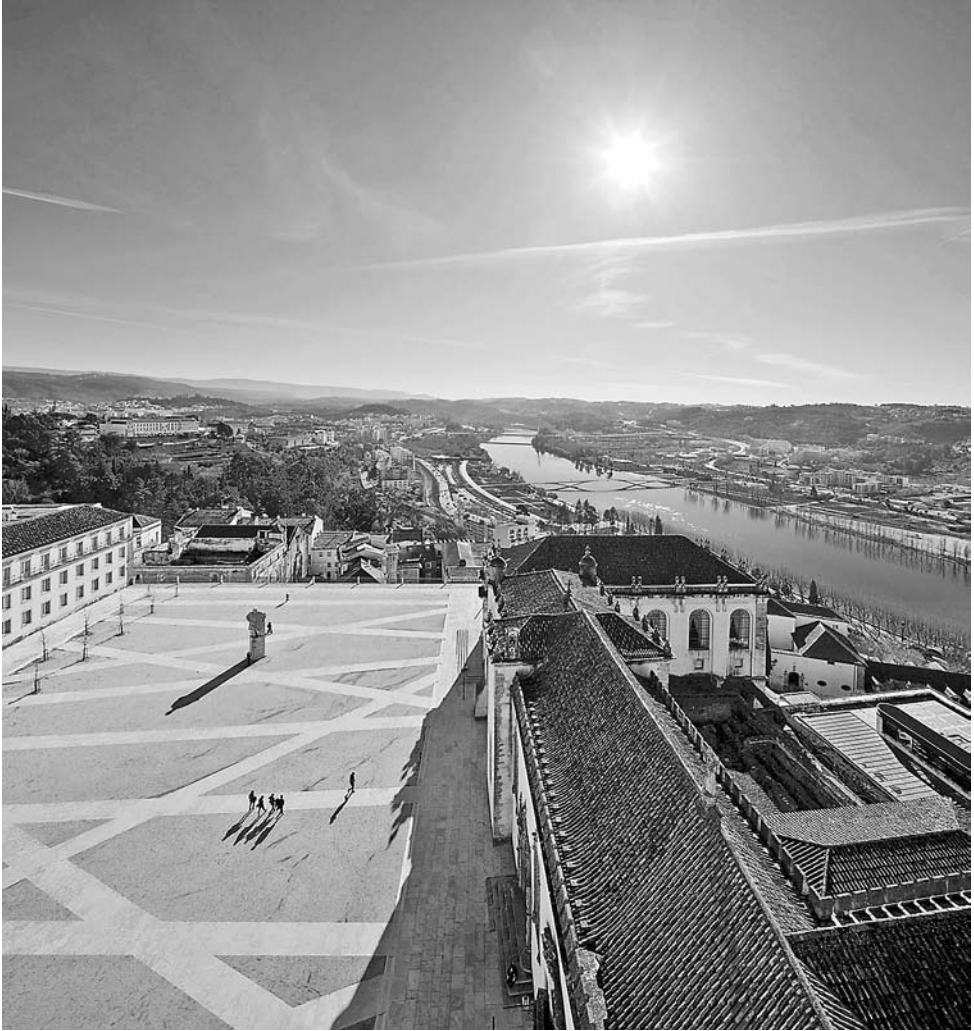


Fig. 3 – View from the UC Tower. (Photo: FG+SG)

In this sense, for Byrne, design should include “above all on questions of the public space, the relational space between buildings (...) where the citizens are able to come together and participate” [39]. In this case, to think of the space that creates a relation

between various buildings, is to think of a space where the city occurs throughout time. In this way, the remodeling of the *Pátio da Universidade* progressed through exterior work and landscaping¹³. Although this historic space harbored different underground archeological remains, the architect decided not to uncover or highlight them in any way, thus preserving them [40]. This exemplified a new definition of design in respect to textures and pre-existing materiality, engendering “*a more comfortable and welcoming character*” [41].

Different coating materials were used in the central patio area due to its various uses over the years, from the garden to parking lot. Its various uses did not allow crossing of the courtyard between the various buildings on its sides. This was what Byrne wanted connected to space, the possibility of crossing it at random, according to one's choice. In fact, Byrne proposes “*an operation of great restraint and subtlety that preserves much of the existing surface*” [42], through gravel covered paths to link the various buildings edged by small flagstones equal to the pre-existing Italic form [43].

Also the gutters and the drainage system would be rebuilt as a lower channel in concrete, covered in the same stone used in the pavement. For this purpose, the channel would be installed by localized excavation after archeological assessment lead to depth reduction at the minimum, as well as for the excavation used for frames to contain the stone and gravel. The gutter coverings were perforated allowing for future installation of an air conditioning system, possibly a “misting system” [44] in view of the intense heat of the summer months.

For this reason, the decision was to plant two rows of trees parallel to the facade of the College of St. Peter allowing people “*a little welcoming shade, rest a bit, engage in relaxed conversation, enjoying the great beauty of the place or be dazzled by the magnificent views of the Mondego valley*” [45].

The previous works and the installment of infrastructures would enable a quick easy and temporary adaptation to situations presenting adequate academic cultural or touristic interest, like academic events, expositions or concerts[46].

The restoration work for the re-inauguration of the *Escadas de Minerva* was a strategy in a program aiming to promote spatial continuity between the *Alta* of Coimbra and the *Paço das Escolas*, since the stairs would give direct access to the patio.

CONCLUSION

To properly carry out a heritage project, a large multidisciplinary team is most likely required due to the complexity inherent in this kind of study. The more information available, the better informed the architect will be for possibly the most individual decision in the entire process of heritage intervention; he/she will have to take in perspectives from many other disciplines such as: history, archeology, engineering and then act with a view to the continuity of time.

¹³ The Works had started on June of 2010 and had finished on December of 2012.

The numerous interventions, additions, restorations, changes, adaptations and re-certifications that have occurred over time in the architectural complex of the *Paço das Escolas* of the University of Coimbra, allow us to understand not only its history but also the history of architecture and construction. They are also a testimony to the continued use of these spaces, which varied over time in conformity to needs as varied as royal residence to a student study area. They are spaces that have been successively transformed to respond to ever-changing demands until the present, representing a living heritage, generation by generation without experiential constraints.

The spatial clarification given by the architect Gonalo Byrne adds a greater institutional dimension to the *Pátio das Escolas*. Overall, it is a way to reflect upon the referential importance of this space, particularly in terms of its historical importance for Coimbra and the country. Furthermore, as a means of qualifying heritage management and the cultural-didactic activities of the University of Coimbra, and as a promoter of active values for the future as put forth in candidacy application for world heritage, *University of Coimbra – Alta e Sofia*.

Byrne was confidently able to impart his interpretation on the building groupings of the patio, promoting added value for each constructed element attributed to the historical center of the university whose symbolic importance could have been inhibiting, materially or otherwise. On the contrary, Byrne in his critical appraisal of the buildings refused to make heritage frozen or static, and from information available chose to value the space of clustered volumes with its city square dimension because he understood that its value resides in the possibility of continuing to use the patio as a free and public space.

In this case and without preconceived notions about the transformation of the perception of space, the *Pátio das Escolas*, with its stone paths fixed over gravel and clay, make pathways by connecting opposite points, offering different trails for the pedestrian. In this patio, as in life one should freely choose their trajectory of life, with certainty that in many aspects, this journey can be more or less comfortable; it should be corollary to a continued work with awareness that the result is almost always the consequence of previous effort.

Understanding the things that motivate a search for understanding, Byrne offers to all the users of the *Paço das Escolas*, freedom and free will, shedding light on his teaching career, transforming into a thesis of stone the principals he always defended during his invaluable teaching career.

Probably the most important idea to take away from heritage preservation is that each generation should be more than mere spectators and should take an active part in the definition and construction of memories that in the future, will aid the past. This is the great teaching we can take from the lesson Byrne constructed in the patio, where in the beginning you could encounter all types of knowledge, in which the door of the *Biblioteca Joanina* would open to transport the mind to comfort and all wisdom.

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FROM THE SPIRIT TO THE LETTER OF THE CHARTERS: MIND THE GAP FOR THE FUTURE!

Stéphane Dawans*, Claudine Houbart**

Abstract: Fifty years after the adoption of the Venice Charter by the newly founded ICOMOS, this paper questions the status of such documents in the light of their very particular production and reception conditions. When we read and use charters, we too often forget that they have been written by human beings, sometimes very tired, in a hurry, and even arguing with each other. The study of the archival material related to the writing of the Venice Charter and the Nara Document very clearly illustrates that these documents are rather a conceptual “bricolage” than indisputable normative texts as if they had been written by lawyers. Even so, the Venice Charter and the Nara Document still have force of law today. Yet, besides the particular circumstances of their writing, we must keep in mind that these texts answered specific questions, closely linked to the context. For this reason, using such documents today requires at least a critical reading, going back to the spirit beyond the text.

Keywords: Venice Charter, Nara Document, contemporary stamp, R. M. Lemaire, Riga charter, reconstruction.

1. INTRODUCTION

Since the 1960's and the foundation of ICOMOS, charters have been considered as a sort of conservation gospel. After the adoption of the Venice Charter, widely distributed all around the world by the emerging national committees, every new development of the discipline, every evolution of the heritage definition has been almost immediately covered by a new document, adapting or supplementing the existing principles to match new heritage challenges (Florence or Washington charters for example) or local specificities (Burra and even Riga charters).

The 50th anniversary of the adoption of what can be considered the “mother” of all charters seemed to be a good opportunity to question the status of such documents and the use we make of them, in the light of their very particular production and reception conditions. The archives of Raymond M. Lemaire¹, the first Secretary General

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¹ Lemaire's archives are kept in the Central Library of the KULeuven, in Belgium, since the early nineties. On Lemaire, see Claudine Houbart's PhD, Raymond M. Lemaire et la conservation de la ville ancienne: approche historique et critique de ses projets belges dans une perspective internationale. KULeuven, 2015.

and second President of ICOMOS, who has taken part in the writing of many theoretical documents between the 1960's and the 1990's, allowed us to sneak behind the scenes of two of them: the Venice Charter and the Nara Document. That is the reason why they will be used as references for our demonstration. But of course, the same reflections could be carried out about any other charter or recommendation.

Our will to take a critical look at charters has a very practical origin. In our daily life of heritage experts, members of advisory committees and commissions, we often experience how an application to the letter of the text can lead to decisions absolutely contrary to what the archives reveal to be the spirit of the documents. The sources of this misunderstanding or misinterpretation can be linked, according to us, to two different moments: the writing of the texts, which is the translation of experiences into words expressing general conservation principles, and the reading of the articles, that is the translation of these words into specific architectural responses to particular conservation problems. Between these two key moments, the translation from the original language to others can also, in some case, be a crucial step and deeply influence the understanding of the document's meaning.

2. THE WRITING OF CHARTERS: THE HUMAN FACTOR

Anyone questioning the conditions in which a document was written will think about the general political and historical context. To take an example outside the conservation world, we dare to think that the recent revelations about Le Corbusier's sympathies for the fascist regime will lead researchers to reconsider the intentions behind the CIAM Athens Charter, and maybe, the very meaning of the document. In the same way, when we read the Venice Charter, we shouldn't forget the post-war context and what was considered at that moment the failure of the Athens Charter on conservation to avoid identical reconstruction projects and restorations according to principles going back to the nineteenth century revivalist culture. The emergence of the *restauro critico*, promoted by Cesare Brandi and the Istituto centrale del restauro, and further developed in the architectural field by Roberto Pane and Renato Bonelli, should neither be overlooked. This context is an essential key to understand the document, and the fact that we are going on using the Venice Charter after fifty years during which the post-modern movement has radically changed our relation to the past, would deserve an in-depth reflection. But our presentation will focus on a much more, at least, apparently anecdotic component of the context: the human one. Charters are written by human beings, often not trained for the exercise, and their texts depend not only on the contributor's experiences and ideas, but also on their character, mood, eagerness to participate in the discussions, ambition, energy or tiredness. From this point of view, looking into the Venice Charter and Nara Document archives was particularly enlightening.

As to the first, the archives as well as the records of Raymond M. Lemaire, Paul Philippot or Gertrud Tripp make clear that the document has been written at the last moment and adopted, maybe too rapidly, by an assembly too glad to finally have an updated version of the Athens Charter (Houbart [1]). Raymond Lemaire recalls how he was asked by Piero Gazzola and Roberto Pane to coordinate the writing of the document – an idea that had been previously abandoned – only a few days before the congress began. According to him, there was no documentation available on the spot –

even no copy of the Athens Charter – at the exception of a review of the 1931 Italian Carta del Restauro, written for the occasion by the two Italian scholars (Pane & Gazzola [2]). Lemaire relates how he had to ask his secretary to send him his notes and documents from Belgium. The small working group, composed of Lemaire, Gazzola, Pane, the French Jean Sonnier and the Belgian Paul Philippot, had to work during the pauses and evenings and this may explain, for example, that such an important issue as the decorative elements was absent from the charter's version adopted on May 29th by the assembly. It is only the day after that Paul Philippot, at that moment the Assistant Director of the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, noticing this important lack, sent a short text to Lemaire, to be added to the definitive version (the actual Article 8). As Lemaire confessed to Gertrud Tripp a few months after the congress, what we consider today as a "doctrinal monument" was rather seen, at that moment, as a conceptual bricolage, quite unsatisfactory, by at least one of its main authors: according to him, "the atmosphere of the congress, while being very sympathetic, wasn't that suitable for the reflection necessary to write such documents."²

But besides the atmosphere of the congress and the lack of time, we must also underline that despite Paul Philippot being a Doctor of Law and Lemaire having followed some law courses before studying art history, none of the writers had a real experience in law writing – of course, charters are not law in the juridical sense of the term, but they are very often used as such. Indeed, even if the legal implications of a charter are weak compared to other laws, it is nevertheless necessary to draft the principles taking into account the basic rules of legal methodology – particularly the legislative communication process, because these doctrinal texts that result in debates among eminent scholars intend to defend fundamental ("sacred"?) values and thus claim at least morally to have "force of law." These texts therefore deserve to be written with all the care and the professionalism required, to which law schools try to initiate students in the early years of their training. They are doing it in order to anticipate problems (intentional or not) of interpretation (Delnoy [3]). In their book on dialectical theory of law, François Ost and Michel van de Kerchove [4] argue with reason that "the postulate of rationality performs a function of selection and of legitimation of the interpretations accepted." If the authors refer to this axiom, it is to avoid the excesses of interpretation which appeared to have been authorized by the postmodern theories of reading, very fashionable at the time of the drafting of the Venice Charter. That is why, in 2010, they still make reference to Umberto Eco – the famous semiotician who had clearly qualified his statements from the sixties – asserting that the interpretation of texts – in general and texts of legislation in particular – does not fall within the "free invention," which is what the concept of "open work" (*opera aperta*) could have suggested to radical readers. But if we want this function of selection and legitimation of the interpretations to operate, we must ensure that the textual device leaves no place to fantasy – a reason why the grammaticality of the text must be a constant concern for whoever drafts a charter (these are the principles of general theory of communication and writing of referential or informative texts as expressed by Roman Jakobson).

² R. M. Lemaire to G. Tripp, July 25th, 1964. KULeuven, R. M. Lemaire Archives.

In the case of the Venice Charter, some terms and expressions were particularly vague or even misleading. We will come back to the expression “the stamp of our time” (*la marque de notre temps*, the English “contemporary stamp”), that opened the door to very contrasted interpretations. But if we look at Article 14, for example, its French title, – we mention the French version because it was the one written during the congress – “monumental sites” (*sites monumentaux*) does not correspond to the “urban or rural sites” (*sites urbains ou ruraux*) announced in Article 1, and in the text of the article, neither the “specific care” (*soins spéciaux*) required for such sites, nor what is meant by their “integrity”, is defined.

During the Nara congress, the fact that a French and an English version of the document were written in parallel by Raymond M. Lemaire and Herb Stovel, purposely chosen as representatives of the old and the young generation (Stovel was 27 years younger than Lemaire), has had immediate consequences on the content and the formulation of the text. Correspondence and records in relation to the writing of the document reveals that both men were unsatisfied with the result, each of them putting the blame on the other. According to Stovel, Lemaire belonged to a generation not much open-minded to the new dimensions of the debates such as vernacular and immaterial heritage, which were essential in Nara. On the other hand, Lemaire considered that the text was intended for politics, more than for experts, and that consequently, it had to be more “solemn” than precise in the terms used³, on which Stovel didn’t agree. In a letter sent to Jean-Louis Luxen after the conference, Lemaire expresses his disappointment with the text, pointing out that “some articles are only repetitions, others are redundant and not clear”. According to him, “to have a good text, everything should be rethought, recomposed and rewritten”. The fact that Lemaire admits that “in his time, he would have taken the liberty of doing so,” reveals that he was conscious of belonging to the old generation, but that doesn’t prevent him, in a burst of anger, to claim that the Anglo-Saxons would not understand this position for they “don’t have any intellectual dispositions for abstraction and philosophy.”⁴

³ “I am still thinking that this declaration is not the right place to define basic notions that are universal regarding conservation. Why not, then, redefine the notion of monument? (...) The main reason of my reluctance is the fact that, beginning with such definitions, removes the solemnity of the declaration, aiming to address more the political managers than the specialists” (R.M. Lemaire to H. Stovel, May 17th, 1995. KULeuven, R.M. Lemaire Archives).

⁴ R. M. Lemaire to J. L. Luxen, November 13th, 1994. KULeuven, R. M. Lemaire Archives.

Ébauche

C. VALEURS ET AUTHENTICITÉ

9. La conservation du patrimoine historique sous toutes ses formes et de toutes les époques trouve sa justification dans les valeurs qu'on attribue à ce patrimoine. La perception la plus exacte possible de ces valeurs dépend, entre autres, de la crédibilité des sources d'information à leur sujet. Leur exactitude par rapport aux caractéristiques originelles et subséquentes du patrimoine, à son devenir historique ainsi qu'à leur signification fonde le jugement d'authenticité concernant l'oeuvre en cause.
10. L'authenticité, telle qu'elle est ainsi considérée et affirmée dans la "Charte de Venise", apparaît comme le facteur qualitatif essentiel quant à la crédibilité des sources d'information disponibles. Son rôle est capital aussi bien dans toute étude scientifique, intervention de conservation ou de restauration que dans la procédure d'inscription sur la Liste du Patrimoine mondial.

definition
complete et exacte
full or precise
knowledge.
Natalia
adequacy.

Petzer: another sentence in the beginning - di St. fano

David.
appreciation
understand
not just
conservation

cultural
heritage/
definition

to be
read by
deciders/
decision
makers

critères
généralisés
Pejoré
(uniqueness)

replacer
Scientific
(non) theory

11. Tant les jugements sur les valeurs reconnues au patrimoine que les facteurs de crédibilité des sources d'information peuvent différer de culture à culture, et même au sein d'une même culture. Il est donc exclu que les jugements de valeur et d'authenticité qui se rapportent à celles-ci se basent sur des critères uniques. Au contraire, le respect dû à ces cultures exige que chaque oeuvre soit considérée et jugée au sein des critères qui caractérisent la culture à laquelle elle appartient.

Cultural
Context

12. En conséquence, il est de la plus haute importance et urgence que soient reconnues, dans chaque culture, les caractères spécifiques se rapportant aux valeurs du patrimoine culturel ainsi qu'à la crédibilité des sources d'information qui le concernent.

union
des
critères.

remove
ambiguity
credibility of information sources
should include
transmission of the message
and ideas of knowledge
meaning.
interpretation
way to
clarify for a public
audience.

not just in
a post-modern
Johnson

critères
(uniformes)
(uniformisés)
- Baschamach.

By revealing these anecdotes, we do not want to compete with tabloid journalists, but we want to reveal that the importance of human factor in the writing of this important documents, and as a consequence, allows us to look at them in a more critical way: rather than Gospel truth, declarations and charters are hand-crafted human products (Fig.1, Nara working paper, KULeuven, R.M. Lemaire Archives).

3. THE TRANSLATION

Before coming to the second important moment, that is the reading or the interpretation of the text, another important thing we should mention is the translation problem. We have just seen how the parallel writing of the Nara Document in French and English by two different authors had compromised the coherence and efficiency of the text. In the case of the Venice Charter, the problem was different. The version of the text adopted on the conference on May 29th, 1964 was the French one. Even if it seems that the first English translation was provided during the congress by Hiroshi Daifuku, representing UNESCO, the official English translation, by Lord Euston, the Director of the National Monuments in London, was elaborated in December, on the basis of the definitive French version, finalized during the fall. A comparison of some articles of the French and English versions brings to light quite different meanings of the texts.

As to Article 14, which we already mentioned before, not only the title is different ("monumental sites" vs. "historic sites"), but reading the first sentence already reveals at least four terms or expressions that do not seem to designate the same reality. Where the French version repeats the expression chosen for the title, "monumental sites," the English text speaks of "the sites of monuments," which makes the object of the article quite different. And the "special care" these sites deserve, in the English version, do not seem to be the right translation for the French expression "soins spéciaux," meaning that they should rather be the object of a specific treatment. Further in the same sentence, the concepts of "sanitation" (assainissement) and "enhancement" (mise en valeur) are inadequately translated by "cleared" and "presented in a seemly manner," a very reductive and pragmatic reading of the meaning of the French expressions.

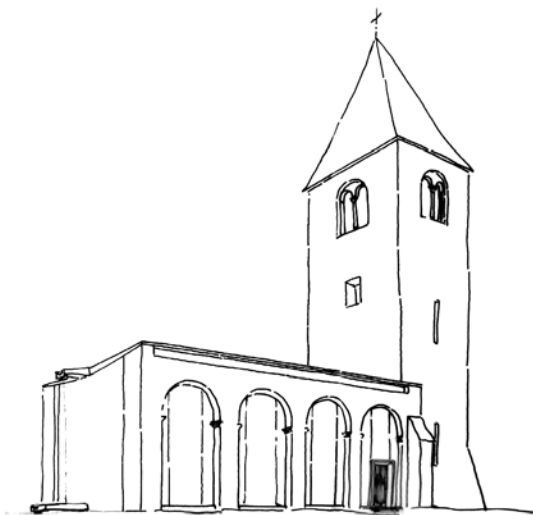
The same can be told about the crucial Article 9, where the French version insists right away on the "exceptional" (exceptionnel) character of restoration, while the English translation only recalls that restoration is something specialized. Further in the text, where beyond conjecture, the French any extra work is "a matter of architectural composition" (relève de la composition architecturale), the English one "must be distinct" from this composition. Furthermore, when the indispensable character of French extra works has to be supported by aesthetic or technical reasons, the English version does not specify anything, leaving an open door to any interpretation, and why not, purely economic, touristic or political reasons.

This question would of course deserve the attention of professional translators. But even at this stage, the differences of meaning between these two versions already prove that different Venice Charter principles are used around the world. A quick look at the Italian and Dutch versions of the document reveals that in these two cases, the French version was used as primary source. But, for example, in the Dutch article 9, the indispensable extra works are neither "a matter of architectural composition," nor "distinct" from this composition, but "must respect the architectural composition,"

a formulation that slightly departs from the original text but seems to be more respectful of its spirit.

4. READING AND INTERPRETING THE TEXT

As for the writing, the contextual and human factors play an essential part during the reading and interpretation of the text. Anyone reading a charter acts within his own culture, and with his own aims and purposes, which affect the interpretation of the principles, and the vaguest the text, the most numerous the possible interpretations. On this question of interpretation, the Chapter 7 of the book of van de Kerchove and Ost [4] is especially rich in what the authors strive to “do justice to the actual practices of interpretation of texts” and to identify in any case “the clearly unreasonable meanings.” In the case of charters, the vagueness or imprecision of some of the terms and principles must have been chosen on purpose by the writers, not only in order to be concise and striking, but also, precisely, to allow a range of interpretations, adapted to the specificities of each culture. But in the case of some terms, we can imagine that the authors didn’t evaluate the range of interpretations, due to the use of such general terms. If we evoke Article 9, each reader of this paper will immediately have in mind an application of the notorious “contemporary stamp,” ranging from the most discrete and subtle dialogues with the past until the most provocative and rhetoric interventions. And each of these examples will perfectly illustrate the same principle as literally expressed by the text. But if we could figure out what the 1964 writers had in mind, we would probably see something very different. Indeed, the study of the projects and culture of Raymond M. Lemaire, who seems to have been a key author of this particular article (Houbart [1]), reveals that what he intended by “the stamp of our time” – to quote his own French terms – couldn’t have gone beyond Carlo Scarpa’s interventions at Verona’s Castelvechio, which was at that moment, one the most daring existing examples. His programmatic restoration of Heverlee’s Chapel (Fig.2, KULeuven, R.M. Lemaire Archives) and renovation of Leuven’s great beguinage, carried on just before and after



the writing of the Venice Charter, are good illustrations of what he intended by this expression: something answering perfectly the architectural requirements of the charter, but quite far from most of the current practices and certainly, from recent hijacks committed by egomaniac architects for the sake of city branding. Of course, Lemaire and his colleagues couldn’t have predicted, in 1964, the latest developments of the architectural discipline, such as the most deconstructionist approaches, and our argument could therefore be considered anachronistic. But a second argument allows us to be

affirmative about the limits of Lemaire's interpretation of the contemporary stamp in Article 9: two texts, written in the space of 20 years. The first, dating back to 1976, is particularly interesting from a more general point of view, since it states that "it would be too simple to think that a mere application of a few rules would allow to solve such a delicate question" as heritage restoration. But what is particularly enlightening is the fact that Lemaire emphasizes the necessity, beyond talent, of an "appropriate state of mind", characterized by respect and modesty: according to him, "a monument is not in itself the opportunity offered to today's architect to affirm his personality" (Lemaire [5]). Twenty years later, in a paper considering the revision of the Venice Charter, he is even more explicit, openly regretting that "in certain circles, it is believed that the mere essence of a safeguard operation is a modernist intervention in the edifice or neighborhood" and underlying the many mistakes perpetrated in the name of Article 9 (Lemaire [6]).

If we refer to basic elements of law writing methodology, we can identify, besides the vagueness of the term "contemporary stamp," at least another misunderstanding factor⁵: the lack of redundancy, possibly leading to misinterpretations when articles are isolated from the whole. Article 12's clarifications, for example, in emphasizing harmony, would have been welcome in order to consolidate the meaning of this crucial element of Article 9. This is confirmed by the fact that the commented Italian version of this article in Wikipedia mentions that the necessary addition "must guarantee the harmony between old and new, beyond showing "not being ancient works, but from today," according to Camillo Boito's principle of 'modern discrimination of the additions.'" We already have mentioned how the Dutch translators of the charter had introduced the same precision in the text itself, obviously to avoid the "unreasonable meanings" to which Ost and van de Kerchove make a reference.

Finally, the last factor we have to mention, concerning the interpretation stage, is the role played by a small number of programmatic projects, which have created a sort of jurisprudence, making the architects feel free to avoid reading the text and providing a ready-made interpretation. Famous examples, like Carlo Scarpa's Castelveccchio, or Andrea Bruno's Castello di Rivoli, are often considered as arguments per se, leading to the formulation of some kind of recipes and a free rein given to the contemporary stamp in general, forgetting the particular production conditions of these successful projects.

5. REDUCING THE GAP

It is obvious that this short presentation did not exhaust such a problematic subject, but we are convinced that such questions are of great importance for such an organization as ICOMOS. The expression we used in our title, "mind the gap," synthesizes

⁵ We say "misunderstanding", because we absolutely want to avoid to enter into any judgement of intentions. But it is clear that certain architects are very far from the "ideal reader" – and Raymond Lemaire should not disown us –, a concept that hermeneutics had theorized since Wolfgang Iser wrote *The Act of Reading*. Kerchove and Ost also make reference to this "textual structure" for emphasizing the essential role of the reader in the dialectical interpretation of the law. If he does not play the game imposed by the text itself, by its dialogic organization, if he does not show a spirit of collaboration, worse, if he works in bad faith, then it is obvious that the act of reading cannot succeed. There are so deaf as those who will not hear.

in a metaphoric way, the danger of using documents such as charters without keeping in mind, on the one hand, the conditions of their production, and on the other hand, the gap between these conditions and those of the time and place in which they are used. In the case of the Venice Charter, we have underlined, for example, the progressive shift of meaning of some terms, such as “contemporary stamp,” today often a synonym of a deconstructionist approach, what the writers of the text couldn't have predicted in 1964. In the case of much more recent documents, such as the Nara Document or the Riga Charter, we could think that we are protected from this sort of misinterpretation; but the arguments used to justify recent reconstruction projects, for example, very well illustrate that the gap, if not chronological, can also be cultural or political.

The experience we have gained during this half century of profound transformation of society (post-industrialization, globalization...) should make us cautious: if Article 12, which had specified the limits of what we had to understand as the “contemporary stamp” (harmony of the whole) and should have then well guaranteed the spirit of the Venice Charter was simply “forgotten” by those who wanted to build something new at any price, we can imagine how easy it will be to use more recent charters or documents, such as those of Nara or Riga – often written in the same precipitation and in the same human conditions⁶ – to divert heritage for the sake of late capitalism injunctions, such as profitability and city branding. The debates on the reconstruction of disappeared monuments, currently flourishing all around Europe are one of the best illustrations of this danger. Six years after the adoption of the Nara document, which had already made the authenticity concept more pliable in answer to cultural diversity, the Riga charter has very carefully opened the door to the reconstruction of disappeared monuments, until then condemned by international documents, in the tragic context of the collapse of the Eastern Bloc. In both cases, and especially in Riga, the documents are very clear about the conditions and the exceptionality of the application of their principles. But as Jukka Jokilehto has shown in an article published in 2015 [7], despite this fact, the various charters have successively and gradually transformed our view of heritage and authenticity, and it is not by chance if he concludes that “it is obvious that the debate on reconstruction is necessary.” Since 1964, each of the charters has made us more skeptical about the fundamental values to defend, in the context of globalized civilization, and recent specialized publications clearly show that heritage experts gradually lose their bearings and reinforce the prevailing relativism. In a debate transcribed in the thematic issue of the French journal *Monumental* dedicated to “completion/restitution/reconstruction” in 2010, participants, including renown conservation architects and historians, are failing to reach a consensus about the very meaning – and hence, the limits – of reconstruction or restitution, alluding to cases as different as the didactic construction of the Guedelon Castle and the reconstruction of the Barcelona Pavilion, the Dresden Frauenkirche or the Mostar Bridge. Step by step, the limits of what is acceptable moves back. If heritage experts publicly state that there

⁶ In a very enlightening paper, Jukka Jokilehto [7] also highlights the particular conditions on which we have focused our attention about the decision to organise the Nara conference: “(...) the Japanese (...) reacted by proposing an international debate about authenticity. In 1993, during the ICOMOS General Assembly in Colombo, this issue was informally discussed in the corridor, resulting first in a preliminary meeting in Bergen, Norway, in January 1994 and then in an international expert conference in Nara, Japan in November of the same year”.

is no difference between progressively replacing the stones of a medieval cathedral over centuries and reconstructing a disappeared building, how can we imagine that the public opinion will make the difference between heritage and commercial copies or falsifications contributing to the world's "disneyfication"?

Since 1964, ICOMOS has played a crucial part in the writing of international principles and charters, and it should remain the same in the future. By underlining the sources of misunderstanding and misuses of such documents, we might appear excessively defeatist or critical. But rather than condemning doctrinal texts, we just modestly attempted, at this crucial moment of ICOMOS history, to open the debate about the difficult question of communication in the case of these particular documents, hoping to draw the attention of ICOMOS members on the problems with which lawyers are more familiar than we are, and in consequence, to reduce the gap between the spirit and the letter of the texts.

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STRATEGIC ASSESSMENT OF HISTORIC CITIES FOR ENERGY EFFICIENCY RETROFITS TO ENABLE THEIR LONG-TERM USE AND CONSERVATION DEVELOPMENT OF THE EFFESUS METHODOLOGY AND SOFTWARE TOOL

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Abstract: Global agendas in the 21st century pose both a major opportunity and a major challenge to cultural heritage protection in historic cities. The sustainability agenda prioritises the efficacious use of material and energy resources, including those manifested in the material heritage of our cities, thereby reinforcing their long-term use and conservation. The climate change agenda, on the other hand, imposes demands for reduced greenhouse gas emissions that anticipate greatly increased energy efficiency of occupied buildings, coupled with new technologies of renewable energy supply, that, unless carefully managed, threaten the core concepts of authenticity and integrity that underpin cultural heritage protection. The greenhouse gas emission targets set by the European Union (EU) cannot be achieved without the energy efficiency retrofitting of a significant portion of the existing urban building stock. This paper describes a methodology and associated software tools to support the strategic decision-making process involved in the large-scale retrofit of historic cities. The methodology and the tools are being developed as part of the EU funded research project EFFESUS (Energy Efficiency for EU Historic Districts' Sustainability; 2012–2016), researching energy efficiency in historic urban districts.

Keywords: assessment methodology, building conservation, building retrofit, cultural heritage, energy efficiency, software tool, urban conservation

1. INTRODUCTION

The concept of heritage widened significantly in the course of the 20th century, from a limited number of discrete ancient monuments to include heritage-designated places of the recent past. Historic cities are now being recognised not only as containing a higher than average number of heritage-designated objects, but also as being historic urban landscapes worthy of conservation in their own right [1]. Whereas throughout the 20th century conservation focuses on the preservation of individual monuments

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and avoiding alterations wherever possible, it has become clear in this present century that, with the vast spectrum of extant buildings now considered historic, conservation needs to be based more on managing continuity through allowing sensitive alterations where needed and possible. A particular challenge is posed by the targets for reductions in greenhouse gas emission set by the European Union (EU) [2, 3], which cannot be achieved without the energy efficiency retrofitting of a significant portion of the existing urban building stock.

Researching energy efficiency in historic urban districts is the objective of EFFESUS, an EU funded research project. EFFESUS is a consortium of twenty-three partners from thirteen European countries and runs from 2012 until 2016 [4, 5]. EFFESUS has adopted an inclusive definition of *historic urban district*: “a significant grouping of old buildings, built before 1945 and representative of the period of their construction or history, and comprising buildings which are not necessarily protected by heritage legislation” (this cut-off date does not presume that post-1945 buildings cannot also be considered historic). Whereas the quantum of Europe’s historic building stock, officially designated as heritage, amounts to less than 3 per cent of the total, the extent of the pre-1945 stock represents 23 per cent [6], much of which possesses heritage significance and contributes to cultural identity and place making. The majority of these historic buildings are located in an urban environment, with groups often forming districts with their own distinct identity. These historic buildings and districts are material expressions which are significant to present and future generations and form a part of our tangible cultural heritage. In addition, the economies of scale that arise from mainstreaming technological retrofit measures, whose application would otherwise be too specialised and costly, are of key importance to the decision within the EFFESUS project to adopt the larger statistical measure.

As part of the EFFESUS project, a software tool, a Decision Support System (DSS), is being developed to support the decision-making process for the retrofit of historic buildings and districts. The methodology developed in EFFESUS uses two data inputs – a district data model, and a technical repository – to assess the impacts of energy efficiency retrofit measures. The method assesses six aspects in specific assessment modules: cultural significance, economic return, embodied energy consumption, indoor environment, operational energy consumption and technical compatibility. Taken together, these six aspects holistically assess all the impacts which can be interrogated.

This paper, firstly, outlines the concept of the DSS, including four levels of detail (from levels 0 to 4), which can be used for assessments depending on the availability, completeness and quality of location-specific data. Secondly, the location-specific data input, a spatial multiscale district data model, is described. This model is used in level 2 and 3 assessments and stores the building stock data, including energy consumption, cultural significance, building age, construction, use and morphology. Thirdly, a Building Stock Categorisation Tool (BSCT) is introduced, specifically for level 2 assessments, where district information is available but is of low completeness. The BSCT allows analysis of a district by using only a small number of selected buildings as representative for the whole district. This process is illustrated for the historic city of Visby, Sweden. Then, EFFESUS has developed a technical repository to store non-location-specific information, such as data on retrofit measures and indicators for their assessment. Finally, the assessment process and the outputs of the DSS will be

discussed and the complete assessment process illustrated, from inputs to outputs, using the historic centre of Santiago de Compostela, Spain, as an example.

The outputs of the DSS are priority lists of packages of retrofit measures likely to be suitable for the retrofitting of a specific historic district. These outputs will aid building, conservation and urban management professionals in their conservation planning. Thus, through the DSS, a location-specific analysis can be performed to inform the decision-making processes for larger-scale urban retrofit schemes which consider conservation principles appropriately and retain the cultural significance of historic districts. This strategic decision-making process can, in turn, inform public and private development policies – for example governmental funding decisions and development of planning policies – thereby ensuring that the large quantities of historic buildings and districts now considered as heritage can be suitably transformed, thus ensuring their continued functionality long into the 21st century while at the same time protecting their heritage significance.

2. DECISION SUPPORT SYSTEM

The DSS is the main outcome of the EFFESUS project. The software tool is an expert system that aids users to identify and prioritise retrofit measures to improve the energy performance of a specific historic district. This selection process requires, on one hand, data about the district's characteristics. This location-specific information is stored in a spatial data model. Where district data is not sufficiently complete, a Building Stock Categorisation Tool (BSCT) is used to analyse the district in order to complement existing data by using typical buildings as representatives for the whole district. At the same time, generic information about available retrofit measures is needed as well as indicators to assess these measures. These data are not specific to a particular location and are stored in a technical repository. The inputs from the data model and the technical repository are used by the DSS to produce a priority list of packages of retrofit measures which are likely to be suitable in the context of a specific historic district (Fig. 1).

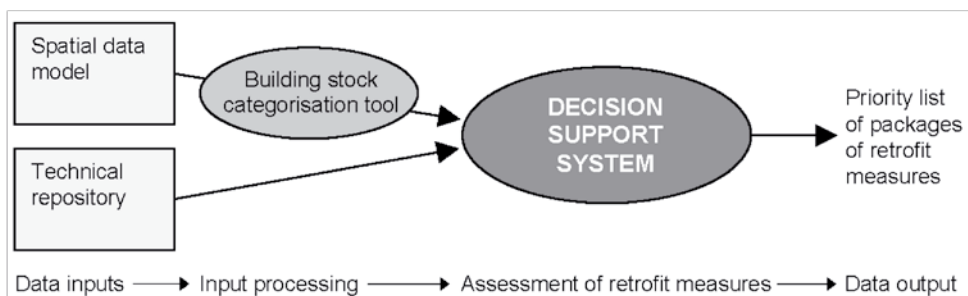


Fig. 1 Schematic overview of the DSS, its inputs and output

The decision making and consequently the DSS depend on the availability, completeness and quality of the building stock data, all of which varies significantly across Europe. To make the DSS as widely useable as possible, it can perform assessments at four levels of detail (Tab.1) [7]. Detail levels 0 and 1 are for situations in which hardly any suitable district data is available. Level 0 simply depends on the geographic location;

and for level 1, the DSS will assign an urban typology to the district, by guiding the software user through a process of questions and predefined answers. Neither of these two levels would benefit from using a district data model. To use levels 2 and 3, sufficient good quality district data needs to be available to make the creation of a data model worthwhile. Level 2 will be used where suitable data is available but is generally incomplete. Complementing all missing data for the whole district is often not practically achievable; therefore, the BSCT is used so that additional data needs to be sourced for typical buildings only. The DSS will use these data to extrapolate its results to the whole district. Level 3 requires a complete or near-complete district data set. The district data model is used as direct DSS input. Of the four detail levels, level 2 is likely to become the preferred option for assessments as it strikes a good balance between requiring only a limited data set to produce reliable retrofit recommendations.

Tab. 1 Detail levels used for DSS assessment, depending on the availability, completeness and quality of the location-specific district data, in conjunction with a spatial data model, the BSCT and the technical repository

Detail level	Availability and quality of location-specific data inputs	Use of ...		
		data model	BSCT	Repository
0	Geographic location as the only district data input	not used	not used	partially used
1	Geographic location and identification of corresponding city type through a guided process of set questions and answers	not used	not used	partially used
2	District data generally available, but incomplete and/or of limited quality	used	used	fully used
3	District data available, (near-) complete and of good quality	used	not used	fully used

3. SPATIAL MULTI-SCALE DISTRICT DATA MODEL

To store location-specific information, a spatial multi-scale district data model is used for DSS assessment levels 2 and 3. City districts generate a large body of heterogeneous data. This information is from different sources, and therefore at different scales and in different formats. The data can be expected to grow exponentially in the near future, making its management crucial for the decision-making process.

An information management strategy suitable to support the sustainable retrofit at an urban level must cover the following requirements:

- include the entire life cycle of information, including data acquisition, structuring harmonization, storage operation and maintenance;

- include all actors involved in decision making;
- include semantic and morphological information suitably related and appropriately georeferenced;
- ensure public access to information and allow 3D visualization, facilitating an understanding by stakeholders;
- enable the generation of tools and solutions in the cloud (cloud computing) for decision-making;
- ensure the interoperability with other data models and other tools for management analysis and decision making; and
- comply with international standards that facilitate the use of public information (open data).

Nevertheless, in a strategy that aims to take into account the executive scale in strategic decisions, the multiscalarity should be a key requirement: information at different scales (city, district, building and building component) and from different areas must be interconnected. The connection between the strategic scale (urban) and the executive scale (building component) will allow a more integral diagnosis and more appropriate implementation of retrofit strategies. This also allows connecting building- and urban-scale data models, such as Building Information Modelling (BIM) and Geographic Information Systems (GIS).

Therefore, an information management strategy for the retrofitting of historic districts must define a common spatial multi-scale data model, interoperable with other data models and analysis tools to use their geometric and semantic information. For EFFESUS, this challenge is tackled with the development of a single interoperable data model which structures the geometric and semantic district data, from various data sources with different detail levels, necessary for retrofit decision-making. The model is based on the international CityGML standard [8], making it interoperable with other models (including BIM and GIS) and analysis, management and decision-making tools. The model also benefits from CityGML's multiscalarity, supporting the use of different levels of detail, as discussed above.

CityGML defines the most general types of objects and attributes that are required to describe a district. For EFFESUS, however, some new elements and additional attributes to the existing were required. This was achieved by using the standard's Application Domain Extension (ADE). Four ADEs were developed for the EFFESUS data model: Cultural Heritage, Energy Performance, Indicators, and Dynamic Data.

The Cultural Heritage ADE contains information describing the significance of historic districts so that their retention can be factored into the development of retrofit strategies. The extension identifies character-defining elements, compatibility limits and requirements from heritage legislation. These data will be used as *constraints* in the decision-making process. If the data model is sufficiently complete, this ADE will enable the DSS to disregard any retrofit measure which would impact negatively on the significance of a character-defining element. The Energy Performance ADE collates, at district, buildings and building component levels, information required to estimate the energy performance of a district and its buildings based on the 'simple hourly calculation procedure' in EN ISO 13790:2008 [9]. The Indicators ADE represents a picture, at a specific time, representing a real or simulated status. This extension will

store information about the situation before and after retrofitting measures have been implemented, thereby allowing a retrofit strategy to be monitored. The extension includes indicators for economic return, embodied and operational energy consumption and environmental conditions. Finally, the Dynamic Data ADE has been created to manage the dynamic nature of much of the data in the model: weather, indoor environment, building occupancy and use all change over time. The Dynamic Data ADE handles all temporal information required for the assessment of installed retrofit measures.

The developed district data model can contain substantial quantities of data about a historic district and its buildings, either stored in the CityGML core or in the model's four additional ADEs. However, the required district data might not always be easily available or practical to source for a whole district. In such cases (level 2 assessments), the building stock of a historic district can be analysed in order to categorise it into a small number of typical buildings, representative of the whole of a district's building stock.

4. BUILDING STOCK CATEGORISATION

Building stock modelling is a necessary tool for planning and development of policies [10]. The end users would be local, regional and national authorities, rather than the owners of individual buildings. As discussed, for practical reasons the investigation of a historic district as a whole cannot always be made on a house by house basis. The building stock must somehow be reduced to a manageable number of categories that provides a satisfactory statistical representation of the whole stock. This allows for a detailed analysis of a few selected buildings and the extrapolation of these results to the district level. In addition to this, the district will be represented at a neighbourhood level, including with information on energy supply and possibilities for local renewable energy production (Tab. 2)



Tab. 2 Building stock categorisation: from whole district data to data for archetypal or representative buildings

The categorization method consists of the following generic steps:

- Building stock modelling
- Select typical buildings
- Building modelling and analysis
- Assessment of typical buildings
- Extrapolation to district level

The buildings selected to represent the whole building stock can either be sample buildings or archetypal buildings. Sample buildings are actual buildings in the district. Archetype buildings are theoretically constructed buildings, based on statistical data and field surveys. The archetype buildings may be constructed in a way to better represent a segment of the building stock than would be possible using sample buildings.

In order to draw any conclusion at district level, the results from the analysis of the typical buildings must be extrapolated. For example, assuming that a 10 per cent potential for energy savings for one building type has been determined, what would that mean for the district as a whole? The method used is to assign a weight to each category of building. Thus, the selected building categories would represent a range of sizes in terms of volume and area.

In constructing a simplified model of a historic district based on typical buildings, there are a number of limitations and trade-offs that have to be accepted and dealt with:

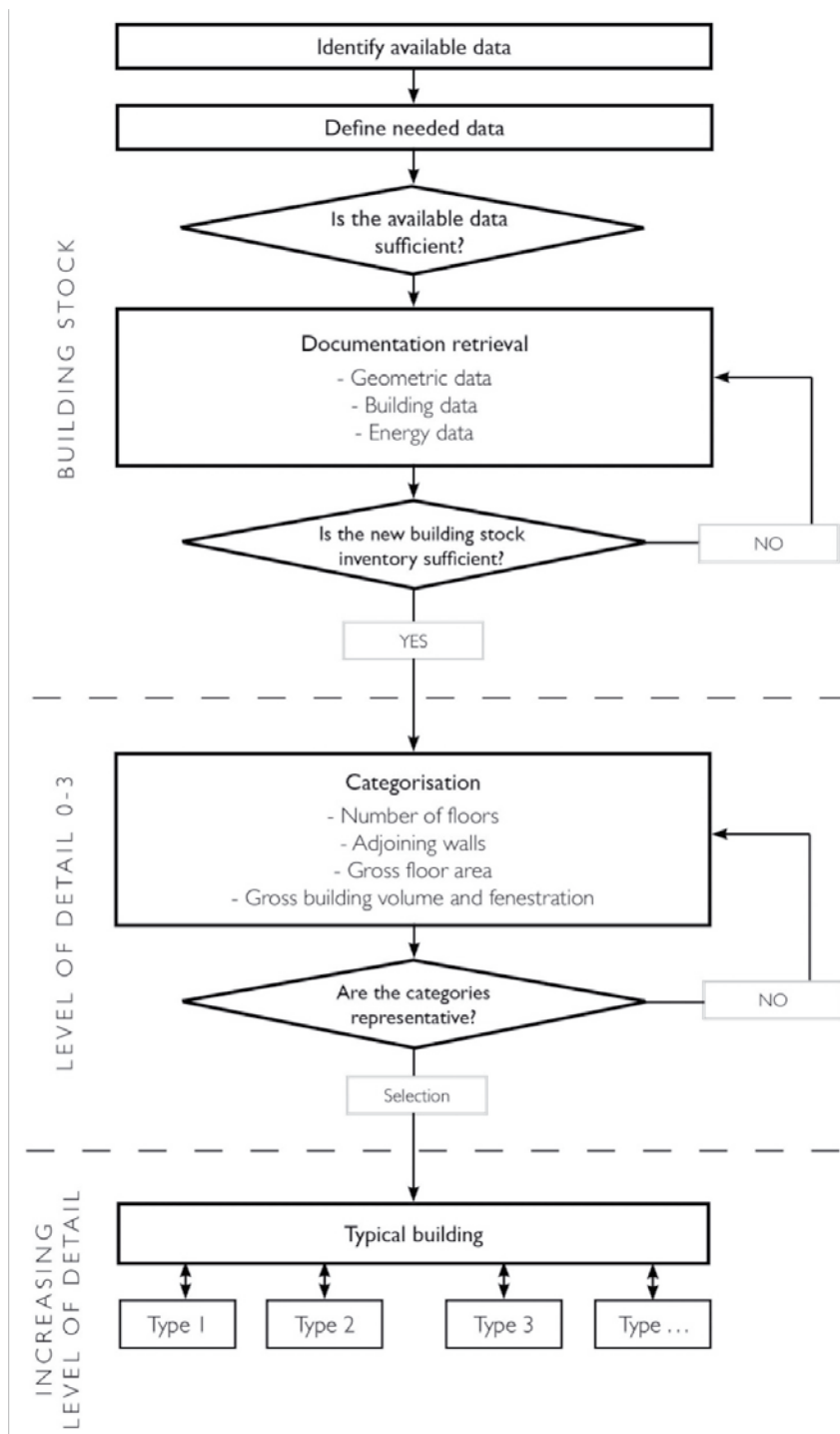
- The access to data on buildings and the district as a whole will be a limiting factor. The basic approach has to be flexible in order to adapt to data availability.
- The simplified model will be a more or less inexact representation of the district. The higher the resolution, the more work will be needed for modelling and analysis.
- Some atypical buildings will not be represented in the model. If they are critical to the district in one way or another, they can be dealt with individually.

In the following, a method to model the buildings in a district will be described and discussed. It is based on categorisation, where the building stock is represented by a limited number of typical buildings. The flowchart in Tab. 3 shows the overall process.

Before addressing the process of identifying the typical buildings of a building stock, it is necessary to establish and collect the relevant information. The primary sources, statistical material and already existing databases should be available. If needed, additional data must be collected in situ.

Once the data collection process is complete, it is necessary to assess if it is sufficient. If not, supplementary data needs to be gathered to the extent required. This step will be repeated again, once the typical buildings have been generated; and if they, for example, turn out to be inaccurate or too many in number.

The collected data can provide input to a tree structure that is used to define the typical buildings of a building stock or urban district (Tab. 4). The method will, as mentioned above, result in a limited number of physical categories that can be used to model energy performance. Each physical category can be divided into subcategories, with increasing levels of detail. This will finally lead to the identification of a suitably small number of typical buildings.



Tab. 3 Flowchart showing the methodology and its correspondence to CityGML

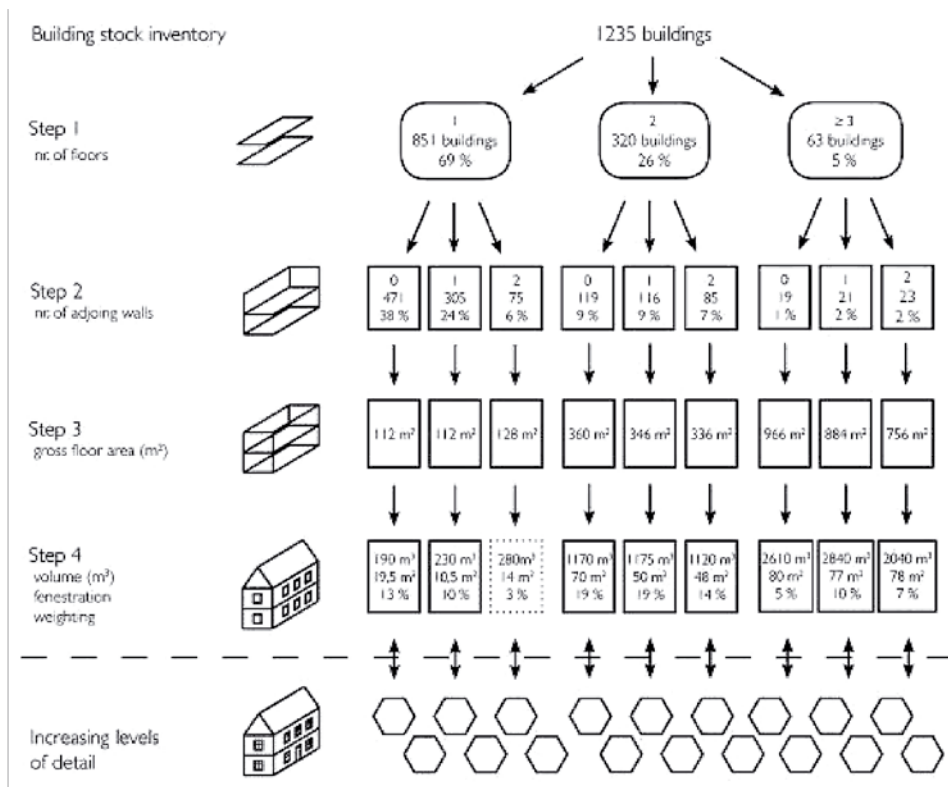
The process of categorising the physical structure is divided into four steps: (1) number of storeys; (2) number of adjoining walls; (3) gross floor area; and (4) roof shape, building volume and window area. When the fourth step is completed, a certain number of what, in this context, can be referred to as *physical categories* has been constructed. These can be considered permanent characteristics of the building stock; that is, building envelope and geometry.

Once the main physical categories of the building stock have been defined, it is possible to create subcategories, by taking increasing levels of details into account. (These are called semantic values in CityGML.) We can add many subcategories, by percentage, without having to develop new physical building models for energy assessment. Subcategories can be building envelope properties, heating systems, window types and cultural significance.

To test the categorisation method, it was applied to the Hanseatic Town of Visby World Heritage Site on the Swedish island of Gotland [11].

Step 1 involves clustering all of the district's 1235 buildings into three groups, according to storeys. The multi-storey buildings were aggregated to avoid having a first category dropping below 5 per cent of the building stock. The other two categories, however, show a rather high percentage and can be left as they are. The 5 per cent limit is arbitrary. It was considered to be necessary in order to find the right balance for this specific situation, since Visby's building stock has a majority of one storey buildings. In other districts, it may be relevant to include groups for 3, 4 and 5 storeys. (Note that no buildings have been excluded in this testing of the method; for example, atypical large commercial buildings.)

When moving on to step 2, the three groups are divided again, this time regarding adjoining walls in accordance with the E-SDOB model [12]. It is clear that detached (0) and semi-detached (1) buildings are far more common than buildings with two or more adjoining walls (2). This applies especially for the lowest category (the three groups to the left in step 2 in Tab. 4), which in total account for 69 per cent of all buildings.



Tab. 4 Tree structure showing the flow of the categorisation method: The different steps for creating the physical modules are visually explained in the left margin. The data shown relates to the Visby case study discussed below.

The categorization at step 3 concerns the average gross floor area for the different physical building models. To make sure that the average values are not atypical, one can compare the median results to arithmetical and other average values. Interestingly, the numbers for larger buildings (greater than 3 storeys, see step 3 in the table) still represent merely 5 per cent of the total building stock at this point, despite having the largest floor area. Thus, that category cannot be regarded as typical. Evidently, this does not correspond well to the real situation. This is because they, *de facto*, represent a much larger volume than the average one- or two-storey building. This calls for a clarification of the different physical building models, which the next step provides.

In step 4, building volumes and fenestration areas have to be defined and weighted against their median values. Initially, the median gross volume of each category is calculated. If building heights are not available from existing data sources (as was the case in Visby), an actual median sample building can be located and the measures collected manually. Defining the median volumes does not change the number of categories, but adds critical secondary information. In order to make this information useful, they must be weighted in relation to the fraction they represent of the building stock. This reveals new conditions and different proportions for the different physical

building models: the one-storey buildings, in total, drop from 68 to 26 per cent, while the larger buildings, with three storeys or more, rise from 5 to 22 per cent. This can be compared with the situation in step 1, where there are 851 one-storey buildings and merely 63 buildings with more than 3 storeys. The two-storey buildings generally double their percentage.

The same method was used to define the median window area (transparent surface) on the different physical building models. The numbers show that the window area varies from case to case. Most notable is perhaps the rather small difference between the detached two storey-buildings (fourth from left) and the joint category for multi-storey buildings. (These are however, as stated above, values for sample buildings and therefore not actual statistical deviations.)

Before increasing the level of detail or using the data as a DSS input, it is necessary to assess the categories defined so far. It is obvious that the statistical situation becomes more balanced than it was initially. But, in order to keep the amount of typical buildings at a minimum, it seems reasonable to exclude those whose value is lower than 5 per cent. The one category so far that does not fulfil this requirement (3 per cent, third from the left in tab. 4) will thus be excluded from now on, resulting in eight physical categories (typical buildings) with representative volume and fenestration. For energy assessments, they can be modelled adding increasing levels of detail. Of the initially 1235 buildings, the eight typical building typologies thus represent 97 per cent of the median volume and 94 per cent of all buildings.

In further steps, each physical category could again be divided into subcategories by percentage. Thus, it is possible to take heating systems, cultural significance, and construction type, all into account. Each subcategory would only require the changing of one parameter in the building model. For example, a two-storey timber building with a wood boiler system, weighted to represent 10 per cent of the building stock, can easily be adjusted to a stone building representing 5 per cent. This combination of simplicity and flexibility is relevant in order to identify the most suitable retrofit measures and calculate the resulting energy savings.

Based on the method described above, EFFESUS has developed a Building Stock Categorisation Tool (BSCT), a software application which will provide the user an easy and intuitive way for the identification of building typologies of a specific historic district (Fig. 2). The tool is based on information from the district data model and its outputs; a small number of archetypal or sample buildings is used as input for the DSS. Thereby, the DSS receives sufficient input of location-specific data to assess the impact of retrofit measures at the specific historic district. However, to perform such assessments, the DSS also requires information about the measures it is to consider and their impacts. This information is stored in the technical repository.

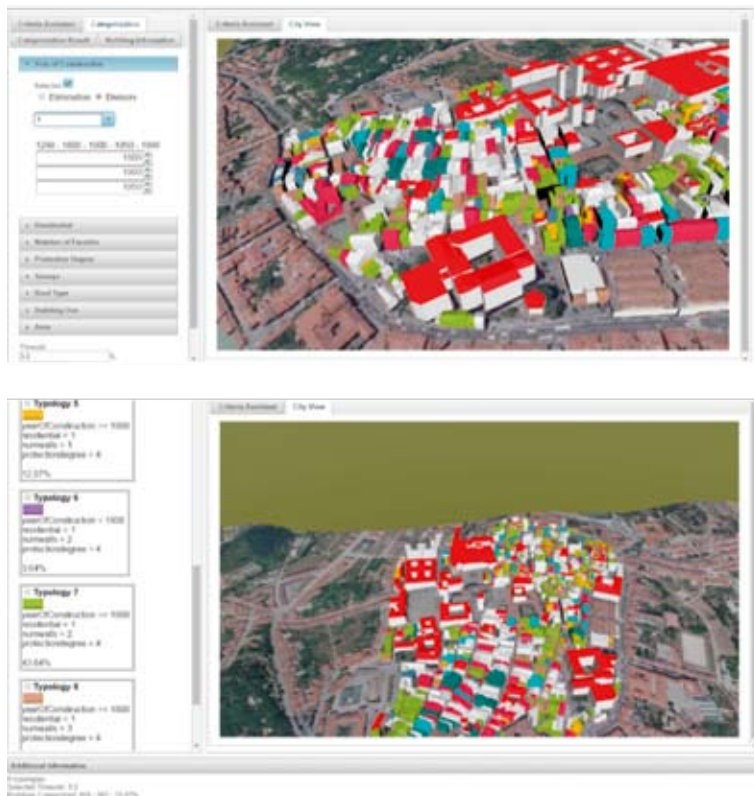


Fig. 2 Screenshots of the BSCT software application, developed as part of EFFESUS

5. TECHNICAL REPOSITORY

The technical repository, developed in the EFFESUS project, is a MySQL database [13]. Whereas the previously discussed data model contains the location-specific information, the data in the repository is not bound to a specific location or situation. The repository, structured into five parts, contains technical information about retrofit measures (parts 1 to 3), examples to illustrate the measures and their implementation (part 4), and indicators to assess them (part 5):

1. Technologies For Retrofitting Historic Buildings
2. Technologies Supplying Renewable within historic districts
3. Passive Climatic Improvement Measures
4. Best Practice Examples
5. Indicator Lists used in the DSS for assessments

The first part contains information about technologies, systems and tools, such as energy performance; physical, spatial and visual impact on building elements. It assesses the impact on cultural significance of different character-defining elements; installation costs; and material compatibility, to establish fabric deterioration risks. The technologies deposited in the database have been grouped into 13 retrofit aspects,

which the DSS will interrogate step by step, similar to the retrofitting approach used by construction professionals: baseline assessment; energy management; airtightness; ventilation; daylighting and solar loads; solar reflectance of external materials; thermal performance of building envelope; thermal mass of building; enhancement and retro-commissioning of heating, ventilation and air-conditioning systems; electrical equipment; water usage; energy storage; and hand-over and evaluation.

The second repository part includes information about systems for energy generation from renewable sources; energy storage devices; district heating and cooling technologies; and complementary tools for the evaluation and monitoring of renewable energy systems. Reposited information includes a generic description; application context; installation constraints; advantages and disadvantages; fuel type; and installation costs. For example, for renewable energy generation, five different types of photovoltaic (PV) devices are listed in the repository: PV cells integrated into glazing; roof-mounted PV panels, PV slates or tiles; PV panels sited on the ground; and PV modules incorporated into walls, used on building facades for shading.

The third repository part contains information about improvement measures not requiring technological retrofits, such as building design strategies often found in older buildings, for example natural ventilation or day-lighting concepts. These improvement measures are grouped according to the climatic conditions in which they are applicable.

The Best Practice Examples part of the repository illustrates selected retrofit measures, listed in other parts of the repository, from real world case studies. The examples are downloadable PDF files, visualising, with reference to European climate zones, best practices for the implementation of the retrofit measures.

Finally, the repository contains Indicator Lists used in the DSS for assessments to compare the performances of different technologies qualitatively. The lists include indicators for indoor environmental quality and energy efficiency indicators to assess renewable energy systems. The listed indicators form the basis for the decisions made by the DSS.

6. DSS ASSESSMENTS AND OUTPUTS

To support professionals in the strategic decision-making processes for retrofitting historic districts the DSS requires two types of data inputs: location-specific data about the district, and technical data about available retrofit measures and associated assessment indicators. The retrofit measure data are not location-specific and are stored in the technical repository. As the availability, completeness and quality of district data can vary significantly, the DSS has been developed so that it can perform assessments at four different detail levels. The district data inputs will obviously have a significant impact on the outputs the DSS can deliver.

Where hardly any suitable district data is available, the DSS will base its assessment solely on the geographic location of the districts (level 0 assessment). The outputs of the DSS will be basic information about building retrofits suitable for climatic region in which the districts are located. Where the software user is able to provide at least some minimum information about the district, a level 1 assessment can be performed, by assigning a district type to the district and comparing it against standard typologies

saved in a transferable model together with suitable retrofit guidance. This way, the DSS output is based on the district's climatic region and its typology. The DSS will guide its users, through a set of questions and predefined answers, as to what parameters are required to allow it to identify the district type. For both level 0 and level 1 assessments, no district data model is require.

Only where sufficient data is available to generate a data model, can the more advanced assessments of detail levels 2 and 3 be performed by the DSS. Where datasets are of low completeness, a level 2 assessment will be used, based on an analysis of the building stock using the BSCT. Thereby, the district will be reduced to a suitably small number of typical buildings, for which sufficient data is either already available or can be obtained reasonably easily. The DSS assessment will base its assessment on these typical buildings and extrapolate its assessment results to the whole district. Only where complete or near complete district datasets are available can a level 3 assessment be conducted. In this assessment case, the DSS uses data straight from the multiscale spatial district data model. These assessments will be the most detailed and reliable ones, but will also be the most resource consuming, particularly with regard to the identification and preparation of the district input data.

For level 2 and 3 assessments, the DSS will analyse the impact of the various retrofit measures catalogued in the Technical Repository as if they were to be installed in the district. The impacts will be assessed using the indicators listed in the repository, with regard to economic return, energy consumption (embodied and operational), indoor environment, heritage significance, and technical compatibility. The latter two assessment aspects are implemented in the DSS as constraints to filter out retrofit measures considered unsuitable, regardless of the outcome of the other assessment aspects. The assessment process will, for each assessment aspect, identify those retrofit measures which are more suitable for a specific district. In a final step, the DSS will combine the identified measures into recommended packages of retrofit measures, for further investigation by professionals to confirm their suitability in specific building cases.

To make the DSS more interactive, users can set strategic priorities, for example by identifying and balancing capital expenditure against achieved energy savings or saved carbon emissions; or by identifying improvement of the indoor environment. Thereby, the tool can be used to compare different strategic scenarios. How the DSS will work in practice can best be illustrated with a case study.

7. CASE STUDY IN SANTIAGO DE COMPOSTELA

The Almendra district of Santiago de Compostela (Old Town) World Heritage Site [14] is being used, by EFFESUS, for the implementation of the DSS methodology and tool for assessment at detail level 2. To assess the Almendra district at detail level 2, a district data model needs to be generated, using the BSCT to input complete missing data for the typical buildings identified. The geometry of the district data model was generated semi-automatically, using publically available data from the Spanish land register, laser scans and 3D models. (Figs. 3 & 4)



Figs. 3 & 4 The historic city centre of Santiago de Compostela marked with a black line on the satellite photograph and the corresponding 3D representation of the associated multiscale data model, at detail level 2



Fig. 5 One of the typical buildings selected as representative

The model contains terrain, including roads, green spaces, and buildings, as 3D prism blocks with roof geometries, except for the cathedral, for which an extant detailed 3D model was used. In addition to the geometrical data, the district data model has been enriched with semantic information from publically available sources. The model, for example, has been fed semi-automatically building stock data, also from the Spanish land register, whilst weather data from the Agencia Estatal de Meteorología, Spain's meteorological agency, was introduced manually.

In the building stock categorisation process, Almendra's 819 historic buildings were reduced to 10 sample buildings, as typical buildings representing 80 per cent of the district's historic buildings, a proportion considered optimal. For each of the 10 typical buildings, sufficiently complete data of good quality was sourced and input into the model.

Whereas most of the semantic information for the model was taken from extant municipal databases, information about the cultural significance had to be collected mostly through field surveys and input manually. One of the 10 sample buildings identified by the BSCT analysis is shown in Fig. 5. This specific building is heritage designated for its special architectural or historic interest. The EFFESUS methodology, however, considers cultural significance with a multiscale perspective, in order to make location-specific impact assessments. Heritage designation itself does not suffice for this purpose. Instead, the significance of each of the building's elements needs to be established. In conservation-speak, the building's character-defining elements need to be given a value to quantify their importance. In this context, the building considered here was assessed by conservation professionals: the external walls were thought to be of high significance (value 3 of a maximum of 4); the windows, roofs and doors were assigned a value of 2, medium significance; and the internal features were not considered important (value 0). This means for impact assessments, the DSS will, for example, filter out most external wall insulation retrofit measures, on the grounds that they are too disruptive for a wall as highly protected as that of the considered building. For its windows, doors and roof, a greater range of retrofit measures will be permissible, but many will still be put aside by the DSS, due to the still relatively high significance value assigned to these building elements. For internal retrofits, the DSS will consider any retrofit measure permissible, as the building's interior was considered, by the heritage assessors, as of no significance. The heritage impact assessment system is discussed in far greater detail in Eriksson [15].

Two scenarios have been designed in order to simulate different preferences of the software user. In scenario 1, it was assumed that a strong preference was given, firstly, for energy savings and, secondly, for low budget solutions. In scenario 2, the software user decided that the priorities should be low impact solutions and improvement of the thermal comfort for the inhabitants. The two different assessment scenarios led to two different packages of retrofit measures for the considered typical building. The first scenario has resulted in a measures' package that consists of the retrofit of internal wall insulation with mineral wool, roof insulation, and an energy monitoring and management system as well as the installation of a new gas boiler, chimney dampers and closers, and low energy lighting. For the second scenario, the DSS also recommended the retrofit of internal wall insulation, but this time with calcium silicate boards, roof insulation, a new gas boiler, and chimney dampers/closers, but additionally suggested the installation of power conditioner and voltage optimiser and the implementation of energy management procedures and education programmes for the building's occupants. Because of the setting of users' preferences for the DSS assessments, the first scenario achieves slightly larger energy savings – almost 65 per cent – compared to the second scenario which achieves energy savings of 60 per cent. In both scenarios, significant reduction of CO₂ emissions (more than 90 per cent) can be achieved, partially due to the installation of new gas boilers. The outcomes for the typical building considered here can now be extrapolated to all buildings in the district which are in the same typology. This can then be combined with assessments for the other typical buildings, resulting in the end to a package of retrofit measure suitable for the district in general, while at the same time factoring in assessor-set retrofit priorities.

8. CONCLUSIONS

Today's global agendas pose major opportunities and challenges to cultural heritage protection, at a time when the concept of heritage has widened significantly from a few discrete ancient monuments to include heritage-designated places of the recent past, and with historic cities recognised as historic landscapes worthy of conservation in their own right. Conservation in the 21st century needs to be based more on managing continuity though allowing sensitive alterations where needed and possible rather than, as was the case in the past, focusing on the preservation of individual monuments and the avoidance of any alterations. A particular challenge for managing heritage continuity is posed by the EU's greenhouse gas emission targets, which cannot be achieved without the energy efficiency retrofitting of a significant portion of the existing building stock.

In this paper, a methodology for assessing historic cities strategically for energy efficiency retrofits has been described. The methodology, together with associated web-based software tools, has been developed by the EFFESUS research project. The project's main output is the DSS, a software tool aiding building, conservation and town planning professionals' decision-making processes at a strategic level. The outputs of the DSS are location-specific retrofit recommendations in the form of packages of retrofit measures likely to be suitable for a specific historic district.

To produce its recommendations, the DSS requires two types of inputs: location-specific information about the district to be analysed, and technical data which is not location-specific, such as generic information about retrofit measures and indicators for assessment decisions. The non-location-specific data is listed in a Technical Repository, developed by EFFESUS and available alongside the DSS. The location-specific data needs to be provided by the software user, sourced either from existing databases or generated through field assessments. As district data availability, completeness and quality will vary significantly, the DSS can perform assessments at four different levels of detail, from essentially no information available other than the geographic location (detail level 0) to near-complete district data available of good quality (level 3). Level 0 and 1 provides generic retrofit guidance based on climatic regions in Europe and, for level 1, on the district's classification. For levels 2 and 3, the DSS will perform simulations of the various possible retrofit options. To make these simulations worthwhile, sufficient district data needs to be available, suitably stored in a spatial multiscale district data model.

A framework model, based on CityGML, has been developed, into which the software user inputs the district data, including data on climate, building stock, energy consumption and heritage significance. These data will mostly be sourced from existing data sources, input semi-automatically, but will also require some field assessments. For level 3, where data is considered near-complete, the data model is directly feed into the DSS. At level 2, model data will be of low completeness and, therefore, will be processed using another EFFESUS application, the BSCT. This is a tool to categorise the building stock in order to represent it through selected archetypal or representative buildings. Thereby, semantic data for only a small number of buildings need to be input into the model, instead of data covering the whole district. Level 2 assessments present a reasonably practical way of achieving reliable, location-specific DSS outputs, without requiring too onerous data inputs.

The EFFESUS research project is running until summer 2016, and the methodology and software presented here still requires validation and further field-testing. The authors, however, hope that presenting it at the development stage to a wider professional audience will foster discussion and encourage feed-back to make it a widely useful tool for strategic retrofit assessments in historic urban contexts. This software-based assessment approach will hopefully also achieve interaction with the wider construction and town planning sectors, allowing heritage impacts assessments to become more mainstream, for example through integration into BIM and GIS. Only a democratic and inclusive engagement with the various actors involved will lead to conservation actions that, in the transformation of our heritage into the 21st century, can achieve sustainably managed continuity for our heritage's authenticity and integrity.

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HERITAGE AS A VESSEL OF TRANSFORMATIVE VALUES IN POST-CONFLICT STATES?

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Abstract: The targeted destruction of heritage sites in recent conflicts in Syria, Iraq and Mali has tragically illustrated how the treatment of heritage, as the tangible manifestation of the identity of the 'other', can be a symptom of the nadir to which group relations can descend. Drawing upon Araoz's [1] description of cultural heritage as 'vessels of value', which are not set in aspic and "simply emerge from and exist in the ether of the communal public consciousness" (2009), this paper discusses the role that heritage interventions can play in both emphasising gulfs and building bridges in divided post-conflict societies (Fojut [2]).

This paper will consider how heritage values can become a "*contact zone* where different pasts and experiences are negotiated" (Stephanides [3]) before discussing how changing the prevailing narratives and authorised heritage discourses associated with contested sites can serve equally to heat up or cool down conflicts in divided societies. This discussion will consider the challenges which prevent heritage interventions from assisting in playing a transformative role which creates more inclusive relations in post-conflict states.

Keywords: Heritage Communities, Authorised Heritage Discourses, Intangible Cultural Heritage, Nation Narration, Identity, Urbicide

INTRODUCTION

"There are no buildings that have been built by chance, remote from the human society where they have grown and its needs, hopes and understandings, even as there are no arbitrary lines or motiveless forms in the work of masons. The life and existence of every great, beautiful and useful building, as well as its relation to the place where it has been built, often bears within itself complex and mysterious drama and history."

Ivo Andrić [4]

The incremental nature of how our cultural landscapes evolve, as inhabitants alter their environments without entirely erasing all traces of the past, has led to cities being described as "palimpsests of history, incarnations of time in stone, sites of memory extending both in time and space" (Huyssen [5]). For the majority of history,

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change has been inherent in cities as they are dynamic and future-orientated organisms (Lippard [6]). Protection for historical structures did not pass onto European statute books for the first time until the middle years of the 19th Century (Boyer [7]) as; “... in the Middle Ages and Renaissance, artists and patrons thought nothing of dismantling ancient buildings in order to make new ones. Even in the seventeenth century, the leading architects used the Colosseum as a marble quarry for their own works” (Stille [8]).

Since its inception, the heritage movement has concerned itself with decisions on which parts of the past are selected in the present for contemporary purposes; “... value has always been the reason underlying heritage conservation. It is self-evident that no society makes an effort to conserve what it does not value” (de la Torre & Randall [9]). The decisions on which sites, buildings, structures and townscapes to promote, restore, protect, neglect and destroy are influenced by the value judgements on the object's inherent cultural, economic and political worth. This article will chronicle how the concept of heritage (and the scope of what it is protected) has evolved since its inception to the present day. It will then consider the ideological challenges of reconciling competing values associated with heritage sites in states with plural populations before considering how heritage can be utilised for transformative purposes in post-conflict states.

Heritage as an evolving concept

“Why preservation has become so popular an activity is little understood. Remnants of our pasts lie all around us, some whole, some decayed, some in shreds and tatters, some to be discerned only in traces. Throughout most of history men have mainly ignored these vestiges. Taking their inheritance pretty much for granted, they have allowed relics of antiquity to survive, to decay, or to vanish, according to the whims of nature and to their fellow man.”

Lowenthal & Binney [10]

Whilst the formal measures to conserve the physical legacies of the past are associated with the latter stages of societal development (Parkes & Thrift [11]), the practice of heritage conservation without formal legislation antedates this period. The Oath of Plataea in 479BC has been cited as the first official heritage declaration (Araoz [12]) whereby, during the Persian wars, the Athenians swore an oath not to rebuild the destroyed sanctuaries, but to leave them as ‘memorials of the impiety of the barbarians’ (Dinsmoor [13]). This earliest heritage edict was used by those in power to collectivise group memory by creating a physical reminder of the conflict, which served to strengthen identities of alterity from the barbarians.

The use of architecture for memorial purposes has been well documented in the ancient world where “the mastabas and pyramids of Egypt transmitted the memory of the pharaohs [and] the ancient Persian tombs of Naqsh-e Rostam were built to commemorate the Achaemenid kings” (Jokilehto [14]). In Medieval Europe, the Catholic Church was the institution which dominated the mediation of official heritage through “its control over access to, and interpretation of, symbolic heritage resources and the technology (especially through writing and monumental architecture) for conveying

these resources to the population" (Harvey [15]). In Rome, it reinterpreted and incorporated the city's pagan inheritance to enhance the authority of the Pope as evidenced by St Gregory's instruction to "cleanse heathen shrines and use them as churches" (Blair [16]).

Harvey's [15] description of the Catholic Church's control over heritage cautions against the widespread tendency to see it as a modern phenomenon which reduces debates about heritage to technical preservation and management practices rather than real discussions about how heritage is involved in the production of identity, power and authority (Smith [17]). The concept of heritage as a modern construct, which categorises this term as encompassing tangible artefacts and sites designated and protected for their architectural or historical value, is widely traced to the fifteenth century Italian Renaissance and to "... the recognition of classical antiquity both as an important epoch of the past and a springboard for cultural continuity and creativity" (Rodwell [18]).

The political utilisation of heritage has long been a crucial element in the creation of national identities and collective memories; "It is not coincidental that the rise of the European nation state occurred at the same time as the awakening of interest in historical, archaeological, artistic and even geological artefacts that could be used in telling the story of a nation" (Tunbridge & Ashworth [19]). The Antiquities Ordinance law in Sweden in 1666 was the first legislation which protected antiquities and monuments. The protected items were primarily associated with the memory of important historic events, people and places, and especially those with associations with kings and noblemen, as Sweden wanted to demonstrate the importance of its 'great empire' to the outside world (Jokilehto [20]).

This form of legislation was to become commonplace in Europe in the second half of the nineteenth century, as nation states sought to protect the ancient monuments, religious and other architecturally and historically significant buildings whose values were deemed to represent their national narrative (Smith [21]). As these nascent nation states strove to mould "communities of history and destiny" (Leoussi & Grosby [22]) within their boundaries it was necessary to be selective about which intangible events should be commemorated, memorialised and monumentalised and which tangible sites should fall within the ambit of the nation's heritage. These decisions almost inevitably create a national heritage, which reflects the views of "the dominant political, social, religious or ethnic groups" (Graham, Ashworth & Tunbridge [23]), which Smith [24] has described as the "authorised heritage discourse".

Since the inception of heritage conservation, this 'authorised discourse' has been subject to an exponential increase in the scope of designated sites, which has seen its constituent elements change from formerly "grand monuments, unique treasures and great heroes" to the incorporation of "the typical and the vernacular," (Lowenthal [25]) with oral traditions, performing arts and traditional knowledge becoming the most recent additions to its ambit. The changing scope of what is considered to fall within the definition of heritage shows that the values used to define it are constantly evolving as societies and groups and even individuals within them reassess their relationships with the past and its legacies.

This democratisation of heritage was encapsulated internationally in 2003 by UNESCO's adoption of the 'Convention for the Safeguarding of Intangible Cultural

Heritage', which illustrated that mainstream heritage opinion has moved toward the position that; "... cultural heritage is not merely something that is material and physical – it is dynamic, and its primary value intangible" (Araoz [26]). This increasingly accepted professional opinion that the values associated with buildings, sites and landscapes are becoming as important as the physical relicts themselves is encapsulated by Araoz's conceptualisation of cultural heritage as 'vessels of value'[27].

The increasing emphasis on the intangible nature of heritage illustrates that values and meanings contained within sites are plural and subject to change; "Places, processes and events are inevitably subject to multiple or competing interpretations, yet rarely do interpretive sites present alternative versions of the past or process. Rarely is an interpretation presented as precisely that – one amongst several possible interpretations" (Uzzell [28]).

Whose heritage?

Whilst heritage values may be shared with other members of 'heritage communities' (Fojut [29]), i.e. those groups that have shared understandings of a site due to their ethnic, religious, political and racial characteristics or shared lived experiences; demographic changes orchestrated, in part, by international migration have led to the creation of a world where the majority of nations are multinational (Connor [30]). These increasing levels of diversity and fragmentation within nation states increase the potential for heritage dissonance as additional questions on how the constituent groups within plural populations are reflected by decisions on heritage selection, interpretation and management (Graham & Howard [31]) must be considered.

The divisive potential for all sanctioned national heritages is premised upon the zero-sum characteristics of heritage: "... all heritage is someone's heritage and therefore logically not someone else's: the original meaning of an inheritance implies the existence of disinheritance and by extension any creation of heritage from the past disinherits someone completely or partially, actively or potentially. This disinheritance may be unintentional, temporary, of trivial importance, limited in its effects and concealed; or it may be long-term, widespread, intentional, important and obvious" (Tunbridge & Ashworth [32]).

The range of grounds for contestation is almost limitless, as decisions on what is conserved often have serious economic, cultural, political and social impacts upon the affected stakeholders. The democratisation and localisation of heritage is due, in no small part, to the research of left-leaning historians, archaeologists and sociologists who sought to excavate 'history from below' (Littler [33]) to speak for the racial, ethnic, cultural, religious, disabled, ideological, political, sexual and economic minorities whose pasts were unrecorded or misrepresented in national historical narratives. In a similar vein, Stephanides [34] opines that: "heritage, like culture, can no longer be abstracted from the vagaries of the present and invested in an uncontested authority" as it has become a "... 'contact zone' where different pasts and experiences are negotiated, a site for mutual translation".

This conceptualisation of heritage as a 'contact zone' emphasises that heritage values can be the result of an on-going discourse where a multiplicity of pasts jostle for the legitimacy of heritage sanctification and not simply the reproduction and imposition

of dominant values (Jacobs [35]) that are “passively imbibed by a docile populace” (Littler [36]). This contact zone is where decisions are made on which places can be incorporated into the sanctioned views of national heritage if they are valued sufficiently and also if they are not deemed to be a serious threat to the national narrative, which in extreme cases must be suppressed or obliterated (Hobsbawm & Ranger [37]).

Moves towards ‘pluralising the past’ by extending heritage status to sites associated with previously under- and un-represented groups have, unsurprisingly, not been a uniform process given the specific political, historical and cultural contexts in different nation states. The decisions on whose interests are advanced and retarded by heritage interventions reflect the social and intellectual circumstances of the time (Ashworth, Graham & Tunbridge [38]). The national narrative derived from sanctioned heritage is subject to continual change through the accommodation, incorporation, exclusion, erasure and demonisation of sites associated with significant episodes in the nation’s past. The following section will reflect the latter most extreme examples of exclusivist heritage interventions, which occur when the heritage contact zone is a literal battlefield.

Heritage values as ‘apples of discord’?

The divisive concepts of ownership, inheritance and identification with heritage were the focus of the Council of Europe’s 2005 Faro Convention or *‘The Framework Convention on the Value of Cultural Heritage for Society’*. The Faro Convention’s focus on heritage and its relationship with communities, societies and nations was borne out of international recognition that “whilst heritage can build bridges, it can as easily emphasise gulfs” (Fojut [39]). The targeted destruction of heritage sites in the conflicts in Syria, Iraq and Mali by religious extremists has tragically illustrated how the treatment of heritage, as the tangible manifestation of the identity of the ‘other’, can be a symptom of the nadir to which group relations can descend.

The destruction of a group’s culture prior to their suppression or extermination is the most extreme example of intolerance of the ‘other’. This policy of ‘urbicide’ or the murder of a city, dates to the complete eradication of Carthage by the Romans in 146 BC when the “Carthaginians were given the option of retreating ten miles from the city while it was being razed, but instead they fought to the end, only to see its temples, spectacular circular dock complex, its multi-storey apartment blocks and city walls brought down to rubble” (Bevan [40]).

In deeply-divided societies, heritage sites can often become exclusivist, i.e. they belong solely to one group and are entirely inaccessible to other heritage communities. This is particularly common in societies divided ethno-nationally or religiously, as such identity groups are susceptible to intolerance and inflexibility when it comes to accommodating others who do not conform to their primordial national origins or god-given truths. In such divided societies, history, both ancient and more recent, is often appropriated as an “apple of discord” (Europa Nostra [41]) to legitimise the ideological basis of the contemporary conflict.

The 1990s wars associated with the fragmentation of Yugoslavia constitute the most prominent example of the utilisation of urbicide on European soil in a generation. The rise of ethno-nationalism, with its support from religious institutions, led to the collapse

of the authority of the socialist regime which had sought to manage the diversity of a “federation of seven neighbours, six republics, five nations, four languages, two scripts, and one goal; to live in brotherhood and unity” (Crnobrnja [42]). After World War II, the socialist regime had pursued a strategy of forced national forgetting to reconcile its formerly warring constituent peoples as Tito sought “to throw hatred into history’s deep freeze” (Glenny [43]).

With the diminution of the central authoritarian control of Yugoslavia, memories of previous conflicts were used by nationalist politicians to heat up this previously frozen conflict. Leading political figures such as Communist Party of Yugoslavia (KPJ) leader, Slobodan Milošević, and Croat Nationalist leader, Franjo Tuđman, fanned the smouldering ashes of the most divisive episodes of the region’s history to emphasise the differences in values, treatment, memories and identities between the nations that comprised Yugoslavia. Histories and mythologies of recent and historical victimhood, persecution and discrimination were disseminated by ethno-nationalist leaders the extent that common heritages were no longer easily identifiable, as the values associated with the sites were imbued with an emotional intensity derived from time immemorial. The ensuing declarations of independence from the republics of Slovenia, Croatia, Bosnia & Herzegovina and Macedonia were to provoke the largest war on European soil since World War II.

In the former Yugoslavia, especially in areas with mixed ethnic populations such as Bosnia & Herzegovina and the Krajina area between the republics of Serbia and Croatia, heritage and history were subject to nationalist politicisation and appropriation to legitimate territorial claims. The loss of any sentiment of shared societal ownership of the past led to heritage sites being targeted during the wars in Croatia, Bosnia & Herzegovina and Kosovo, as the aggressors sought to remove those sites most associated with the identity and collective memory of the perceived enemy (with religious buildings, historical monuments and memorials amongst the most affected). These architectural war critics systemically adopted a policy of urbicide which only tolerated the existence of historical built legacies that fitted into their narrow, sectarian authorised heritage discourses. Their incendiary interventions removed those traces of a common history of peaceful coexistence by eradicating the memory, identity and history of the ‘other’.



Figure 1 – Reconstructed Pociitelj

In Bosnia and Herzegovina alone, 3,226 buildings listed on the national historic register were destroyed, of which 1,415 were identifiably Islamic, 309 were Catholic and 36 were Orthodox structures (Bevan [44]). This list of war destroyed and damaged structures includes the following prominent examples: the *Vijećnica*, the neo-Moorish National Library in Sarajevo; the Ottoman heritage in the historic Muslim town of Foča as more than twenty mosques were dynamited by Serb forces; entire historic districts in Mostar, Banja Luka, Stolac and Trebinje; and Muslim and Jewish cemeteries (Bevan [45]). The obliteration of the architectural heritage of ‘the other’ was not just restricted to significant centres of population as the largely abandoned Ottoman hillside village of Pociitelj, which was better known as a tourist destination and artist’s colony, was destroyed by the Croat warlord, Mate Boban, who argued that the site of mosque was on a former Catholic church (Barakat, Wilson, Sanković-Sincić & Kojaković [46]). This invocation of a primordial, mythologised past was not uncommon in this ethno-religious conflict as the aggressors introduced an alternative set of heritage values in an attempt to legitimise their recreation of an ancient past.

The accommodation and reconciliation of competing narratives associated with such sites in post-conflict states with plural populations presents one of the greatest challenges to heritage decision makers today. How a nation state incorporates or excludes the heritage associated with its minority religious, ethnic, regional and other subaltern groups and those sites associated with human atrocity and the shameful instances in its past, into its authorised heritage discourse can illustrate how it sees its future identity. For a nation state’s heritage to be representative of the contemporary identity/identities of its population, there must be a general acceptance of a common and inclusive past. This is often not the case in nation states that are dealing with the legacies of histories ‘that hurt’, their built and un-built legacies, and also those sites that are associated with protagonists in the conflict.

As heritage inventories in most nation states now incorporate sites associated with the scars of their history from those dark days of war, civil unrest or discrimination based on racial, ethnic, religious or sexual orientation grounds (Logan & Reeves [47]). Decisions to intervene at sites associated with shame and pain, in terms of physical change to the sites and how the past events are narrated, can serve to illustrate if or how the nation accepts and presents these shameful episodes in its past. The following section will discuss the potential of heritage interventions to play transformative role in post-conflict nation states.

Heritage as a vessel of transformative values in post-conflict states?

"Periods of human happiness and security are the blank pages of history"

Hegel [48]

International heritage agencies now promote the crucial role of heritage in the early phases of post-conflict reconstruction in order to "answer a strong psychosocial need to re-establish the familiar and the cherished following a phase of violent disruption of normal life" (Stanley-Price [49]). Such reconstruction projects are not without their challenges as Schlögel's statement that "a liberated treatment of the past is only possible in liberated states" [50] reminds the reader that national self-assuredness is necessary to have the confidence to be reflective about the past. In the immediate post-conflict period in states where the cessation of the conflict has resulted in the creation of power sharing governments which include former military and political combatants, like Bosnia & Herzegovina and Northern Ireland, this self-assuredness is in short supply. The ability to create an equitable and balanced interpretation of the past can be compromised in these "... societies shaped by violent conflict [because] those who 'shout loudest' tend to be armed and male" (Barakat [51]).

In such times, often a surfeit of memories of hatred, victimhood and guilt mean that the political leaders are unable to consider any narrative but the one that had justified the war, with its dehumanisation of the 'other'. Given the traumatic experience of the conflict, the ability to remember (never mind recreate) the conditions of more plural and peaceful times is seriously compromised. The rawness of the wounds and the immediacy of the injustices meant that it is often necessary for time to pass (often assisted by external mediation and interventions) before the values of the heritage of the other can be reassessed.

The greatest challenge associated with intervening at contested sites in the post-conflict era is described by Uzzell [52] as 'hot interpretation'. The theory of hot interpretation recognises that after catastrophic events, balanced and objective interpretation is impossible because the hurt caused and losses suffered prevent those involved from being able to place the event into a larger historical context. Hot interpretation can lead to sites associated with the enemy, the vanquished and the former oppressor being utilised to continue the conflict by peaceful means as they are subject to reactionary knee jerk and populist interventions from destruction of non-conforming sites to the promotion of divisive values through commemorative practices and the instigation of reconstruction projects which favour one heritage community.

Re-engaging with contested heritage sites does not necessarily involve physical interventions and can often involve challenging the prevailing divisive, sectarian and discriminatory narratives associated with sites as the primary heritage values are now widely considered to be intangible. To transform the zero-sum heritage values ascribed to contested sites, it is necessary to cool the emotional intensity of the authorised heritage discourse. To do this, it is necessary for those who are responsible for disseminating the past to challenge and explode the prevailing divisive 'us' versus 'them' narratives that legitimated the acts of war.

The ability of this professional group to challenge the dehumanising historical narratives purveyed by ethno-nationalist politicians in the immediate post-conflict era can be severely limited by structural impediments including: the provision of divided and politicised educational systems; political control over national museums and archives; harassment of media; and financing problems for politically unpopular academic research. These very real challenges do not negate the academic and moral compunction to ensure that in divided contexts, where the political representation is dominated by ethno-nationalist former military and ideological combatants, the politicised pasts which perpetuate the conflict are honestly challenged.

Whilst in the immediate post-conflict era the likelihood of creating a shared history, which can be accepted by all, is extremely difficult there should be an imperative to incrementally re-humanise the 'other' in order to reduce the potential for a return to violence. In order for heritage to become a vessel of transformative values in the post-conflict period it must recognise the tendency for narratives to select the most extreme historical events in terms of war, revolution and unrest. There is a need to add the ambiguity and complexity of history which greys the moral geographies of black and white. To do this it is crucial that those years of happiness and security, which Hegel describes as the blank pages of history, are remembered in order to pluralise the present and re-humanise the other. Such recollections of forgotten more plural and peaceful pasts can be utilised to emphasise the common memories and shared cultural facets of the identity groups. Attempts to incorporate those hitherto unrecognised narratives associated with heritage sites into the authorised heritage discourse can assist in eroding the zero-sum ownership of sites.

To pluralise the past in post-conflict plural states, heritage must be utilised as a contact zone where different pasts and experiences are negotiated to assist in bridging the war time gulfs. Such dialogue should recognise that inclusive heritage policies which protect and promote all group's heritage sites and allocate resources fairly should assist in rebuilding relations between heritage communities and also help to create parity of treatment within the state. The critical reassessment of whose heritage values are incorporated and excluded from the national narrative could be truly transformative as the Nigerian author and poet, Ben Okri [53] states; "...stories are the secret reservoir of values: change the stories individuals or nations tell themselves, and you change the individuals and nations".

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HERITAGE IN TRANSFORMATION: FROM THE VENICE CHARTER (1964) TO THE FLORENCE DECLARATION (2014). THE EXAMPLES OF POMPEII AND SAN LEUCIO DI CASERTA

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The disruptive transformations caused by globalisation, from climate change to bad restoration, mass tourism, social conflict, are having an unprecedented impact on cultural heritage, and require urgent and adequate attention from the institutions responsible, the organisations of the field, the experts, humane society, so as to carry out an integrated conservation of natural and cultural properties while respecting its authenticity and integrity.

The Venice Charter, the Amsterdam Declaration and the Nara Declaration are fundamental reference points for determining national and local guidelines, while recent studies developed during the respective celebrations for the 50th (Venice), the 40th (Amsterdam) and the 20th (Nara), call for the definition of possible intervention strategies and policies to address the current challenges of society. Further aspects have also emerged from the international ICOMOS Symposium “Heritage and Landscape as Human Values” (Florence 2014) to accompany the cultural heritage in transformation, and strengthen its centrality among human rights, through the analysis of the following themes:

Sharing and experiencing the identity of communities through tourism and interpretation.

Landscape as cultural habitat.

Sustainability through traditional knowledge.

Community-driven conservation and local empowerment.

Emerging tools for conservation practice.

Within the framework of a strategy for culture in Italy and of the possible measures to implement the safeguard and enhancement of its cultural heritage, two study cases are proposed here: the archaeological area of Pompeii and the site of San Leucio di Caserta, both part of the UNESCO World Heritage List.

Keywords: Integrated Conservation, Authenticity, Integrity, Spirit of place, Heritage Community.

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1. INTRODUCTION

The rapid transformations the world is undergoing because of globalisation, and issues such as climate change, bad restoration, mass tourism, social conflict, are all having an unprecedented impact on cultural heritage, and require urgent and adequate attention so that cities, landscapes, architectural heritage, sites, archaeological settings, historic-artistic properties, may be preserved from the profound state of neglect and from the terrible devastations they are suffering.

It is therefore necessary to define possible strategies and intervention policies in order to address new social issues that call for a rethinking of the function of natural areas and their relation to anthropic settings. Furthermore, the role of experts and professionals in favouring development should be strengthened while implementing integrated conservation of cultural and natural heritage and respecting its authenticity and integrity.

The Venice Charter (1964), the Amsterdam Declaration (1975) and the Nara Declaration (1994) can be considered milestones in the development of a common ethic framework, which is employed for determining national and local guidelines to recognise specificity and 'spirit of place' (Quebec 2008). In the light of recent studies carried out for the celebrations of the 50th anniversary of the Venice Charter, the 20th of the Nara Declaration, and also for the International Symposium "Heritage and Landscape as Human Values" (Florence 10–14/11/2014) held during the 18th General Assembly of ICOMOS (Fig. 1),



Fig. 1. Logo of the 18th General Assembly and Scientific Symposium Heritage and Landscape as Human Values (9–14 November 2014, Florence, Italy)

the main elements emerged concerning how to benefit from the cultural heritage under transformation contribute to enrich it and strengthen its central role as part of human rights, which are the following:

Sharing and experiencing the identity of communities through tourism and interpretation.

The consumerism-driven practice of tourism should be replaced by a high form of commitment for the attainment of cultural tourism as the enjoyment of heritage and of all material and immaterial emotions deriving from cultural landscape, privileging an adequate transmission of knowledge within intercultural dialogue, together with strategies and policies for sustainable tourism.

Landscape as cultural habitat.

Knowledge concerning a landscape cannot be separated from the knowledge of its history and recognition of the identifying characteristics of a territory. The focus is on

the models of knowledge of the area/landscape; enhanced by tools and methods for identification of the material and immaterial values of the cultural landscape and assessment of the social and economic drivers that make the landscape an ever-changing place. The involvement of the community is the basis of the processes of re-appropriation of places that should underpin every action for protection. Protection is here understood as a dynamic and integrated action that governs, in respect of the landscape, the inevitable transformations (bundled strategy use and protection).

Sustainability through traditional knowledge.

Official documents (Charters, Declarations, Recommendations) must be harmonised with local traditions. Knowledge of traditional techniques must be the educational tools for a humane society, for strengthening the bond between culture and nature, for the comprehension of the dynamics between different cultures.

Community-driven conservation and local empowerment.

It is necessary to develop the role of cultural heritage so as to create educational and self-educational processes in relation to the rights of the communities of the future; to realise a new humanism based on an ecosystem of relationships, integrating economy approaches with environmental and cultural approaches and guaranteeing innovative solutions for the communities involved.

Emerging tools for conservation practice.

New technologies must be integrated with the conservation of cultural heritage by promoting and implementing shared systems and information among designated Bodies (universities, research centres, industry, etc.). A simplification of procedures and legislative instruments through interdisciplinary guidelines is needed to favour the correct balance between traditional and innovative technologies.

In the European Year of Architectural Heritage (1975) the Council of Europe launched the program *Réalisations Exemplaires* describing the objectives, criteria for the selection of the national projects presented, and their overall interest in its first part, while summarizing fifty restoration projects of European cities involving seventeen proposing Countries, including France, Italy, the German Federal Republic and the United Kingdom, in the second part. The projects were chosen so as to represent a wide range of cases pertaining scientific and technical aspects, besides administrative, legislative, financial and social-economic aspects, also taking into account their geographic position. The objective was to cover the whole European Territory, constituted of diverse realities at both cultural and economic level.

That year the Italian experiences were examined by all states and, among these, the historic centre of Bologna was generally recognised to be the most significant, not just as a single example, but rather for its value as a general methodological proposal. Within the framework of a strategy for culture in Italy and of the possible measures to carry out for the safeguard and enhancement of its cultural heritage, two study cases are proposed here, bearing specific features, in which 'integrated conservation' has been, and is currently being implemented: the archaeological area of Pompeii and the site of San Leucio di Caserta, both part of the UNESCO World Heritage List.

2. BUILDING THE UNITED CITIES OF EUROPE

The Committee for monuments and sites of the Council of Europe, organised, among the countless initiatives fostered in the context of the European Year of Architectural Heritage, some international meetings (Edinburg, Bologna, Krems, Bruges, etc.) so as to favour the in depth study of the *Réalisations Exemplaires* program, intended to demonstrate the actual possibility of intervention on urban or rural fabric of historic-artistic, architectural and environmental value without altering its integrity, and at the same time creating humane living conditions. The Council of Europe recognised, given the hazardous condition in which said historic centres were, the necessity to form a vast movement of public opinion, capable of determining an inversion of the tendency in the systems of use of the territory.

The variety of cases considered shed light on different aspects of conservation. Furthermore, different types of elements intended for different functions (habitat, public buildings, open spaces), present in the historic centres examined, were highlighted together with the typology of the buildings and the different construction materials employed, like, for instance, wood in Northern Europe or stone in the Mediterranean countries.

In these places, in comparison to various European countries, the law featured financial interventions in favour of the conservation of architectural and urban heritage, although efforts, to make the legislation compliant to the requirements of restoration, and towards a broader cultural policy, were acknowledged. Casiello [1]

Every city and every rural centre undoubtedly represent a unique case and should be treated as such. At the same time, the knowledge of the solutions adopted in different European cases can be useful, currently, as it was back then, for a methodological choice.

Concerning the economical aspects of the problem, the projects were examined taking into consideration the phenomena of growth, balance and regression, while centres were divided into urban and rural according to their geographic profile. For the urban centres in a bad state of conservation (Namur, Chester, Poole, Verona, Taranto, Bologna, Luxemburg, Colmar, Limerick) a complete technical and financial project was elaborated.

The European Charter for Architectural Heritage (1975), adopted by the Committee of Ministers of the Council of Europe, states that "The Architectural Heritage holds irreplaceable spiritual, cultural, economic and social value"(art. 3),"The Architectural heritage has a decisive educational value"(art. 5), recalling that "such Heritage is in danger"(art.6) and that "Integrated Conservation eliminates threats" to it, whenever it is the result of the combined action of restoration techniques and the research of appropriate intended uses".

In the Charter it is acknowledged that architectural heritage, the irreplaceable expression of richness and diversity of European culture, is a common heritage of all peoples and that its conservation requires the effective solidarity and contribution of European states. The conservation of such heritage depends, therefore, on its integration in the dimension of the life of citizens and on its role in urban and territorial planning. Furthermore, it depends on a common European Policy based on an adequate legislation, administration, financial and technical instruments at national, regional and local level.

Both the *European Charter* and the *Amsterdam Declaration* – as stressed by Roberto Di Stefano – are based on the assertion “of two new principles: ‘global protection’ (yet not at all ‘total’ or ‘generalised’, but always based on a critical recognition of values) and on ‘integrated conservation’, that is to say the integration within the framework of social life of cultural heritage properties”. Integrated conservation thus becomes the fundamental political objective of national programs while protection retains its true meaning only if inserted in a social habitat policy and therefore “in a unitary proposition investing the new districts, that will have to be fashioned in a humane dimension, the restoration of ancient centres, and the requalification and remediation of districts lacking any historic or artistic value.” Di Stefano [2]

The real novelty of the positions expressed in the document is the fact that the principle of extension of the concept of protection (from the environment to the city), rather than pursuing an accommodating and compromise-orientated gradualness, takes on a confrontational attitude towards society, claiming that, to be implemented, it must be based on the actual will of the people, supported by a public opinion movement.

The integration of Europe, born from the darkness of the most tragic of wars, was first conceived as a peace project. It still is today.

All nations are nowadays being confronted by a new cultural pluralism, not only in consequence of migration, but also because of on-line communication, climate change, the worldwide economic crisis and threats to freedom. People with the most different backgrounds, languages, values and religious beliefs, live and work side by side, trying to fit into the same juridical and political systems.

In meeting the challenges of scepticism and technocracy, Ulric Beck imagines another European Union: cosmopolitan, founded on urban centres more than on States [3]. Therefore, Europeanization does not imply the disappearance of national States, rather the metamorphosis of the nation State.

If Europe intends to overcome its coexistence crisis, it must rediscover and reinvigorate its identity through major works, cultural heritage and the landscapes of European culture, to return beauty to its globalised regions through transnational cooperation and contact among its diverse cultures. The dream of integration can come back to life through the construction of the united cities of Europe, towards a multi-centric European continent fully worth living in.

3. A STRATEGY FOR CULTURE IN ITALY

The three criteria on which the experience of the historic centre of Bologna is based (recognition and conservation of the original building models; safeguard of inhabitants together with dwellings; planning and execution of works entrusted to specialised public bodies) are not limited to the particular case of Bologna, but can be applied to every other city, provided they respect local specificities. In the European Year of Architectural Heritage, this experience was the focus of international debate, while various other Italian administrations like Como, Brescia, Modena, Ferrara, Verona experimented with the method of Bologna applying it to buildings of Universities inside and out of historic centres, enriching the case history with positive results and thus proving the general validity of the proposal.

At the time many other Italian cities, prevalently in the south, were instead characterised by a state of paralysis, determining a condition of subordination in relation to the

north. Campania Region and other southern Regions were affected by intense social-economic and territorial derangement, with an immoderate congestion of coastal strips and depopulation of inland areas; this phenomenon produced an aggression and literal chocking of historic centres along the coast and a contemporary neglect of those located in inland zones. Di Stefano [4]

Furthermore, in the same period, an economic crisis forced a great part of the population to migrate. The depopulation of inland areas was accompanied by the aforementioned increase in the density of coastal areas where construction was for many years the only factor producing economic growth, but also activities of speculation. This was followed also by damage to the environment, hydrogeological instability, pollution, social and territorial disruption.

In the light of the considerations so far expressed, and because of the persistence and exacerbation of the phenomena illustrated in Italy, it is necessary today to restart from culture, enacting a founding strategy for the country starting from a great cultural, social and economic project, widely shared, apt to give citizens and enterprises new hope for the future and a better quality of life.

Culture, a real economy from which to start again

Italian cultural property constitutes a great richness of tangible and intangible properties and values, amongst which are 3,609 museums; almost 5,000 cultural sites including monuments, museums and archaeological areas; 46,025 architectural properties under restriction; 12,609 libraries; 34,000 spectacle venues, fifty one Properties inscribed (2014) onto UNESCO World Heritage List. This heritage represents not only the past and the present, but also the future of the nation, an asset to be protected and enhanced; a remarkable historic and cultural heritage that makes Italy a unique country in the international context. Our UNESCO sites constitute 5% of those inscribed onto the WHL and 11% of the ones present in Europe. The Italian cultural industry has surpassed seventy-five billion euro, 5,4% of the total added value produced by the economy of the country (2011). Berna Berionni [5]

How culture is funded in Italy

The cultural identity of Italy, in connection with a consolidated historic vantage position, could therefore be an immense resource to restart growth. Yet, at present, the country does not have a national strategy for the development of the cultural and creative sector, and has continued to cut investments in this field, besides failing to enhance the heritage. Since the early 2000s, the budget of the Ministry of Cultural Property, Activities and Tourism (MIBACT) has dropped below two billion euro and in the last thirteen years it has lost 26.4% of its value. The funding for culture now represents only 0.2% of the total state budget, whereas in 2002 it was still 0.35%. Berna Berionni [5]

A proposal in support of territorial Governance

In order to support territorial *Governance*, 'Federculture' has proposed the introduction of a fund for cultural projects with the objective of favouring local development based on culture. This instrument of support for strategic and integrated planning in the cultural field may open doors to a new enhancement strategy of the cultural heritage as a key to local development, constituting the best starting point to seize all funding opportunities of the next programmed cycle of community funds for 2014–2020. Grossi [6]

Integrated territorial enhancement programmes

The Ministry of Cultural Property, Activities and Tourism (MIBACT), and especially the General Management for Enhancement, have started processes of integrated territorial enhancement of the cultural heritage incentivising the public-private relation for a greater and diverse integration between them, also in the elaboration phase of plans/programmes/projects of enhancement.

The city, culture and inter-culture

The objective of Europe 2020, of a sustainable, intelligent and sympathetic growth, calls for a general vision of the future of our communities, where social innovation shall be held in equal esteem as technological innovation.

Italian cities can become *smart* cities, both intelligent and sustainable, because of the excellence of their history, beauty, diverse cultures and similar historic contexts. In Italy culture rests mostly on the efforts of local institutions. What is missing, but necessary, is a rigorous national policy on the use of resources, generous and farsighted in its programs, through which growth may be induced, for an economy based on culture and knowledge. We need a greater dialogue between culture assets and corporate capital in our cities. One of the first initiatives in the cities of Emilia Region, in central Italy, after the earthquake of 2012, was the opening of a tent theatre. Reggio Emilia was hit by a calamity, after taking part in the network wanted by the European Council, and as the only Italian city present, is now guiding the network of inter-cultural Italian cities for the circulation of good practices aimed at intensifying the relation between stories, languages, knowledge, flavours, identities. The city of Palermo, in the South of Italy, has recently subscribed to the program *Italy is also me* later extended to other cities, bringing its own experience to the project. This shows that culture is part of the history of Italy, constitutes an asset for the future, and is an essential factor in an equitable, sympathetic and truly democratic society.

Urgent measures for the protection of Italian Cultural Heritage and the development of culture

On the 31st of May 2014, the Law Decree ART-BONUS was passed in Italy, upon a proposal by the Prime Minister and the Minister of MIBACT, together with the Minister of Economy and Finance. The decree includes “Urgent measures for the protection of cultural heritage, the development of culture and tourism” and comes from the considerations of the extraordinary necessity and urgency to:

- secure resources, also by means of tax relief interventions, to guarantee the protection of the Italian Cultural Heritage and the development of culture.
- Bring immediate remedy to the state of emergency and blight of many Italian Cultural Sites, with special reference to the archaeological area of Pompeii, the complex of the Reggia di Caserta and the areas hit by natural calamities such as the Abruzzi Region and the city of L'Aquila.
- Promulgate measures for a new development of tourism in order to promote tourism related enterprises and favour the growth of a productive sector that is strategic for the economy of the country.

The following paragraphs illustrate two examples of the application of 'integrated conservation', and they take into consideration the measures adopted by the Italian Government for the safeguard of cultural heritage and the development of culture: the archaeological area of Pompeii and the architectural-industrial complex of San Leucio di Caserta (Campania Region), both of them sites inscribed onto the UNESCO WHL.

4. STUDY CASES

4.1. The Great Project for Pompeii

The *Archaeological areas of Pompeii, Herculaneum and Torre Annunziata* have been inscribed into the World Heritage List since 1997, according to criteria (iii), (iv) and (v).

The archaeological sites of Pompeii, Herculaneum and Torre Annunziata represent a precious testimony of the daily life and society in a precise historic period, unparalleled throughout the world. They give us a picture of life as it was around Vesuvius two thousand years ago, when in consequence of the most famous and devastating of eruptions, the one from AD 79, various cities of the area were buried under a shroud of pyroclastic materials (*Criterion iii*). In the archaeological area it is possible to admire the Roman City of the period between the I century B.C. and the I century A.C. in its different aspects, urban, architectural and decorative and in the elements characterising it: its luxurious villas, apartments, shops, public places, forum and roads, but also the elements of furniture, utensils and every day life objects.

The ancient city of Pompeii (Fig. 2) – at the time a relevant commercial centre, with activities founded on river traffic – presents a complex urban structure, rich in public buildings, temples, thermal baths, palaces, theatres and wonderful villas. (*Criterion iv*)

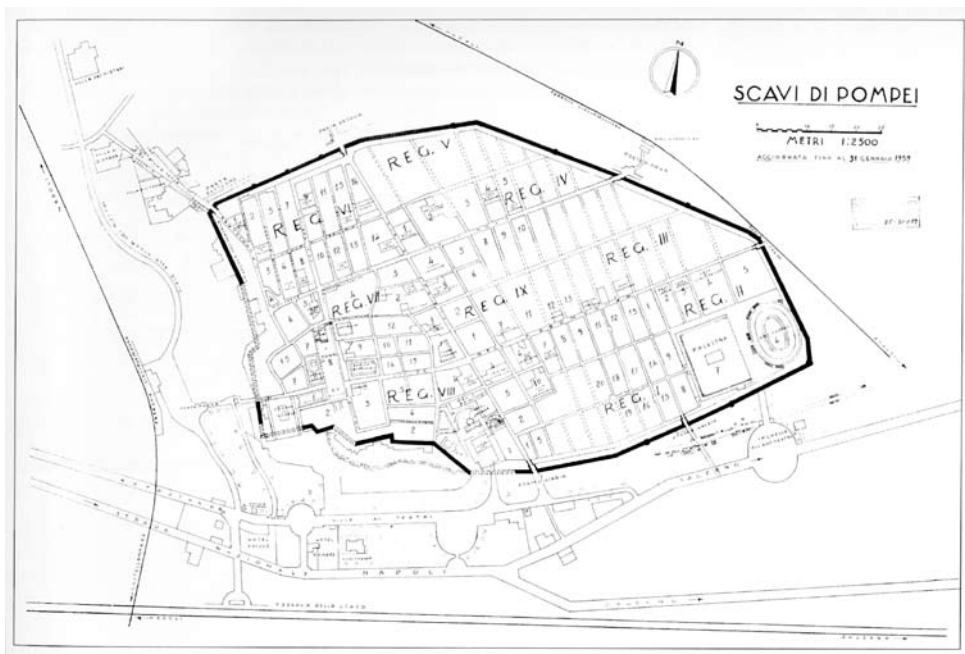


Fig. 2. Map of Pompeii edited by Amedeo Maiuri (in the *Encyclopaedia of Ancient Art*, Rome 1965)

After the destruction of the *Schola Armaturarum* (House of Gladiators) occurred in November 2010 in Pompeii, and other collapses that took place, among which that of the wall of the House of the Moralist, the experts of the UNESCO World Heritage Centre and of ICOMOS have examined the state of conservation of the site, identifying possible protection, legal and management measures to be carried out, to avoid any new accidents. The Committee has therefore requested Italy to urgently arrange all measures to remove the conditions that have led to the collapses described. In particular, the request was to give priority to programs intended to make up for delays in conservation, protection and enhancement and to: a) review the Management Plan (Fig. 3) and bring development of the surroundings of the property under control; b) strive to have qualified personnel for restoration and maintenance; c) develop and carry out measures to monitor the conditions and utilisation of the property, d) project and install an effective drainage system; e) identify and obtain technical and financial resources to carry out an effective conservation and maintenance program.

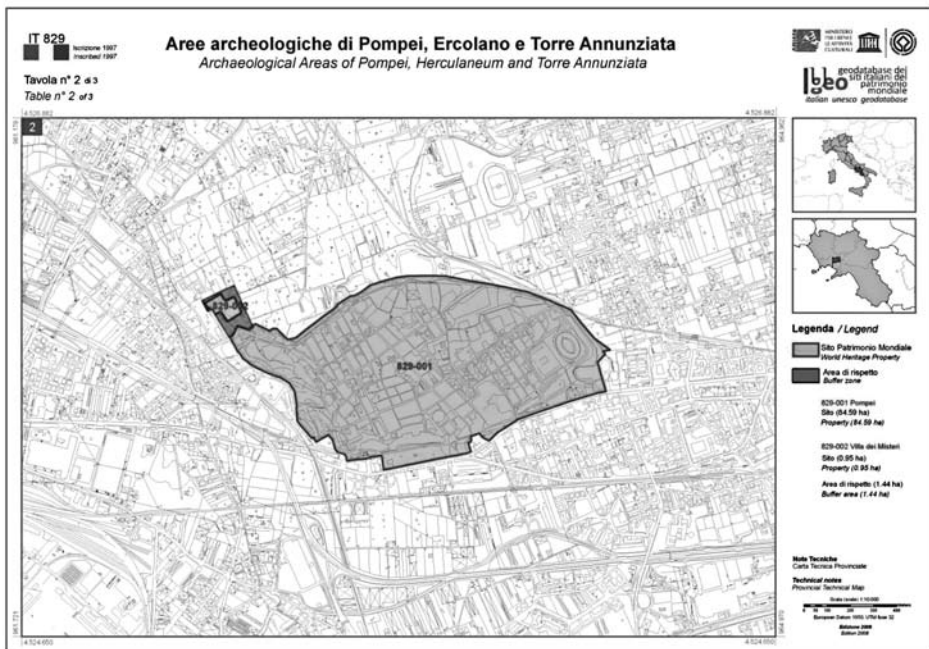


Fig. 2. Management Plan of the Archaeological Area of Pompeii with identification of the perimeter of the World Heritage Property and the perimeter of the Buffer Zone

Following further examinations by UNESCO experts, in 2013, and a number of requests to eliminate problems still present, the Italian Government approved the decree 'Culture Value' instituting a *Special Superintendence for Pompeii, Herculaneum and Stabia* with the objective of newly promoting, through the great attractions of Campania Region, the development of the archaeological site while generating growth and new employment. The Superintendence was given a general director with ample powers and a technical infrastructure to spend the 105 million euros of European funds for the 'Great Pompeii Project', wisely and within the dates scheduled (31/12/2015),

to manage and coordinate interventions, identify emergencies, improve management of expenses, receive donations or funds by private companies, ensure the allotment of contracts, define deadlines for carrying out interventions. The Management Committee (composed by the Minister of Heritage, Cultural Activities and Tourism, the Presidents of the Region and of the Province, the mayors of the city councils involved, the legal representatives of the Public and Private Bodies involved) assists the new Archaeological Superintendence with functions of Permanent Service Conference.

The objectives of the Management Plan are to be found both in the *universal* value that the UNESCO recognition has attributed to the site – and must, consequently, be directed towards ensuring knowledge and usability of the archaeological area for all people – and in the *outstanding* value that imposes the recognition of the *spirit of place*, Quebec [7], and respect of its authenticity, Nara [8], and differences (cultural or other). [...] The Management Plan should therefore aim at the creation of a common intervention scheme exalting the differences characterising each site, and referring to the *International Charter of Archaeological Heritage* of ICOMOS, Lausanne [9], in the Article 2 reads as follows, “the active participation of the population must be integrated with the conservation policies of archaeological heritage” [...] Therefore, the information of the public is an important element of ‘integrated conservation’. Furthermore, it is necessary to overcome the current separation existing between the archaeological area and the modern city, which come through as distinct urban realities with different finalities and users, the former laying to north-west with access to the excavations and the latter to South-East with the Sanctuary dedicated to the Holy Mary.” Genovese [10]

The Great Project for Pompeii has thus allowed the assignment of 105 million euros for the safeguard of the archaeological site of Pompeii through a Community Ruling of 29th March 2012, from the POIN Great Attraction Funds, a model of ‘inter-institutional strengthened cooperation’, shared by the MIBACT and the Ministry of Territorial Cohesion, assisted, for aspects linked to safety and legality, by the Ministry of Interior.

The GPP is articulated in five executive plans, distinguished in objectives and actions, all closely interconnected:

- Work Plan
- Knowledge Plan
- Operative Plan for capacity building and reinforcement of organisation and technological structure of SAPES
- Safety Plan
- Usability and Enhancement Plan

4.2. Integrated Conservation of the Royal Manufacturing Colony of San Leucio di Caserta

The site of San Leucio (Fig. 4) is strongly connected to the production of silk that Charles the III of Bourbon had thought of as a source of wealth useful for the economy of the kingdom. In 1750 the king purchased the mountain of San Leucio together with the other estates of the State of Caserta, while the vast agricultural areas of the zone were destined to growing mulberry trees (introduced by queen Amalie of Saxon in 1757) with the purpose of allowing the farming of silkworms.



Fig. 4. San Leucio di Caserta. Aerial photograph of the site

Ferdinand IV, succeeded to Charles, who became the King of Spain. He carried out the project for the development of the silken manufacture, having the architect Francesco Collecini, the disciple and collaborator of Luigi Vanvitelli, first transform the ball salon of the Belvedere into a parish church dedicated to San Leucio (1776) and later begin the conversion of the ancient baron Lodge belonging to the Acquaviva family into a palace and spinning mill. In 1787 the production of silk cloths came to San Leucio with the introduction of the hydraulic machines (spinning wheels), powered by the waters of the Caroline aqueduct. Around the building of the Belvedere the king had a normal school, the housing for workmen (1786) and the spinning mill built, carrying out important social reforms and the creation of an ideal city. In 1789 the Law Code was promulgated and San Leucio was declared the Royal Colony.

The reform policy of the Bourbons is also visible in the urban and architectural aspect of the borough that features the silk square at the very centre and the eighteenth-century gateway through which the palace-spinning mill and the labourer quarters of San Carlo and San Ferdinando, constituted by two rows of houses, are reached. In 1843 the direct management of the silk industry ended, and a period of decadence begun for the borough. After Italy was united, the properties of the Bourbons were declared national properties. In 1862 the manufacturing plant was shut down and transferred (1866) together with all its accessories, machinery, housing and roads to the city council of the ancient Colony of San Leucio.

After this, the complex, which has never lost its original manufacturing vocation, underwent a long period of neglect and consequent deterioration. But the local population courageously defended the character peculiar to the community, constituting the *Centre for Leucian culture and tradition* with the purpose of opposing any alteration at the hands of economic forces not belonging to the territory. The work coming from the silk industry was a cohesion factor, and was prosperous until about 1960, then it underwent a crisis, notwithstanding the measures adopted by local entrepreneurs with the modernisation of the processing and the improvement of the technologic level. Furthermore, the earthquake of 1980 increased the architectural deterioration

of the complex of San Leucio and the cracking phenomena already present because of its age and neglect. The protests and the outcry of the *Centre for Leucian Culture and Tradition* managed, though, to bring the case to the attention of local politicians and of the then Ministry of Cultural Heritage and Environment, also because of the awareness spread in Italy after the European Year of Architectural Heritage.

The architectural-industrial complex of San Leucio was the object of an important restoration between 1984 and 1993, which respected its manufacturing vocation in its intended use. In 1984 a first feasibility project was edited, followed by an executive project, in March 1985, with the designation of functions for the entire area, including the gardens and part of the outer grounds. The restoration project of the complex was integrated by a Cost/Benefit Analysis and a Management Plan that proved that San Leucio could be given a structure capable of generating employment and of attracting a part of the over one million yearly visitors of the Reggia di Caserta. For such reasons it obtained funding from the Ministry of Balance, through FIO Funds (Fund for Investments and Employment) for thirty-four billion Lira and a further fifteen billion from the EEC, for the completion of the restoration of the complex and the expropriation and arrangement of the outer areas.

“After an attentive archive-bibliographic analysis and survey of the actual condition of the existing deterioration, the restoration project was developed, attributing intended uses respectful of the monument, like that of the ‘Museum of silk culture and industrial Archaeology’, where the entire processing cycle of silk has been reproduced. The museum activity includes a section documenting the Bourbon culture and history of the building. The restoration kept the static and function schemes of the existing structures, bringing them back, with the use of construction techniques consistent with the traditional ones, to their initial integrity and returning them to the functionality they had lost. [...] Special attention was given to the landscape aspect in carrying out the restoration of the gardens, on the Western side of the Belvedere, reproducing the ancient essences, and referring to the original drawings.” Genovese [11] (Fig. 5)



Fig. 5. San Leucio di Caserta. Axonometric view of the architectural-industrial complex after the restoration

It is also worth recalling, the institution 'Silk Consortium' established in 1992, with the objective of linking the activities of its associated companies and promoting the image of textiles from San Leucio. Furthermore, the seat of the Faculty of Political Studies for High European and Mediterranean Education 'Jean Monnet' of the II University of Studies of Naples was collocated in the west wing of the factory, while the Art Institute activated, among others, the Sections of 'Art and textiles', 'Fashion and Costume', 'Art and restoration of textiles and embroidery'. Since 1999, the 'Leuciana Film Festival' has been held in the summer. It is an artistic and cultural festival that has achieved a prominent role with ever increasing audiences and popular participation.

"The site of San Leucio together with the Caroline Aqueduct, the surrounding natural landscape and the eighteenth-century monumental complex of Caserta (the Reggia and the Park) was inscribed onto the UNESCO World Heritage List in 1997, for its outstanding universal value, according to criteria I, II, III, and IV, and also for the idealistic principles imbued in its conception and original management. The complex of the properties mentioned, inserted into the World Heritage List, constitutes a *unicum* that is closely linked to the historic, cultural and environmental context it is referred to." Genovese [12]

5. CONCLUSIONS

The integrated conservation of cultural heritage is, therefore, a dynamic action of preservation, building the future, fundamental element of the global development process of society and of the principles that inspired it, both for conserving testimonies of the past and for 'building anew'.

Its starting point is the existence of a harmonious balance between technical progress and the moral and intellectual uplifting of the humanity. In order to carry out such a project, every action on objects of public and private interest (under global protection) is required. They operate at the hands of public and private subjects, in close coordination undertaken with the purpose of obtaining a total usability, both for the community and single individuals. In such cases the relationship between public and private interest shall be extremely positive.

Concerning the implementation of integrated conservation, in the case of San Leucio – as can be inferred from the previous notes – its community held a decisive role through direct participation, refusing to delegate choices about its future to others, expressing preferences among various planning solutions indicated by the experts of the field, and carrying out a continuous action of stimulus directed toward authorities in charge, which led to the obtainment of funds from EEC and the Italian Ministry of Balance for the restoration, and called for interventions of safeguard and enhancement of the architectural-industrial complex.

Concerning Pompeii, there are numerous factors contributing to the fragility of the site: the progressive and at times unstoppable deterioration of structures, due also to restorations carried out with inadequate methodologies (especially after World War II), the erosion determined by exposure to atmospheric agents, atmospheric pollution and anthropic erosion.

Not only it is an extensive archaeological area, but also a complex urban organism, an entire ancient city, of which two thirds of the settlement (44 hectares and 1,500 domus

and monuments) have been brought to light during the excavation activities carried out since the second half of the 1700.

Pompeii is the second most visited archaeological site of Italy, after the Coliseum-Forum-Palatine circuit. The income of visits to the archaeological excavations is assigned by the Superintendence in 30% for ordinary management and 70% for safety interventions, plants, restorations, and so on, of all the sites it is responsible for (Pompeii, Herculaneum, Oplontis, Stabia, Boscoreale), therefore becoming insufficient. The intervention plan, intended as a model of cooperation among designated Bodies (MIBACT, Ministry of Interior and of Territorial Cohesion), and of implementation of 'integrated conservation' includes all direct interventions on archaeological heritage. It envisions operative interventions of restoration, maintenance and safety on the structures and any decorative apparatus present within the archaeological area, both in specific points, therefore limited to a single *domus*, and on areas, with safety interventions on entire *Regiones*. The plan also includes the interventions on criticalities found within the archaeological area, such as hydrogeological disruption, fencing and lighting of the perimeter area of the excavations. The first thirty-nine projects have been identified and based on projects already present among the ones of the Superintendence. The other sixteen have been defined on the grounds of results that have come from monitoring the state of conservation of the site.

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RE-THINKING HERITAGE IN CONSTANTLY CHANGING CITIES

Joanna Gruszczyńska*

Abstract: One of the basic function of the city is to provide its inhabitants with a sense of security, identity and continuity. These values are strongly connected with the past and history of the place. In the world of rapid urbanization and globalization, we often forget about these less tangible but not less important aspect of perceiving our cultural heritage and monuments. In the contemporary complexed world, where the ways of perceiving the world are changing and different attitudes interfere with each other, we should not ignore fundamental qualities recorded in architectural monuments and space around us, which create our identity.

Keywords: heritage, identity, modern cities, meaning, monuments, changes.¹

1. THE MODERN CITY: THE ISSUE OF CONTINUITY

'The city will never be a static and formalized system (creation) –it is in continuous, nowadays suddenly intense development (movement)' (Rykwert [1]). The modern city is an organism (Rykwert [2]), which is constantly changing. After careful observation, a problem can be identified. Disorganized changes cause fear of the future of cities and places, which are increasingly devoid of feelings and deeper relationships, becoming indifferent and bland, no man's lands (Gehl [3]).

The New Charter of Athens leads the development of today's city. It shows the way to follow and outlines the most significant current and future problems that European metropolises might face: *'The future is built at every moment of the present through our actions. The past provides valuable lessons for the future. In many aspects, the city of tomorrow is already with us. (...) In our view, it is the lack of connectivity, not only in physical terms, but also in relation to time, which affects social structures and cultural differences. This does not just mean continuity of character in the built environment, but also continuity in identity, which is in our view an important value to be fostered in a dynamic world'* (The New Charter of Athens [4]). Modern city is too often built in a way that ignores ties to its history.

The processes occurring in a city cause a deterioration of economic and social structures. They reveal a lack of consistency in the physical, cultural and social life.

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Due to the progress of urbanization and globalization, fears were spread that cultural differences might be blurred and that a basic function of the city, which is to provide inhabitants a sense of security and development opportunities, might not be fulfilled. According to the New Athens Charter, the identity of the history of the place consist of the values that should be strengthened in a rapidly developing world. The city should have a long-term plan of socially cohesive, spatial and economical development.

1.1 Complexity of the city

Since the beginning of 'the city', living in it has been fascinating and terrifying at the same time. People dream of town – here they see new opportunities, careers, enrichment and self-realization. However, living in cities might be overwhelming due to their enormity. Cities do not only compose of bustling streets, seats of government, buildings, art and cultural centers. They are compositions that fascinate not only scientists and researchers, but also writers and travelers. In the literature, the image of a city introduces us through epochs, builds climate of the story, while guides describe the sights worth seeing. However, the concept of the 'city' is not something easy to explain. For many years various fields of science have been investigating all phenomena occurring in the city, but today it is difficult for an unambiguous definition.

The city can be considered as a geographical space, occupied by large intensity urban areas. From a sociological point of view, the city is not only a compound of buildings, squares and streets but also is the space for people – residents, employees, tourists and commuters (Sokołowicz [5]).

The concept of the city is conditioned by many factors; therefore, you should consider them on many levels. This structure creates a legal organization that is functional, social and physiognomic plane. The breakdown of this structure into separate individual parts is very difficult. It is a complicated network of connections that should be considered simultaneously on many fields. Various factors that determine the concept of the city depend on themselves and should be considered on many levels (Chmielewski [6]). Division of this complex network into separate and isolated parts will be difficult; this structure should be considered in all fields simultaneously.

Quoting one of the definitions of the term, the city is: *'Thus (Ergo), the city was historically shaped by the special type of housing, there is a specific set of partial community, focused on an area with a separate organization, recognized by law and producing in its operations team durable material with a specific device physiognomy, which reflects a distinct type of landscape.'* (Dziewoński [7])

The city is the environment for our daily activities – life, love, work, study. We relate our memories to it. The image of the city is enhanced by the relations established in it. To determine the character of receivable areas, we must determine, what is changeable and what is changing for the residents, space, and their mutual relations (Żmudzińska-Nowak [8]).

1.2 Cultural capital: identity, perception, image

As Winston Churchill insisted, *'first we shape the space, than the space shapes us'* (Hall [9]). Many areas especially in centers urge for transformation.

'The spatial development of cities is heavily dependent on their capability to adapt to changing circumstances and reality. (Bonnenber [10]) One of the important factors of cities' development is high cultural capital. Its increase might cause the improvement, sustainability and wealth growth for the city and residents, making a broadband vital to growth and quality of life in the city.

'Cultural capital includes cultural goods, which are subjects in a global society of knowledge, skills, creativity (...). The city's cultural capital has important practical significance. This is an underestimate cultural potential, so far as non-balance resources of the city. These resources, are the result of centuries-long accumulation of cultural heritage, which can be converted into cultural capital.' (Bonnenber [11])

Numerous facilities constituting an essential factor in the development of civilization have, as a matter of fact, a huge influence on human life, such as heritage and the enhancement and attractiveness of public space development, which can be found in the Polish cities space. However, they are often untapped capital. With adequate redevelopment, re-use for city-forming function will provide an important lever to changes for local areas and residents, including the whole region.

'City planning becomes data structure design, construction costs become computational costs, accessibility becomes transmissibility, proximity is measured in numbers of required links and available bandwidth. Everything changes, but architecture remains.'(Novak [12])

The city's identity gives it a unique and symbolic significance (Glińska [13]). Ewa Glińska defines the city's identity as *'a set of historical conditions through characteristic for the city, which distinguish it from others and express themselves all the actions that are taken in the city to create its unique character'*.

This 'specific character', described by Glińska, can create space – bindings, leave long-lasting material as the most visible traces of inheritance. The identity of the city is defined by the city's image of awareness amongst users and inhabitants (Sokołowicz [14]), which is usually characteristic of a given city well-established in our memories. According to many sources, properly used identity of the place (significant for city) can help to increase the rank of the site. Suitable transformation of degraded areas can bring a lot of profit, which in the future could contribute to proper urban development.

2. CONNOTATIONS RELATED TO THE CHANGING CITIES

Heritage and conservation have become important themes in current discussions on place, cultural identity, and the preservation of the past. The field – monument and heritage protection – was expanded through many years. Till the 19th century, the field was narrowed to only the works of art and rare objects from the distant past, beautiful in the ordinary sense of the word or closely related to important historical events. This concept was continued till the 19th century. In the last 50 years, the heritage protection concept has been in parallel with the evolution of the meaning and views on the protection of objects. The modern idea is more open and concentrate on many more aspects and factors.

Modern conservation theory has been struggling with the problem of conflict between two contrasting trends globalization and local identity. On the one hand, environmental

conservation has cross-cultural and transnational tendencies. On the other hand, the preservation and cultivation of local traditions, shaping a sense of collective identity at the level of ethnic or regional communities, tends to be more and more significant for societies.

The cityscape is the issue which is inseparably linked to the identity of the city. Subjective feelings and user's opinion create the view of the city. Therefore, it is the reflection of reality perceived by the individual. The image of the city organizes information, gives us a feeling of prestige and sees identifying and function as indicative. Currently, the city can be characterized by the chaotic life and lack of coherence, therefore, it is important to reorganize it in such a way as to enable an easy way of finding in the space. Creating meaning, and thus explicit context, is consequently an essential precondition for creating value. The city is faced with multiple areas problems. Furthermore, it is important to ensure that those spaces are crating the identity of the city, landscape and cityscape.

'Millions of people today are looking for authenticity, millions of people want to have things for themselves and experience the unique, millions look around for values – whatever be the matter – which are impossible to build; some foundations of identity, even if at the makeshift, temporary, fleeting improvised for the purpose.' (Burszta [15])

2.1 Definition of the monument and heritage

The heritage is very closely linked to the term monument. In Polish, the word monument comes from an old Polish word 'zabyć' – borrowed from Russian 'забыть' which means 'to forget'. The noun 'monument' derives from the Latin 'Monere' and means remaining, as well as to construct something that should remain in memories. The oldest Polish definition of the term 'the monument' was used by Linde (Linde [16]) and was referred to as *'residual, the bygone things'*, whereas the main value that specifies the property value is its antiquity. It means that the object could be declared a monument if it was built in the past the term 'past' is not defined. The French writer emphasized that in order to learn more about the history, one should find the monuments which remained from those times, which cannot be questioned. (Voltaire [17]).

The Polish Language Dictionary defines the monument as an *'old and valuable object or a building of a high historical and scientific value'* (Drabik, Sobol [18]). The same dictionary explains heritage as *'the assets taken over as a bequest'*, but also *'culture, science and art left by previous generations'* (Drabik, Sobol [19]). In another definition, the heritage is *'something that we took over from the past and what influences our present life, for example tradition'* (Bańko [20]).

The World Heritage Centre publishes a list of criteria, such as *'to represent a masterpiece of human creative genius'*, *'to be an outstanding example of a type of building'* (WHC – UNESCO [21]). To be included on the World Heritage List, the sites must be of outstanding universal value and meet at least one out of ten selection criteria. According to Brett, *'heritage is part of a process of self-definition through historicized self-presentation'*. (Brett [22]).

Analyzing these definitions can; however, be concluded with the statement that the monument is connected with history, antiquities and the values presented within.

'This applies not only to great works of art but also to more modest works from the past which have acquired cultural significance with the passing of time' (Polish Law on the Protection of Cultural Poverty and Monuments [23]).

The importance of cultural heritage in the landscape, which influences how the city perceived, is also worth pointing out. This opinion can be supported by the words of Zbigniew Kobyliński, that the cultural heritage *'is entrusted wealth, which has to be skillfully managed for the public benefit'* (Kobyliński [24]). However, Jacek Purchla states that the *'heritage is not just the sum of preserved historic buildings in a given area. It is the symbolic layer, related to the interpretation of heritage as sacrum, but also a market product'* (Purchla [25]).

In this context, it is also pertinent to mention that culture can be reborn, but the heritage cannot. The historical objects – nonrenewable heritage – are exposed to the risk of the easily irretrievable loss, as a result of transformation or negligence. To conclude, the heritage is a part of our history (Szmygin [26]), which might be forgotten when the last monuments will disappear. Thus, this aspect should be defined as something which forges the identity of people.

Moreover, the cultural heritage belongs to people, which means the necessity to provide them with the appropriate degree of access. The result of this approach is the need to ensure the useful function of society. As outlined earlier, the heritage is a basis for projection the past in the future. Our heritage is also a proof and testimony of everyday life.

2.2 Changes of attitude towards heritage

The understanding of the term cultural heritage has changed during the turn of decades. The first discussion on it was part of philosophy, monuments protection and conservation theory. In these fields, the cultural heritage is treated as an object which has the artistic, esthetic and moral values – such as monuments and works of art. Values impair their quality of life and thus testify to the development of the society in which they operate. At the end of 19th century, the heritage has come to be seen as an important factor in economical development, but first of all as a driving force for the development and creation of a positive image of the city.

For the first time these aspects have been highlighted in the European White Paper, what has contributed to the interest in supporting projects in the scope of cultural heritage. In recent years there has been a change in attitude towards cultural heritage in the context of economic benefits, which, if used consciously, might be substantial, as Massimo Mazzanti have noticed (Mazzanti [27]).

Increasingly, cultural heritage is considered as meta cultural products (Kirshenblatt-Gimblett [28]). It is not only a product of the past, something definite, but rather something constantly reformed and redone. In the process cultural heritage might be defined as actions leading to preserve memories and monuments of the past that are complemented by people lives, knowledge, culture practices, standards of conduct, internal regulations of communities in which they operate and their living space.

The cultural heritage has many different meanings and values. David Throsby believes it has the esthetic, spiritual, social, historical, symbolic and authenticity values

[Throsby [29]]. Such assessments are important, notably in the current debate about determination of the place in the present. Quoting Lowenthal, *'familiarizing the past refer to an important role in shaping our present (...). The heritage explains our past and still is an inspiration for contemporary goals (...).'* (Lowenthal [30]).

That statement emphasizes that on the one hand the cultural heritage is our link to the past, on the other hand that it is the inspiration to the activities that are going to be undertaken in the future. The community is selecting the elements which have the utilitarian character, either because of the social and cultural values (for examples to rediscover their native cultures and community spirit), or potential economic benefits (for example activity on its regional touristic development, which constitute the inspiration of innovative development).

That approach to the concept of cultural heritage results in modern researchers not analyzing the past and history, what was the method of the first theorist. Nowadays, they are more focused on contents of cultural heritage, its interpretation and representation. Among others, Ashworth, Graham and Tunbridge, on this basis claim the creation of imagined vision of the past (Ashworth, Graham, Tunbridge [31]). They emphasize that *'the cultural heritage is the nowadays product based on the history of the case (...).'* (Tunbridge, Ashworth [32])

This definition reflects the current understanding of heritage. It does not apply directly to the form, tangible artifacts, or even to intangible forms of cultural remittances, such as practices, customs and traditions. Contemporary meaning and representations which are a way to describe the world of greater importance (Tunbridge, Ashworth [33]). People perceive the heritage and evaluate it according to several criteria implicated by the experience and history of the society they live in, deriving from commitments of their nationality, religion, race, class, sex, personal narrative and history. The way people understand particular monument might be influenced by current condition of time and space. Thereby, the meaning of cultural heritage is very important in this discussion.

Different groups have different attitudes. For local community monuments are part of their identity. For tourists, they are objects worth seeing or experiencing. Developers and investors see them as economical benefits. Politicians search for political context in cultural heritage to use them in governing the society.

3. CONCLUSION: ENVISIONING THE FUTURE

Quoting Christopher Alexander: *'when an individual creates his own place, he takes these extra, subtle needs into account as a matter, because he can feel them. But when he has to explain these needs to an architect, the only ones which get across are the ones which he can state in words.'* (Alexander [34]).

The human society is interested in image, because it refers to the visual and fundamental past. Preserving the heritage is like preserving the mirror of our history, the record of our values.

Francoise Choay, in his book *The Invention of Historic Monument*, claims that concepts of historic preservation were a responsive invention of humanity becoming visually blunted with buildings and objects to the point in which they became a neutral background to our daily lives (Choay [35]).

Awareness of the heritage constitutes self-consciousness of the contemporary society. In this way, preservation of historical monuments concerns not only the past, but also our future. The most important is the knowledge about the aspects on which heritage depends. Getting such information is one of the basic tasks for contemporary preservation-related bodies and organizations, and, generally speaking, for contemporary societies. (Bianchi [36]).

'The memory of the place can survive in the people comprising the community, even if the physical image of the space will be destroyed or substantially processed. The subject of the memories often is long-abandoned places. They live in the memories, stories (...)' (Żmudzińska-Nowak [37])

The cultural heritage should be the open to concepts which are able to evaluate, with the changing reality, the world and cities. The way of thinking, evaluating and defining is constantly changing and redeveloping in order to stay up to date with changing communities and follow the tracks of evolving. Needs evolve with the development of societies. For that reason, the cultural heritage is based on multiple interpretations. These different ways of perceiving the cultural heritage are strongly connected to different expectations of people interested in the meaning and exploration of its resource. Taking them on board in local strategy documents is a necessary condition for sustainable region development.

'We – the society – fulfill our surroundings with symbolic meanings, thereby giving them a sense of existence. Over time, they evaluate and change in public perceptions in reality'. (Hall [38])

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TOWARDS AN “INTEGRATED CONSERVATION”: THE CONTRIBUTION OF R.M. LEMAIRE AND PIERO GAZZOLA DURING THE FIRST DECADE OF ICOMOS (1965–1975)

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Abstract: This paper focuses on the role of Piero Gazzola (1908–1979) and Raymond M. Lemaire (1921–1997) in the emergence of the “integrated conservation” concept between 1965 and 1975. It is based on some research carried on for my PhD entitled “Raymond M. Lemaire and the conservation of the ancient city: historical and critical approach of his Belgian projects in an international perspective” (Houbart [1]). After addressing the rise of the historic cities issues immediately after the writing of the Venice Charter, which already questioned the validity of the document, it shows how Raymond M. Lemaire’s field experience in Belgium and Lemaire and Gazzola’s action within the Committee of Monuments and Sites of the Council of Europe, from 1971 on, has been essential to the definition of the key principles of the 1975 European Charter and Amsterdam Declaration.

Keywords: Integrated conservation, urban renovation, P. Gazzola, R.M. Lemaire, Amsterdam Declaration.

1. INTRODUCTION

Fifty years ago, following the wish expressed by Guglielmo de Angelis d’Ossat at the end of the Paris conference in 1957 and the recommendation of the 1964 conference in Venice, ICOMOS was founded in Warsaw, and at the first general assembly that followed immediately in Cracow, Piero Gazzola and Raymond M. Lemaire were respectively elected the President and Secretary General of the organisation. The archives of Raymond M. Lemaire, that were handed in to the Central library of the KULeuven in the early nineties, after he became Professor Emeritus, contain indubitably the most comprehensive documentation to understand how ICOMOS was set and grew during the first years of its existence. Correspondence, reports, draft projects allow us to think that Lemaire and Gazzola’s titles were far from being honorary. Both of them were true kingpins of the organisation, and in this respect were sometimes discouraged in front of the huge challenges they were facing, as a letter from Lemaire to Gazzola in 1968 reveals: “If we don’t have active collaboration, we won’t be able to carry on. It is indeed sure that we can’t go on thinking everything, organising everything, and doing everything alone in every field of activity of ICOMOS. We need other Gazzolas and

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other Lemaire's for particular sectors, otherwise, we will very soon suffocate"¹. Indeed, during these first years, both of them didn't only work towards the creation of numerous national committees around the world, but also positioned ICOMOS as a major actor of the international conservation scene, through the organisation of conferences and an active participation in the debates initiated by UNESCO and the Council of Europe, for which ICOMOS was recognised as a consultant thanks to their action.

2. THE RISE OF THE HISTORIC CITIES ISSUE IN THE SIXTIES

Taking a look at the conferences organised by ICOMOS during its first years of existence obviously reveals that reflecting on the future of historic cities was one of the main priorities of the newly born organisation. Besides the congresses on stone conservation that took place in Belgium in the late sixties, most of the first ICOMOS conferences focused on this theme. Between 1966 and 1969, conferences held in Levoča, Cáceres, Tunis and Graz respectively focused on the "regeneration of historic urban sites," on "protection and revivification, conservation, restoration or revival of centres" and on "traffic in historic cities". In parallel, following a recommendation adopted by its consultative assembly in 1963, five expert meetings were planned by the Council of Europe between 1965 and 1968, amongst which four addressed the issue of historic cities. As the President and Secretary General of ICOMOS, Lemaire and Gazzola took an active part not only in the ICOMOS events – where they introduced or closed the debates, or helped writing the conclusions or recommendations, but also in the Council of Europe initiatives, as members of the "Technical Advisors Committee". The discussions of this committee, chaired by Hendrik Jan Reinink and composed of ten members amongst which four signatories of the Venice charter – Gazzola, Lemaire, Gertrud Tripp and François Sorlin – were essential to the moving of conservation goals from monuments to ancient cities.

Thinking of the controversial post-war reconstruction projects and the growing implementation of the functionalist CIAM Athens Charter principles to numerous European city centres, it is easy to understand why historic cities became one of the main conservation issues in the 1960's. In Belgium, Lemaire's home country, the capital city even gave its name to the worst form of destructive and haphazard urban development: Brusselization. To face this problem from a conservation point of view, it is also evident that the Charter of Venice's Article 14, simply extending the implementation of articles meant for monuments to the imprecise object of "historic sites" in English, that is "the sites of monuments", and to "monumental sites" in the original French version, didn't stand a chance. Indeed, even if every contributor to the Charter's writing was definitely aware of the rising city centres issue, the conditions in which the document was written and, even more, the lack of significant field experience at the moment when it was written led the articles to address mainly monumental conservation, despite the good intentions of Article 1 extending the scope of the reflection to "urban and rural settings" or "sites" in French. In the mid 1960's, there was without any doubt a great need for international reflection on that topic, and the better way to feed it was to carry on appropriate and innovative field experiences, such as the one Raymond Lemaire had the opportunity to develop for the University of Leuven.

¹ R. M. Lemaire to P. Gazzola, August 1st, 1968. KULeuven, R. M. Lemaire Archives.

3. RAYMOND M. LEMAIRE'S FIELD EXPERIENCE: FROM CONSERVATION AND REHABILITATION TO URBANISM

Knowing each other since 1947, both trained by Ambrogio Annoni in Milano (Houbart [2]) and aware of Gustavo Giovannoni's theories, partially implemented in the 1931 Athens Charter, Piero Gazzola and Raymond M. Lemaire both showed a particular interest in the urban conservation question. As superintendent of Western Venetia in the postwar period, Gazzola had worked, among other projects, on the reconstruction of the city of Verona, and according to him, the city was a "delicate emulsion of elements" (Aveta [3]). As to Lemaire, his experience in the reconstruction context had been mainly drawn towards churches restoration, in the wake of his uncle, Canon Raymond A.G. Lemaire. But in 1962, the University of Leuven gave him a wonderful opportunity to try out urban renovation, with the conversion of Leuven's Great Beguinage, comprising around a hundred buildings, into students and professors' accommodations. The scope of this paper is not to explain in detail this interesting project, but the fact that it was mainly carried on between 1963 and 1972, in parallel with the theoretical reflections in which Lemaire was very much involved for ICOMOS and the Council of Europe, turned it into a pilot project that was discussed internationally.

The most interesting conclusion of the detailed survey of the project I had the opportunity to carry on in the context of my PhD, is that the operation, rather than a mere application of the Venice Charter's principles to an urban site, has been a real challenge for the recently adopted document. In this project indeed, despite the fact that he had been right at the same moment, together with Gazzola, Roberto Pane, Paul Philippot and Jean Sonnier, one of the main writers of the Charter (Houbart [4]), Raymond Lemaire departed from its principles to meet the requirements of urban "reanimation", a concept developed at the same moment by the council of Europe with his active collaboration.

In his contribution to the third expert meeting of the Council of Europe, held in Bath in October 1966, Lemaire praised right away what he called an "active conservation" as the only solution to guarantee the future of monuments and ensembles, what could be understood, at a first glance, as another formulation of the Venice Charter's Article 5 encouraging the use of monuments for "some socially useful purpose." However, in Bath, Lemaire insisted on the fact that beyond their cultural significance, historic cities must "contribute to the fulfilment of human physical but also moral needs." By "moral needs," he meant that the familiar, human atmosphere of the traditional urban fabric, could be an important human balance factor in a period when modernist tabula rasa developments were already questioned from a social point of view. For Lemaire, "the message of the monumental ensembles resides as much in its spirit and atmosphere than in the high quality of its components" (Lemaire [5]).

In the case of the Great Beguinage, the will to fulfil at the same time these two kinds of human needs, "physical" and "moral", led to the adoption of distinct principles for the interiors and the envelopes of the houses and other buildings of the ensemble. On the one hand, the interiors were subjected to a drastic modernisation to meet modern comfort standards. Besides the inclusion of new facilities, such as central heating, telephone and bathrooms, the houses layout was in many cases deeply modified in order to convert the available rooms into studios and student rooms, and to position the staircases in a more effective way. On the other hand, the "traditional",

almost “picturesque” character of the whole was emphasised by means of heavy interventions on the houses envelopes. A general removal of the whitewash, followed by a reconstitution of the seventeenth century compositions of the facades, at the expense of later historical transformations, resulted in a coherent image, faithful to the ideal of the ancient city as opposed to the inhuman atmosphere of radical modernist developments in Lemaire's texts. These distinct approaches explain the many derogations to the principles of the Venice Charter that a careful study of the Great Beguinage project reveals.

The Great Beguinage was of course only one of the projects that were discussed at the international meetings, but the archives as well as the contemporary publications reveal that its outcomes inspired the search for new international principles adapted to the urban issue. What the sources also make clear is that the foundation of ICOMOS allowed the experiences of its members to be more efficiently shared, mainly through conferences and publications in the journal *Monumentum*, and in consequence, the organisation played a crucial part in the renewal of methodologies and practices. In the case of Lemaire, the study of the numerous projects he conceived for some ancient districts of Brussels in the field of urban renovation in the late sixties and seventies, reveals a deep influence of the experiences carried on by Miklos Horler in Budapest and Dobroslav Libal in Prague, both published in the first issue of *Monumentum* in 1967 (Horler [6] and Libal [7]).

However, Lemaire's field experience at the turn of the seventies was not limited to classical restoration projects and urban rehabilitation. In 1965, in the context of the division of the University of Leuven in a separate French and Flemish section, implying the moving of the French section to the southern part of Belgium, Lemaire, despite the fact that he had been trained as an art historian, was progressively involved in the reflections towards the creation of a new town. In 1968, he became the head of the architects and urbanists team in charge of planning the city, a decision that can be partially explained by the fascination of the board of the University for the Great Beguinage project and its human atmosphere, challenging the modernist project firstly composed by the Austro-American planner and shopping mall specialist Victor Gruen. Inevitably, this large scale project was fed by Lemaire's rehabilitation contemporary experiences in Leuven and Brussels, but it also had an effect on them in return, especially on the architectural point of view. In the early seventies, the “infill” architecture, promoted by Lemaire's team in the ancient districts, was very close to the architectural rules imposed to the architects working in the new town of Louvain-la-Neuve.

Moving from the scale of monuments to the scale of the city, from conservation to creation and from rehabilitation to urbanism, Lemaire's field experience at the turn of the seventies was particularly appropriate to feed the debates on the future of historic cities.

4. THE COMMITTEE OF MONUMENTS AND SITES OF THE COUNCIL OF EUROPE

In the early seventies, Raymond Lemaire and Piero Gazzola were associated with two key initiatives towards a new approach of urban renovation. The first, a revision of the Venice Charter, was their own initiative, and didn't lead to any tangible result.

The second, the Committee of Monuments and Sites of the Council of Europe, was created to implement the reflexions carried on by the expert meetings of the sixties, and played a key role in the definition and promotion of the "integrated conservation" concept, consecrated by the European heritage year in 1975.

Despite its importance and lessons, we still should learn from the initiative. This paper will not describe in detail the twists and turns of the Venice Charter's revision process, initiated in 1971 and finally abandoned ten years later. This has been the subject of a paper published in 2014 at the occasion of the "Venice Charter at Fifty" conference in Philadelphia (Houbart [4]). To keep a long story short, according to Lemaire and Gazzola, in 1971 already, "it appeared from the experience of the last ten years that an outright application of principles relevant for monuments as such, was not always possible, nor desirable for the ensembles." This not only revealed that, despite its Article 1, the Venice Charter was pre-eminently conceived for monuments conservation – something that Paul Philippot, another co-author of the document, confirmed last year in an interview, but it also implied the irrelevance of Article 14, which Lemaire and Gazzola had the intention to replace by more detailed and specific articles. Nevertheless, despite of broad consultation of the national committees, and the organisation of an expert meeting on the invitation of the British committee of ICOMOS in May 1977, the revision process didn't succeed. The experts and the consulted committees failed to agree on a revised text and even on the appropriateness of such a revision. A project, written by Lemaire himself in 1978, didn't convince the general assembly in Moscow in 1978 either. After the next assembly in Rome, the idea was abandoned.

Contrasting with this aborted initiative, Lemaire and Gazzola's active participation in the newly created Committee of Monuments and Sites of the Council of Europe was much more successful. Resulting in the experts meetings of the 1960's and the Ministers conference held in Brussels in 1969, this committee had the particularity of bringing together the representatives from heritage and planning administrations from each member state, something radically new.

The role of Lemaire and Gazzola, in this context, was once again crucial as the President of ICOMOS, Piero Gazzola was an ex-officio member of the committee, and the Secretary General, Lemaire had the right to take part in all its debate as an observer. But the fact that, at the first meeting of the committee, which took place from November 29th until December 3rd, 1971, Lemaire was invited to present a synthesis of all the new aspects of the debate, proves that he was considered as a leading expert in the field and that he took a more than active part in the reflections. In his text, entitled "The signification of the heritage of monuments and sites for the man of today," Lemaire develops the issues he already presented at the Bath expert meeting five years before. Reaffirming that "with its infinite variety, in terms of urbanism and housing as well, the traditional city, and more particularly the city before the second half of the nineteenth century, is the antithesis of the new urban ensemble's monotony and of the big mass-produced housing complexes of which the deficiencies from the human point of view are but too well-known," Lemaire insisted on the importance of preserving, not only the cultural and aesthetic values, but also the social values of historic cities, seen as a rich and varied answer to "moral" human needs. According to him, and the drawing on his combined experiences in Leuven, Brussels and Louvain-la-Neuve, "the great theories era has passed, and every action in the field of environment and more particularly,

in the fields of urbanism and architecture, must be based on an extensive study of the man's individual and collective physical and psychological needs and on the perception of conscious and unconscious needs in terms of living environment" (Lemaire [8]). Moving his focus from mere conservation of ancient heritage to the creation of a living environment capable of fulfilling man's deepest and least quantifiable needs, Lemaire integrated in the same reflexion rehabilitation, architecture and urbanism, in accordance with his own experience and the committee's founding principles.

To address the challenge of integrating conservation in the planning agendas of the member states, the committee had two major objectives: the organisation of a "heritage year," set in 1975, and the writing a new charter. With a view to the year 1975, the committee encouraged, through the national delegates of each member state, the launch or continuation of exemplary or pilot operations, meant not only to test new conservation principles adapted to the objectives of rehabilitation, but also to find new practical and economic means of intervention and to promote this new vision of the historic city in the eyes of the general public and local authorities, considered as key-actors of the new approach. In Belgium, Raymond Lemaire was closely involved in two out of the five operations considered as pilot projects in this context: in Flanders, the "Structure plan" of the city of Bruges, and in Wallonia, the rehabilitation of one of the most ancient streets of the city of Namur, the "rue des Brasseurs." In both cases, the projects tended to address the social and economic stakes of urban rehabilitation, and in the Bruges structure plan, embracing the territorial scale, the renovation of ancient building blocks of the city was presented as one of the components of a more ambitious and global planning approach of the region as a whole.

The fact that Gazzola and Lemaire, together with the French François Sorlin, were the ones to write the report of the committee's works and reflections, make clear that they assumed a leading role in the definition of the guiding lines of the new policy put forward by the committee. Under the title "Rescue operation. The face of Europe," the report – finished in 1973, but already partly written in 1971 – focused on the importance to carry on inventories and, above all, on the shift from a "passive" conservation to the integration of heritage in contemporary life. The chapter dedicated to the historic ensembles, mainly written by Lemaire, developed for the first time the concept of "integral planning." This concept was meant to replace both those of urban renovation and of "layout of urban sites," and was obviously inspired by Gustavo Giovannoni's theories as expressed in 1931 in *Vecchie città ed edilizia nuova* (Giovannoni [9]). It was presented as the only acceptable basis of a well-reasoned planning, and interdisciplinary by nature. In parallel with this collective work, Lemaire wrote, in 1973, another text for the committee, entitled "Towards a global policy of architectural heritage conservation" (Lemaire [10]), comprising every essential aspect of the future European Charter and Amsterdam Declaration adopted in 1975, including the necessity to actively involve the local population, demonstrated by contemporary experiences such as the one carried on in Bologna by Pierluigi Cervellati, followed with attention by the Council of Europe.

5. THE KEY ROLE OF ICOMOS

Piero Gazzola and Raymond Lemaire were of course not the only contributors to this new approach of heritage conservation. Encouraged by the Council of Europe initiatives, many pilot projects were carried on all over Europe, and discussed in meetings and

conferences at the local and international scales. However, as the President and Secretary General of ICOMOS, they assumed a particularly crucial role, not only through their own contributions to the debate, but also in provoking discussions, reflections and interest amongst the organisation's committees and partners, such as UNESCO and Europa Nostra. Drawing up the list of their initiatives and contributions would be too long and useless, but to quote only a few, let's mention that an ICOMOS meeting in Bruges in May 1975, of which the resolutions were adopted by the Rothenburg General Assembly, inspired the drafting of the Nairobi declaration (Unesco, 1976), or that many ICOMOS conferences in the first years of the seventies were devoted to themes closely linked to the reflections of the Committee of Monuments and Sites, even outside Europe. Among other examples, Piero Gazzola delivered speeches on urban rehabilitation at conferences in Kyoto and Nara (September 1970), Belgrade (June 1971), Mexico (October 1972), Zurich (July 1973) and Vilnius (September 1973)².

Beyond its historical importance for the evolution of the conservation doctrine, there are at least two lessons we should learn from the action of these two founding fathers of ICOMOS, especially at this key moment when we reflect on the past fifty years and the future of the organisation. First, their continuous effort to adapt existing conservation approaches to the always new challenges of the human environment planning should encourage us to remain open to the revision of our doctrinal documents and principles – they express the state of the reflections and knowledge at a certain moment, in a certain place and their principles ought to be questioned. Second, a dialogue between theory and practice seems to be the only way to progress. Lemaire and Gazzola's work very well illustrates the importance of this reflexive process. Becoming familiar with Gazzola and Lemaire's work and state of mind convinced me that they were often much more daring than we are today. They didn't always succeed, but we can still learn as much from their failures as from their successes.

² Piero Gazzola Archives, San Ciriaco di Negrar.

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POLISH MONUMENT CONSERVATION IN THE FACE OF CHANGING HISTORICAL CONTEXTS. TRADITION, IDENTITY, DIALOGUE

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Abstract: In this article, I describe the most significant stages of the development of Polish conservation science against the backdrop of social and political changes happening from the end of the 18th century to the present day. Over two centuries, the expressions describing the object of conservators' activities underwent profound changes. In the second half of the 19th century, the word *zabytek* ("monument") started to be used as an academic term for relics, carriers of objective knowledge about the past. At the same time, the word *dziedzictwo* ("heritage") had emotional connotations, was associated with patriotism, and used mostly for education and popularization. Despite many historical catastrophes afflicting Poland in the 20th century, the understanding of the relics of the past as monuments and historic substance has retained significance in the Polish culture. Recently, however, this genuinely Polish approach to conservation science has come under criticism by the heritage conservation theorists who call for a paradigm shift in conservation to increase efficiency and to unify terminologies along with the aims and methods of action. I suggest that the dispute concerning the future of Polish conservation can be seen as a conflict between the local and the global approaches to heritage.

Keywords: *zabytek*, monument, heritage, conservation science, conservation traditions, globalization.

1. THE INTRODUCTION

As I search in the past for the knowledge which could help us solve problems of preserving our heritage in the 21st century, I would like to share a few observations on the influence of historical factors on the changes in Polish monument conservation. In Poland, the term closest to conservation science is *konserwatorstwo*. It is an untranslatable word, coming from the Latin verb *conservare* ("to preserve"), and it denotes the field of work of monument conservators. It was a broad term already in the 1880s, when it started to be popular. It meant broadly defined preservation and maintenance of monuments, including the issue of creating a legal and organizational framework related to conservation. During the following decades, Polish conservation science was developing along with historical science and was gradually becoming more autonomous from both archaeology and history of art.

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The vast history of Polish conservation was described by many researchers. Knowledge about the past sparked theoretical reflections, and made scholars search for the answer to the question of what conservation actually is. In the 1980s, Jerzy Frycz, the author of a monumental monograph on the period between 1795 and 1918, was the first to compare conservation to the Ancient Greek term *téchne*, which meant a type of activity governed by a set of rules. As a scholar who was conscious of historical changeability of both conservation rules and motivation for conservation work as such, he decided to acknowledge conservation as a cultural phenomenon which is subject to constant evolution. It is exactly Frycz's thought that I refer to in this paper, as I assume that "*konserwatorstwo* ("conservation science") is the ability to conserve based on learning and it is the ability to interpret material relics of the past". Frycz [1].

There is a plenty of academic research indicating how the change of attitudes towards conservation, as well as aims and methods of work carried out by conservators, are heavily dependent on the development of science. It was analyzed both in relation to natural and technical sciences, as well as to humanities. Jerzy Frycz, however, ventures even further and claims that changes of *konserwatorstwo* ("conservation science") as a *téchne* are determined by historical variability of interpretive conventions. Frycz [2]. In order to see the issue of changeability from this perspective, it is necessary to refer to historical contexts.

2. THE PERIOD FROM 1795 TO 1918

The origins of Polish conservation science date back to the time when Poland had already been erased from the map of Europe. In 1795, the last independent part of the country was divided between Russia, Austria and Prussia. Despite the loss of independence, the social movement for preserving national mementoes was thriving in all of the three Partitions. The memory of shared past handed down from generation to generation was an expression of a hope for national liberation, and the preservation of historical monuments was a means of manifesting that hope. The development of Polish school of conservation falls on the second half of the 19th century, when it became apparent that old architecture can be an important source of knowledge about the past and a subject of research. This crucial change in mentality was reflected in language. Terms such as "national mementoes" or "national memorials" were still common, but Polish historians, collectors and conservators began to use the word *zabytek* ("monument") more and more often.

But why did the object of conservators' work start being called *zabytek*, the word which appeared in the Polish language as late as in the late 18th century and which, similarly to *konserwatorstwo*, has no exact international equivalent? Why weren't terms such as English *monument* or German *Denkmal* used instead? To answer these questions, one needs to take into account the historical context which accompanied the development of Polish conservation activities. In its original meaning, *zabytek* is closer to Latin *vestigium* than to *monumentum*. It is an objectively existing relic and a trace of old times more than a memorial whose purpose is to be remembered. It is precisely *zabytek* as a relic which becomes the subject of research and which 19th century historians saw as the source of objective knowledge about the past, as opposed to subjectively seen memorials. Frycz [3].

Relating the terminological issues discussed here to the language of prevalent contemporary conservation theories formulated in international documents and numerous papers, it is important to note that when words such as *dziedzictwo* ("heritage") or *spuścizna* ("legacy") were used in the first century of the existence of Polish conservation, it was mainly due to national and patriotic reasons. In 1867, in a seminal statement, Józef Kremer, a philosopher and art historian from Cracow and a brother of one of the founders of Polish school of conservation, defined *zabytek* as "material legacy in which the national spirit of Poland is contained, embodied and made visible". Kremer [4]. Referring to the idea of heirloom was tantamount to speaking about patriotic responsibility for preserving relics of the past and handing them down to the following generations. It needs to be emphasized that in conservation discourse of the time, the word *dziedzictwo* ("heritage") did not have a status of a scientific term; *zabytek* ("monument") did.

The term *substancja zabytkowa* ("historic substance") played a far more important role than *dziedzictwo* ("heritage") in the creation of theoretical foundations of Polish conservation science. Introducing the term "substance" to the discipline of architecture conservation was not anything new in 19th century Europe. However, in the context of the Polish language, in which the word *zabytek* connotes "a remnant of a being", this terminological innovation encourages ontological deliberations. The term "substance", which is derived from Aristotle's philosophy, enriched the reflections on conservation and created an opportunity to conceptualize a continuous condition changes of human creations and their degradation in time. The conscious use of the term *substancja zabytkowa* ("historic substance") was an expression of a belief that various forms of damage are to be expected, and it is the preservation of matter that enables the continuity of objects which are "remnants of beings". The fascination with material aspects of relics of the past, including materials used to create art, was characteristic of artistic culture at the turn of the 19th and 20th centuries. The famous saying of Henry Van de Velde is an expression of a belief that matter elevated to the status of substance by means of an act of creation is granted timeless power: "*A material which is once brought to life gains immortality*". Bandman [5]. In Polish conservation activity, such reasoning led not only to the strengthening of the need to preserve the relics of the past. Destruction and condition changes were treated as a means of conveying important values, and the piety with which conservators attempted to rescue the monument substance contributed to its sacralization in social life of the time.

This kind of understanding of relations between what changes in *zabytki* ("monuments") and what decides about their continuity in space and time was, without a doubt, crucial for further development of Polish conservation thought. Historic substance was treated as an exceptional means of conveying values and meanings. At the same time, it is quite special that the conservators' objective of preserving the authentic matter of monuments was much appreciated by the representatives of different social groups. Such an approach was demanded by historians, who wanted to retain credible sources of knowledge about the past, art lovers, who saw in the matter of *zabytki* nature's work brought to life, people who searched for the evidence of "eternal conflict between material works of man and destructive forces of nature" in damage and patina, not to mention the Poles who rescued relics of the past to preserve the national spirit, hoping to regain independence. Krawczyk [6]. Such a popular interest in conservation activities

during the period of the Partitions gives reason to claim that *zabytki*, as means of conveying national memory and strengthening a sense of community, became carriers of collective identity already in the 19th century.

Apart from internal factors, Polish conservation circles in the early 20th century were also influenced by concepts and ideas of Western Europe, especially the views of writers and theorists such as John Ruskin, Camillo Boito, Georg Dehio, Alois Riegl or Max Dvorak. However, modernistic concepts giving priority to conservation over restoration collapsed in the face of the First World War. A characteristic evidence of revisions that took place back then is the statement made by an outstanding Polish architect and conservator, Jarosław Wojciechowski, who persuaded his contemporaries that one should “not only conserve, but also rebuild (...) valuable monuments of architecture, if their ruin was caused not by time, but by a sudden catastrophe.” Wojciechowski [7].

3. THE PERIOD FROM 1918 TO 1939

Regaining independence by Poland after 123 years of occupation initiated the integration of native conservation circles, which involved undertaking completely new tasks. The most important ones were: legislative works, activities related to organizing national conservation service, and cataloging historic monuments. The new stage of Polish conservation started in the year 1918 with a new decree of the Regency Council, and with the publication of *Opieka nad zabytkami i ich konserwacja* (“Preservation and conservation of historic monuments”), a handbook issued by the Ministry of Culture and Art.

The first legal definition of a *zabytek* recognized the expansion of the scope of preservation and conservation. In line with the decree’s resolutions, not only architectural ensembles (“groups of buildings which are aesthetically outstanding and characteristic either of cities, towns or villages, or only of their districts”), but also outstanding spatial arrangements (“layouts of old cities and their districts along with old, historic names of streets and squares”), as well as old trees and avenues, could be regarded as *zabytki*. Zimna [8]. It also needs to be emphasized that in the legislative context, semantic differences between Polish *zabytek*, English *monument* or German *Denkmal* were set aside. All of these terms served as a means of defining objects which were protected and preserved by the state.

The regulations of the Ministry’s handbook could similarly be considered pioneering. The handbook mentioned the need to preserve not only human creations, but also natural phenomena: “all the monuments of nature – venerable or extraordinary trees, Sokolica-like rocks, grottoes, waterfalls – and alike formations on the Earth’s surface, the preservation of which lies in public interest because of historic or nature-related reasons, or because of the beauty or particularity of the domestic landscape.” *Opieka* [9].

4. THE PERIOD FROM 1939 TO 1989

Another historical catastrophe, the Second World War, stopped the development of conservation activity. During the period from 1939 to 1945, more than 150 of historic cities and old towns in Poland were destroyed to the extent of more than 50 per cent.

The direct cause of the damage was not only armed combat, but also deliberate actions of the occupants to destroy the cultural heritage of Poland. Given these circumstances, the problem of whether it was better to conserve or restore lost its meaning. Furthermore, the conservation circles grew more and more convinced that the rules of conservation set before the war turned out to be inappropriate for the extent and type of faced problems. In 1946, the General Conservator Jan Zachwatowicz published a manifesto in which he declared that relics of the past "will be rebuilt from scratch in order to hand down to future generations if not the original relics, then at least their exact form, which is still alive in our memory and accessible in archive sources." Zachwatowicz [10].

The political transformation that took place in Poland after the Second World War, nationalization of private property, and more than 40 years of real socialism imposed upon this part of Europe by the Soviet Union – all of this had a significant impact on Polish conservation in the following years. During the next decades, the authorities became more and more intent on political and propaganda exploitation of both *zabytki* ("monuments") and the works performed on them. There was a growing disparity between the "official history", subordinated to class-oriented interpretation of the past, and the collective memory of various social groups. This general tendency could not be altered even by periodic political thaws.

The academic aspirations of conservation circles were eagerly used by the authorities of Polish People's Republic. The emphasis on the documentary character of monuments, and even their peculiar sacralization as sources of knowledge, could weaken the original significance of meanings and contexts, which was especially important in case of, for example, historic churches and religious-themed works. Looking back on it decades later it seems, however, that in spite of well-developed propaganda bodies, the actions taken by state and party authorities were not successful. In the eyes of the public, the monuments were a proof of continuity of Polish culture, and conservation was still seen as a field which contributed to saving the truth about the history of Poland.

Despite the isolation of the Eastern Bloc countries during the Cold War period, theoretical foundations of conservation activity in socialist Poland were changing. Those changes showed that concepts which were crucial for further integration of international conservation circles were getting across. After the period of rebuilding the country, the voices emphasizing the need to return to academic procedures and strict rules of conservation became more prominent. The document which paralleled these expectations was the Venice Charter, whose resolutions were treated as an obligation and a source of inspiration. A year after the International Congress of Architects and Specialists of Historic Buildings in Venice, the Constituent Assembly, which established the International Council on Monuments and Sites ICOMOS, was hosted in Poland. This was another factor which had a tremendous impact on the future of Polish conservation. The involvement of Poland in executing the decisions of the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage from 1972 also contributed to the development of cooperation with the representatives of foreign conservation circles. International connections had an impact on the debates on theoretical foundations of conservation activity. In the following years, the concepts which referred to the Polish traditions of environmental protection became more and more popular.

The change was also apparent in the broadening scope of preservation and conservation, which was accompanied by significant redefinitions of specialist terminology. Until as late as the second half of the 20th century, the word *dziedzictwo* ("heritage"), which referred to a sense of community and patriotic obligation, had not been treated as an important part of conservation theory in Poland. It was used solely in education and popularization, as well as in the context of cultural policy. The peculiar elevation of *dziedzictwo* as one of the basic terms in conservation was related to new trends in global conservation theory and to the activity of UNESCO World Heritage Committee. It is worth mentioning that it is precisely the translation of the UNESCO convention from 1972 that shook the cornerstones of traditional Polish conservation terminology. *Zabytki* were identified with monuments of the English language and thus considered a part of heritage, as one of the categories of cultural achievements. Konwencja [11]. With the benefit of hindsight, it seems that these new concepts did not clash with the tradition of Polish conservation as long as heritage was understood substantively. This state of things began to change when other concepts of heritage based on social sciences began to emerge, and when the focus of theoretical reflection moved from the object to the subject of conservation work.

5. THE PERIOD AFTER 1989

The newest stage of Polish conservation began with the political transformation in 1989. Democratization of public life, transition to a market economy, profound civilizational changes, and integration with the structures of the European Union – all of this brought a new perspective and new challenges. Events such as the fall of the Iron Curtain or a phenomenon known as the "explosion of memory" – memory which had been suppressed and censored for decades – played an extremely important part in the development of a pluralistic and democratic society. It seems that, apart from broadening the scope of preservation to include new types of objects, it was precisely the exposure to diverse beliefs and attitudes that had the biggest impact on Polish conservation in the following years. Conservators also had to face growing expectations and aspirations of different social groups, which in the new system obtained a status of stakeholders.

Taking into account the scale of the transformation, it is no wonder that Polish conservation circles began to question the relevance of traditional rules and norms of conduct. The most radical supporters of new solutions suggested abandoning the term *zabytek* ("monument") for the notion of *dziedzictwo* ("heritage"), believing that the change of paradigm will make it easier to adjust conservation to contemporary realities. This, in turn, would result in greater effectiveness of undertaken tasks. Szmygin [12]. Another rationale was the conviction that in the age of globalization and international cooperation one should strive to unify not only terms, but also the aims and methods of action.

The growing influence of neoliberal concepts on public policy after 1989 created a fertile ground for programs and views that interpreted culture economically and considered it a national wealth. After experiencing the life in a country governed by the Marxist-Leninist ideology, many heritage conservation theorists searched for inspiration in economic sciences, which seemed to be free from subjective beliefs. The concepts of

heritage as the driving force of economic development became especially popular in the trend of conservation theories based on the idea of sustainable development.

The conviction that economy laws exist independently of cultural context facilitated the adaptation of foreign approaches, which sometimes were contrary to the traditional Polish conservation norms. During this time of hectic search for solutions fit for the ongoing political transformation, the professor Gregory Ashworth's beliefs became very popular. In his speeches and publications he contrasted heritage conservation with traditional concepts of monument conservation, emphasizing that "the overriding objective of managing relics of the past treated as heritage is not their protection against destruction, but rather their consumption." Ashworth [13]. It seems that such views contributed to the disintegration of Polish conservation circles. The rule of conduct formed by Ashworth that "treating heritage as resources (commodities), one should always follow the economic principle of balancing supply and demand" was for some a shocking disrespect of the local tradition, and for others – a liberation from the burden of outdated obligations and impractical limitations which suppressed creativity. Looking back on it, Ashworth's views may be seen as supportive of the values of consumer society.

I would like to add one more remark to these observations. From social perspective, the new concepts of heritage quickly started to be treated superficially, which contributed to the development of the so-called "conservation populism" and megalomaniacal projects exploiting the concept of local identity. Sadly, this type of phenomena, just as increasing commercialization of conservation work, does not help to create a genuine bond with heritage. Furthermore, they weaken the sense of responsibility for maintaining the tradition.

6. CONCLUSION

The field of Polish conservation science is deeply rooted in the local cultural tradition, and its characteristic feature is being receptive to ideas which shape conservation activities internationally. Polish monument conservation performs a significant social function, and that was reflected both in local initiatives and in cultural policy over the past two centuries. Despite the historical changes, the traditions of monument conservation are handed down from generation to generation, and the public perceives conservation activities as an expression of care for common heritage.

In the light of presented facts, I doubt that a radical dissociation from rich traditions of Polish conservation would improve the effectiveness of conservation work. Resigning from the local perspective in favour of the concepts which present the issue of heritage globally would further the changes which jeopardize cultural diversity and consequently weaken the sense of national identity in the country with its own strong conservation traditions.

The terms *zabytek* ("monument") and *substancja zabytkowa* ("historic substance"), as well as the traditional understanding of monuments referring to the preservation of the authentic matter, are some of the cornerstones of the local conservation theory. They remain topical in Polish culture, and I believe they should be used both in the activities related to heritage preservation and in the plans for the development of Polish conservation science. It is especially important when it comes to the relics of the past that have been treated as records, evidence, or "remnants of beings" for decades.

Maintaining community values and intergenerational continuity does not contradict contemporary concepts of heritage, which disregard the search for universal solutions and instead embrace pluralism and genuine commitment of local communities. "The respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong." The Nara [14]. This demand is the most accurate expression of the ideas behind the Nara Document on Authenticity, which originally subverted the Eurocentric approach to conservation. Paradoxically, today, these ideas become acutely topical in Europe, in Poland, as the conflict between local and global approaches to conservation becomes the central dilemma of Polish conservation science.

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A BUFFER ZONE TYPOLOGY FOR WORLD HERITAGE SITES: PROTECTIVE FUNCTION AND IMPLEMENTATION

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Abstract: Buffer zones are currently required for all sites nominated to the World Heritage List unless the State Party includes a justification for no buffer zone. Consideration of a site's setting and its protective measures in terms of the function a buffer zone must fulfill in safeguarding a site's outstanding universal value is a worthwhile strategy for establishing a buffer zone; to this end, a buffer zone typology based on function is described, including visual, environmental, human activity, affiliated elements, opportunity, administrative, and monitoring buffer zones. Finally, a process for determining and justifying the lack of a buffer zone is discussed.

Keywords: buffer zone, World Heritage, heritage conservation, historic preservation, setting, outstanding universal value, OUV

INTRODUCTION

Heritage sites often have complex relationships with their setting; in some cases, the setting itself may require protection in order to safeguard a site's outstanding universal value, while in other cases there may be external threats to a site that are linked to the setting. A buffer zone is one tool for the protection of a heritage site through its setting, although it must be carefully implemented in order to be effective. A buffer zone is generally the area directly surrounding a heritage site, although in some instances multiple buffer zones or a tiered system of buffer zones may offer better protection.

Until 2005, buffer zones were optional for sites nominated to the World Heritage List. With the changes to the Operational Guidelines for the Implementation of the World Heritage Convention in 2005, States Parties were required to provide a justification if a property was nominated without a buffer zone, effectively making buffer zones a requirement: Stovel [1]. This led to questions on the part of States Parties as well as conservation professionals about the establishment and implementation of buffer zones at World Heritage sites, and eventually resulted in two expert meetings on buffer zones, one at Hiroshima, Japan in 2006 and one at Davos, Switzerland in 2008.

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The UNESCO World Heritage Centre resource manual for States Parties nominating sites to the World Heritage List reflects many of the recommendations of these meetings in its suggestions for delineating buffer zones. However, as expressed at Davos, it is likely that some nominations to the List include buffer zones that are unnecessary or inadequate in an attempt to avoid justifying the lack of a buffer zone: ICCROM [2].

This paper is the result of doctoral research incorporating both the available literature on buffer zones at World Heritage sites and several case studies conducted by the author on French World Heritage sites, chosen due to the State Party's decision to coordinate the retroactive addition of buffer zones to eight properties inscribed before buffer zones were required. Examination of the literature and the cases suggests that the concept of buffer zones requires further development in order to be an effective tool to protect a site's setting and to mitigate threats stemming from a site's setting. The suggestions in this paper include a proposal for a buffer zone typology to assist in explicitly linking buffer zones to function, as well as a discussion of how to determine when a buffer zone is unnecessary.

Buffer Zone Typology

The preliminary steps of creating a buffer zone include the thorough establishment of the site's outstanding universal value, determination of the relationship of the site to its setting beyond the proposed boundary, and the identification of any external threats to the site's heritage values. External threats that relate to the site's setting may be mitigated through the use of a buffer zone, and a State Party should delineate the buffer zone's boundary only after establishing the function or functions it must fulfill for each threat. The following typology is intended as a tool for explicitly considering buffer zone function, and includes visual, environmental, human activity, affiliated elements, opportunity, administrative, and monitoring buffer zones: Lake [3].

Visual Buffer Zones

The function of a visual buffer zone is to protect visual aspects of an inscribed site's outstanding universal value as they are impacted by setting. These aspects include general aesthetic compatibility, views and viewsheds, alignments to landscape features or astronomical events, or the approach to a property. A visual buffer zone may need to protect against inappropriate development, specific intrusions on a line of sight due to construction, or other inappropriate changes to a site's setting in terms of aesthetic style or landscape features.

Environmental Buffer Zones

The function of an environmental buffer zone relates to natural or ecological features of a site's setting. These aspects include biological and geological features that impact the inscribed site. Related functions may include protection from natural disasters, such as wild fires or flooding; regulation of natural resources, such as water supply; conservation of natural habitat or features that support a site economically or culturally; or regulation of invasive species.

Human Activity Buffer Zones

The function of a human activity buffer zone is to regulate human activities in the setting that may negatively impact an inscribed site. This may include activities related to development that have impacts other than visual, or specific actions that harm the site or its setting. Examples of potentially harmful activities within a site's setting include mining, agriculture, and vehicular traffic. A human activity buffer zone should be focused on sustainable regulation, particularly when potentially harmful activities support the local community or traditionally occur in the setting, although complete prohibition of some detrimental activities may be deemed necessary in some cases.

Affiliated Elements Buffer Zones

An affiliated elements buffer zone encompasses and protects features that may share the heritage values of the inscribed site. While it is generally agreed that a buffer zone should not include the outstanding universal value of the inscribed site it protects, in some cases a buffer zone that may bear that value is a useful safeguard. In particular, sites where the extent of features that share the site's heritage values is unknown, for example at archaeological sites: Mujica [4], may benefit from this type of buffer zone. There may also be related features in a site's setting that are in too poor a state of conservation to be inscribed, but should still be protected and understood for their relationship to the site.

Opportunity Buffer Zones

An opportunity buffer zone is intended to enhance an inscribed site, rather than protect it. A buffer zone may be used to accommodate tourists and reduce visitation pressure on an inscribed site: Yang [5], to facilitate services and infrastructure that may be prohibited by regulations within a property: Berkowitz and Hoffman [6], or to promote sustainable or traditional economic activity in a property's setting. This buffer zone function may also help in considering the needs of the local community in relation to an inscribed site.

Administrative Buffer Zones

An administrative buffer zone is intended to aid in coordinating protection of a site's setting. Buffer zones commonly encompass multiple administrative areas, local agencies, and regulatory zones. Furthermore, many States Parties have no specific legislation for creating or regulating buffer zones: ICCROM [2]. An administrative buffer zone encourages the coordination of the many stakeholders and components involved in protecting a property's setting, as well as raising awareness of the relationship between the site and its setting.

Monitoring Buffer Zones

A monitoring buffer zone is not a regulatory zone but rather an area for tracking potential threats to a property. While all buffer zones should be regularly monitored, this type of buffer zone may stand alone when specific protective regulations are not currently

necessary but a State Party wishes to identify potential threats or trends quickly. A monitoring buffer zone is also an option for a State Party intending to establish or alter a regulatory buffer zone at a World Heritage site, and may be useful in determining the geographic extent of various features and threats, as well as prevailing conditions in the property's setting.

Certainly there is overlap between these types depending upon how a specific threat manifests in a site's setting, for instance, development may be problematic at a given site due to visual impact or due to associated human activity. It is also likely that a property will have more than one potential threat, and will thus require one or more buffer zones with multiple functions. This will depend upon the specific threats identified and the legislative and management tools available to the State Party for creating and regulating a buffer zone. For example, in some instances, a single buffer zone may be able to fulfill several functions through regulations or management systems with a broad range of measures, whereas in others it may be more feasible to have multiple buffer zones that each correspond to a regulatory or management area for a specific threat.

When delineating the boundary of a buffer zone or set of buffer zones, both the geographic area of the threat and options for regulating or managing the buffer zone must be considered. A buffer zone that does not encompass the entire area in which a threat is present or that may be the source of a threat will be ineffective: UNESCO World Heritage Centre [7]. Likewise, a buffer zone without appropriate measures for regulation or management that relate to identified threats will not increase protection for an inscribed site: Stovel [1]. States Parties may choose to implement several buffer zones related to specific threats, so as to avoid the difficulty of coordinating multiple functions within a single, large area, or may find it more effective to establish a single all-encompassing buffer zone, depending on available legislation and the geographic extent of each threat.

Determining When a Buffer Zone Is Unnecessary

A buffer zone is one possible tool for protecting a World Heritage site, specifically by safeguarding a property's setting or by protecting against external threats stemming from the setting. Thus, not all sites require a buffer zone, depending upon the circumstances at a given property. Indeed, an unnecessary buffer zone may offer a false sense of increased protection, or may divert resources important for conserving an inscribed site, and should thus be avoided. In general, if sufficient protective measures already exist, there is no need for a buffer zone, so the determination of whether a buffer zone is needed or not will rest upon the conditions of the site and its setting as well as existing protections (see figure 1.1).

In the case of a site where the setting is sufficiently protected from all threats, but that protection is achieved through multiple laws, agencies, or administrative units, a State Party may still consider implementing a buffer zone to improve coordination. In instances where there is a hard boundary between the site and its setting, for example an island or a subterranean site, a buffer zone may be unnecessary: Marshall, et al. [8]; however, even a site with hard boundary may be negatively impacted by changes within its setting, for example, the construction of offshore oil rigs or wind turbines near

an island or infiltration of pollutants at a subterranean site. Extremely isolated sites may also be sufficiently protected due to their remoteness: Wiffen [9], so long as there are no environmental threats or likelihood of changing human activity within the property's setting. In each instance, the identification of potential threats is crucial, as this will allow a State Party to determine whether the site is already sufficiently protected.

A buffer zone should also be avoided if it would prove detrimental to the inscribed site. For example, if the setting has traditionally been marked by change over time and this is a defining feature, a buffer zone may inhibit traditional land use: de Wit [10]. Furthermore, establishing a buffer zone with overly strict regulations may harm an inscribed site by limiting traditional activities and land use, contributing to museification of a site: Stovel [1] or isolation from its traditional setting: Turner [11]. If a buffer zone would negatively impact a property, other protections from external threats must be sought.

SAMPLE CASES

Mont-Saint-Michel and its Bay

Mont-Saint-Michel was inscribed in 1979 and a buffer zone was added in 2007. The outstanding universal value of the Mont is strongly linked to its aesthetic character within its landscape setting. However, Mont-Saint-Michel has been threatened in recent years by the proposed construction of wind turbines within sight of the Mont but outside the buffer zone; in order to address this issue, the State Party has created an area of landscape influence that regulates wind turbine construction within the site's wider setting: État de conservation [12]. The State Party has been working to implement a management plan that includes the buffer zone and that will encourage tourism development within the site's setting in order to reduce visitation pressure on the World Heritage site, as well as to sustainably regulate traditional economic activities within the setting État de conservation [12]. The buffer zone thus encompasses elements related to visual, opportunity, and administrative types, as well as illustrates that other forms of management, in this case an area of landscape influence, may be effective when very large areas must be regulated for a single threat.

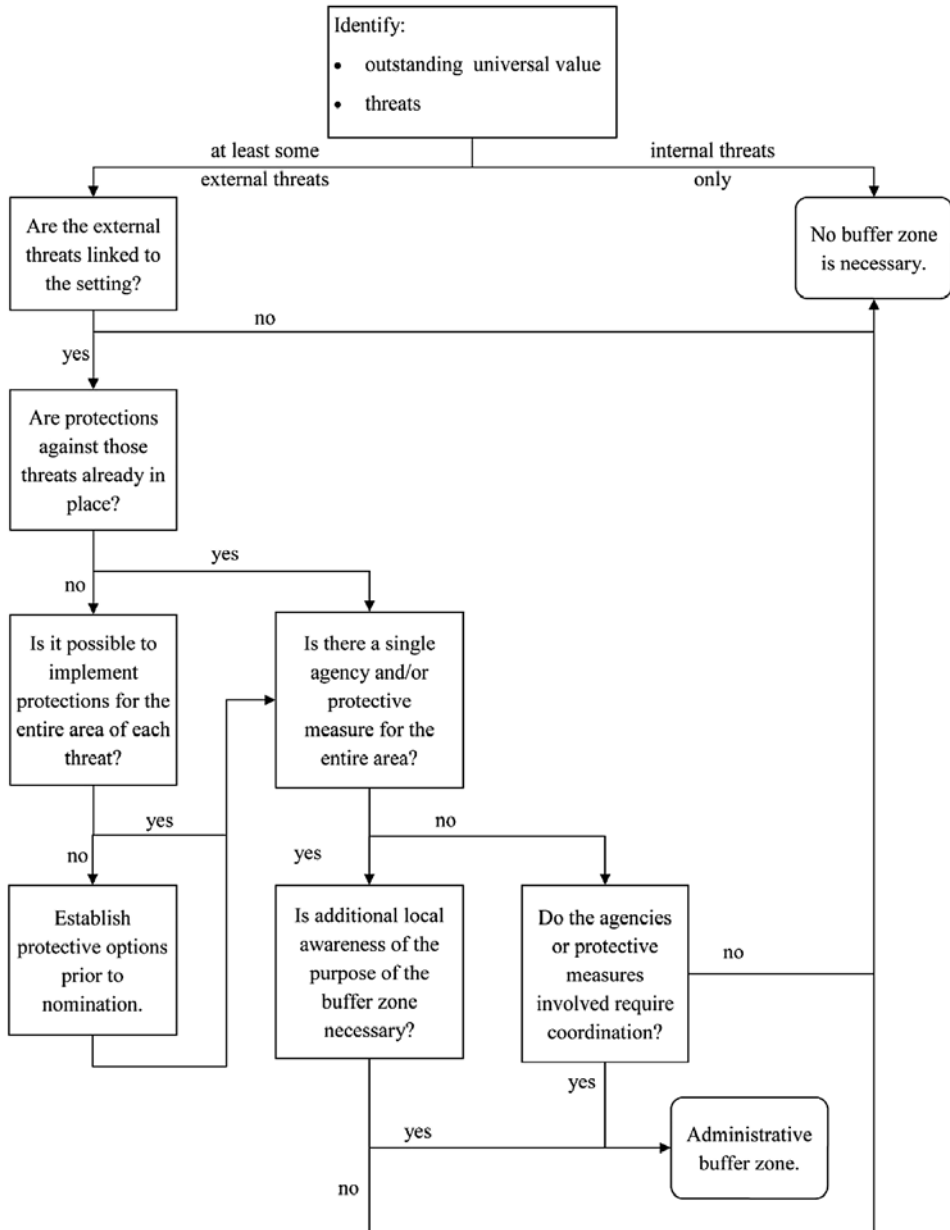


Figure 1.1 Process for examining whether no buffer zone or an administrative buffer zone is preferable

Palace and Park of Versailles

Versailles was inscribed in 1979 and a buffer zone was added in 2007. The protective regulations within the buffer zone are primarily achieved through the surroundings of the classified historic monument centered on the king's bedroom within the palace and established in accordance with the Historic Monuments Act of 1913, and the classified heritage site the Plain of Versailles established in accordance with the Heritage Sites Act of 1930: Ministère de la culture et de la communication and Ministère de l'écologie et du développement durable [13]. While the surroundings of the historic monument are specifically intended to protect the palace and its grounds, the Plain of Versailles is not; the State Party thus felt it was beneficial to establish an administrative buffer zone to coordinate both regulatory areas as well as the numerous municipalities within each: Commission nationale pour l'UNESCO and Institutions gouvernementales responsables du patrimoine culturel et naturel [14], demonstrating the potential need for a buffer zone even when safeguards already exist.

Prehistoric Sites and Decorated Caves of the Vézère Valley

This property was inscribed in 1979 and currently has no buffer zone, although the State Party is investigating the need for one. This site might benefit from an affiliated elements buffer zone, given the number of sites related to the property's outstanding universal value that have been discovered since its inscription: Commission nationale pour l'UNESCO and Institutions gouvernementales responsables du patrimoine culturel et naturel [15] and that may yet be discovered. It is also possible that contaminants from agricultural activity in the region may infiltrate the caves, and could cause problems with microbial growths: Gauthier [16]; a monitoring buffer zone may prove useful in determining contaminant levels and sources in order to prevent future outbreaks within the caves.

The Causses and the Cévennes, Mediterranean agro-pastoral Cultural Landscape

This property was inscribed in 2011 with a buffer zone. The western portion of the buffer zone serves an environmental function, as the area is forested and the spread of resinous trees has increased the risk of forest fires that may impact the inscribed site: Ministère de la culture et de la communication [17]. There is also an area closely linked to traditional economic practices of this cultural landscape but that is neither within the inscribed site nor within the buffer zone; the Plain of Languedoc provides winter pasture for the flocks of sheep that are part of the traditional system of transhumance: ICOMOS [18]. Given that the traditional pastoral activities are ongoing but vulnerable: Ministère de la culture et de la communication [17], an affiliated elements buffer zone including the Plain of Languedoc may be beneficial in helping protect an area that does not share the inscribed site's outstanding universal value but that contributes to its support.

CONCLUSIONS

Setting is important to many, if not most, World Heritage sites, both in terms of its relationship to and support of an inscribed site's outstanding universal value and in terms of potential external threats to the property. While a buffer zone is only one tool available for the protection of a heritage site and its setting, the de facto requirement to include a buffer zone with nominations to the World Heritage List means that use of buffer zones is likely to increase over time. States Parties should carefully consider the function a buffer zone must fulfill in order to safeguard a site and its setting, and match both the geographic boundary of the buffer zone and its protective measures to that function. To that end, the buffer zone typology proposed here is intended to aid in considering buffer zones through the lens of function. Furthermore, in order to prevent the creation of unnecessary buffer zones that might lead to a false assumption of protection for a site's setting or divert resources from the community or conservation of the inscribed site, the process outlined here may aid States Parties both in determining that a buffer zone is unnecessary and in describing the justification for nominating a site without a buffer zone.

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THE ROLE OF CULTURAL HERITAGE IN THE GLOBAL SOCIETY

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Abstract: The global crisis is a crisis of values. In a “liquid world” humanity needs living positive stronger and stable values. Cultural and natural heritage values are probably the most accepted. Conservationism has to relocate heritage to a central scene at the mind and feelings of humanity. Human crisis is facing one of its most terrible consequences: war. It is challenging humanity through the intentional destruction of cultural goods, including WHS demonstrating, at the same time, how important the symbolic dimension of heritage is and the fact that we are not able to guarantee its continuity. A real cultural symbolic shared dimension must be built on the basis of the WHL. We discuss the necessity to rethink the meaning of “universal” at the OUV concept. Universality must not be considered a given condition, but one to be constructed *ex post* new inscriptions. Heritage has useful characteristics to anchor humanity to stable values. It essentially represents local and continue values. It refers to stable senses of belonging. It represents the symbolic public space. At the same time heritage is creativity. The question is not only how we conserve it, but which is the transformed role heritage can play in times of crisis.

Keywords: cultural heritage, symbolic values, anchoring, World Heritage, Outstanding Universal Values, communication tools, educational tools, participation.

I INTRODUCTION

To explain the global crisis, humanity is living throughout the last decades of 20th Century and the first and second ones of the 21st Century as a systemic crisis is more and more accepted by specialists and the community in general. At least, it is clear that it is not enough to explain it in economic terms. Economy seems to be a symptom and not the cause of the situation.

To understand real causes of the general crisis, it is necessary to look at the last period of intense globalization and the lack of capacity of human institutions (including academia) to generate deep critical thought to drive the fast changing scene by means of planning processes. As Goldin and Vogel (2010: 4) state, “Recent decades of globalisation have created a more interconnected, interdependent and complex world than ever witnessed before.” However, explanations given to understand financial crisis (as Golding and Vogel in their study of the 2008–2009 financial crisis) based

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on economic reasons, are not enough to reflect the whole landscape. It is surely true that “The financial crisis can be described as a systemic failure that began due to the absence of a global rule-making authority to oversee global private financial institutions and processes” (Goldin and Vogel, 2010: 6). Nevertheless, this answer is solely good for the economic scene. There are many other elements to take into account.

Our question is whether explaining or even resolving financial crisis will solve at the same time all the other factors. International and national organizations seem to be concentrated on how to solve the economic and financial crisis and not in on how to solve *human crisis*.

Of course, the other urgent issues are global warming and environmental risks. Culture, however, is not so clearly understood as part of development process. In 2015, the inclusion of culture in the Sustainable Development Goals is still being discussed after being absent from the Millennium Development Goals.

A core question, if not the main one, is whether we should sustain that culture, (including cultural relationships and values and cultural production) when discussing the crisis and how to overcome it. Therefore, cultural analysis of the crisis is urgent to build durable options both for the humanity as a whole and the diverse cultures constituting it.

This was stated by the experts who attended the meeting hosted by the Danish Minister for Culture, Uffe Elbæk, to discuss the role of culture in a time of crisis. The experts adopted the *Manifesto “Turn to Culture”* which states, “at its deepest level, the crisis is a crisis of values. This means that a deeper cultural exploration of the causes of the crisis – and the possibilities arising from the crisis – is also the key to finding a way out.” It is clear that they were focused on the European crisis. Nevertheless, in a globalized world, crisis is neither an isolated phenomenon nor one that can be explained inside national or regional frontiers. There were a number of crises following one another for more than 20 years in different countries and regions. They are clearly interconnected. By the said reason, the thinking of the European experts can be applied to other regions. This is part of the globalization process we are living to an increasing velocity.

The Manifesto also states: “If politics is the art of the possible, then art is the politics of the impossible. This means that we should work to change the concept of the possible.” Political dimension of culture is an important point. Furthermore, the declaration discusses some practical issues: the role of cultural exchange and cooperation, creative problem solving, creative industries and innovation, which were considered practical contributions of cultural sector to overcome the crisis. Of course, these issues are very important to understand the possibilities culture offers to all the nations as a way to produce solutions. Development itself must be explained considering the role of culture. Notwithstanding, we miss in this framework a very important issue that should be considered when analyzing the cultural dimension of the 21st century crisis: the role of cultural heritage. We wish to underline that heritage is a valuable tool to recognize and respect the past, construct and give sense to the present, and wisely project the future.

These aspects are fundamental if we want to build a new world based on human individual values, shared social values and humanity values at the same time.

¹ Available at: http://kum.dk/uploads/tx_templavoila/manifest%202.pdf. Last visited: 08/27/2015.

Notwithstanding, terrible and very regrettable successes of irrational destruction of heritage in times of war demonstrate the high interest the symbolic dimension has.

This is happening right now, in 2015, when the news on intentional heritage destruction not only report goods disappearing but also specialists being killed. The cruel attack suffered by Dr Khalid al Assaad, the Director of Antiquities in Palmyra, demonstrates how urgent is the situation.

On February 28, 2015, Gustavo Araoz, the President of ICOMOS, emphasizes in his e-mail: "Just when the outer limits of one's ability to be shocked by the depths of human iniquity seem to have been exceeded, something more cruel and brutal comes along that defies the definitions of outrage and horror. Such is the case with the recent videos released by the Islamic State featuring a cruel orgy of killings and now followed by the wanton destruction of universally valued cultural treasures in Iraq."

As Milligan (2008: 91) states, "The targeting, destruction, and plunder of cultural property during armed conflict – either as incidental to the exigencies of war or as deliberate acts in and of themselves – has an extremely long history."

We agree that "The destruction of cultural property during armed conflict can be considered one manifestation of a policy of genocide or ethnic cleansing, and a way to dominate over a particular group by eliminating any physical record of their history"(Milligan, 2008: 91). The intention is to destroy the symbols of value of the others. It implies that their spirits will be destroyed.

We are not talking about collateral damage or military necessities. In recent times, we have even been seeing how destruction is diffused as a demonstration of some ideologies capable of destroying others.

While globalization is reducing distances, it is also making more visible that other cultures act, feel, think and express themselves differently. If we are not able to prepare human beings to be tolerant and to develop intercultural dialogue capacities, mistruth and subsequent disagreements will continue arising.

We sustain that heritage is a stable value that can be considered the milestone to deal with crises and their more regretful manifestation, which is the war.

For sure, peace is the result of many other factors. To reach it we must built healthy societies (both in their internal and international frameworks). In this respect, it should be taken into account that a good relationship among people and their heritage is a sustaining column for spiritual health. Furthermore, a mutual respectful relationship between different nations is the only guarantee to construct peace. Heritage is a milestone element to create and maintain positive recognition and acceptance between different societies under the paradigm of diversity.

II AN ANCHOR AT THE LIQUID WORLD

Bauman (2011) sustains that the fast changing conditions of globalization process creates a "liquid condition" of reality. No more stable references, values, answers, are available. Human societies are trying to "walk" over this liquid and unstable reality.

Values and references are changing every day. Technological tools arrive without giving us even the opportunity to understand their former versions and uses. Fashion changes our way of clothing and consuming every day. Brea thinks that this is changing

the nature of culture: “la cultura, está empezando a dejar de comportarse como principalmente, una memoria de archivo, para hacerlo en cambio como una memoria de pensamiento, de interconexión de datos – y sujetos – de conocimiento” (Brea, 2009: 13). This is no more the culture of *monuments*, says Brea.

What Brea is describing is, at least partially, true. The question is if this kind of culture is desirable and good for the future of humanity. Our capability to develop as humanity needs a continuity of time and space. On the contrary, the world will be not only liquid but tempestuous. Humanity needs symbolic reference sites and stable values. Because of its very nature, (i.e. it represents local values; it generates sense of belonging; it represents the “symbolic public space” and it nourishes creativity) heritage should be used for it.

We are describing an anchoring capability of heritage for humans being dragged by the “water currents” of a liquid world.

In cultural terms, some of the manifestations of the “liquid world” are:

- General instability
- Liquid values
- Changing and ephemeral values
- No time for deep thinking processes
- No references for a stable identity
- Disconnection among academic and deep thinking producers and within society

It is the cause of a terrible confusion for men and women as individuals and as members of communities. How do we recognize ourselves when everything surrounding us looks to be ephemeral, unstable, and brief? Is there some element that could help to recover our sense of belonging?

We sustain that this capacity is present in heritage. The characteristics of heritage making it a powerful tool to overcome this critical crisis humanity is living, include:

- a) Heritage is essentially linked to its primary location. It is a strong element explaining the senses and meanings of the places where it was constructed and located. Even in the case of displaced heritage assets, they continue being symbolical and culturally linked to the historic process to which they belong. This factor makes heritage a referential value to local population. Other aspects of human livings have adopted a delocalized character due to globalization as opposed to heritage. This makes heritage a stable element in the heart of the liquid world
- b) Heritage constitutes the symbolic public space. It represents a spiritual value which is linked to people's memory. It is made by those places where people grew and learned to live and love in society. Heritage is fixed to the mind and soul of those who share the symbolism it represents. At the same time, it is local and universal; it is fixed in the territory but can spread its values to the entire world. Being a human symbol, it is constantly accompanying us. It is used by people to evocate the most remarkable moments of their personal and social lives as individuals and as part of a community. It is incorporated in our own narration, meaning our own identity. As a physical good, heritage gives us geographical references. As a symbol, it has an immaterial dimension which gives us spiritual

references. Being in the middle of a liquid world, we need heritage to have stable values. Heritage is the anchoring element which can contribute to give us stability; something so difficult to find in postmodern times

- c) We already said that heritage is a geographical and spiritual reference. We also sustained that no matter if it is fixed to the territory or not, it will be historically rooted to it. Furthermore, each heritage good is having a dual material/immaterial dimension. The immaterial dimension is incorporated into the collective spiritual values of those who appreciate and identify with it. Enormous amounts of information flowing in global times compete with our own heritage values. If we develop a healthy relationship with our heritage, we will be ready to deal with values coming from the rest of the world without getting lost. Heritage must not be a limit, but a starting point. Global times can take people long away from their birth places, but generally they will keep them in their memories. Photographs and other representations are also useful to keep peoples heritage alive with them.

We must learn to positively appreciate the heritage of other peoples and cultures. We can value our heritage and the heritage of the others at the same time. As the most advanced expression of any culture, cultural goods can help humanity to construct respectful relationships. This gives sense to the “World Heritage” as a common heritage for the whole humanity.

It is necessary to reinforce the symbolic dimension of heritage in the global society. We need to develop new ways of communicating heritage. The 21st century is the time of technology, instant messages, powerful images, and fast communication. Heritage diffusers must use creative ways to connect with people, especially with young generations. The language of image should be used to connect and create social awareness.

III WORLD HERITAGE ROLE

The local dimension of heritage goods is not contested by the recognition of its universality. Furthermore, global encounters are essentially cultural encounters. When we share our symbolic space with the people of many different localities, we are also presenting them with our cultural values. Heritage represents our most important cultural traditions. At the same time, we know and appreciate the heritage of other cultures. Respectful relationships will arise between those nations who are able to recognize the cultural values of the others. We need to create ways of understanding and sharing cultural values: this is the main goal of the WH concept. Without renouncing to the local dimension of our values, we can project them to the entire world. We can also know and respect all the diverse heritage values of other cultures. The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions² affirms “that cultural diversity is a defining characteristic of humanity.”

Nevertheless, it could be argued that after 40 years of the approval of the UNESCO World Heritage Convention (1972), the system is not even able to guarantee

² Available at http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html Last visit: 07/30/2015.

the conservation of the already recognized WH Sites. And this is a regrettable truth. Aleppo and Palmira, to only quote two cases, have been recently destroyed by unhealthy reasons. WH values should be shared by all human beings. Facts are demonstrating that this is, at least partially, an empty discourse. It does not mean that the WH project is no right. Nevertheless, it is clear that we must generate new ways of action.

We sustain that it is necessary to change the way of understanding and applying the WH Outstanding Universal Value concept.

We propose two different levels of approach to the WH values issue:

- a) *Ex ante* approach should be based on the recognition of *given outstanding values*. They belong to the most important heritage sites and joint experts and societies must identify them. Any cultural group possesses some outstanding value that should be included on the WH List. It is evident that the list is open to cultural diversity
- b) *Ex post* approach concerns the real “universality” of the WHL. Universality is not a given condition. It must be created through specific awareness building campaigns concerning the WHS outstanding values. It must neither request the “universal condition” to inscribe a site on the WHL, nor consider that it becomes “universal” as a consequence of the inscription being accurate. The “universal” dimension of any WHS must be constructed in a way that is visible at a global scope. Furthermore, we sustain that the universal dimension of WH is not an attribute of each one of the single goods, but in can be found on the WHL itself. Universality remains on the list because it contains heritage sites reflecting world’s cultural diversity. For each site, after the formal inscription, it is necessary to strengthen the universal value of developing strong communicational and educational strategies (e.g. including it in the curricula of schools; diffusing it through traditional and new social media)

IV CONCLUSIONS AND REMARKS

Based on the described characteristics and potentiality on cultural heritage values, we sustain that the role of cultural heritage in global times include:

- a) In regard to the general crisis: Heritage, as a stable value, can function as an anchoring element, contributing to create necessary stability the humanity needs
- b) In regard to the war and the destruction of heritage: it is necessary to use the symbolic dimension of heritage to build sound relationships between peoples and create shared values
- c) In regard to the WHC and the OUV concept: we sustain that the truthful universality of the WHL must be constructed after the inscription of a site and not considered a previous condition to be inscribed. This implies special efforts to make the values of the WHS really universal.
- d) Concerning the symbolic dimension of heritage in the society: new ways of communicating heritage are needed. The 21st century is the time of technology, instant messages, and fast information, etc. Heritage diffusers must use creative ways of connecting with young people (& people in general). The use of heritage image to connect and create social awareness is a necessity.

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PERFORMANCES FOR PROTECTION OF CULTURAL HERITAGE AFTER THE EARTHQUAKES IN LORCA IN MAY 2011

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Abstract: In May 2011, there was a strong earthquake (4.5 in Richter scale) in the Murcian city of Lorca (Spain). There were, besides serious personal injury, considerable material damages which affected to a great extent its important cultural heritage. From the beginning, those organisms in charge of the protection of this heritage put into practice a protocol of performances leading to a quick recovery of damaged goods.

One of the performances carried out by the Administration is a Five-Year Master Plan which has allowed to obtain a global vision of the affected heritage, the development of a performance programme for the recovery of most important buildings and the elaboration of comprehensive plans for urban planning and landscape rehabilitation of the city, some of which have already been implemented.

Now that the development of the plan is about to conclude, some results have been checked, being largely positive. Conclusions have also been drawn about those aspects which have to be improved, not only in the implementation of protocols when there are natural disasters affecting cultural heritage, but also in order to prevent damages, trying to minimize them.

Key words: Heritage, earthquake, protection, recovery, Lorca.

INTRODUCTION

The municipality of Lorca, the third one in population of the Region of Murcia (Spain), with 91.759 inhabitants (2014 census), and the second one in extension of Spain, is placed in the southwest of the region, 353 m over sea level, in the valley of Guadalentín River. The city of Lorca, main urban core of the municipality and whose historical centre was declared historic-artistic site in 1964, has an important cultural heritage. Its important baroque legacy is highlighted, although there are also several archaeological remains and monumental edifications from the Roman times, medieval period, Arabic as well as Christian, and the Renaissance. To all of them, some constructions from popular architecture with a great traditional flavour must be joint forming the artistic heritage of the city.

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This municipality is located in one of the areas with a greater seismic activity of the country. Throughout its history, there have been many seismic phenomena, mainly associated with the movements of the Alhama de Murcia fault. From the beginning of 21st Century, there had been two important earthquakes in this territory, in August 2002 and in January 2005, which affected the high districts of Lorca, mainly La Paca and Zarcilla de Ramos. Fortunately, these earthquakes, with 5.0 mb.Lg V EMS and 4.8 mb.Lg VI magnitudes, did not cause any victims, although they did cause, especially the second one, important material damages in the edifications of the affected area, mostly houses. However, as they were rural areas, there was minimum damage.



Image 1. Moment of collapsing of the upper part of the Espolón tower during the 5,1 Mw episode (Lorca Town Hall Photography)

Just six years later, early in the afternoon of 11st May 2011, there was an earthquake in the city of Lorca with 4.5 Mw magnitude in Richter scale. Later, in the interval of approximately one hour and a half, there were 6 more earthquakes with magnitudes lower than 2.5 degrees, followed by a bigger episode with 5,1 Mw magnitude (Image 1). After these episodes and up to May 17th, there were 103 aftershocks with magnitudes between 0,4 mbLg and 3,9 Mw. Cabañas[1]. The proximity of the epicentre to the urban core, only 5 Km approximately, together with its shallowness, estimated in 2–3 Km, and the direction of the rupture towards SW, were added to other factors, the main cause of the devastating effects of the earthquake provoking important personal and material damages. González [2].

Regarding material damages, the earthquake provoked, to a greater or lesser extent, damages in almost all the houses of Lorca and in a great amount of

commercial buildings and facilities, offices and agricultural facilities. In the same way, a very important part of the cultural heritage of the city was affected by the earthquake, religious buildings as well as civil edifications.

FIRST MEASURES IN CULTURAL HERITAGE

The extensive heritage of Lorca was formed, until the earthquake, by a set of singular buildings, churches and palaces, protected at the highest level: BIC (Bien de Interés Cultural in Spanish or CIG, Cultural Interest Good in English), having all of them a great artistic value as well as a symbolic and identity value of the city. To this set, other groups were added defined by the rules of municipal urban protection as Degree 1 and Degree 2, as well as a great number of edifications which, although they did not have a special singularity, they did have an architectural interest because they form an homogeneous and coherent group in the definition of character and values of the historical set.

They were buildings of traditional house, with sober design, within the characteristics of the vernacular architecture of the region, most of them built in 19th Century or beginning of 20th century, classified as Degree 3.

It is imperative to remark the fact that the state of conservation of all these constructions, especially the last ones, was very diverse and, although they were mostly affected by the earthquake, the damage of each one were at very different levels, from total or partial destruction of the building to simple cracking of the wall structures and compartmentalization elements, and all of this not necessarily related in a direct way with their state of conservation.

Despite the initial alarm and confusion, there were immediate measures of performance in order to mitigate disaster damages. The day after the earthquake, from the General Direction of Cultural Goods of the Region of Murcia together with culture responsible for the Town Hall, the first inspections of the main city monuments were organized. After this previous analysis, needed for the understanding of the situation, it was decided that a basic protocol of performance based is going to be established, in the designation for each one of the affected buildings of an architect who had already made previous interventions in them and a building company with experience in restoration works, in order to evaluate and determine urgent measures which guarantee people's safety and monument safety itself.

From the beginning, it was assumed that the assessments should be reflected in the reports, according a standard model made by the Heritage Service. In this model, technicians should report in a detailed way about damages caused in structural elements as well as the rest of constructive or ornamental elements, emergency measures to be adopted and performances in a medium and long term. Finally, the economic assessment of the emergency works as well as the budget estimate of the performances needed for the complete restoration of the monument.

The Culture Ministry, through Emergency and Risk Management Unit (reporting to the General Direction of Fine Arts of the Culture Ministry), joint in the initial assessment visits, beginning by those buildings declared as BIC. Muñoz [3]

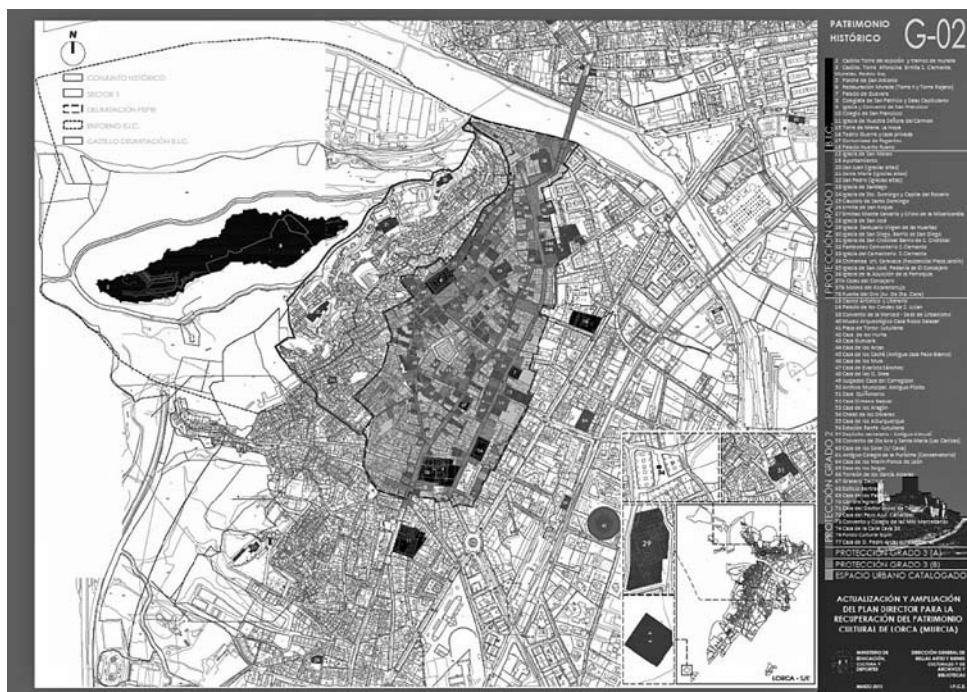


Image 2. G-02 Drawing for updating and expansion of the Master Plan for the recovery of Lorca Cultural Heritage. Historical Set and Degrees of Protection

Together with the performances carried out by the Ministry, the technicians sent by Cartagena Bishopric made, coordinated with the General Direction, inspections and first assessments of damages in the heritage of the Church (Image 2), taking the first decisions in relation to damages provoked by the earthquake. As a consequence, the access to all the churches of the historic centre of Lorca was closed, as well as the access to Las Viñas and Nuestra Señora de las Huertas' monasteries, in view of their dangerous condition. Once the first repairs were made, San Pedro's and San José's churches were partially opened, as well as others in near districts and towns.

The inspections of BIC Monuments were followed by the inspections of those buildings classified and inventoried, which, given their constructive characteristics (Degrees 1 and 2), were made by the equipments formed by the technicians of the Heritage Service, together with the municipal technicians and specialist architects. Their scope was also extended to the defensive towers and archaeological sites of the municipal area of Lorca.

As a result of this set of first inspections, there was an assessment of damages affecting cultural heritage, the situation of which raised the necessity of predicting important investments for at least five years in order to recover those conditions previous to the earthquake. These inspections also allowed the adoption of first emergency measures from 12nd May (the day after the earthquake), generally led to works of stabilization and safety. They were mainly made in domes and structural elements of churches and religious buildings of the city.

On the other hand, the damage assessment of the movable heritage was commissioned to the Regional Restoration Centre of Murcia in cooperation with other services related to these goods, additionally reporting about measures to be adopted, as the protection of altarpieces of different churches, the transport, packaging and storage of personal properties of some affected buildings.

Likewise, an equipment of civil servants from the Service of Museums and IPCE restorers gave technical support to the persons in charge of the Municipal Archaeological Museum of Lorca as well as to the municipal technicians in the dismantling and packaging of showcases and exhibition furniture affected by the earthquake as well as in the definition of intervention guidelines of damaged materials.

DIFFERENT CONSTRUCTIVE SYSTEMS.

As it has been already commented, the level of affectation of the historical buildings of Lorca had countless special features, due to the variety of constructive systems, structural typologies and level of conservation or maintenance given in the set of monuments. The orientation of each building regarding the direction of the earthquakes, which generated many results and levels of behaviour in buildings, must be added to this list of factors.

In general terms, the historical buildings of Lorca have a low height with wall structures of large thickness, built with different materials, which makes their behaviour and mechanic capacity not homogeneous so they are even more vulnerable to seismic actions. Besides, this vulnerability depends on their structural organization which will be determined by its spatial and formal conditioners, being different depending on the functions of the building.

For this reason, civil buildings with structural organization by means of bearing walls in two directions, or with a complex compartmentalization of structural and non-structural elements, were less vulnerable than the religious buildings. However, the lack of homogeneity in the composition of the factories, mainly due to inadequate reforms, caused damages in them because of the inadequate connection of the different constructive elements. Structural discontinuity points, as the stair cores that sometimes emerge from the roofs, were particularly affected.

Constructive systems used in consolidation performances in the 20th century did not adequately respond to seismic actions and they sometimes maximized their effects as in the case of the collapse of the dome and part of the aisle of Santiago's church (17th century) (Image 3) or the loss of the coronation of the Torre del Espolón (13th Century) in the castle of Lorca.

Taking into consideration the elements which showed more vulnerability, such as the towers of the religious buildings as well as arches, vaults, domes and roofs, they had a greater damage in the cases when the original structural system did not widely respond to horizontal efforts.

In this sense, there have been several studies about the injuries of these historical factories after the earthquake. They allow us to know the behaviour of their wall structures and their individual response, depending on the typology and structural characteristics of their elements and on the disintegration among them. De la Hoz [4].



Image 3. Santiago's Church.(Photograph from Historical Heritage Service.CARM)

PERFORMANCES

In the first emergency phase, which took four months, 51 performances were made on the cultural heritage, funded by the State according to what was established in the *"Royal Decree-Law 6/2011 from 13rd May of essential and urgent performances in order to guarantee people's life and safety as well as functioning of essential public services."* It was extended later by means of a *Royal Decree-Law 17/2011, from 31st October*, because of the difficult situation of 20 buildings which had already been controlled, establishing complementary measures in order to guarantee their protection against meteorological phenomena that could aggravate the already existing deterioration. (Image 4)

On the other hand and simultaneously to the coordination of these performances, in June 2011 the Ministry of Culture proposed the elaboration of the Master Plan for Recovery of the Cultural Heritage of Lorca, as a work tool for planning and coordinating performances to be developed by the administrations and the Bishopric of Cartagena.

The proposal developed by the BAB architecture study in collaboration with the Historical Heritage Service was approved by the Council of Ministers on 28th of October 2011. It is mainly a practical document intended for ordering and coordinating efforts, quantifying investments and optimizing results of heritage recovery management.

Its main goals are the obtaining of a global vision of the affected heritage, the detailed analysis of damages in the most relevant buildings, as well as in the personal, archaeological or immaterial heritage that may have also suffered any damage,

the assessment of essential performances for the recovery, restoration and rehabilitation of such heritage, the elaboration of an adequate programme according to financial resources and the establishment of effective management mechanisms which allow to perform in the shortest possible time, establishing maximum period of five years. Barceló [5]



Image 4. Santiago's church, emergency works.(Photograph made by Lorquimur)

The plan provides for a limited intervention in the recovery of most relevant buildings of the historical centre of the city, for practical reasons, because the beginning of the processes of regeneration and economic and social revitalization of the historical Centre of Lorca would need a coherent and integral performance of the different ways of management and financing in order to obtain the quickest and most effective recovery. This will be possible only when there is a complete perspective of the current planning in the set and in the urban structure, obtained after making the necessary reflection and study of all the factors that converge in the process, which will require developments of the work in a longer term.

Besides, all of this requires, because of the complexity of the historical core, the implementation of new normative criteria. This implementation will take place when there is a deep analysis and diagnosis of the conditions of the inner urban landscape of the city and the relationship between such landscape and its wider environment.

That is why the plan basically predicts, besides the specific performances of recovery for the 75 buildings which are more artistically relevant -civil and religious- and have a higher symbolic signification, the impulse of auxiliary programmes of investigation, information, dissemination and awareness for promoting and developing the cultural heritage of the city. It also proposes the elaboration of integral plans of urban planning for the city, such as the revision and update of the *"Special Plan of Protection and*

Integral Rehabilitation in the Historical-Artistic Centre of Lorca" which is currently being drafted, as well as the landscape recovery as part of the culture of the territory. In this sense, the "*Quality Plan of the Urban Landscape of Lorca*" has been made, which has developed an awareness process of the importance of preserving the environment of the historical areas and their character, including their integral knowledge, value and protection. MAC [6]

ASSESSMENT AND ESTIMATION OF DAMAGES. BUILDING RECORD CARDS. DEVELOPMENT AND MANAGEMENT

For the methodological implementation of the plan, record cards of each building were made. These cards had a short historical study, characteristics and constructive evolution, damages caused by the earthquake, interventions made in the emergencies and pending proposals of intervention for their recovery, as well as an assessment of the costs of these performances.

This information about buildings classified as BIC and Degree 1 and 2, obtained from the technical reports of the inspections, allowed to make the first assessments which were needed to establish the chronograms of intervention and to fix priorities according to the urgency and necessity of recovery usage, as well as the existence of already committed investment. Such programme, which will have to be carried out, as previously commented, within a period of five years, established the performances to be developed, their estimated budget, as well as financing and resources for its execution.

As expected, these schedules had to be updated in different times. Initially, because of the introduction of the execution projects, the performances of which varied the original forecast after the deep study of the edifications and their damages, and later because of the modifications occurred in the development of performances, such as the appearance of crypts, mural paintings or alterations not detected in their factories.

Regarding priority in performances, a general criterion of preference was established according to the degree of cataloguing, beginning by BIC (14 monuments), then Degree 1 buildings (22 buildings) and Degree 2 ones (37 buildings). Most buildings catalogued as BIC and Degree 1 belong to Cartagena bishopric, to Lorca Town Hall and to processional Brotherhoods of the city, whereas Degree 2 ones mostly belong to particular people. This specification has to be remarked because, as it will be seen, this factor has specially influenced the development of performances, since its funding affects it in a different way.

In this sense, private residential buildings have unfortunately been the ones with more difficulties to initiate restoration works, mainly due to the legal situation of these constructions, whose condominium type makes difficult the previous administrative process: redaction of projects and proceedings for aids and subsidies.

On the other hand, whereas integral restoration performances have been made in BIC and Degree 1 buildings, the implementation of the plan for Degree 2 buildings has some economic limitations because you could only subsidize those performances affecting the heritage areas or elements of the buildings, with very specific goals, such as, according to priority:

- structural consolidation and stabilization of the building,
- water tightness of the building and its roof,
- architectonic adaptation of the elements of the façades,
- the ones allocated to preservation and restoration of particular architectonic elements of buildings.

Activities of consolidation and water tightness are “sine qua non” conditions for getting support for the others.

The subsidized budget will be, in the three first types of interventions, 80% of works value, not exceeding the amount of the subsidy of 350.000 euros per building. In the case of intervention of significant elements, the total amount of conservation and restoration performances will be paid, with a maximum limit of 100.000 euros per building.

The total restructuring or emptying of the interventions involving demolition of buildings, will not be subsidized, both new plant works and enlargements of built areas.

For subsidy management, the Plan Technical Office was planned to be created, with autonomous character, responsible for revising the projects in these buildings for their approval, establishing the protected budget in each case, as a basis for calculation of subsidies, advising and helping owners to fulfil the documentation required for its administrative processing, checking works and helping in subsidy management. However, its constitution has not been possible, so these works have been carried out by technicians from the Heritage Service of the regional administration with the collaboration of urban area technicians from the Lorca Town Hall.

FOLLOW-UP AND IMPLEMENTATION OF THE PLAN

A Joint Committee was created for controlling and advancing the plan. Its goals were:

- protection of Lorca historical heritage and its promotion as a support of touristic and cultural value of the city,
- promotion of initiatives and projects orientated to recovery, conservation and enhancement of Lorca cultural heritage,
- management of initiatives in order to obtain resources for heritage recovery,
- promotion of agreements and arrangements with different organisms and owners in order to coordinate investments in the scope of cultural heritage,
- coordination of competences among different administrations: state, regional and local.

This Joint Committee has the support of the Technical Committee for development of different programmes. It is formed by technicians, plan writers and an architect, who represent the three administrations.

The Technical Committee is responsible for analysing different initiatives and for preparing documentation which is required to take decisions. It has also defined requirements and criteria for obtaining subsidies as well as the scope and assessment of subsidizationable performances. It also acts as a support for advising on the method, construction, heritage or preventive conservation criteria to be applied in each case.

One of its duties was to ensure the implementation of coherent performance methods and criteria which should not produce incompatibilities with other interventions in the city that were not considered in the current master plan. However, it has not been possible to carry out such a duty.



Image 5. Carmen's Church.Stabilization of its main façade

The plan is in its last year of implementation, the results of which, in general terms, are considered as satisfactory with a high degree of fulfilment. (Image 5)

Nowadays, the plan implementation is in the last stage of elaboration of the projects for Degree 2 buildings which, as it has already been explained, are the ones causing more problems. It is also in the last phase of elaboration of projects of modification of Colegiata de San Patricio and three more churches, where initial previsions have had to be corrected.

On the other hand, there have been legal problems in procedures of subsidies in particular cases, such as restorations of pantheons for issues of determination of property ownership.

Besides, there is a problem of how to face those cases where the owner did not have the required conditions for receiving subsidies or refused to do those performances established in the plan, since it was theoretically planned that such actions would be made by the Executing Organism. However, the regulatory procedure to carry them out has not been decided yet.

Finally, authorities are working on the elaboration of a data bank of the performances that have been carried out, as well as the ones planned, with the global information obtained from the previous documentation already prepared and from following up

performances. One of the goals of this work is to get the information required for identifying the effects of the earthquake in this kind of buildings and to establish the subsequent plans for preventive conservation, emergencies and risk management in cultural heritage. All of this will allow, on the other hand, the establishment of protocols, implementing those ones introduced at regional level, adapted to the particularities of Lorca and its heritage.

CONSIDERATIONS. CONCLUSIONS

Soon after the earthquake, and after first initial performances, there was a *"Conference on heritage at risk. Lorca earthquake"* in November 2011. This conference established a series of recommendations, the need of which has been confirmed in the time that has passed since then, after the beginning of the master plan. Such recommendations pointed out the following aspects:

1. The need for creating immediate intervention units for emergency situations, with technicians qualified in cultural heritage, which start performance protocols ensuring people safety as well as preservation of cultural goods.

That is why the Unit of Emergency and Risk Management in Heritage has been created at a regional level. This unit works in coordination with the state unit as well as with civil protection and its goal is to give a quick and effective response to unexpected situations of risk for elements from cultural heritage.

2. The advisability including cultural heritage in performance protocols of civil protection regarding catastrophes, ensuring participation of specialists in cultural heritage in taking decisions and consideration of heritage as a strategical and essential value. The confirmation of this circumstance has led to the revision of the Special Plan of Protection for Earthquake Risk at the Region of Murcia, already considering this circumstance.

3. The need for preventive conservation and an adequate maintenance of cultural goods in order to considerably diminish the effects of catastrophic events.

This need has been confirmed, as those buildings which were abandoned have been the most affected by the earthquake damages compared to others with similar constructive characteristics that were in good condition.

4. The implementation of performances of restoration or rehabilitation of materials and constructive techniques or systems that are compatible, observing behaviour of the earthquake, with the original systems.

Higher degree of the earthquake effects were present in the buildings which recent rehabilitations were based on constructive systems that were uncoherent with the primitive structure. Therefore, it has been confirmed that the historical structures that have suffered most damages were the ones which were intervened with rigid structural elements of reinforced concrete. The Santiago's Church has been one of the most significant examples.

5. Development of an adequate training of those professionals responsible for making the assessments of heritage damages.

It has been checked that, after the earthquake, in the stage of emergency measures, there were reports made by teams of technical volunteers. These reports resulted

in non-completely justified demolitions, affecting a significant amount of buildings from the historical centre, some of them catalogued as degree 3. It should be understood that, at that moment, the technical services from the local administration were overwhelmed by the serious situation of all the city buildings. Therefore, there was hardly time and resources to check the real status of these buildings, so their decisions should be based only on the elaborated reports. The problem was that those technicians who made the examinations not always had the appropriate training on the behaviour of this type of constructions. The status of those ones with similar characteristics that have not been demolished and can be recovered makes us think about the fact that the demolition of many of them could have been unnecessary. In this sense, the first steps have been taken, giving specific courses on damage assessment training, firstly to technicians from the different administrations being involved.

On the other hand, it was also checked that there were emergency performances made at the beginning, which proved to be inadequate for the building, so its subsequent removal has been necessary, with the resulting economic impact. This has been due, in all probability, to the lack of specialization on restoration and heritage conservation discipline of the technicians who made them. This circumstance has not only taken place in this case but it is well known and there are many examples throughout history.

All these considerations lead us to conclude the urgent need for demanding an adequate training in those professionals working with Architectural Heritage, not only the ones who make up teams of first intervention but also the ones who carry out restoration performances.

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- 6 MAC. Unión Temporal de Empresas *Plan de Calidad del Paisaje urbano de Lorca*. IPCE. Ministerio de Cultura y Deporte. Madrid. (2015)

CONFERENCE “HERITAGE IN TRANSFORMATION”

Michael Petzet

Heritage in Transformation? Celebrating the 50th anniversary of ICOMOS in spite of all so-called “paradigm shifts” I dare to go back to the roots again with the introduction of the Venice Charter, our foundation document: *Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions (...) The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.* And especially in view of the present disasters – if we think of the crimes of the “Islamic State”, the threats to Palmyra, or of the consequences of the earthquake in Nepal – it was not easy to accept the rather provocative scope of the invitation message for Warsaw: *The paradigm of the entire discipline is being shifted. Hence the future of the heritage is an open project and the cultural heritage may not survive in forms that have been recognised by heritage protection specialists so far, etc... Will we need heritage protection?*¹ Instead of forgetting historic monuments and sites and always just talking about heritage in general – an ambivalent term, the sometimes inconsiderate use of which was already criticised by Tamas Fejerdy on the occasion of the 40th anniversary of the Venice Charter² – I would like to recall the true spirit of ICOMOS, an organization “concerned with furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings (ensembles) and sites on the international level.” Article 4 of our statutes, quoted here, describes quite clearly tasks and goals in past and future and the definitions of monuments and sites in the statutes are connected with the monument definition of our foundation document, the Venice Charter of 1964, and with article 1 of the World Heritage Convention and can be interpreted very broadly: *ICOMOS should continue to evolve and grow in its ability to provide clarity and force to the way that monuments and sites are preserved and protected throughout the world. In this sense, we recognize that long-held historical traditions in each culture are elements that will shape the various approaches to conservation, all of which are valid, and, with regard to the great traditions of preserving monuments and sites in the various regions of the world, often developed over centuries, we accept a “pluralistic approach” in theory and practice of conservation...* (Paper by Gustavo Araoz and Michael Petzet, July 2010).³

With such a pluralistic approach in theory and practice of conservation doing justice to cultural diversity, it may be easier to tackle the new challenges to conservation politics in a changing world, considering the following aspects and perspectives of conservation as part of a worldwide cultural, environmental, economic and social policy.⁴

Basically, one will have to state that despite different national and regional traditions at least theoretically for the conservation of monuments and sites, also thanks to the worldwide exchange of experience, there is an almost inexhaustible arsenal of materials and techniques at our command. We are equipped not only with documentation methods that range from exact measurements to virtual reconstructions of every state of a building but also with highly developed conservation and stabilization techniques for the most varied types of materials and structures. Of course, this is an arsenal that will be tested further and developed continuously in coming decades. Given the complex tasks in the field of conservation this development will also include a corresponding diversity in participating professions: not only architects, art historians, archaeologists and restorers, but also various natural scientists such as geologists or mineralogists. But in spite of the accomplishments of a “science-oriented” conservation profession, in which work is scientifically justified, prepared, carried out and documented, we must be aware that in the majority of cases it is traditional maintenance measures and traditional skilled repairs using traditional materials and techniques that are most appropriate, since in fact our basic concern, the preservation of authentic historical evidence, is often better served by limitation of work to the truly necessary.

Besides, monument protection and conservation are or at least should be a part of the self-image of every community, of every state party claiming to be a cultural state. It is no longer concerning that there has been only a comparatively limited number of “art and history monuments” which the so-called “modern cult of monuments” had in mind in about 1900, but rather – and this is perhaps the most important consequence of the definition of “monuments” in protection laws around the world – there is an attempt to give consideration to the entire wealth of monuments and sites that contribute to our understanding of the history of a pluralistic society. In Germany, for example, we have about 1.3 million historic buildings listed, plus historic areas (ensembles) and building complexes that encompass an even greater number of structures.

With new opportunities for global conservation politics in the future, we can hope for a greater number of serious initiatives for the protection and conservation of monuments and sites on a worldwide level, and we expect more international exchanges of experience in practical issues of conservation / preservation. Reflecting the role of conservation in the wide field of cultural politics one tends to forget that conservation is not only an important “school of architecture” especially for the treatment and use of traditional materials and techniques, but at the same time it is a challenge for new architectural and artistic developments. After all, conservation in the way it has developed since the 19th century has always been in close interrelation to the “modern” architecture of the time. However, since a certain “crisis” of modern architecture occurred at the end of the post-war building boom and with the so-called “post-modern” architecture, the interrelation between conservation of monuments and sites and new architecture seemed once more fundamentally changed. It could even be stated that monument conservation itself has always been, so-to-speak, “post-modern” in dealing with the cultural heritage of all ages, monument conservation therefore being a kind of avant-garde in an “age” of Post-Modernism. At the beginning of the 21st century, it is at least noticeable that compared with former decades modern architecture and town planning have far more possibilities to carefully integrate monuments and historic urban contexts. In the sense of a new “repair society” there is even a tendency to mitigate

the destructive effects of brutal building projects. On the other hand, it cannot be denied that the strategy, practised so far, of constant renewal of large parts of the built environment is becoming more questionable, anyway. In the sense of the justly demanded ideal of sustainable development it is very likely that, independently of questions of conservation / preservation and merely for ecological and economic reasons, tomorrow's society will simply no longer be able to afford the extensive replacement of everything that has been built in previous centuries. Now one of the main tasks of urban renewal is to repair and re-use existing buildings.

The special role of conservation in relation to trends in modern architecture shows that in the future monument protection and conservation will be viewed not only from the perspective of cultural politics, but also from environmental, economic and socio-political perspectives. The considerable economic significance of monument protection, maintenance and conservation/restoration is still underestimated. On the one hand it needs to be stated that the maintenance and repair of historic buildings and districts requires appropriate skilled workmanship, and thus also ensures jobs for the future. On the other hand historical architecture is of considerable importance for the "image" of a place, for the inhabitants just as much as for visitors from other countries. This is the reason for the relevance of conservation for the tourist industry, which uses and markets monuments as "attractions", – in some countries tourism even seems to be the only incentive for a kind of monument protection politics. Here we could ask if the globally operating tourist industry in particular should promote not only the (sometimes destructive) use of the cultural heritage but also its preservation.

Future "politics of conservation" must also be accepted and supported by society. In this context the often neglected emotional basis of conservation quite definitely plays a role: an emotional concern by society for the historic heritage which, thanks in part to the mass media with its generally very positive reporting on conservation issues in recent years, must be reckoned with by anyone who desires to disfigure, remove or destroy certain values in our field that are more difficult to define in a positivistic sense, such as spirit and feeling. "Monument feeling" has to do with the aesthetic dimension, in the sense of enthusiasm for a work of art; as a "breath of history" it has to do with the historic dimension, beyond a strict historical or scientific understanding of conservation criteria. While in the former times, particularly in Europe, national feeling, the pride in one's national history was considered as a mainspring for conservation, in the 21st century, a kind of longing for survival could be identified as an essential motivation for the attempts to preserve memory in a world that is changing as never before.

Going beyond issues of cultural and economic politics, from our current perspective it is a self-evident, fundamental prerequisite in our field that the politics of conservation be viewed within the framework of a general environmental policy; conservation politics cannot be separated from environmental-political issues. Instead of going into detail here concerning the diverse connections between monument protection and environmental protection, a reference to the subject of air pollution and its horrible effects on monument fabric will be sufficient. The aspect of a general environmental protection which aims at saving not only the natural environment but also the environment created by man in the course of his history – that means our "cultural heritage" including monuments and sites – is confronting all actors in conservation / preservation with new tasks. These tasks require much more than a consistent application of conservation methods

and technologies, general “managing” and a smooth handling of administrative matters. We need new initiatives in the future, initiatives supported by society to combat the worldwide advancement of environmental destruction on a gigantic scale.

The programmatic demand for a unity of ecological, social, economic and cultural goals also opens new perspectives for conservationists and frees up the practice of conservation from a certain isolation that is sometimes perhaps too anxiously and dogmatically cultivated by professionals in our field. Conservation of historic buildings and ensembles together with their “setting”, the natural or built environment in fact can offer crucial contributions to the model of sustainable development. As an alternative to the short cycles of demolition and construction that are usual today – and in the long-run represent an intolerable burden on our environment because of the materials that must be disposed of – historic building fabric in general proves to be comparatively long-lived, among them structures that have survived over centuries: the historic building stock as an important “resource”.

Conservation of monuments and sites as a trailblazer for the future? Regardless of how conservation politics might change in the future under perhaps quite different economic and social circumstances we can state that conservation of monuments and sites has become an issue of public concern in many countries, an issue that has broad general support and receives much attention from the media: monument protection and conservation not as a fashionable trend, but as a general political concern.

(ENDNOTES)

- 1 Aims and thematic scope of the conference, invitation to the conference „Heritage in Transformation“.
- 2 Tamás Fejérdy, Who Wanted It? What is the Charter?...And Today?, in: *The Venice Charter / La Charte de Venise / 1964–2004– 044?*, Monuments and Sites XI, Budapest 2005, p. 49: *The Charter does not deal with the concept of “cultural heritage”. In my opinion this, in addition to the fact that it would be a significant anachronism to expect this from the Charter, is not missing, or a deficiency in the Charter, but precisely its strength! Why do I believe this? Historic monuments naturally also belong within the wider classification of cultural heritage, but as an individual category, not amalgamated into the latter. It would be a big mistake to consider historic monuments and cultural heritage as meaning one and the same thing, and it is precisely this misinterpretation that we are protected from because the Charter for historic monuments still pertains to monuments.*
- 3 Paper by Gustavo Araoz and Michael Petzet, July 2010, see M. Petzet, Conservation / Preservation: Limits of Change (Florence, 3–6 March 2011), in: *Conservation Turn – Return to Conservation, Tolerance for Change / Limits of Change*, ed. by W. Lipp, J. Stulc, B. Szmygin, S. Giometti, pp. 162 f.
- 4 The following text is based on Michael Petzet, Conservation Politics in a Changing World, in: *International Principles of Preservation*, Monuments and Sites XX, Berlin 2009, pp. 39–41; cf. also M. Petzet, The Politics of Conservation on the Threshold of the Third Millennium (opening session of the UNESCO – ICOMOS congress *More than Two Thousand Years in the History of Architecture, Safeguarding the Structure of our Architectural Heritage*, Paris, 10–12 September 2001), in: *Proceedings of the International Congress*, UNESCO 2003, pp. 26–28; *New Challenges to Conservation Politics in a Globalized World – the ICOMOS Heritage at Risk Action*, 2nd International Conference on Architectural Conservation, Opportunities and Challenges in the 21st Century, Dubai, International Convention and Exhibition Centre, 11–13 February 2007; id., *Conservation Politics in a Globalised World*, International Symposium on the Organisation and Operation of the Asia-Pacific World Heritage Training and Research Institute, Shanghai, 21 May 2007; id., *Conservation Politics in a Changing World* (Beijing Forum, 2–4 November 2007), in: *The Inspiration of Human Heritage on the Progress of Civilizations*, Collection of Papers and Abstracts, Beijing Forum 2007, pp. 1–6. – See also Conservation Politics in a Changing World, in: M. Petzet, *Conservation of Monuments and Sites – International Principles in Theory and Practice / Denkmalpflege – Internationale Grundsätze in Theorie und Praxis*, MONUMENTA II, Berlin 2013, pp. 150–154.

Abstract: History of conservation is a genre that has its beginnings in theoretical texts on conservation from at least Quatremère de Quincy's times. The origins of such a history can be traced in the theoretical texts by Eugene-Emmanuel Viollet-le-Duc, Camillo Boito, Alois Riegl, Max Dvořák and Gustavo Giovannoni, extending to the post-war generation which started to historicise the modern discipline. Thanks to the works by Paul Léon, Carlo Ceschi, Jukka Jokilehto and Miles Glendinning, who created a historical narrative of national, continental and global history of conservation, the genre became vital and applicable. What can, or should, we learn from these histories? Could it be considered a *magistra vitae*, a source of inspiration, or a warning about the disadvantages of certain professional and social experiments dealing with the image and semantics of cultural heritage? As Hayden White writes, the more we know about the past, the harder it is to generalize about it. Consequently, the more we know about the rich conservation history, the harder it is to disavow its previous achievements. This paper, therefore, discusses the role, importance, or irrelevance of historical knowledge for the conservation in Europe after 1989.

Keywords: conservation history, historiography, perception of the past.

1. INTRODUCTION

Taking into account the respectable age of the conservation discipline as well as its developed historical consciousness, I would propose to discuss the relevance of a fairly new and growing historiographic genre, which is history of conservation, both professional and public perceptions of cultural heritage in general. Inspired by a number of authors dealing with the phenomena of memory and history, from Frances A. Yates to Aleida Assmann, but especially by Paul Ricoeur's book *La mémoire, l'histoire, l'oubli*¹, I would like to deal with several questions. These are some of them:

Is it possible to differentiate between various perceptions of the past in the international conservation movement?

Should the conservation historiography be relevant to the professional and collective perception and treatment of the past?

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Can conservation history influence our way of interpreting the image of cultural heritage?

All these questions basically have to deal with the aims and purposes of the history of our movement and with our willingness to accept its importance, especially in the post-1989 period which, according to some, is experiencing a crisis or, in my view, a growing tendency to diminish the role of the aforementioned historical consciousness.

2. CONSERVATION HISTORY AND PERCEPTIONS OF THE PAST

In answering these questions I think it is important to make an effort to distinguish among the forms of perceptions of the past. It can be done by differentiating between the bearers of perception. We therefore can divide these forms in two fundamental groups of perceptions and treatments of cultural heritage, that is, the professional and public ones. The first group is represented by erudite individuals and influential critics or skeptics, a sort of people active in our societies for centuries, initially connected with powerful protectors as “arbiters of taste”, than, since the Renaissance, as court antiquarians, and, starting with 1800, as state conservators, acting as mediators between the political elite and the masses. The second group is represented by more recently forged communities, appearing on the historical stage during and after the French Revolution. These communities shaped their views on heritage as mighty political actor, bearing emotional, nostalgic, or quite simplistic and pragmatic views.

These two groups have both been historically legitimized and formed essential part of the tradition and modernity of the conservation movement over the past two centuries. I have to emphasize that the strength of public perception (with its different phenomena of discrimination, rejection and destruction on the one hand and discovery, appropriation, and consecration on the other) was invigorated in Europe repeatedly after 1789, 1900, 1917, 1933, 1945 and then again after 1989. Looking at these “revolutionary” dates, we constantly get reminded of the interconnectedness of the conservation movement with social and political (let alone aesthetic) movements in the past two centuries. These dates also represent the firm chronological proofs of the dialectic nature of the history of conservation and of the implicit struggle between the “conservative” urge to preserve (not only the palpable heritage but also the traditional knowledge of preservation) and the “progressive” urge, which is sometimes hidden behind the supposedly innovative, or revisionist, opting for the tolerance for change.

2.1. Professional perception

The history of this fairly new historiographic genre was, in my view, quite important for the conservation professionals and it is perhaps more important today than ever. It was conceived simultaneously with the first laws of conservation theory and methodology, showing that the discipline was based not only on the perception of physical testimonies of the passing time inscribed on surfaces of monuments and sites, but also on the appreciation of the views and deeds of previous beholders. The historical knowledge of conservation professionals, therefore, was always a fundamental part of their *logos*. We find a prehistory of conservation historiography already

in *Letter to Leo X*², then in Quatremère de Quincy's definitions of restoration, restitution and ruins from his *Encyclopédie méthodique*³, where individual solutions from the past served as *secundum comparationis* to newly encountered conservation problems. Historical parallels of modern restoration with the ancient ones are present in famous Viollet-le-Duc's definition of Restoration from his *Dictionnaire raisonné*⁴, as well as in Camillo Boito's, Alois Riegl's, Max Dvořák's, Georg Dehio's and Gustavo Giovannoni's texts, which are considered to be the fundamental texts for our discipline.⁵ All these authors helped create a new historiographic genre for at least two reasons: to devise the professional dignity of a rather new and socially important discipline and to prove its modernity by comparison with older theories and practice.

Another point to consider is the fact that there has always existed an inherent difference between the erudite and collective perception of the past. This led to a sensitive distinction between the urge to conceive a historiography concerning the treatment of cultural heritage and the urge to *write the history* on the monuments themselves, changing their appearances and meaning *in situ*. (It certainly does not mean that professionals were not engaged in the activities here attributed to the second group.)

We can therefore talk about the use and abuse of an analogy between restoration and historiography, invented around 1800. Perhaps this analogy, which implied the identification of historical monuments with texts and books, motivated the first historiographers to create a particular historical genre.⁶ Analogies between restoration and philology, as well as restoration and historiography, were devised in the Rome of Pius VII at the beginning of the 19th century, and developed by the supporters of "philological restoration" in Boito's times at the end of that century.⁷

It is interesting to note that the history of conservation gained its momentum when the conservation movement began to get globalized and ICOMOS was founded. Since its inception in the 1950s, with Paul Léon's⁸, Alfredo Barbacci's⁹ and Carlo Ceschi's¹⁰ works, this history has been developed and transformed from the "veteran's memoirs" to a proper historiography and, more recently, to a prophetic genre.

Therefore, all those interested in conservation matters are not dealing with historicist concepts, but with vital elements of every day's practice. Jukka Jokilehto's *A History of Architectural Conservation* of 1999 paved the way for recent studies with prophetic criticism, found in Miles Glendinning's *The Conservation Movement* of 2013, or with further need for specialization, as in Michael S. Falser's *Zwischen Identität und Authentizität*, dealing with the *political* history of conservation in Germany¹¹.

The conservation historiography, therefore, appeared and developed along with other manifestations of the global conservation community: charters, declarations, lists and conferences. It grew along with the growth of the public perception of cultural heritage, which was strongly encouraged during the 1970s with the professional and political call for a stronger participation in inheriting the European past.¹² This is how the role of historical knowledge in conservation gained international relevance. At that period, the history of conservation also became an important part of the curricula of the first university programmes for conservation, so Ceschi's and Cevat Erder's¹³ books served as important textbooks for students in the field.¹⁴

2.2. Public perception

Until now I have dealt with the professional, historiographic view, which is (or should be) influential in one's professional dealing with heritage. But, there is another form of perception, the public one. Although the collective perception got its name in Ruskin's times (inheritors became "audience", looking at the deeds and testimonies of their "fathers"),¹⁵ and this public was provided with an important role in the common perception of the past during the growth of the German and Austrian *Heimatschutz* movements¹⁶, seldom do we speak about the sometimes problematic coexistence of the professionals, political actors and general public.

Looking from the point of view of conservation historiography, it is easier to observe the difference between the historiographic memory and the collective perception of the past, the latter being unwilling to reflect on the fundamentals of conservation discipline. In the public eyes, the history manifested in the renewed or imagined form of the monument is only relevant for the perception of its existence and meaning.¹⁷ Conservation historians, with all their scruples and caution, will therefore be seen as irrelevant pedants, and the dignity and longevity of their profession will become negligible.

3. THE ROLE OF CONSERVATION HISTORY TODAY

After 1989 we have witnessed interesting phenomena, which testify to the appearance of a new set of relationships in the social triangle created after the French Revolution, that is, between the political elite, professionals and the public. Instead of a traditional domination of political and professional actors, in the past quarter century the democratic mass of emancipated peoples hit the stage.

Miles Glendinning spoke of the "end of the (conservation) movement" in this period of emancipations, which has occurred due to the dramatic transformations of the nature and basic ideas of the movement.¹⁸ That eschatological conclusion can be troublesome, but it can also make us think about the possibilities of saving the most from that movement before it turns to new prophecies and paradigms pronouncing a farewell to the old worlds of Eurocentrism and theories of authenticity, developed since the Renaissance.

Thus, imagining that there is a sense in preserving this "logos" of our professional forefathers, we could ask ourselves (all of us in ICOMOS, in state politics, and in diverse non-professional communities): is there a point in creating new studies and learning from conservation historiography? If the answer is yes, what can we learn from these histories? One of the answers is: to be cautious in promoting new sets of values. The history of conservation, as every history indeed, can be seen as *magistra vitae*. Not just for conservators, but for political leaders and the general public as well. As Hayden White once wrote, the more we know about the past, the harder it is to generalize about it.¹⁹ If our societies tend to know more and more, and move towards being better connected, rather than isolated and ignorant, we should attempt to understand this new shape of the past that historiographers have offered us.

This history can be seen as a source of inspiration, or a warning on the disadvantages of certain professional and social experiments dealing with the image and semantics of cultural heritage. Perhaps the acknowledgement of this history will help reconcile

the hard-won conservation principles with new social needs and urges. This history could therefore become relevant to social issues, that is, to the problems of tolerant public perception of *different* pasts.

Examples from Viollet-le-Duc's Paris, Charles Buls's Brussels, Gustavo Giovannoni's Rome, Jan Zachwatowicz's Warsaw or Heinrich Magirius' Dresden (varying from delicate care and reformist demolition to courageous resurrection) should and must be before our eyes if we consider ourselves professionals interested in and dealing with the past. We should always bear in mind that this past (and the dynamic nature of its appearances) consists of a relationship between the artefacts and their treatment in different historical periods.

The perception and treatment of cultural heritage was not, and should never become, an arbitrary thing. It should be conceived in the historiographical memory, taking into account both the treatment of the particular artefact and its wider context in the tradition of the conservation movement. That is how we will distinguish what we invent in conservation today from what is already known under some older category.

4. CONCLUSION

The history of conservation will certainly continue to grow in the years to come. Through dissertations, articles and books we will get to know the most interesting "secret" parts of life of our common movement, which I do not consider exhausted nor at the end of its path. On the contrary, I think that an authentically professional and critical account of the history of conservation could be seen as one of the cornerstones for the future of this movement. Examples from critically conceived histories, not just of professional treatment but also of public perception of the past, named in 1964 "our common heritage" by our predecessors,²⁰ can therefore slow down the collective enthusiasm, but, at the same time, it could also help us be more cautious towards the vestiges of time. The traumas and pains, caused by the destructive nature of humans, should follow at least two lessons from the conservation communities of Europe created around 1900: the conservation of complex images of the past (which implies intolerance for discriminative change) and the enlightening dialogue with the general public, which should be reminded on the importance of the hard-won conservation principles. The appearance and growth of the conservation history is not accidental. It may be a symptom of a newly developed sense of undiscovered layers of the past. It can stand for the appreciation of the past achievements, but also for a concern for the future destiny of this one of the most interesting social and professional movements devised in the past centuries. One thing is certain, though: it is growing, and its richness should not be neglected or ignored, both in the eyes of the professionals and the general public.

ENDNOTES

- 1 Paul Ricoeur, *Memory, history, forgetting*, translated by Kathleen Blamey and David Pellauer, The University of Chicago Press, Chicago and London 2004.
- 2 Cfr. Lettera a Leone X, in: *Scritti rinascimentali di architettura*, ed. A. Bruschi, C. Maltese, M. Tafuri, R. Bonelli, Il Polifilo, Milano 1978, pp. 459–484. For English translation, see *Palladio's Rome*, ed. Vaughan Hart and Peter Hicks, Yale UP, New Haven and London, 2006, 177–192. The critique of mediaeval ('barbaric') practices of the ignorant inheritors (*maligni, ignoranti*) in light of the strengthening of the Renaissance sense of the past is based on early humanist literary movement, created in Florence and Rome and accompanied by cynical objections by the learned champions of the movement Poggio Bracciolini, Cencio de'Rustici and Lorenzo Valla of mediaeval detractors of antique texts and destroyers of monuments.
- 3 Antoine-Chrysostome Quatremère de Quincy, *Encyclopédie méthodique. Architecture*, vol. 3, Agasse, Paris 1825.
- 4 Eugene-Emanuel Viollet-le-Duc, *Dictionnaire raisonné de l'architecture française du Xle au XVIe siècle Tome Huitième*, Morel, Paris 1869, 14–34.
- 5 See Camillo Boito's text *I restauratori*, in: Daniela Lamberini, *Teorie e storia del restauro architettonico*, Polistampa, Firenze 2003, 77–88. For Alois Riegl's accounts on previous experiences in conservation, see *Der moderne Denkmalkultus. Sein Wesen, und seine Entstehung*, Braumüller, Wien und Leipzig, 1903 and *Über antike und moderne Kunstfreunde*, *Kunstgeschichtliches Jahrbuch der K.-K. Zentralkommission für Erforschung und Erhaltung der Kunst- und Historischen Denkmale / Beiblatt*, 1, 1907, 1–14. See also Max Dvořák's texts Francesco Borromini als Restaurator, *Kunstgeschichtliches Jahrbuch der k. k. Zentralkommission. Beiblatt* 1, 1907, 89–98 and Denkmalkultus und Kunstentwicklung, *Kunstgeschichtliches Jahrbuch der k. k. Zentralkommission. Beiblatt* 4, 1910, 1–32. Georg Dehio did not write a history of conservation but in his famous *Kaiserrede* held in Strassburg made a comparison between his period and theories of the 19th century. See, Dehio, *Denkmalschutz und Denkmalpflege im Neunzehnten Jahrhundert*. Heitz und Mündel, Strasburg 1905. Gustavo Giovannoni considered history of conservation a constitutive element of his argumentation, see his *Restauro di monumenti*, *Bollettino d'arte del Ministero della P. Istruzione*, Calzone, Roma 1913.
- 6 Rita Mohr de Pérez made a connection between Prussian state conservation system formed at the beginning of the 19th century and previous historiographic achievements of Friedrich Schiller, Wilhelm von Humboldt and Barthold Georg Niebuhr. See Mohr de Perez, *Die Anfänge der staatlichen Denkmalpflege in Preussen. Ermittlung und Erhaltung alterthümlicher Merkwürdigkeiten*. Wernersche Verlagsgesellschaft, Worms 2001, 28–33. Before her, Paul Léon emphasized the role of Jules Michelet and François Guizot in the establishment of the French conservation system. See Léon, *La vie des monuments français, destruction, restauration*, Picard, Paris 1951, 107–124.
- 7 For *restauro filologico* see Jukka Jokilehto, *A History of Architectural Conservation*, Butterworth, Oxford 1999, 200–203 and Giovanni Carbonara, *Avvicinamento al restauro. Teoria, storia, monumenti*, Liguori, Napoli 1997.

- 8 Paul Léon, op. cit.
- 9 Alfredo Barbacci, *Il restauro dei monumenti in Italia*, Istituto Poligrafico dello Stato, Libreria dello Stato, Roma 1956.
- 10 Carlo Ceschi, *Teoria e storia del restauro*, Bulzoni, Roma 1970.
- 11 Michael S. Falser's *Zwischen Identität und Authentizität. ZUR POLITISCHEN GESCHICHTE DER DENKMALPFLEGE IN DEUTSCHLAND*, THELEM, DRESDEN, 2008.
- 12 This was encouraged by the initiatives in 1970s Europe, exemplified in new categories such as *integrated conservation*. See introductory text to *European Charter of the Architectural Heritage and Declaration of Amsterdam* (adopted at the *Congress on the European Architectural Heritage*), both in 1975. On the initiatives from that period see now *Eine Zukunft für unsere Vergangenheit. Zum 40. Jubiläum des Europäischen Denkmalschutzjahres (1975–2015) – A Future for Our Past. The 40 th anniversary of European Architectural Heritage Year (1975–2015)– Un Avenir pour Notre Passé. 40 e Anniversaire de l'Année Européenne du Patrimoine Architectural (1975–2015)*, ed. Michael S. Falser and Wilfried Lipp, Monumenta III, Berlin 2015.
- 13 Cevat Erder, *Our Architectural Heritage: from consciousness to conservation*, UNESCO, Paris 1986.
- 14 After establishing a conservation postgraduate program in architectural conservation in Croatian city of Split in 1975, Tomislav Marasović published a book entitled *Zaštita graditeljskog nasljeđa. Povijesni pregled s izborom tekstova i dokumenata (Preservation of Architectural Heritage, A Historical Overview with a Selection of Texts and Documents)*, Zagreb-Split 1983. Following the earlier work on the history of conservation in Croatia by Lina Anđela Horvat (*Konzervatorski rad kod Hrvata – Conservation in Croatia*, Zagreb 1944), it was the first history of conservation with wider European and global perspectives.
- 15 John Ruskin, *The Seven Lamps of Architecture*, Smith, Elder and Co., London 1849, 170 and 172.
- 16 On *Heimatschutz* movements see Miles Glendinning, *The Conservation Movement. A History of Architectural Preservation, Antiquity to Modernity*, Oxon 2013, 144–153 and 167–179.
- 17 Alois Riegl was well aware of that fact in 1903 when in *Modern cult of monuments* he discussed the reverence of the value of novelty (*Neuheitswert*) among the masses. See Riegl, *Der moderne Denkmalkultus*, cit., 47.
- 18 Glendinning, op. cit., 432–435.
- 19 Hayden White, The Historical Text as Literary Artifact, in *The Tropics of Discourse: Essays in Cultural Criticism* (Baltimore, Johns Hopkins UP), 1978, 89.
- 20 The category of „our common heritage” is used in the preamble of the *Venice Charter* but is also mentioned in the first lines of the *European Cultural Convention* in 1954.

A CENTURY OF CONSERVATION POLICY IN SLOVENIA: BETWEEN MODERNISM AND PRESERVATION AND THEORY AND PRACTICE

Marko Stokin*, Gojko Zupan**

Abstract: This paper explores the development policy and theoretical approach to heritage conservation in Slovenia during the 20th century, giving particular attention to the period between the two wars. It focuses on different influences and the development on the national conservation policy until the end of the Second World War. The authors present the conservator France Stelè (1886–1972) and his work with the architect J. Plečnik (1872–1957) in Ljubljana and the conservation approach of the architect Ferdinando Forlati (1882–1975) on the Slovenian coast.

Keywords: conservation, modernism, archaeology, Plečnik, Stelè, Forlati

1. INTRODUCTION

The diverse and turbulent history of Slovenia in the last century and its geographical position between the influences of Germanic culture from the north (mainly Austria, partly Germany) and the Romanic from the west and south (Italy, till the last century mainly Venetian republic) had significant impact on the development of Slovenian culture and conservation practice. Other influences as from French Illyrian provinces (1809–1813) were also present but less influential.

In the last century, now independent Slovenia was a part of five different states (the Austro Hungarian Empire; Kingdom of Serbia, Croatia and Slovenia, later Kingdom of Yugoslavia; the Kingdom of Italy; German Reich and Socialist Federal Republic of Yugoslavia). In spite of this, the gradual development of its heritage conservation during the same century expresses efforts and individual way of conservation and has interesting and specific insight into the development of the region.

The first professional attempt of an organized cultural heritage protection in Slovenia is related to the conservation policy of the Austro-Hungarian Empire. Although the first Austrian law on the protection of cultural monuments was passed quite late, in 1923, the activities of the Vienna *Centralkommission zur Erforschung und Erhaltung der Baudenkmale* (Royal Central Commission for the Research and Conservation of Architectural Monuments) were appreciated and introduced throughout the empire.

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The first Slovene conservator and the head of the so called *Monument Bureau* was the art historian France Stelè. He became the first conservator for the Slovene region of Carniola in Habsburg Monarchy in 1913. After the First World War he was appointed conservator general for the central region of Slovenia which remained in the Kingdom of Yugoslavia, while the region of western Slovenia (Primorska, Goriška, Istria and Trieste) had been occupied by the Kingdom of Italy at the same time. Stelè's mentor was Austrian art historian Max Dvořák. He kept professional and friendly relationship with him until Dvořák's death in 1921.

1.1 France Stelè conservation theory and architect Plečnik

Our aim is to present that in spite of a very strong tradition of the Austro-Hungarian conservation school (i.e. Vienna School of Art History); France Stelè introduced a particular approach to the preservation of monuments in Slovenia which to some extent differed from the approaches of Austria or Italy. He as the leading Slovene conservator played a crucial role in the development of conservation theory and practice in Slovenia and even Yugoslavia until the end of the fifties of the 20. Century. The main principles of conservation theory at the beginning of the last century were based on Alois Riegl and Max Dvořák's motto "conservation not restoration." With this new theoretical approach, they turned away from rigid historicist formulas and created a refined system with precise concepts, the ones that could be applied to individual cases and enable individual treatment.

France Stelè highly respected and followed the protection doctrine of the Vienna School until he started to collaborate with famous architects, among others with Jože Plečnik, Ivan Vurnik, etc.

The professional relationship between the conservator France Stelè and the architect Jože Plečnik was very active and recorded, nevertheless, regrettably, their methodological approach in preservation practice has not been investigated in details, yet. Their work, cooperation and principles are crucial for better understanding of the conservation practice in Slovenian regions, what, in turn, provides the insight to the influence of Vienna School of Art History on ex-Yugoslav regions.

Collaboration and mutual respect between architects and art historians led to the sincere adaptation of Stelè's theoretical believes. Architects could, because of their creativity, implement the cultural heritage with new structures (Stelè; Pirkovič 2014). It seems that it was the charisma of Stelè's most competent associates that led him to alter Riegl's system to such a degree that he put much more emphasis on the artistic value than initially expected and so he acted more as an art-critic than a conservator in a narrow way of understanding this profession. His decision had a profound impact on the further development of conservation policy in Slovenia, especially in the field of art history and to some extent it is in practice even today.

Conversely, the art historian and conservator France Stelè has influenced the School of Architecture, managed mainly by his friend, the architect Jože Plečnik. A characteristic example of their collaboration was Plečnik's expansion of the church in Bogojna which followed the idea of the previous expansions of two churches in Slovenia, one in Radomlje and the other in Radeče. Stelè wrote and spoke in favour of this interesting approach – building a new nave perpendicularly to the existing church – as early as in 1914.

The creative collaboration between the conservator and the architect, modelled after Hradčani, was embodied in the concept of the rehabilitation of the Ljubljana Castle, in rescuing and supplementing the architectural gem of the preserved Roman Wall in Mirje neighbourhood of Ljubljana, and in dozens of other projects. In all of them, the conservator would permit a creative upgrading and supplementing of monuments which is still characteristic of the Slovene conservation doctrine with its inventive, but sometimes ill-conceived supplementing of functions and structures. Even more, Stelè nearly always wrote an article or even brochure to explain the concept of the architect's vision. Plečnik, as Masaryk's architect had an immense reputation as a kind of a Slavic wise man who can lead the architectural new way, way of eternal architecture. It was called the *Architectura Perennis* in one of the main books, written by Stelè.

Plečnik implemented Ljubljana's architectural works with a new use of ancient architectural elements as pillars, pyramids, memorial statues, but not in traditional forms. With the reinterpretation of old buildings, renovation of streets and banks of Ljubljanica River, he presented in his own way, a new way of thinking. His idea was that Ljubljana as a "Mediterranean" town needs new highlights. He understood the ancient elements as an inspiration for his new architecture, for his idea to change Ljubljana to a new capital city, the central point of Slovene nation.

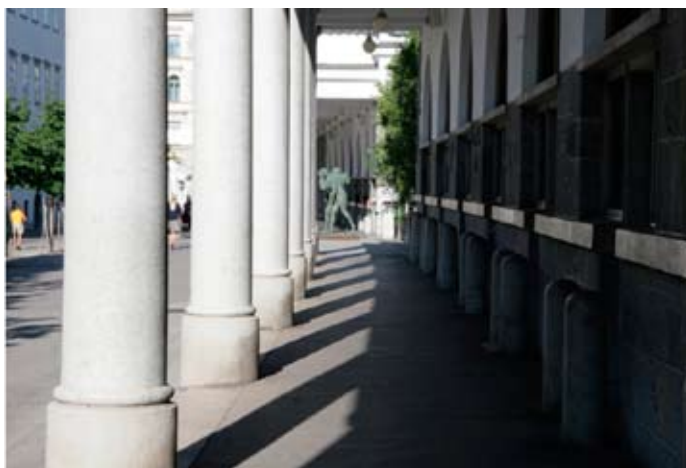


Fig.1. Central market in Ljubljana, Indok, MK, foto: G. Zupan

His interventions were detailed and complex at the same time, confronting not only architectural problems and questions of adaptation, reinterpretation and interventions, but also mentioned issues: to represent the new, Slovene national identity of new Ljubljana, with new University, new national library, stadium, cemetery and central market. Each building was not just a functional structure. It had a special symbolic and architectural meaning; it must have been eternal with its form and use. This is how he was creating the "new Athens".

As in Prague, his charge was to update and materialise a language of myth that bore the history and the identity of the Czech people (Alofsin, 2003) and the same idea was also presented in his hometown of Ljubljana.

Plečnik created – step by step – the composition of public and built spaces. They covered the old town and suburbs and new parts of the city. They were a significant connection link between medieval and modern town.

1.2 Plečnik's works

In the first town plan, called Emona (drawn by Plečnik's pupil Erna Tomšič), the continuity and obliteration of Roman town elements into the modern ones is evident, as well as the preserved original Roman cadastre. In the second map, originally drawn by architect Ciril Metod Koch after the earthquake in Ljubljana, Plečnik marked his realized and unfinished interventions.

The presentation of ancient Aemona, which is the representation of the antique pattern of the town, was the basis and starting point for the transformation of medieval and Baroque town into the Mediterranean Plečnik's Ljubljana. It was also the recreation of the Renaissance ideas and ideas of the group of local scholars named "Academia Operosorum" from 18th Century. They tried to build the new Rome in Ljubljana and they intentionally put Roman tombstones to the facades of the new Cathedral and invited famous architects, such as Andrea Pozzo to Ljubljana, to build the most important church.

Plečnik in many cases just added new architectural elements beside the original remains of a building or tombstone. He usually reused and intentionally displayed the ancient remains of the Roman town as a part of the new building, like in case of National and University Library at Vegova Street in Ljubljana, where the Roman and medieval walls implement the new architecture and they are on display as part of the new out-site park or corner stone of the palace.



Fig.1. National and University library with displays of roman and medieval walls,
Indok, MK, foto: G. Zupan

For the presentation of the South Aemona Roman wall in Ljubljana, Plečnik made two plans with elaborated versions, where the towers and extensions of the wall plane line are of equal depth. He considered the extension of the wall, evened the town and rural plane line of the wall. He kept the outside plan as it was, considering the extensions. He preserved two historical entrances and added the third one. The new one is in the axis plan of Snežniška Street, perforating the wall near the corner tower. The layout of the whole plan has a square form in the entrance, which is emphasized on the west and east sides with pyramids and with vaulted lapidary (Ažman-Momirski 1994, 41).



Fig.2. Vaulted lapidary, Indok, MK, foto: G. Zupan

This architectural intervention was finished in 1926 and it is one of his most interesting interventions and implementation on archaeological site in Ljubljana.

The Roman Wall presentation was designed as an independent architectural project, containing many metaphors, memories and symbols (Ažman-Momirski, 1994, 43).

His plan was also to create a large archaeological park in Mirje (mura=defense wall) area with the presentation where the tourists would come to see the remains of Roman houses, fountains, mosaics, clear Roman paths. The Mount Krim, south of Ljubljana, served as a symbolic mount Olympus. Plečnik also designed a big museum (never executed) in which all the archaeological remains from Kranjska (Carniola) region would be preserved (Stelè 1928).

Another project was prepared for the Ljubljana Castle Hill. Plečnik preserved part of the Šance ramparts (Renaissance fortress area near Ljubljana Castle). The walls were converted in the 1930s into an arched walk, designed by a famous architect who intended to change the castle and building on the top to Acropolis of Ljubljana. The course of the missing in-between part of the ramparts was simply marked by a tree-lined walk.

His last work in Ljubljana was the revitalisation of the Križanke medieval monastery in the SW corner of the medieval city. The representatives of the city asked the architect Plečnik in 1952 to remodel the degraded monastery into a venue for the Ljubljana

Summer Festival. Plečnik's last major contribution to the city (the works were mainly completed in 1956) transformed the empty monastery into an open-air theatre and festival space. The complex's original medieval and mainly Gothic details were partly subsumed even before Plečnik's interventions by Renaissance and Baroque elements (new church, architect Domenico Rossi). Plečnik accented, as can be seen in the main courtyard, the Mediterranean spirit with an open space for gatherings. He built shallow archways and exuberantly-coloured sgraffito, stressed the mass of the medieval wall with raised terrace and pergola, he added an inn as an old tavern. Smaller yard was changed into an Italian garden with a hedge and a hidden yard behind the church, which made it to be an intimate place, prepared for evening concerts with many lines of lamps and long benches in front of each wall. Again, as in the previous works, he reused medieval and 19th century statues, as well as some old Roman tombstones, interesting carved stones, even some old portals to decorate walls, courtyards and to put the most precious ones together with an original archaeological findings in a small, arched lapidary. He even proudly and symbolically opened new windows and monastery to the nearest streets. On the other side he kept the medieval defence structure without any opening. He also put a monument of a known poet Anton Aškerc on an important corner of medieval city, on a part of defence tower. The hidden message was not just a monument, but also reminiscence that Aškerc wrote a poem *Mejnik* (Boundary stone). One of the lines of this poem is: "*Joj, kam bi del (kamen)?"* It means: "*Where can I put (the stone)?"*"

Confronting the conservation practice from Stele and Plečnik with the western part of Slovenia, which was more than twenty years part of the Kingdom of Italy, provide us with different principles and practices of conservation.

1.1.2. Forlati interventions in Koper

Western and south Slovenia with Trieste and Istria, together with western Slovenia, passed under the *Italian rule* and were included in the Venezia Giulia region following the Treaty of Rapallo, which entered into force in 1920. In terms of architectural conservation, the most remarkable among the superintendents in Istria and Trieste was Ferdinando Forlati who was appointed to this position in 1926 (Regia Soprintendenza alle Opere di Antichità e d'Arte per il Friuli Venezia Giulia, Trieste) and remained until 1935 (Milotti Bertoni 2002). Forlati as an architect and his wife Tamaro Bruna as an archaeologists were reputed as an attentive conservation attitude towards the principles of the first Athens Charter for the restoration on historic Monuments and the Italian Carta di Restauro. Forlati works on many monuments in northern Italy and after the Second World War he became also the UNESCO expert.

In Istria, Gorica / Gorizia, Trieste / Trst and Koper / Capodistria (Loggia, Duomo, rotunda Carmine, fish market) his conservation work was detailed in preserving the original elements and the authenticity of the monuments. In the case of Rotunda Carmine, (11–13th Century A.D.) for example in Koper, he isolated the chapel by removing all the abutting buildings. Inside, he removed all the Baroque decoration, closed up the Baroque windows and reopened the Gothic windows. Forlati also removed the Baroque presbytery (Kovač 2006). Due to the approaching war, the project to restore the former baptistery remained uncompleted.

As an architect, he also understood that a historic monument embraces not only the single architectural work, but also the urban or rural settings. For this reason, he was trying to protect medieval Koper as a medieval island town, against devastation. Unfortunately he did not succeed. His theoretical approach has a significant impact on the other conservators in the region (Stelè 1960; Hoyer 1997) and could be also seen on many archaeological sites.

1.1.3 Conclusions

The Forlati's conservation approach was to preserve the original, older structures of the monument and the evaluation of aesthetic values with and only the consolidation of the monument. Moreover, he used modern materials and techniques for the protection purposes, if needed. On the other hand, he was under Stelè's direction, who supported Plečnik's creativity, having in mind that Plečnik highly respected the historical buildings from different periods, while his interventions and implementation never rejected the original structure of the monument. He always found his own personal style, having in mind the history of architecture, symbolism and ethics at the same time. His works were always used for social purposes and the general public.

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PROTECTION OF HISTORIC MONUMENTS AND SITES – ACHIEVEMENTS, PROBLEMS, PERSPECTIVES

Bogusław Szmygin*

Abstract: The 50th anniversary of the creation of ICOMOS in an occasion to have a global look on the heritage protection. From this perspective it is clear, that a major progress has taken place: historic monuments and sites were identified and accorded a special status worldwide; the concept of heritage was broadened; systems for protecting historic monuments and sites were established in majority of countries.

These processes have fundamentally changed the situation of the heritage protection. Above all, the number and diversity of historic monuments and sites increased. Consequently, these assets underwent commercialisation, private owners became responsible for their protection and their management became democratic. As a consequence, 'desacralisation of historic monuments and sites' has taken place – historic monuments and sites lose their unique status, they also lose the right to be excluded from the transformations.

The new situation in heritage protection requires reformulating the heritage protection fundamentals. The concept of heritage, the aims, functions, rules and forms of its protection should be tailored to the needs and capabilities of societies living in the twenty-first century. These are different from the ones which used to be common in the 19th or 20th centuries.

The article presents the processes occurring in the heritage protection, their consequences and draws conclusions by formulating the suggestions for necessary actions.

Key words: heritage protection transformation, paradigm shift in heritage protection.

In July 1965, Constituent Congress of International Council on Monuments and Sites was held in Warsaw and Cracow. Therefore, in 2015, ICOMOS celebrated its fiftieth anniversary. A half of the century is a long period, especially in protection of historic monuments and sites, which is a relatively young discipline. For this reason, the anniversary is an excellent opportunity to look at heritage protection from comprehensive, historical perspective.

There are sound reasons behind this approach – ICOMOS deals with heritage protection on international scale. Due to this, ICOMOS' anniversary can be considered

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as important as other events of great significance to world heritage protection – 50th anniversary of adopting the Venice Charter (signed in 1964) and 40th anniversary of ratifying the Convention concerning the Protection of the World Cultural and Natural Heritage (adopted in 1972). These three anniversaries justify the global view on heritage protection. All the more, in the recent years, transformations in understanding heritage, forms of its protection and the external environment in which protection is provided, have escalated.

Therefore, there are important reasons for viewing heritage protection from broader, historical perspective. By doing so, one can synthesise the past, diagnose the present and develop a vision for the future.

1. WHAT WAS ACHIEVED IN THE PAST

Heritage protection, as an organised set of activities deriving from structures of a nation state as well as theoretical foundations, was initiated in the nineteenth century. It is therefore a challenge to summarize such a long period. However, if not for this perspective, we would not be able to claim that the processes of key importance to the discipline in question were taking place in the last fifty years. These processes resulted in creating a situation of totally different quality in heritage protection.

Firstly, historic monuments and sites were identified and accorded a special status worldwide. Obviously, a considerable number of cultures, nations and religions respected traditions and objects from the past. This behaviour, however, was intuitive and based on non-systematized argumentation. Additionally, the reasons for protecting heritage were in most cases of utilitarian nature. Therefore, protection of the elements from the past lacked in any formal character and was not included in any state organisation system.

Meanwhile, in the last fifty years, the idea of preserving heritage was supported with rational, multi-faceted argumentation and, hence, became commonly used. Moreover, there is a number of sound reasons behind the purposefulness and even the necessity to protect heritage, e.g. social, cultural, economic, environmental, political, and tourism-related. Consequently, it has become widely accepted that heritage assets are accorded a special status, even though it either involves imposing certain restrictions or results in conflicts.

Secondly, the concept of heritage was broadened, which stemmed from a number of factors – increased importance of heritage and the pace of modernisation processes. Fifty years ago, the definition of ‘historical monument or site’ encompassed relatively small group of isolated architectural assets of the most outstanding historical, artistic, and scientific value. Meanwhile, the ongoing process of expanding the concept of heritage resulted in the contemporary definition of heritage including all typology groups of assets/properties created/built in all historic periods by all cultures, societies, regions. As it is an assessing entity which decides upon according a status of heritage to an asset, it is possible for any non-contemporary element of the tangible or intangible environment to become a heritage asset.

It can be therefore said that the concept/understanding of heritage is currently of ‘total’ nature.

Thirdly, systems for protecting historic monuments and sites were established in majority of countries. These systems are supervised by institutions and, in most cases, are a part of state administration structure and financed by means available within government budget. Obviously, these systems differ from one another in terms of their scale, effectiveness, potential, organisation, sources of financing, etc. This is a perfectly natural phenomenon as for many years, there has been a fundamental principle that monument protection systems reflect the quality of states within which they function. It is no less the case that, however, the monument protection system has become a fundamental duty contemporarily fulfilled by various states – as is establishment of the medical care, education, sports, and cultural systems. Therefore, one can claim that the monument protection system is a standard applied in any contemporary state.

Summarizing the three aforementioned processes, it can be said that significant development has occurred in each of them. The idea behind protecting heritage has become widely accepted; the concept of heritage has been broadened and hence, covered the entire cultural environment; establishment of a heritage protection system became a standard enforced in any contemporary state.

2. DESCRIPTION OF THE CURRENT STATE OF AFFAIRS IN CULTURAL HERITAGE PROTECTION

It is of considerable importance to summarize the past since it allows us to understand the present far better. Moreover, diagnosis of the current situation in any discipline should provide basis for developing plans and undertaking actions for the future. There are therefore sound reasons behind describing the present situation in heritage protection.

In order to do it, one must refer not only to immediate problems existing in protection of monuments and sites (as specialist discipline) but also to problems occurring in fields indirectly related to it. Monument protection capabilities are always affected by external factors, e.g. political, economic, cultural ones as well as social situation, etc.

What is also of great significance is the fact that broad/subjective understanding of heritage, which has become binding in recent decades, resulted in increasing the number of assets accorded the status of heritage/historic monuments and sites. Additionally, this way of understanding heritage also led to these assets being of greater variety. Therefore, historic monuments and sites as well as heritage assets are considerable in number and variety.¹

¹ Historic monuments and sites located in Poland perfectly exemplify the increasing number of heritage assets. Officially, there are 70 thousand listed immovable historic monuments in Poland (including over 1000 urban layouts), over 7 thousand historic monuments listed as being of special architectural interest, over 180 thousand assets entered into the state record of historic monuments and sites, over 600 thousand historic monuments and sites recorded in 'address cards' and over 400 thousand assets of great historical significance recorded in the Archaeological Map of Poland. Information provided by Jacek Dąbrowski, Dariusz Jankowski, "Czy Wawel można nadbudować? Refleksje na temat klasyfikacji zabytków," [in:] *Klasyfikacja i kategoryzacja w systemie ochrony zabytków*, PKN ICOMOS, Lublin University of Technology, Warsaw 2016, p. 22.

It is inevitable that increasing the number and diversity of heritage assets will result in heritage protection being commercialised. Although it is a common process, it is independent of political systems in force in particular countries. Even in wealthy countries, where historic monuments and sites are provided with great care, protection must not be fully dependent on public funds only. Most financial means for preserving historic monuments and sites must be acquired from private investors.

What is also important is the fact that increasing the number and diversity of heritage assets will lead to their privatisation. In the liberal economic model being currently in common use, it is not unusual to privatise goods and services. Consequently, a vast majority of historic monuments and sites is owned by private investors, who are driven by commercial profits to far greater extent than managers of state-owned assets. This obviously results in limited possibilities of meeting historic preservation requirements.

Further restrictions stem from the fact that contemporary processes of managing state functions are decentralised. It is inextricably connected with development of the civic society as well as the society itself being increasingly involved in managing both cultural and natural environment.² Stakeholders who wish to decide about forms of using and preserving historic monuments and sites are increasing in number. Their opinions are of increasing importance to government bodies whose members of staff make decisions pertaining to heritage protection. That being the case, historic preservation specialists play the role of advisers and consultants, rather than decision makers. This results in new circumstances in heritage protection.

The phenomena occurring at this moment in time are coherent and unambiguous. They are constituents of a chain of causation initiated by the first factor, i.e. extending the scope of the concept of heritage, which resulted in increasing the number and diversity of historic monuments and sites. Consequently, these assets underwent commercialisation, private owners became responsible for their protection and their management became democratic.

Given the present situation, it must be emphasised that the sum of all processes constitute the new status of heritage. What is emerging is a phenomenon which could be referred to as 'desecralisation of historic monuments and sites'. The status of heritage as a group has been decreasing in importance. Nevertheless, it is of considerable need and importance to accord special status to historic monuments and sites since it provides reasons for excluding them from uncontrolled transformations (historic preservation is responsible for it). Consequently, as a historic monument or site loses its status, it also loses the right to being excluded from the transformations. Thereofre, the scope of protection as well as its capabilities become increasingly limited.

Apart from diagnosing the present situation, it is also necessary to define the consequences following from it. The processes taking place may lead to effects discussed below.

First of all, increasing the number of historic monuments and sites is of utmost importance to their protection. Consequently, it is mandatory to adapt the vast majority

² This phenomenon is discussed in a number of publications, e.g.: Susan Macdonald, Caroline Cheong *The Role of Public-Private Partnerships and the Third Sector in Conserving Heritage Buildings, Sites, and Historic Urban Areas. Research Report*, The Getty Conservation Institute, Los Angeles, 2014.

of heritage assets to be used for modern purposes. Only a small number of assets of great historical interest, e.g. temples, churches, museums or representative public buildings can be still used in accordance with their initial purpose – with no need to adapt or modernize them. However, in majority of cases, far-reaching changes to the standards of use of historic monuments or sites require more extensive intervention in the form and elements of these assets than they used to in the past. Therefore, most properties of great historical interest, also the ones under historic preservation, need to be transformed. This means that in the protection of historic monuments, instead of excluding the assets from the transformation process, the assets should undergo controlled transformations. Historic preservation officers accept this approach and agree that such measures need to be taken. Therefore, heritage preservation is being defined as a proper 'change management', i.e. managing a change to a significant place.³ One must not, however, forget that this approach to understanding heritage protection and preservation has not been accepted by all members of the historic preservation milieu yet.⁴

Extending the scope of the concept of heritage also results in its increased diversity in multiple aspects. When combined with the increasing number of assets considered to be of great historical importance, the above-mentioned procedure results in historic preservation officers having limited capability to define and control the way of maintaining and managing historic monuments and sites. The increasing decision-making capability of owners and users of historic monuments and sites, which affects the forms of managing and maintaining these assets, inevitably leads to shifting the border between what is allowed and what is forbidden. Consequently, with increased frequency are historic monuments and sites treated as raw materials or 'stage set', which can be modified and transformed with no limits. In extreme cases, protection of a historic monument is limited to its facade only. This approach, also referred to as facadism, has recently become so common that historic preservation officers had to accept it as permissible.

As historic preservation officers have been losing control over the forms of maintaining historic monuments and sites, also their role has become less significant. There are multiple factors which influence effectiveness of the monument protection system, e.g. the scope of formal power which can be used by historic preservation officers as well as possibility to finance or co-finance historic preservation works with government money. However, nowadays it is common to limit the power of historic preservation officers by reducing government expenditure on conservation works. Significant amounts of financial means, e.g. from EU programmes, are spent on adapting large complexes of buildings of historical significance to modern purposes.

³ This definition of historic preservation is provided in an important publication signed by the president of English Heritage, Lord Bruce-Lockhart (ed), *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment*, English Heritage, 2008, p. 71.

⁴ Understanding heritage protection as 'change management' still comes under fierce criticism from specialists representing traditional approaches to protection of historic monuments and sites – see, e.g.: M. Petzet, "Conservation or Managing Change," in *International Principles of Conservation*, series: Monuments & Sites, no. 20, ICOMOS, 2009, pp. 8–11; M. Petzet, "Principles of Conservation. An Introduction to the International Charters for Conservation and Restoration 40 Years after the Venice Charter," in: *International Charters for Conservation and Restoration*, series: Monuments & Sites, no. 1, ICOMOS, 2004, pp. 7–29.

These activities are therefore aimed at adaptation instead of protection. This prioritisation obviously affects the methods used in handling such buildings. Unfortunately, it proves that heritage is treated like an object and seen as subordinate to other disciplines.⁵ As economic and development potential of heritage has been noticed, this approach to heritage protection is nowadays becoming increasingly common.⁶

However, historic preservation officers should consider the opportunities of using heritage for various purposes a chance for protecting it. There is no doubt that in the view of globalisation and standardisation processes threatening the identity and cohesion of societies, the importance and use of heritage has been increasing – heritage as an element forging identity and cohesion of societies, nations, and even the entire cultures and continents. What is of considerable importance is that it has been common to perceive heritage in this way. Additionally, organisations and institutions not responsible for heritage protection have been using heritage in their activities.⁷

Therefore, historic preservation officers are responsible for giving these actions the right directions and using them in appropriate way.⁸

According to the status of heritage assets to a greater number of properties, increasing their diversity as well as diversifying purposes for which they can be used results in the general concept of treating cultural heritage being modified. In particular, different historic monuments and sites are no longer considered of equal value. In fact, it has never been thought that historic monuments and sites are equal in value. However, historic preservation theories omit to provide guidelines for grouping historic monuments and sites under categories and classes. Despite that, this has become a necessity – different doctrinal documents are produced which refer to certain preservation activities, heritage groups or countries only.⁹ Moreover, in a number of state heritage protection systems,

⁵ This approach to heritage is also supported in the international document containing vision of human development in future. In 2015 in New York, when the United Nations celebrated its 70th anniversary, the Heads of State and Government and High Representatives decided on new global Sustainable Development Goals. In the thirty-page document, *Transforming Our World: The 2030 Agenda for Sustainable Development*, they defined seventeen goals in which the term 'cultural heritage' appears only once – in goal 11.4.

⁶ The state of conservation of UNESCO World Heritage properties is the unambiguous evidence that the capabilities of the proper heritage protection have been decreasing. In 130 countries out of 160 on territories of which World Heritage properties are located, it was necessary to produce over 2600 SOC reports on the state of conservation of these assets. *State of Conservation of World Heritage Properties. A statistical analysis (1979–2013)*, UNESCO World Heritage Centre, Paris, 2014, p. 3.

⁷ What proves that heritage and its potential are important to development of economy, tourism and cultural continuity is the report produced by representatives of the European Union – *Towards an integrated approach to cultural heritage for Europe*, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, COM (2014) 477, Brussels, 22 July 2014.

⁸ „Sharing Heritage” – European Cultural Heritage Year 2018 is an example of an international campaign conducted on the entire continent which should be scheduled and used by historic preservation officers. Historic preservation milieus, including ICOMOS National Committees, however, should be more involved in using the 'synergetic' opportunities provided by an international campaign of this kind.

⁹ At the time when the concept of historic monuments and sites being of equal value was common, preservation documents were universal and concerned all properties and assets – The Athens Charter for the Restoration of Historic Monuments (1931) and the Venice Charter (1964). Diversification of the historic monuments and sites requires production of documents concerning groups of assets having certain features in common, e.g. *The Florence Charter: Historic Gardens* (1981), *Charter for the Conservation of Historic Towns and Urban Areas [Washington Charter]* (1987), *Charter for the Protection and Management of Archaeological Heritage [Lausanne Charter]* (1990), and *Burra Charter (1979) – Australian Heritage*.

this process resulted in historic monuments and sites being formally divided into classes and categories (inspite of having no proper background in historic preservation theory).

All heritage protection processes, including their consequences, should be detailed and included in the historic preservation theory. This step is of great necessity if the purpose of the theory in question is to explain, regulate and control. Heritage protection, as any other discipline, needs to serve these functions.

In the past, when fewer properties were accorded the status of historic monuments and sites, it was possible for a historic preservation theory to be standardised and of universal nature. Its principles were clear and it was easier to obey them. Indeed, the purpose of this theory was to be a source of reference. At present, the reality is more complex and hence, it is not possible to describe it in an easy manner. Therefore, the historic preservation theory was fragmentarised. As a result, it has become more flexible, relativised and, hence, it decreased in importance and does not serve all the functions it should. From the perspective of effective heritage protection, this situation is not favourable.

Processes occurring in heritage protection as well as their consequences are provided in Table 1 below.

Table 1. Processes occurring in heritage protection as well as their consequences.

CURRENT PROCESSES	FUTURE CONSEQUENCES
– According the status of historic monuments and sites to a greater number of properties – Increasing the diversity of heritage – Commercialising heritage protection – Privatisation of heritage and its protection – Heritage management becoming more democratic/increasing influence of stakeholders – Relativisation of the historic preservation theory	– Transformations of historic monuments and sites becoming increasingly popular – Historic preservation officers losing control over the forms of preserving historic monuments and sites – Decreasing importance of historic preservation officers – Different forms of monument protection – Differences in the status of historic monuments and sites becoming vaster and sharper /categorisation/ – Historic preservation theory becoming marginalised

3. FUTURE FORECASTS AND DUTIES

The above description of the processes taking place as well as their consequences seems to be coherent. This means that the heritage protection may evolve in this direction. It must not be forgotten that historic preservation milieu has no real capabilities to change the course of these processes. Heritage protection has never been an autonomous discipline. Although the society has trusted historic preservation officers with caring for historic monuments and sites, they have never been granted full authority to make independent decisions. Nowadays, the chances are that the society will not be keen on doing it either.

In this instance, the historic preservation milieu is responsible particularly for re-considering all aspects of heritage protection and taking the present reality into consideration. It is not, however, a demand for the specialists to blindly adapt to current conditions – in this case, their participation would be pointless. When reformulating the heritage protection fundamentals, the concept of heritage, the aims, functions, rules and forms of its protection should be tailored to the needs and capabilities of societies living in the twenty-first century. These are different from the ones which used to be common in the 19th or 20th centuries.

In fact, representatives of the historic preservation milieu should deal with the following issues:

Firstly, it is necessary to develop a new heritage protection paradigm – obviously, this is what historic preservation theory should deal with¹⁰. From practical point of view, the traditional heritage protection paradigm is out of date since it neither describes nor standardizes the contemporary reality. In spite of a number of theoretical and practical actions, however, no new paradigm has been developed and adopted yet. For this reason, the traditional, twentieth-century historic preservation theory is still widely used as a source of reference. This, however, hinders development of the contemporary theory, which must be advanced in order to control, verify and correct whatever is put in practice.

Secondly, it is necessary to develop methodology for assessing heritage value. This field can be excluded from the historic preservation theory since it reaches far outside the theory's scope. It needs to be supported by economics, sociology, ethnology, communication theory and axiology. This is the reason why this task is so challenging and still not carried out. The lack of methodology for assessing values of historic monuments and sites results in documentation and presentation of heritage being limited to making descriptions and entering the property into the right record. Consequently, the heritage value covering the entire complexity of functions which heritage assets have is neither analysed nor assessed. In this instance, it is difficult to take actions in any of the following important aspects: selecting properties which should be considered protected heritage assets; defining the scope of preservation and conservation activities to be carried out; persuading the society and the government of the need for protecting historic monuments and sites.

Thirdly, it is necessary to develop and implement heritage protection models in countries/cultures which are unable to do it on their own. The society is unaware of the common problem, i.e. dilapidation of heritage assets resulting from processes of civilisation. The entire world is undergoing extraordinarily rapid modernisation and adopts Western, i.e. European cultural model. In practice, it means that in the continental scale, both tangible and intangible culture, i.e. heritage, becomes useless – as it cannot be adapted to the western cultural model.

¹⁰ Within ICOMOS, on annual session of the Advisory Committee held in October 2009 in Valetta (Malta), G. Araoz gave a presentation which can be considered a starting point for discussing the crisis in theoretical foundations of heritage protection: *Protecting Heritage Places under the New Heritage Paradigm & Defining its Tolerance for Change – A Leadership Challenge for ICOMOS* (not published).

In most regions of the world, everything is replaced by the products of western civilisation and hence, such assets as buildings, economy, social structures, intangible culture, output are no longer needed. For instance, western forms of construction engineering replace the traditional ones. In spite of this, as traditional historic preservation doctrine does not provide methods for protecting non-adaptable heritage, historic preservation officers omitted to develop procedures of this kind (except museification).

Furthermore, it is necessary to develop a broader concept of protecting and assessing the value of intangible heritage. It is a major problem, which is, however, not publicly discussed. Understanding intangible heritage has been limited to the safe concept of folklore and folk customs. Nevertheless, there are countless elements of heritage which make cultures significantly different from one another. Cultural identity and heritage may cover such aspects as women's rights, political rights, family model, attitude towards minorities, tolerance, ritual slaughter, girl circumcision or specific dress code. What is important, attitude towards these issues is frequently the reason for cultures being in conflict or having different opinions. Due to this, both in the discussion and official documents pertaining to intangible heritage protection, safe folk customs and their neutral elements are of great interest.¹¹ There is no doubt that in future, it will be necessary to explore these issues as well; all the more so because the process of mixing cultures, races and religions.

Obviously, it could be discussed whether the presented assessment of the situation and the vision for future are right. There is no doubt, however, that from the perspective of monument protection, future is an open issue. It means that it can be assumed that protection and preservation of historic monuments and sites is guaranteed. Technical, financial, and organisational capabilities of the modern civilisation are enormous and, hence, for the first time in human history entire heritage can be transformed or even destroyed. Protection or destruction of heritage is therefore the effect of conscious decisions which will be made by any society.

There is also no doubt that in heritage protection, experiences from the past (methods, principles, forms of historic preservation activities), i.e. the ones from the 20th century are insufficient to carry out actions in future, i.e. protect heritage in the 21st century. Historic preservation officers have no capability to shape the environment in which heritage is protected. They should, however, have vision of heritage as well as objectives, principles and forms of its protection. This is the challenge and responsibility for our generation and it seems to be more difficult than what our predecessors were faced with.

¹¹ Particular attention should be paid to the enlightening reading, *Convention for the Safeguarding of the Intangible Cultural Heritage*, adopted on 17 October 2003 at General Conference of the United Nations Educational, Scientific and Cultural Organization in Paris. In this document, even though the concept of 'intangible cultural heritage' was defined thoroughly (art. 2), further provisions impose limitations on its understanding. Consequently, the document fails to provide broader comprehension than it used to in the past. UNESCO *Recommendation on the Safeguarding of Traditional Culture and Folklore* of 1989.

DICHOTOMOUS PHENOMENA OF THE 20TH CENTURY HERITAGE IN THE TRANSFORMATION: THE CASE STUDY OF THE SARAJEVO REGION

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Abstract: In the past two decades, the cultural and social appearance of cities in Bosnia and Herzegovina has been reshaped by transitional processes. Multi-faceted repercussions of the shift from the centralized to the neo-liberal economy have been most palpably and forcefully manifested in the public domain. This study starts with the assumption that, in today's complex social circumstances, the attitude to the architectural heritage of the 20th century is manifested predominantly through two dichotomous tendencies. This paper focuses on the analysis of the character of those in-changing circumstances in the region of capital city Sarajevo in order to articulate the main issues and problems which occur in the process of protection of the 20th century heritage in Bosnia and Herzegovina altogether. The selected method is based on the comparison of social and spatial influences manifested in three different types of spatial levels in the public domain: street, public building and landscape.

Keywords: 20th century heritage, Sarajevo, social transition, post-socialist society, public domain.

1. INTRODUCTION

The change in political, social and economic situation in Bosnia and Herzegovina in 1990s had a profound impact on the modalities of approaching and implementing architectural and urban projects in different levels. The paper shall focus on the assessment of the consequences of the shifting understanding and the role of the elements of architectural/spatial embodiment of public domain in the context of a post-socialist city development in the case of Sarajevo. As we feel that the process of personification of cultural continuity through architectural articulation is a crucial segment of urban concerns, we find that the transformation of social, cultural and individual identities determines the particular attitude towards the 20th century's architectural heritage.

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Modernism in Sarajevo's architecture, in terms of quality, continues to be a product of the theories and aesthetic prevalent in the 1930s. Modernity of this period was not an end in itself – it was not a completed process, on the contrary, it was an ongoing story composed of many spatial meanings.

Architecture of post-1945 socialist Yugoslavia, within which Sarajevo became a capital of one of Yugoslavia's six federal entities, unequivocally gives the city a certain stature. Socialist modernization and the process of the "manufacture of the city" started after 1945 and brought along new visions of urban spaces. In terms of quality and quantity, Sarajevo's architecture reached its peak in the period between the late 1960s and the late 1980s. The planning process during this period was centralized and monopolized by the state which became a strong moving force in the creation of social and cultural identity of the city. Nevertheless, architects enjoyed a significant degree of aesthetic and conceptual freedom at this time and it is thus that "Sarajevo architectural school" was born. This school of architecture displayed a strong sensibility towards local culture while, at the same time, it engaged in a lively dialogue with the international architecture of the West, thereby forming a specific architectural expression within the post-war architecture of socialist Yugoslavia.

War destruction, as a consequence of the dissolution of the former Yugoslavia, resulted not only in physical damage to the urban fabric of Sarajevo but also in the near-disappearance of the former sensibilities and, indeed, the rational planning processes. The creation and perception of the space and architecture in the post 1995 period is on one hand introduced by new social and political circumstances, which are determined by new perspectives on the Bosnian and Herzegovinian cultural identity, where, as Stuart Hall describes it, identities operate on the "policies of difference" (Hall [1]), where "identities (can) function as points of identification and attachment only because of their capacity to exclude, to leave out, to render 'outside.'" (Hall [2]) This process of dislocation of the of identity construction outside of itself in Bosnian and Herzegovinian case has created a particular attitude towards heritage of and from socialist period altogether. Consequently, this social position subsequently had significant outcomes on the process of perception and evaluation of modern heritage, where its cultural connotation often jeopardizes its aesthetic and spatial values.

On the other hand, the new economic circumstances, resulted from a process of transition from a centralized, state-managed economy to a free, neo-liberal capitalist economy, where, as Tonči Valentić states, the transferring of market to "the centre of public sphere declaring it rational and desirable activity as a requirement of political democratization" (Valentić [3]), has challenged Sarajevo's post 1995 physiognomy, what reflects both on the process of regulation, designing and execution of new architectural and spatial projects, as well as on the modalities of sustention (retention) of existent urban matrix and integration and rehabilitation of modern 20th century heritage into the new creative plans.

As we begin with the blatant transformation of the use and the perception of public space (as an effect of the unfolding of the political and economic transition):

- A series of structures – **a street within a settlement** (a modern interpretation of traditional and orthodox modernist streets),

- Individual structure – a monument – **a public structure as a landmark in space,**
- Scenery/countryside – **a landscape** – a blending of natural and artificial aspects – interweaving of a structure into its natural surroundings.

Finally, we expect that the methodology thus created will give a more comprehensive insight into the problem of protection of modern heritage and open up opportunities for a dynamic and continued development of Bosnian and Herzegovinian cultural identity. Therefore, research into the presented issues on the basis of the example of the Sarajevo region could help to reveal how and to what extent various social, economic and cultural factors influence the process of perception and protection of the cultural heritage in general.

2. CASE STUDIES

2.1. Street within a settlement



Fig.1. Kranjčevićeva Street before and now

The first two examples relate to examination of reshaping and reactivation of two streets in two different parts of the city: a segment of Kranjcevic Street in Marijin Dvor neighborhood and the busy *Mesa Selimovic Boulevard* in Alipasino Polje area. The Kranjcevic Street emerged in 1930s as a row of modernist villas inside green courtyards. At the time of the construction, the Kranjčević Street was one of the rare planned urbanization initiatives in the inter-war development of Sarajevo.

The protagonist of this construction project were private investors and the Railway Cooperative, operating as a housing loan finance company. The Kranjčevića Street was selected because it is the site of the villa owned by Mate Baylon, one of the leading architects of modernism, erected in 1932. Within the building's utterly simple single-story cubic form, the architect, for the first time in this part of the world, implemented the *plan libre*.

Interventions on this building, as well as on others, have occurred since 1980s. The changes identified here consist exclusively of degradation of the shape of the buildings – reconstructions and extensions neglected the original aesthetic and introduced new ones, ranging from vernacular to neo-classicist forms. Imposition of a new pseudo-architectural expression upended the street's character and undermined its formal unity and spatial proportions, while indiscriminately disregarding the broader context of the city's historical development.

The transition period is particularly distinctive for extensive application of decorative elements embodying a symbolism that is in total contradiction with original principles of the modernist movement. Moreover, this 'reskinning' of existing buildings disregards the establishment of a spatially harmonious street units, and in its stead a form-wise and aesthetically irregular spatial structure emerges in the very core of the city.



Fig. 2. Alipašino polje complex before and now

Alipasino Polje complex, built in late 1970s, was one of a series of areas developed, according to the modernist urbanistic principles, along a main avenue, to become a part of the new core of Sarajevo. Alipašino Polje is among the largest parts of Sarajevo composed mainly of apartment buildings, with around 65,000 residents. Like most modernist complexes, it consists of freestanding multi-storey structures surrounded by open green spaces. This urbanistic approach aimed to provide for the balance between private and public life – a rational and functional apartment as opposed to sizeable and large common spaces. However, the latter lacked appropriate fittings, and the social integration process in late 1990s has failed to develop fully.

With the advent of private capital and the weakening of the planning institutions, numerous previously open common spaces turned into construction sites. New commercial buildings along the main avenue compete in the extravagance of architectural expression, in the attempt to stand out from 'faceless' apartment towers, while simultaneously obscuring views and sunlight for a large number of apartments. Thus these neighborhoods were further reduced to little more than sleeping areas. Furthermore, one-sided imposition of investors' own aesthetic tastes has resulted in 'personalization' of the front of a main city thoroughfares.

2.2. Public structure as a landmark

The following analysis will most comprehensively demonstrate social and spatial effects of changes caused by transition processes, because it permits to assess the relationship of the type of a public structure – as a landmark and a representation of the society – with the transforming public space. The cases of two public buildings built in between end of 1970s and beginning of 1980s, the Radio-TV Center and the 'Skenderija' Culture and Sports Center, best illustrates the difference between socialist and post-socialist perspectives on development of the city and the society.



Fig.3. The Radio-TV Center and the 'Skenderija' before and now

These two large constructions, both built in the brutalist style, reflect the ideology-identity dichotomy, i.e. the transition from social to individual perception of public spaces. This transition, conditioned by change in ideology and economy, reflects in spatial personalisation of these spaces resulting with desecration of spatial integrity of these buildings both in interior and exterior. Public buildings in the socialist period were meant to guide the society in the ideological and cultural sense. The Yugoslav socialist ideology's appropriation of modernism after 1949 thus can be perceived in terms of an accord between the ideological and political task of social advancement and objectives of modernist architecture, which aimed to improve human physical environment to the maximum possible extent. This tendency is best evident in the cases of public buildings, and in particular in the case studies of the Radio-TV Center and 'Skenderija'.

The building of the Radio – TV Center, designed by Milan Kušan and Branko Bulić (1968 – 1983), was planned to be developed in three phases. But, while the horizontal body was built in the first phase, and the central cube was added to the structure in the second, the third phase in which eighteen –floors tall tower was to be adjoined to the horizontally emphasized structure was never executed. The design process thus can be put in the context of social and cultural developments in Yugoslavia at the given time. In that sense, the first phase, which begun in 1968 and was finished in 1975, conformed with Yugoslavia's shift to greater media and civil liberties following the large

1968 student protests. The second phase, on the other hand, resulted from the need to project the image of Yugoslavia as a progressive, multinational country connecting the East with the West, tradition with modernity, and all of that at its core, the City of Sarajevo upon the upcoming XIV Winter Olympic Games. Consequently, the inability to complete the project for Radio-TV Center eventually might be correlated with inability to project the image of Yugoslavia as a steady, historically rooted and progressive state. Thus, the building, which tended to locally interpret the best tendencies of international architecture ended as a barely usable derelict, labelled by the citizens as 'the Gray House, a sobriquet which both demonstrates the shift in public sensitivity towards modernist architecture, which is perceived as a 'socialist grey', as it describes citizens' perception of its cultural content, i.e. public media, shady in terms of their popular image.

The reasons for neglecting are dichotomous. The "Gray House" is perceived in citizens' minds as a kind of time-capsule, a structure secluded from the exterior, while the changes which occurred in its interior have jeopardized building's alleged 'integrity'. The degradation of spatial integrity within the building has resulted from the change in political and economic structure, whereas the division of the public media service on three instances has led to "disintegration" of coherence in building's interior. The spatial personalization thus is a product of the requisite to adjust the huge interior area to the needs of three media houses, whereas the interweaving of function of these three institutions has led to collision in use of the building. In the end, the intention to adapt the space to new media conditions and needs has produced abandonment of some of the areas of the building and congestion of others, what finally has resulted in dysfunction of the space in whole and its spatial fragmentation.

Risk of spatial integrity of 'Skenderija' although resulting with different type of degradation, has arisen from similar circumstances. The 'Skenderija' was developed and constructed in almost the same period and upon similar circumstances as Radio-TV Center. The project, designed by Živorad Janković and Halid Muhasilović in 1969, also ended in 1983 with only two of three phases completed: In the first, the Central Hall, the Youth House, an underground Business Center and the central plaza were constructed; in the second the Ice Hall, the Exhibition Hall, the parking and restaurants were added to the complex. However, the third phase which planned erection of a hotel, a pool and a larger parking space was not reached. Besides being both designed in a brutalist style and upon modernist spatial postulates, these two structures share a common social history and destiny. 'Skenderija' was also developed as a part of the effort to celebrate Sarajevo as a place of new community, cultural and sports initiatives and achievements, of which little has left in the post-war, post-socialist period. Thus, changed cultural and economic circumstances have led to degradation of the building, which contrary to the previous case, primarily affected its outside appearance. *Ad hoc* attempts to promote and commercialize existing space, through the marketing of its functions via advertising panels hung along the building, effectively dilute its formal and architectural distinctiveness. On the other hand, the spatial integrity of the entire site has been undermined by the adjacent construction, which took into consideration neither the architectural nor the urbanistic value of this complex as a public landmark.

As an outcome of the two dichotomous phenomena, both of the buildings have lost both of their architectural appearance and spatial integrity. Therefore, if during the socialist

times these two complexes managed to fulfil their intended purposes: to assimilate the socio-political system into the social currents through organization of public space, in the post-war period both buildings entered a phase of sustained assaults on the integrity of their respective spatial identities.

2.3. Landscape

Our last analysis looks at influence of a transition on the natural environment, through examination of the reconstruction of two hotels that, in their original form, represented examples of a harmonious merger of the natural and artificial aspects. The Vucko Hotel on Mt. Jahorina and the Igman Hotel on Mt. Igman were both built for the XIV Winter Olympic Games in 1984.



Fig.4. The Igman Hotel and Vucko Hotel before and now

The Vucko Hotel was designed by Zlatko Ugljen, who showed exceptional sensibility for the existing morphology and respect for the intensity of conifer-rich background. The building is furnished along the lines of the total design approach, in order to offer visitors a full experience of the original local ambiance. The Igman Hotel, by architect Ahmed Džuvčić, is considerably larger, but its dynamic form is interpolated into the surrounding coniferous vegetation with outstanding success. Both hotels strive to interpret the elements of traditional Dinaride houses in modern ways, among other elements by using steep roofs and by prevailing use of wood for both exteriors and interiors.

These exceptional specimens of the modern regionalism were destroyed during the war that followed the dissolution of Yugoslavia. The Igman Hotel remains in ruins,

unprotected and abandoned, while new tourist facilities are springing up in its vicinity. The concrete walls had been exposed to the weather for so long that it is quite possible that they are no longer statically sound.

On the other hand, the reconstruction of the Vucko Hotel, after it was privatized, resulted in an irretrievable disappearance of the previous building and erection of a new, larger structure, in a style that flirts with vernacular. The original form of the building has been utterly lost. Here, however, it is not only the matter of disruption of aesthetical value and the utter disregard for worthy examples of the local modernist style, but also of the total neglect of environmental sustainability, as well as of inefficient management of both spatial and natural resources. We cannot help asking whether this so-called 'reconstruction' also leads to further degradation of the natural landscape in the Sarajevo region? While in the past, spending time outdoors primarily took the form of various sports and recreational activities, visiting Sarajevo's surrounding mountains today typically ends up as passive enjoyment of artificial comforts that are available everywhere.

3. CONCLUSION

Local transition processes clearly endanger the prospects of proper valuing and regeneration of sites and structures that were, and could again become, expressions of a creative symbiosis of architectural, symbolic, metaphoric and historical values. We can conclude that in the case of Sarajevo, in recent currents of social development, this attitude is predominantly manifested through two dichotomous social tendencies, implicit in architecture. The former signifies a reversal to an ethnicity-focused society, while the latter takes the form of submission to the laws of the market and capital's indiscriminate diktat. In other words, these effects may be divided into the phenomena of „spatial personalization“ and „neglect of spatial integrity.“

Analysed examples of spatial transformation highlight the significance of cultural and spatial continuity, which has suffered due to the 'inter-related' dichotomy of these two tendencies, while notable epitomes of modern architectural heritage are under threat. We observed that these two tendencies are interwoven, regardless of the categorization or originality of the architectural form, and they at the same time impact both the character and the development of the spaces or areas, where the buildings examined above are situated.

The following quote is appropriate instead of a conclusion: "Any time we accept such localized perspectives, restricted and determined by political interest of the day, we effectively falsify history and devalue our own cultural heritage, whose full meaning is expressed through its synergy with the events in the broader context..." Kolečnik [2].

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CAN CRITICAL HERITAGE STUDIES PROVIDE A WORKABLE THEORY FOR THE FUTURE OF CONSERVATION?

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Abstract: This paper explores the relevancy of the nascent critical heritage studies movement to the future of built heritage conservation. Critical heritage studies theory assumes that conventional experts ignore or “sideline” the values of most stakeholders; heritage can be found everywhere; everyone is a heritage expert; significance and authenticity are based on sociocultural meanings and personal experience that are often independent of historical facts; and these values are dynamic and therefore cannot be fixed using lists. An analysis of the perspective offered by the critical heritage studies field leads to the conclusion that its directives, while useful in some contexts, tends to lead to the quagmire of cultural relativism. Significant elements of critical heritage studies theory are therefore difficult, if not impossible, for practitioners to apply in the real, tangible world. In order to increase the relevancy of critical heritage studies to built heritage conservation, a more grounded discussion between critical heritage studies scholars and built heritage practitioners is necessary as well as a more pragmatic focus on addressing real-world problems inherent in practice. Without this kind of grounding, critical heritage studies is likely to be increasingly irrelevant to built heritage conservation theory and practice.

Keywords: built heritage, critical heritage studies, future, practitioners, theory.

1. INTRODUCTION

The heritage sector is a confusing place that is often hard to define. Historians, architects, planners, museum administrators, and conservationists, among others, overlap on work that addresses objects, buildings, structures, places, landscapes, and stories, sometimes with little predictability. Built heritage conservation, however, is relatively well defined as a subset of this sector because it has long differentiated itself through its object of focus—buildings, but increasingly landscapes as well—and doctrine that begins with works by John Ruskin, Eugène Viollet-le-Duc, and Camillo Boito and international texts such as the Athens and Venice charters. What also makes built heritage conservation unique, compared to the other areas of heritage practice, is a reliance on the regulatory environment to enforce this doctrine. Built heritage conservation is now old enough that a new field of study has arisen whose object of attention is not buildings, but rather the field of built heritage conservation itself,

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including its practitioners. Only recently coined “critical heritage studies”, this new field builds on existing heritage studies scholarship dating to the 1980s, and, as Laurajane Smith [1] relates, “takes us beyond the technical, and requires us to engage more critically with the concept of heritage, so that we also move beyond editorialising and simplistic case studies.” At its core, critical heritage studies rejects the “scientistic materialism” [2] inherent in built heritage conservation and replaces it with the meanings held by most stakeholders, which are in turn collected through social science methods.

Because of its social science perspective, critical heritage studies offers significant challenges to orthodox built heritage conservation practice, which this paper will explore. Before starting this analysis, however, it is useful to explain the nature of critical heritage studies and the ways in which its values are different from orthodox built heritage conservation theory and practice.

2. WHAT IS “CRITICAL HERITAGE STUDIES”?

When David Lowenthal [3] published *The Past is a Foreign Country* in 1985, it challenged many assumptions in international built heritage conservation practice. By the early 1980s, legislation had been passed in most developed countries to protect built heritage and rules created to regulate design in the name of authenticity. By most measures, the heritage conservation movement was finally achieving success—historic downtowns were being revitalized, historic house museums were flourishing, and, especially in the United States, we were still basking in the golden glow of the bicentennial celebration of American Independence and the resulting funds that governmental and private entities poured into preservation, restoration, and reconstruction. Yet, Lowenthal was anything but congratulatory toward the movement, instead focusing on the shortcomings of how practice fails to understand impacts to people and their relationship to heritage. His novel humanistic-geographical approach helped formed the basis of a new field of study now known as “critical heritage studies” [4]. While the ideas in *The Past is a Foreign Country* were unconventional from the perspective of built heritage conservation, similar concepts had been extant in post-processual archaeology at least a decade before the book’s publication. Like Lowenthal’s emphasis on the subjective nature of the past, which can never be known objectively, post-processual theory also deemphasizes the objective, scientific method of conventional (or processual) archaeology, instead framing archaeological practice as a series of acts that are fundamentally interpretive in nature [5]. In fact, most academic fields in the 1970s were undergoing this “post-modern” turn in rejecting the possibility of completely objective knowledge and emphasizing the way in which reality is constructed from meanings. Historic preservation and built heritage conservation were largely absent from this post-modern debate, and arguably, still are today. Critical heritage studies can therefore be accurately framed as a reminder that heritage conservation has yet to make this post-modern turn.

The acknowledged scholarly journal for critical heritage studies is the *International Journal of Heritage Studies*. Since 2012, the Association of Critical Heritage Studies, founded at the University of Gothenburg, Sweden, officially represents the field. The goal of this organization, according to its manifesto, is to engage in “ruthless criticism of everything existing” and to “democratize heritage” by critiquing the “fetishising of expert knowledge” [6]. As Tim Winter [7] acknowledges, to date, the main enterprise of critical

heritage studies “is about criticising [accepted] professional practice and organisations like UNESCO, amongst others”; the goal of this criticism, according to Gibson and Pendlebury [8], is to “consider different cultural, historical and social values as equal” in order to “overcome the practical issues this presents for the management of heritage of historic environments and cultural landscapes.”

Researchers who comprise the field of heritage studies are primarily anthropologists, and more specifically archaeologists and museum studies specialists. I find this rather interesting because David Lowenthal, who wrote the field’s foundational text, is a humanistic-geographer who used phenomenology as a methodology, and not ethnography. To date, other humanistic geographers have found little of interest in the historic environment, leaving Lowenthal’s work entirely unique. This situation is compounded by the fact that the anthropologists who coopted his theories seem to have little interest in the use of phenomenology to investigate person/place relationships with the historic environment, although this does appear to be changing with more recent publications—especially those focusing on the historic environment, performance, and emotional affect [9]. Other disciplines, including planning, architecture, built heritage conservation, and public history, and conservation practitioners are not part of the dialog in critical heritage studies, but rather are objects that these anthropologists critique in their studies, usually focusing on some aspect of hegemonic practices and expert rule silencing the values of most stakeholders.

Geographically, critical heritage studies is a phenomenon of the English-speaking world, and most specifically, the United Kingdom, Australia, and less prominently, the United States. Similar dialogs are happening in other parts of the non-English speaking world, but to a more limited extent; for instance, many of the ideas that are part of critical heritage studies are also found in Brazil, largely through the writings of Silvio Zancheti [10], but this seems to be the exception. While the literature in critical heritage studies focuses on many cultures from around the world, I see very little evidence that researchers from the critical heritage studies field have engaged in non-English venues with their peers to present their work and debate issues.

3. REJECTION OF POSITIVISM

As one might imagine in the frame of post-modernism, critical heritage studies is based on the ontological perspectives of critical theory, constructivism, post-colonialism, and post-structuralism, while rejecting positivism, especially in terms of what is considered to be “significant” about the historic environment. Tainter and Lucas [11] describe orthodox approaches to heritage as resting on an empiricist-positivist paradigm, which assumes that experience is objective and remains consistent from one person to another, and all meaning is self-evident and therefore does not change over time. This paradigm is also explicit in assuming that significance is “present in a cultural property, rather than in the mind of the observer” [12]. What this means in practical terms is that the orthodox identification and treatment of built heritage is based on only those characteristics that can be directly perceived with or described through the senses, with the visual sense being the most important. In this perspective, other elements of experience, such as emotional connections with place and contemporary social and cultural meanings cannot be used because of their intangible qualities.

As Tainter and Lucas allude, orthodox heritage practitioners use the perspective of historical positivism to create narratives based on the systematic gathering of art/historical “facts” in order to create an argument for significance. This process, as Robert Morstein-Marx [13] emphasizes, “focus[es] upon independently verifiable fact, stripped of all (or as much as possible) subjective ‘taint,’ and [is] typically attended by the conviction, based on this reverence for facticity, that historical interpretation is something that somehow ‘emerges’ from the facts themselves after they have been thus properly verified.” Howard Green [14] refers to narratives based on historical positivism as an “outmoded ... concept of what history is and how it should be approached.” The problem with this method, according to C. Behan McCullagh [15], is that it fails to acknowledge that “facts of history acquire their meaning by being placed in an historical context”; moreover our assumptions of the nature of facts is important to consider as “historians do not discover facts about the past; rather they create them” [16]. What we treat as “facts” are in and of themselves interpretations, which is an essential characteristic that historical positivism does not capture, and which leads to an overconfidence of the purported accuracy and representation of orthodox significance narratives.

Salvador Muñoz Viñas [17] explores two fundamental, rationalist concepts from orthodox conservation theory related to positivism based on the need to identify “historic” places and determine how these places ought to be treated. He refers to these concepts as 1) the “material fetish,” which assists in identifying “real” versus “not real” heritage objects, and 2) “truth” or the reification of these heritage objects via various treatment options. Once authentic heritage objects have been identified, orthodox approaches seek a treatment method to conserve this authenticity. Muñoz Viñas [18] describes this process as a “truth-enforcement” operation that seeks “to reveal and preserve an object’s true nature or true condition,” which are ideas that Paul Philippot, Giovanni Carbonara, and Cesare Bandi have discussed extensively in the middle of the twentieth century. The way that this concept is presented in conservation doctrine is to not “lie”, which typically manifests as avoiding a “false sense of history” through the use of “conjectural features or features from other buildings” [19]. “Avoiding a false sense of history” is a common directive in the design guidelines used by historic preservation commissions in the United States and is also found in laws and design guidelines around the globe.

But what does a “false sense of history” really mean? If an object exists in a true state, then its inverse must also be true that objects can also exist in a “false” state with a “false” history. But what is a false object? And by extension, what does it mean for history to be “false”? The problem with these questions is that a false object implies an unreal object, or an object that does not exist. If I see an object, does it not by definition, exist and thereby deny its falsehood? If objects exist in real and false states, does that not also imply that an object can be brought into a “truer” state through an intervention? As Muñoz Viñas [20] clarifies, “The real, existing object can be altered through conservation to make it coincide with, or come closer to, a different preferred state, but the object will be no more real than it was before.” Another way of looking at this concept is that objects are exposed to events throughout the course of time; either these events happened or they did not. As it is applied, the directive of “avoiding a false sense of history” in essence has no direct bearing on past events, but rather focuses

on the desired appearance of the heritage object by reinforcing a certain version of memory in the present. In other words, preservation doctrine is directing practitioners to present a specific appearance of a heritage object to illicit a specific, imagined version of the past. As David Lowenthal [21] reminds us, "What is preserved, like what is remembered, is neither a true nor a stable likeness of past reality." And in terms of heritage objects, "falsehood is in the eye of the beholder" [22].

By rejecting positivism, however, critical heritage studies theory embraces cultural relativism, which could "potentially plunge heritage management into a relativistic morass, where all values are individual rather than collective and any possibility of a shared narrative illusory," warns Gibson and Pendlebury [23]. While positivistic approaches offer the assuredness of a firm foundation for decisions, critical heritage studies attempts to destroy this foundation, and with it, the entire enterprise upon which built heritage conservation has been based for the past 150 years.

4. CIVIL EXPERTS VERSUS CONVENTIONAL EXPERTS – EVERYONE IS AN EXPERT

Critical heritage studies is based on a dichotomy of the values of "civil experts" versus the values of "conventional experts." I borrow these terms from community-based archaeology [24], which defines a "civil expert" as a member of a community who understands his or her own heritage through cultural and personal expression and intuition. As such, these individuals are knowledge experts in terms of the characteristics of heritage that are meaningful to their community and reasons why these meanings are important. "Conventional experts" are individuals who are professionally trained and educated built heritage practitioners, planners, and environmental conservators. Conventional experts describe their meanings and values as objective and based on the scientific method and facts; these meanings depend on a Western, positivistic, Cartesian paradigm for their validity.

A major emphasis of critical heritage studies is exploring the identification and treatment of heritage from the perspective of civil experts and especially how conventional experts dominate and control this process. Smith [25] describes this hegemonic process as the "Authorized Heritage Discourse" (AHD) in which "the proper care of heritage, and its associated values, lies with the experts, as it is only they who have the abilities, knowledge and understanding to identify the innate value and knowledge contained at and within historically important sites and places." Moreover, Smith [26] makes the claim that the AHD has been used to "sideline" the values of most stakeholders. In order to remedy the AHD, Harrison [27] suggests that critical heritage studies wishes to "[break] down the bureaucratic divide between laypersons and experts, suggesting new models for heritage-decision-making processes in the future." Although sometimes misconstrued as an effort to replace expert values with laypersons' values, there is a desire to consider a wide range of values on a case-by-case basis. All values, regardless of their origin, should therefore be considered on their own merits [28]. In this sense, John Schofield [29] explains, "we are all heritage experts" because "everyone has a view, and everyone has expertise ... and will no longer simply accept the official view."

Randy Mason [30] characterizes the value system of conventional experts as "fabric centered" and the values of civil experts as "values centered," with the latter concept

encompassing a “full range” of values such as contemporary sociocultural meanings that are most often associated with “intangible” heritage along with expert values. According to Mason’s [31] dichotomy, “Values theory acknowledges the full range of values ascribed to a place, whereas fabric-centered theory frames the objective of preservation as the study and protection of things more as specimens of cultural process itself.” While the social and cultural values of civil experts are cited as playing an important role in valuing the historic environment [32], there is growing evidence that personal or experiential values may provide the greatest insight to understand how and why authentically “old” places elicit different emotional responses than “new” places [33]. Critical heritage studies is therefore “centered on people and sense of place” [34].

5. RATIONALISM VERSUS EMPIRICISM / FABRIC VERSUS MEANINGS

Critical heritage studies is especially interested in how communities define, value, and use historic places from the perspective of civil, as opposed to conventional, experts. This empirical or “evidence” basis to theory and practice is different from orthodox conservation theory that is largely rationalist in its origin [35]. According to Muñoz Viñas [36], orthodox conservation doctrines (e.g., the Venice Charter) do not contain “truth”, but rather tautologies because the directives and presuppositions contained in these documents do not have “a logical basis”; rather, proper conservation behavior is “defined as it is performed, and its use and repetition is what allows us to know and understand it” [37]. Orthodox conservation doctrine thus presents itself as “self-referential authority of conservation and management philosophy of practice” [38], based on “faith” rather than empirical evidence [39]. In this way, orthodox heritage doctrine shares much in common with Modernism, and its rationalist assumptions. This characteristic should not be surprising considering that orthodox conservation doctrine developed in parallel with Modernism and the latter’s defining interest in the use of styles to differentiate contemporary and “historic” architecture as well as an appeal to reason, rather than evidence, to defend its precepts [40].

Traditionally, built heritage conservation places a high value on the retention of physical fabric, which according to Muñoz Viñas [41], is based on the belief that only fabric that experienced past events or people is “real” or “genuine”. Even if it were possible to duplicate an historic object, down to the subatomic level, and perfectly reproduce every imperfection, the “copy” will still not be construed to be real or authentic. The idea is that the inanimate object has a “memory” of the past and that this event is somehow absorbed into its fabric. As Muñoz Viñas explains, this attitude in regard to authenticity is a kind of pseudo-scientific belief system held by experts, which treats a subjective belief as objective scientific truth. Waterton, Smith, and Campbell [42] take this idea a step further and attempt to characterize the entire belief system of experts, thereby positing that “the conservation values of experts might be just another set of cultural values.” Conservation doctrine, therefore, could be viewed as a kind of hegemonic system of one cultural group (i.e., conventional experts) imposing their unified belief system upon others (i.e., civil experts) [43].

In lieu of the assuredness of positivism and rationalism, Muñoz Viñas [44] offers a new, “contemporary” perspective that recognizes multiple truths based in semiotics

and not in fabric, and which also happens to characterize the platform upon which critical heritage studies is based: “[C]onservation is a means, and not an end in itself. It is a way of maintaining and reinforcing the meanings in an object; it is even a means through which the appreciation for what an object symbolizes is expressed.” Taking Muñoz Vinās’ argument to its extreme, what if, as Lowenthal [45] explores, the meanings associated with a heritage object are primarily based on fantasy, consumerism, and nostalgia instead of an objective account of history? What are the practice ramifications of significance based primarily on cultural practices [46], person-place relationships [47], and place attachment [48] and how should this affect management and policy? To date, these questions remain largely unanswered, but have been explored in critical heritage studies literature. Ultimately, critical heritage studies approaches assume that all heritage is, in essence, intangible because it is constructed from cultural and individual meanings, thereby rendering the separation between “tangible” and “intangible” heritage artificial [49].

In critical heritage studies, because significance and authenticity is defined from the perspective of civil experts, the use of a variety of social science research methodologies to discover their meanings is essential; within the field, the perspective is that these methodologies are imbued with power because they have the ability to create different versions of reality, but, at the same time, they are taken for granted and rarely exposed in detail [50]. This may seem strange from the perspective of a non-social scientist, but it is equivalent to built heritage conservation’s unstated assumption that the physical documentation of buildings is necessary; it has always been part of the process, so it is taken for granted. Such is the case with social science researchers because social science research methods are a taken-for-granted aspect of their reality as well. In terms of specific methodologies, ethnographies predominate, but other techniques can be found in critical heritage studies literature, including photo elicitation, survey research, drawing, GIS, and participatory research [51].

Because of its emphasis on intangible meanings, critical heritage studies’ effect on practice would be to diminish the importance of the conservation of physical fabric and replace it with an emphasis on the conservation of the *meanings* associated with the fabric [52]. The implication is that the fabric can change so long as the meanings associated with it are minimally affected. The challenge, however, is whose meanings receive more weight and in what context. On this last item, critical heritage studies scholarship is largely silent.

6. HERITAGE IS RARE AND ITS VALUES ARE FIXED VS. HERITAGE IS EVERYWHERE AND ITS VALUES CONSTANTLY CHANGE

Critical heritage studies assumes, as John Schofield explains, that heritage is everywhere and should offer “something for (and of) everybody” [53] and that “heritage is central to our experience of the world” [54]. Recent international conservation doctrine also recognizes this characteristic, such as the Council of Europe Framework Convention [55] in its characterization of heritage which “includes all aspects of the environment resulting from the interaction between people and places through time.” This ubiquitous characterization of heritage means that *anyone* has the capability of recognizing its existence with the implication that this should somehow be honored.

Assuming that heritage really is everywhere presents significant problems in terms of officially recognizing heritage, which orthodox theory and practice concludes must always be rare and unique.

These meanings associated with built heritage are also dynamic, which poses a challenge to the long established practice of using historical “registers”, or lists of historic buildings and places, to inscribe the art/historical values buildings and places. By its very nature, the inscription process fixes these values so that they cannot respond to dynamic cultural processes [56]. These lists also assume that built heritage is rare, rather than ubiquitous. One perspective, offered by Anne Ross [57], is that heritage registers “‘fossilize’ the site, entrenching it as a static and unchanging component of a people’s heritage and thereby denying the active relationship traditional custodians may have with their cultural heritage.” This characterization is especially true with cultural landscapes where there is now a shift from preserving objects in the environment to conserving the “dynamic qualities” of the landscape [58].

Work in cultural landscapes emphasizes process as opposed to traditional built heritage conservation practice, which seeks stasis. There is a recognition that these landscapes are dynamic and must therefore change over time [59]. Simon Cane [60] explains that this systems-based approach assumes that “change is a constant, and that any intervention in the form of treatment alters the physical state of an object. ... A truly authentic state is unattainable due to the process of physical change over time, the phenomena of decay, and the decision to intervene to slow the process of change.” Even archaeological sites “are active, dynamic, contingent spaces of the production of social relations,” as Lisa Breglia [61] relates. If we assume that the relationship between people and place is “an ever-changing, dynamic phenomenon” [62], then the values associated with this dynamic experience need to be understood and used to influence built heritage conservation practice, as Zancheti and Loretto [63] advocate with their process of “dynamic integrity” in which “maintaining continuity of cultural meanings in time” replaces traditional notions of maintaining fabric.

7. HERITAGE IS CULTURAL AND OLD VS. HERITAGE IS NATURAL AND CULTURAL AND ANY AGE

Orthodox practice assumes that significance always resides in the past; in other words, what is important about an historic building or site is not related to meanings or events of the present, but entirely focuses on the hypothetical state of the historic place at certain points in the past. The problem is how far in the past does something have to happen for it to be significant? Critical heritage studies scholarship assumes that the answer could be as recent as today. In the United States, as is often found abroad, there is an arbitrary 50-year rule to define what is, and is not, historically significant. According to John Sprinkle, Jr. [64], the origins of this rule are political, rather than resting in some kind of rational or empirical basis. In the 1930s, National Park Service (USA) historians began to use this rule in order to neatly sidestep having to consider the historical significance of buildings and places built during the controversial Reconstruction era in American history. For convenience, this rule has survived unchanged to the present and is now an official criterion for the federal recognition of built heritage.

Critical heritage studies theory does not use an arbitrary temporal threshold to determine what is and is not heritage; rather, its scholars espouse the idea that built heritage should also encompass recent events that recognize the “surface” quality of personal experience as Schofield [65] explains:

We all recognize heritage as encompassing the iconic places of deeper history, places associated with notable events and individuals who did more than most to create the contemporary world. We are all familiar with the castles and great houses, the ruins of past civilizations and examples of monumentality. These exist the world over, their universality recognized through myriad approaches to heritage protection including UNESCO World Heritage status. But to limit our definitions to only these things is to misunderstand the nature of heritage. Some countries' legislation restricts the definition to buildings or places over 50 years old. Not only does this deny the existence of modern heritage, of the heritage we ourselves create, but more significantly it serves to disenfranchise whole communities who only value their familiar surroundings; who have no interest in Stonehenge, or other iconic monuments on the World Heritage List, yet they may value the place they were born, or a garden, or a street corner for some memory associated with it. ... Some people ... see the world largely in terms of their own personal experiences, and those of the generation before them. In archaeological terms this view relates only to the ground surface.... It makes no sense to ignore the surface, whether in archaeological or cultural heritage terms. And it is the surface where most people encounter the past.

Critical heritage studies scholarship does not conceptualize nature and culture as a dichotomy, but rather as a continuum, focusing on what Harrison [66] describes as the present and future “relationship[s] between people, objects, places and practices [without] distinguish[ing] between or prioritiz[ing] what is ‘natural’ and what is ‘cultural’.” Alan Dyer [67] describes the separation of heritage into “natural” and “cultural” categories as a “false dichotomy” because the imprint of humans is all over the planet, even in seemingly untouched natural landscapes: “the two forms of heritage are but two sides of the same coin, and a reflection of the two diversities.”

8. CAN CRITICAL HERITAGE STUDIES THEORY BE PUT INTO PRACTICE?

For all its careful critique of heritage conservation practice, two major failings of the critical heritage studies movement are that it does not offer practical solutions to remedy the issues it uncovers and marginalizes the potential role of conventional experts in discovering and addressing these issues. Winter [68] is clear in his concern that without a practical outcome of the movement, it will “become a marginal endeavour, by (further) alienating those working in the heritage sector outside academia.” Scholarship in the field objectifies and isolates practitioners (e.g., conservation professionals) in two ways: 1) critical heritage studies research tends to treat heritage practitioners as abstract entities or mere objects of study rather than discrete social actors in a community of practice; and 2) it denies heritage practitioners the ability to recognize, on their own terms, problems with the heritage sector and ways that these issues can be addressed. Simply put, critical heritage studies does not seem to consider that practitioners can be involved in helping improve how built heritage conservation is performed.

Because critical heritage studies addresses practice, it should be, in part, an applied endeavor focusing on changing practice. As Winter has suggested, the field should therefore represent a bridged approach between theory and practice where each informs the other. Currently, critical heritage studies seems to have little interest in its applied aspects, including treating conventional experts in the same manner as civil experts in its methodological approaches, which begs the question: What's the point of critiquing what is wrong with orthodox practice without a desire to fix the system? Such an improvement demands the participation of the very conventional experts that the critical heritage studies field mercilessly maligns. Considering that one of the goals of critical heritage studies is justice and empowerment [69], it is a paradox indeed that as the field embraces egalitarian, pluralistic ideals it concurrently seeks to marginalize, disempower, and sideline the conventional expert.

To provide a real world example of this situation, just prior to writing this article, I shared the AHD, which is considered to be a foundational principle of critical heritage studies, with members of a list serve for the National Conference of State Historic Preservation Officers (USA). Members on this list are well-trained historic preservation professionals; most of these individuals have master's degrees and many have doctoral degrees in fields related to the conservation of the built environment. Not surprisingly, no one had heard of critical heritage studies or the AHD, but many were infuriated at being described as actively "sidelining" the values of most stakeholders and engaging in hegemonic practices when many honestly believed that they were helping communities and empowering them through historic preservation. Regardless of whether the AHD is an accurate description of these professionals' behavior, this example is emblematic of a fundamental problem with critical heritage studies: there is a vast gulf between academics and practitioners. While there are some exceptions, as academics, heritage studies researchers often have little practice background and make sweeping generalizations about practice without understanding its particulars. On the other hand, practitioners often have no idea that their work is being critiqued by these academics and, thus, are never invited to participate in a dialog. Unfortunately, critical heritage scholarship is largely silent on this issue, including how to bridge the divide.

Orthodox built heritage conservation relies on expert rule and the assumption that heritage is rare and unique to sort through objects which are worthy of official designation and those that are not. While far from perfect, the system actually works, and has for many decades across the globe, especially when embedded in the regulatory environment. As opposed to this top-down approach, critical heritage studies calls for bottom-up, stakeholder-engaged approaches to built heritage conservation. This perspective is presented as the desirable outcome for most heritage conservation projects, but with the exception of a few case studies, no author has put forth a pragmatic, applied method that can be easily used by practitioners to address Smith's AHD. Because the regulatory environment mandates the AHD, in many cases the law itself would need to be changed to empower stakeholders in bottom-up approaches, but this issue has yet to be addressed in the literature.

Critical heritage studies' emphasis on empowering the civil expert—i.e., most stakeholders—is problematic because it presents an alternative reality in which anyone can declare an object as historically significant, anyone can determine its authenticity, and anyone can make a decision on how to conserve this authenticity. Largely absent

from critical heritage studies' "ruthless criticism" is a method to evaluate the relative importance of values or to even acknowledge the possibility that some individuals may be more qualified to make decisions on these matters than others in some contexts. We have therefore arrived at cultural relativism and the impossibility of decision making because all values matter and all values are equal—a situation in which the degrading of authority and the resulting increased commercial exploitation of heritage threatens the very resources that is valued [70]. Sometimes these critiques can even deny the protection of heritage altogether, as Winter [71] describes, where "In their most strident form, critical approaches to heritage can even be anti-heritage." What is needed from critical heritage studies are methods for evaluating the values of civil and conventional experts in decision-making frameworks that recognize specific contexts. For instance, few people would argue against placing most conservation decisions about the Great Pyramids in the hands of conventional experts, while a decision about a local community garden perhaps is best left to civil experts who use and understand this landscape. Yet, critical heritage studies literature provides little real world, contextual cues to illuminate these essential differences between types of heritage and differences in communities of practice based on context.

Critical heritage studies' assumption that all heritage—built or not—is fundamentally intangible is undeniable because it takes human cognition to convert the subjective experience and objective observations of the historic environment into meaning and significance; meaning cannot reside inside of inanimate objects, so it therefore must reside in us. Orthodox conservation theory often fails to recognize this fundamental idea and perpetuates the unscientific idea that historic fabric has "borne witness to the past" as if it is a living thing. It is important to recognize, however, that this idea is prevalent in many non-Western cultures that privilege "spirit more than materials" [72], which presents a dilemma in terms of whose values are more important—the values of conventional experts or of the local population. Conventional experts pushing a Western, Cartesian view of their world on these local populations is likely to be construed as a continuation of colonialism.

On the other hand, we cannot simply ignore the tangible qualities of place. Indeed, research in environmental psychology is beginning to provide evidence that the presence of patina or decay in the environment is a fundamental prerequisite for an emotional attachment to the older built environment [73]. In addition, we know that people have the ability to differentiate "real" historic architecture from "fake" historic architecture [74], and when issues of building maintenance are not a factor, people do prefer genuinely old buildings to new buildings [75]. Clearly, evidence from this social science research should compel critical heritage studies researchers to spend more effort addressing the tangible qualities of place, but to date, this has not happened. The danger here is that by ignoring the physicality of place, such as the necessity of patina in the historic environment to engender emotional attachments to historic places, critical heritage studies researchers may imperil the very places and the communities that they study.

But perhaps one of the largest issues with critical heritage studies is its failure to engage with the regulatory environment and its impact on private property owners. Across the globe, laws and rules that are based on orthodox heritage conservation doctrine drive most built heritage conservation. For instance, in the United States, the vast majority of

work that happens on older buildings and places is because local municipalities require design review in local historic districts. There may be several reasons for this myopia, including the fact that most heritage studies researchers are from the archaeology and museum studies fields; most have never practiced as architectural conservators, urban planners, or historic preservationists. Simply put, there is essentially no literature on the overlap of the regulatory environment with critical heritage studies research. The only critical heritage studies researcher, of which I am aware, that is beginning to address this issue is Lucas Lixinski [76], who has correctly identified the reluctance of critical heritage studies researchers to address the overlap of their theories with the regulatory environment.

The law, in both its civil and common law forms, requires objectivity in its application and statutes and administrative law are written in a way to assure due process, so that everyone is treated fairly, and in exactly the same way. In terms of the historic environment, laws are written from the perspective of the values of conventional experts. There is no precedent for an administrative law to directly accommodate the subjective values of many stakeholders in the regulation of private property and to treat some stakeholders differently than others. Moreover, because critical heritage studies does not address many of the tangible aspects of place in its theories and offers no method for decision-making in which some people's values are more important than others, there is even less objective evidence to use within a body of law. Without these elements, decisions cannot be made and therefore built heritage cannot be protected, by law, using the perspective of critical heritage studies. In addition to critical heritage studies scholars readapting their theories, such an endeavor may even require that our legal frameworks change, as have been advocated by scholars from the new legal realism movement [77].

9. CONCLUSION

In an article clarifying what the "critical" in "critical heritage studies" should mean, Winter [78] ruminates on the potential of what the field can become by increasing its relevancy and applicability for real-world issues:

While critiques of policy approaches and paradigms will always be important, I argue ... that critical heritage studies should also primarily be about addressing the critical issues that face the world today, the larger issues that bear upon and extend outwards from heritage. This means, firstly, continuing to advance the approach that is currently the mainstay of critical heritage studies that is bringing a critical perspective to bear upon the socio-political complexities that enmesh heritage; tackling the thorny issues those in the conservation profession are often reluctant to acknowledge. But I would argue that at its most significant level it means better understanding the various ways in which heritage now has a stake in, and can act as a positive enabler for, the complex, multi-vector challenges that face us today, such as cultural and environmental sustainability, economic inequalities, conflict resolution, social cohesion and the future of cities, to name a few. Finally, it should also be about recognising there are critical challenges and benefits related to the safeguarding of culture and the preservation of heritage itself, an issue critical heritage theory too quickly dismisses or passes over.

In writing this passage, Winter clearly recognizes that critical heritage studies is not currently addressing “the larger issues that bear upon and extend outwards from heritage” as I have outlined in this paper. Until the field takes an interest in these larger issues, critical heritage studies may prove to be largely irrelevant to the conservation of the historic environment because its theories are unworkable in the real, tangible world. While Winter [79] acknowledges that “the professional conservation sector would benefit significantly from a sustained dialogue with those working in the space of critical heritage in the social sciences and humanities,” he does not offer ways to achieve this goal.

Orthodox conservation systems long ago established a clear line of authority to identify and protect heritage, with relatively simplistic systems based on what can be seen, which is then enforced by law. While imperfect, these systems function mostly as intended. In the absence of these control mechanisms, there is a concern that historic buildings, places, and landscapes will be lost in a radically pluralistic environment where no set of values seem to be more important than another; there will be, as Mason and Avrami [80] relate, “no simple, technical, objective way to make decisions.” Until the nascent field addresses its issues with cultural relativism and ways to involve practitioners, critical heritage studies and its *laissez faire* attitude may present more of a threat than a balm to the current state of built heritage conservation.

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LANDSLIDES AS THREATS TO CULTURAL HERITAGE – A PROPOSAL FOR INTEGRATED ACTIONS WITH THE USE OF ALS DATA

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Abstract: The aim of the article is to analyze the problem of mass ground movements – slides – with focus on research and protection of cultural heritage. The goals are (1) to attract attention to the importance of ALS data and methods of its processing and to the importance of publicly accessible data gathered within the ISOK and SOPO projects in the recognition of landslides, with focus on research and protection of cultural heritage, (2) to present those aspects of SOPO that can directly or indirectly be associated with the protection of cultural heritage, (3) to demonstrate the potential of modern landslide research, which complements our knowledge about cultural heritage with new data. The text presents (1) the potential and the disadvantages of ALS in the context of mass ground movements – landslides, and chosen issues connected with gathering and, more importantly, processing geodata. Another part of the article is devoted to (2) the damages in heritage features and objects caused by mass ground movements. The text also focuses on presenting research problems and suggestions, the idea of which is to integrate members of various research fields and to call for common actions with regard to investigating landslides. A short paragraph is devoted to the question of uncovering heritage structures during landslide processes, which enables their detection and documentation.

Keywords: landslide, cultural heritage, interdisciplinary research.

INTRODUCTION

Ground movements – landslides, which are a danger to humans, contemporary cultural property and environmental heritage in the large area of Poland, pose also a serious threat to historic architecture as well as industrial and archaeological heritage: Ilczewicz-Stefaniuk et al. [1], Ilczewicz-Stefaniuk, Stefaniuk [2], Rączkowski [3], Poprawa, Rączkowski [4], Margielski [5]. The prevention of such hazards is in the public interest and is of timeless importance. The process of predicting, monitoring and securing against ground movements is diverse. Each year, newly available tools increase the scientific potential that enables us to better counteract such processes in the context of cultural heritage protection. An example of the development and modernization of research tools that allow to recognize and map landslides is airborne laser scanning. In Poland, ALS has been used for several years within the IT System of the Country's Protection

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against extreme hazards (ISOK, <http://www.isok.gov.pl/pl/>). This technological potential has a multidimensional and interdisciplinary implementation, combining the efforts of, for example, researchers of landslides with researchers of cultural heritage.

The aim of this article is (1) to attract attention to the importance of ALS data and methods of its processing and to the importance of ISOK and SOPO (System for the Protection against Landslides, <http://geoportal.pgi.gov.pl/portal/page/portal/SOPO>) systems in the recognition of landslides, with focus on research and protection of cultural heritage, (2) to present those aspects of SOPO that can directly or indirectly be associated with the protection of cultural heritage, (3) to demonstrate the potential of modern landslide research, which complements our knowledge about cultural heritage with new data. An indirect aim of this article is to provide recommendations and propose research topics that will allow us to create new (additional) mechanisms in the documentation of cultural heritage, its protection and safeguarding. This article refers to concepts connected with new technologies (ALS), which, from the point of view of the research of landslide and heritage, can form a common basis for documentation and protection activities, requiring a joint approach. Elements that connect the problems of landslides with heritage are (1) the process of destroying cultural heritage, (2) the process of prevention, monitoring and mitigation and (3) methods of processing and interpreting ALS data in the process of recognizing landslide as threats to cultural heritage. Of potential interest are (1) land relief – degraded land relief, the identification of which should engage geologists or geomorphologists and specialists in heritage protection and (2) documentation of land relief, its measuring and proper visualization, which will enable to recognize deleuellings caused by mass slides of earth.

In Poland, the process of landslides endangers numerous historic objects each year. Historic architecture is oftentimes, similarly as modern buildings, in danger of irreversible destruction due to the discussed natural processes. Landslides also endanger archaeological heritage – both immovable archaeological features, such as layers, and archaeological objects, which can be shifted or mixed. This leads to the destruction of original stratification and causes great losses to heritage and to the process of its documentation. This situation motivated the author to participate in the discussion about the protection of cultural heritage. The aim is to, on the one hand, take into consideration the issue of landslide processes within heritage protection and, on the other hand, to underline the potential and new possibilities for research resulting from new technologies (ISOK, SOPO). The proposed integrated research has a universal character, pointing out potential activities within heritage protection in the context of massive ground movements.

NEW TECHNOLOGIES AND LANDSLIDES – POTENTIAL AND SHORTCOMINGS OF ALS

Research of massive ground movements has a long tradition. It has implemented numerous invasive and non-invasive methods focused on the recognition and monitoring of ground movements: Ziętara, Bajger, Lis [6], Bednarczyk [7], Małka [8], Zydroń [9]. In recent years, the number of methods has increased through the implementation of remote sensing (for example the Interferometric Synthetic Aperture Radar) and airborne techniques, including airborne (or terrestrial) laser scanning, i.e. methods that allow

to acquire vast amounts of spatial data quickly, accurately and in a non-invasive way, thus supporting various branches of research: Wężyk et al. [10], Borkowski et al. [11], Woroszkiewicz [12], Cebulski [13], Graniczny et al. [14], Wojciechowski et al. [15], Razak [16]. In addition to the possibility of individual data acquisition (or commissioning such works), researchers can access a large ISOK database, which improved research possibilities for geologists and scientists working within heritage protection. ALS supports research on landslides but can be likewise implemented for the research of heritage, including archaeological or industrial heritage: Bardel [17]. All this creates, besides integrated activities for the protection of heritage, an additional – common space for scientific actions and interests. Land relief, especially micro-terrain features, are in the light of ALS data an issue that requires interdisciplinary studies, which can bring positive results for geologists, geomorphologists and archaeologists. Local levelling anomalies, which are not only the effect of natural processes happening in the past, can be the results of (1) modern or past human activity, and/or (2) contemporary environmental processes, including landslides. The interpretation of data calls for joint efforts, which should, for example, determine the reason behind particular terrain changes.

A landslide is, generally speaking: “the movement downslope of a mass of rock, debris, earth, or soil (soil being a mixture of earth and debris). Landslides occur when gravitational and other types of shear stresses within a slope exceed the shear strength (resistance to shearing) of the materials that form the slope” *Encyclopaedia Britannica* [18]. Landslides can also occur in forested areas, which seems especially interesting in the context of recognizing and studying the analyzed processes in forested areas basing on the ALS database: Mozgawa, Kwaśny [19], Grabowski et al. [20]. Because of the characteristic, ground-level changes connected with mass movements, landslides, similarly as many archaeological features, can be analyzed on the basis of spatial elevation data, including ALS (the proof of which can be found in literature). Special features of landslides that provide such possibilities are: Grabowski et al. [20], for example, the presence of steep slopes, possibly scarps; presence of covers or cones protruding over the lower bend of slopes, possibly main bodies of slides; presence of rocks and boulders which may have been shifted in effect of falling or sliding material; presence of ridges and cracks. ALS data can also recognize other parts of landslide: scarps (main and minor), transverse ridges, foot and toe of slide, rubble, transverse cracks and radial cracks: Grabowski et al. [20]. In addition, results of landslide processes are possible to recognize among ALS data through the analysis of the angles of inclination of the main scarp, the slope and the slide, and trough elevation differences in comparison with the surrounding areas of mass ground movements: Grabowski et al. [20]. Similarly, in case of archaeological heritage, oftentimes insignificant differences in terrain elevation or characteristic shapes (etc.) provide indications for recognizing archaeological features on the basis of ALS data. It is worth stressing that elevation anomalies, both anthropogenic and natural, are often ambiguous, which suggests the need for interdisciplinary cooperation. Because of the often occurring, insignificant differences in terrain elevation, which are the result of the processes in question, accurate measurements are required during the prospection of landslips. Such measurements can be carried out with the use of laser scanning: ALS, MLS (*Mobile Laser Scanning*) and TLS (*Terrestrial Laser Scanning*).

ALS is, generally speaking, a technique of airborne, non-invasive and accurate spatial measurements carried out with the use of laser scanning. For the recognition of terrain alterations connected with landslides and with the occurrence of archaeological features, it is important that acquired data is characterized by high density on the ground (to accurately and thoroughly reflect the shape of terrain), by even coverage and by the highest possible intensity of laser beam reflection. In reality, such situation are rare, because many factors, such as conditions during measurements, technological parameters and characteristics of equipment influence the accuracy of data. The angle of scanning, the density of vegetation, the season of year and humidity are all factors that cause diverse quality of spatial data (more about it below). Therefore, there is the need to work on quasi-uniform data, which does not represent the terrain accurately and homogeneously. Spatial data and generated models, including models of terrain coverage and relief, are an approximate reflection, the interpretation of which requires cooperation and on-site verification. In addition to the process of taking measurement, in scientific research – i.e. in the process of data preparation and visualization, methods of data processing are very important. A common ground for science, along the interpretation of data, is created by the methodology of measurement taking and processing. Subtle elevation differences, which can be a result of past human activity of modern natural processes, including mass ground movements, are recognized on the basis of LIDAR data, their processing and visualization. In order to achieve this, LIDAR data has to be filtered and classified. Those processes can be automated, semi-automated and/or carried out manually. Filtration, and especially classification of the point cloud, is a procedure that leads to assigning points to particular classes, for example – ground, low vegetation, average vegetation. Unfortunately, this procedure, whether automated and manual (also supported by on-the-spot verification), can bring ambiguous results and lead to errors in classification. Numerous measurement points are often associated to wrong classes, which can result in interpretation mistakes during further analyses of terrain relief. Yet another stage is the preparation of visualizations of data, which are the basis to recognize differences in the elevation of land relief, including the occurrence of landslides or heritage objects.

The most common method of visualizing ALS data is hill-shading (shaded relief), including hill-shading from multiple directions. This method simulates a hypothetical illumination of a surface (according to a specified azimuth and altitude of the sun) on a generated Digital Terrain Model: Hesse [21], Loisios, Tzelepis, Nakos [22].

Other methods used in research include:

- A – Data processing on the basis of local terrain relief – Local Relief Model (LRM). It represents local, small-scale elevation differences after removing large-scale landscape forms from the data. It is created with the use of low-pass filters, through an analysis of the elevation model: Hesse [23].
- B – Principal Component Analysis. This method enables the compression of most useful data during the later stages of the classification of data contained in the picture through the establishment of variables called Principal Components: Zagajewski, Jarocińska, Olesiuk [24], Laudańska, Markowski, Flaszka [25], Devereux, Amable, Crow [26].

- C – Topographic Position Index, which belongs to trend removal methods. The Topographic Position Index (TPI) compares the elevation of each cell in a DEM to the mean elevation of a specified neighborhood around that cell [44]. In order to present small elevation differences, a detailed and general digital elevation model are created to different scales: Weiss [27].

In addition to the above described methods of processing ALS data, several other can be found in literature (references to literature of the aforementioned examples: Zapłata [28]). They include: (1) processing of DEM data / contour generation options; (2) an analysis of the angle of slope or heritage feature in order to detect places/objects of specific slope angle parameters; (3) aspect; (4) DEM processing on the basis of anisotropic diffuse illumination (anisotropic sky brightness, Sky-View Factor); (5) analysis of point clouds and “blank areas”; (6) analysis of slope severity; (7) analysis of the DEM in the context of vegetation, which can be correlated with characteristic fills or ground type; (8) analysis (simulation) of flooding (simulation of flood-marks); (9) classification and detection of objects on the basis of differences in the intensity of laser beam reflection (more about it below); (10) a combination of LRM and slope severity; (11) data processing based on high-pass filters, such as the Laplacian filter; (12) detection of surface specific points and critical points.

The above provided introduction, which characterizes methods of processing and visualizing geodata, stresses additional possibilities to process and visualize data, which enable more versatile research of the issues in question. It is worth adding the hitherto conducted research: Kokalj, Zakšek, Oštir [29]; Štular [30]. They recommend to analyze elevation differences more thoroughly in order to better recognize analyzed objects (heritage). Special attention should be devoted to LRM, because it offers a greater potential for the analysis of smaller landscape forms: Štular [30], Zapłata, Bakula, Ostrowski [31].

While appreciating the numerous advantages of ALS, it is important to notice the disadvantages of this technology and spatial data, especially data connected with the ISOK project, as they have a direct impact on the potential quality of studies connected with the analysis of landslides and cultural heritage. The diverse and often too low data density, i.e. spatial points coverage per square meter, is one of such disadvantages. These results are so called “blank areas”, in which no points were taken. This is associated, for example, with dense vegetation or high humidity. Another weakness of ISOK data is the, already earlier indicated, classification of the cloud of points, which is not made especially for particular research usage. Usually, an automated process of classifying points to particular classes is carried out. Similar situation applies to other representations of data, including the DEM, which is characterized by low density and high generalization. This causes poor readability of the terrain.

The above described weaknesses of ALS can directly influence the recognition of landslides and historic features. However, this does not mean that this method and generated data should be rejected in scientific research. Rather, they should be used thoughtfully and carefully.

LANDSLIDES AND CULTURAL HERITAGE

Intensive rainfall and flooding, which are one of the main reasons for landslides, are a combination of processes that directly lead to the destruction of heritage. The situation in 1997 and in following years during which such natural disasters occurred in Poland, influenced directly the destruction of numerous historic features and objects. The reasons for this destruction were both flooding and landslides. Unfortunately, the lack of complete documentation of heritage features, especially archeological heritage, does not allow for an accurate evaluation of the losses to cultural heritage. Mass movements of the ground have led to the destruction of many objects, such as historic architecture, industrial or archaeological heritage, for example the church in Trzęsacz (Poland) or the hillfort in Bydgoszcz (Poland). Intensive actions from scientists and conservators are required, for example, in the areas of known landslide hazard, which in the light of ALS data (ISOK) occurs in direct neighborhood of potential heritage objects. This concerns primarily forested areas, where archaeological heritage is poorly documented. Examples are, i.e., landslides in forested areas, such as the Carpathians areas.

The varied nature of mass ground movements influences in diverse ways the destruction of cultural heritage – for example: Canuti et al. [32]. Each kind of landslides causes permanent and mostly irreversible damages. The impact of destructive processes on historic architecture can be compared to the impact on contemporary buildings – for example: Ziętara [33]. Mass earth movements damage also archaeological heritage. Landslides destroy cultural layers, change the perspective in which the surface can be observed, lead to the destruction of historic spatial arrangements and change the context of archaeological finds: Banach, Kaczmarek, Tyszkowski [34].

The process of landslide, in addition to the destruction of objects, leads to a significant, or even complete, degradation of surface relief, for example to the destruction of elevation differences (particular landscape shapes of some features). As a result, those remains of historic features that existed before the landslide become impossible to recognize on the basis of surface surveying, aerial photography or ALS data. Therefore, landslides should be treated as a phenomenon that causes obstacles in the process of heritage documentation, leading to irreversible changes in surface relief and to disturbances in observation. Deformed are both the historic substance (the stratification of layers and artefacts) below the ground and the (often preserved) shape of features above the ground – characteristic landscape reliefs (of, for example, relics of burial mounds, charcoal piles, areas of military conflicts).

A solution to the above described situation, connected with the prevention and protection of heritage, can be to directly connect research on landslides with the analysis of heritage. The conception of integrated activities can be based on two crucial factors. Firstly, the above mentioned integrated approach aims at involving into research of landslides specialists who can support the interpretative process at the stage of planning, taking measurements and, most importantly, processing and interpreting ALS data (as has been proven above). Secondly, research practice aimed at terrain prospection – surface surveying – provides another chance for actions connected with the identification and research of archaeological heritage.

Paradoxically, the destructive process of landslides causes oftentimes a possibility to additionally document heritage. Archaeological features that consist of layers

(stratigraphic units) and artefacts are often poorly or not at all visible on the ground. This is especially the case in forested areas and areas covered by vegetation, and even in developed areas, for example infarmland. The lack of visibility of archaeological features or their parts (that do not have their own landscape form) makes it difficult or impossible to detect such features. The situation is different on cultivated areas, where systematic agriculture causes artefact to move to upper parts of topsoil. In many places destructive landslide movements become a process that reveals cultural layers. While noticing the negative impact of such events, we should nonetheless be aware that they create a unique opportunity to detect cultural heritage during surface surveying. In result of the slide of layers, formation of faults etc. cultural layers and artefacts are often revealed, which allows to complement our knowledge and data about heritage.

An excellent possibility to additionally support activities connected with monitoring and detecting cultural heritage is the SOPO project (<http://geoportal.pgi.gov.pl/portal/page/portal/SOPO>): Grabowski [35]. This initiative consists of several stages, such as mapping landslides and areas of landslide hazard in the Polish Carpathians (25% of their area), monitoring chosen landslides in the Carpathians and mapping landslides and areas of potential landslide in other areas of Poland – the data comes from the resources SOPO Project website maintained by NRI (PIG-PIB – <http://geoportal.pgi.gov.pl/portal/page/portal/SOPO>). The described project “aims at supporting local authorities in their duties concerning the hazard of mass ground movements resulting from acts of law” (<http://geoportal.pgi.gov.pl/portal/page/portal/SOPO>). The SOPO database of landslide endangered areas provides the chance to correlate those areas with the occurrence of cultural heritage. Therefore, this project should be also perceived in the context of the above described interdisciplinary actions, which can include the prospection and analysis of heritage during field and office work.

CONCLUSION

Summarizing the ideas of this article, some conclusions should be drawn. Firstly, mass movements of earth, including landslides, are a process that can reveal cultural layers and artefacts, thus enabling the documentation of hitherto unknown cultural heritage. Secondly, ALS and ISOK data are modern tools in the detection, documentation and monitoring of landslides and heritage, offering an enormous potential for the protection of cultural heritage. Thirdly, the SOPO and ISOK projects with their derivatives provide a chance for additional activities, connected with research of heritage.

While thinking about future research, ideas worth stressing are primarily: (1) the need to accurately document cultural heritage, which will help to evaluate losses caused by landslides; (2) the need to provide detailed data about landslides to all conservators and other heritage protection services; (3) the need to plan surface surveys and on-the-spot observations of slides with the cooperation and consultation from scientists-conservators; (4) the need to document all heritage features on the basis of ALS/ISOK data, combined with the need to improve the quality of data and photogrammetric products, and with the need to change the methods of their processing for the need of heritage studies; (5) the need to establish landslide monitoring as an integral part of conservatory strategy, including the monitoring of the localization of archeological features and objects, for example the distribution of artefacts; (6) the need to take

into account, during the research of landslides, those historic features that are not included in heritage registers – the need to correlate the scope of the landslide with the occurrence of archeological sites and artefacts and their surrounding; (7) the need to develop, on the basis of SOPO and ALS data, a map of slope stability for those areas where cultural heritage has been documented; (8) the need to take actions to prevent landslides in those areas where cultural (archeological) heritage has been documented. It is especially important to start intensive work in the area of the Polish Carpathians, where increased ground movement has been recorded for the past few years. Those areas, to a high degree forested, have not been thoroughly studied in the context of, i.e., archaeological heritage. Therefore, it seems necessary to correlate the activities and data gathered within the SOPO project with evidenced cultural heritage and, simultaneously, to document heritage with the use of ISOK data. For those ideas to be brought to life, there is a need to integrate and widen the cooperation, which will be beneficent for all engaged parties.

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INTEGRATED CONSERVATION CONCEPT AND APPROACH OF HUMAN-INHABITED HERITAGE: A CASE STUDY FROM LIJANG OLD TOWN, CHINA

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Abstract: Human-inhabited World Heritage Sites (HiWHS) are distinguished sites in villages, towns and cities, the “Outstanding Universal Value” of which “is so rare, [it] transcends national boundaries and has universal significances for all mankind at present and in future. Therefore, permanent conservation of this kind of heritage plays a significant role for the whole world.” HiWHS is the result of the interaction between man and nature throughout centuries or even thousands of years, which inevitably change. How to monitor and manage these changes to comply with the “authenticity” and “integrity” standards are the key issues in the world. Based on the case of Chinese World Heritage City Lijiang Ancient Town, this paper will study the composition, characteristics and values of the Chinese HiWHS. Furthermore, it will put forward the conception of integrated conservation for HiWHS, not only concerning the conservation of the artificial and physical heritages, but also focusing on the protection of the natural and ecological system that constitutes the necessary and indispensable ambience and environment for the heritage sites. In addition, it will discuss the conservation of local cultural and historical traditions that are the origins of the physical heritages and the conservation of the local system of social life that is being developed in history. Moreover, this paper will define the general objective for highly coordinating and conciliating the conservation of HiWHS, the improvement of living environment for HiWHS and the local development in HiWHS. It will also examine the innovations on the conservation methodologies for HiWHS, including the criteria for defining the characteristics of the heritage sites, investigation and research, assessment and monitoring public policies for balancing the heritage conservation and local development, and the management of heritage sites from the sustainable perspective.

Keywords: Human-inhabited World Heritage Site, Integrated Conservation, Local development.

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1. HUMAN INHABITED WORLD HERITAGE SITES

1.1 The Concept of Human Inhabited World Heritage Sites

Without intending to create a new category in the World Heritage Sites, the word of 'human-inhabited' used here refers to the "living" cultural heritages that were created, inherited, and still continuously inhabited and used by all the inhabitants through the generations in hundreds of years in diverse cultural contexts and territorial conditions. In the world heritage list, many sites are human-inhabited heritages, especially the historic centers, cities, villages. The human-inhabited heritage also has two additional attributes: first, it is easily affected by the dynamic and transformations of the whole settled environment and, second, OUV is stratified in a long process of interactions between the inhabitants, communities and the natural-socio-cultural environments.

The concept of Human Inhabited Heritage is fully reflected in the Old Town of Lijiang, which was inscribed as world heritage site in 1997. It has been leading the conservation work and approaches initiated by the group from Tongji University since 2003.

1.2. The OUV of Lijiang Old Town as Human Inhabited Heritage

Lijiang Old Town is located on the relatively remote Chinese southwest border in Bazi of Lijiang in Yunnan Province of China at the altitude of 2,400 metres and is the home of multiple ethnic groups, including Naxi, Han, Bai, Zang, Yi, Pumi, in which at present the ethnic minority of Naxi shares more than 60% of the local population. The town is seated in a mountain-water area, where urban pattern was following the geographic characteristics of the territory. According to The Statement of OUV in 2011, Lijiang Old Town is an excellent example of human habitat showing a harmony between man and nature and is a remarkable tribute to human ingenuity in land use. Its OUV is constituted by three complementary and inseparable aspects: the natural, cultural and built environment.

Natural environment and setting include the mountains, lakes, agricultural fields, and also the whole ecosystem that is providing a livable and unique living environment on the plateau. Social environment, primarily, refers to the wholeness of social life, customs and habits, life and cultural traditions, arts and crafts, and ethnic features of Naxi and other communities. However, more importantly, the local philosophy towards the nature is that the human being and nature are brothers: therefore the entirety of the streets and rivers; market squares; the temples and pavilions; and the traditional houses and districts, organized in "sapiential" way through which Nature was still highly respected by the local community.



Fig. 1 The panorama of Lijiang Old Town towards Yulong Mont. Source: Taken By Authors

2. THE HUMAN INHABITED WORLD HERITAGE OF LIJIANG OLD TOWN IN TRANSFORMATION

Historically Human Inhabited Heritage Site was not only a living place, but also the important functional composition of the city; Today, HiWHS is a living heritage not just accommodating the daily life, but also exposing the great transformations caused by the climate change, the trends of globalization, the explosive tourism development, and rapid modernization and urbanization:

Due to global warming, nowadays the surrounded nature and ecosystem are becoming more and more vulnerable; tourism has been booming after its inscription on the world heritage list since 1997. When the tourism became the principle industry for the Old Town, the Built Environment has also been impacted in the development of tourism business. The street façades are modified frequently and seriously and plenty of traditional dwellings were transformed into the tourist accommodations; The socio-cultural transformation is also easily witnessed by three manifestations: the hollowing phenomenon of the local inhabitants who are moving out of the property area and the core area in high frequency and proportion, while the elders are being left out in the old towns, a large number of immigrants move in as the tourism develops. As a result, the Old Town is soon confronted with the instability of the social structure.

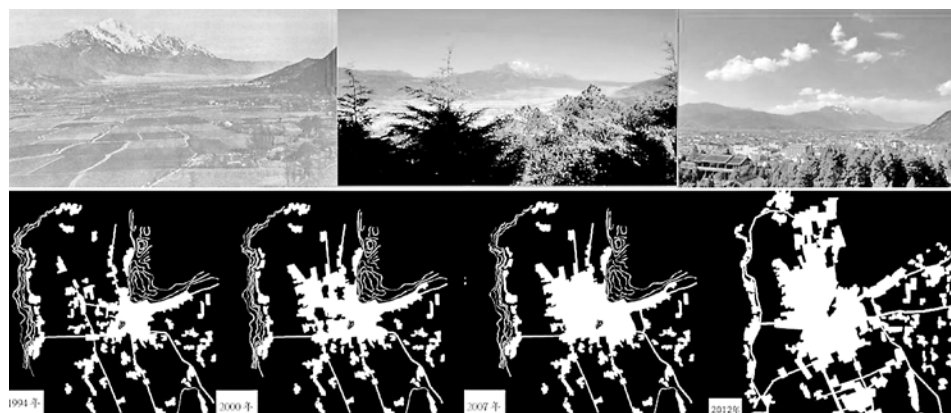


Fig. 2 The rising of the snow line of Yulong Mont. (top) and the urban expansion of Lijiang City. Source: Taken and Drawn By Authors

3. INTEGRATED CONSERVATION CONCEPT AND APPROACH FOR HUMAN INHABITED HERITAGE

Confronted by this sever reality, the integrated conservation of Lijiang Old Town was proposed in order to try to re-establish the harmony relationship between the man and nature of the 21st century. Obviously the inhabitants and the community are the inseparable constituent of HiWHS, whereas their conservation willingness and the peaceful and content living and working conditions are the fundament for the integrated conservation. Therefore, the integrated conservation of HIWHS should be oriented by the people-centered perspective. Several approaches and measures were considered necessary for the integrated conservation in following:

3.1. The urban and management plans

The first one defines a general urban plan which could balance heritage conservation and urban development in a more sustainable way. It assumes theurban heritage as the resource for urban sustainable development; and in this general plan, heritage sites can no longer be some closed areas that are isolated from other urban areas.

The second one defines the management plan which could establish an extensive management mechanism composed by multi-partnerships, bring the local authorities and communities into the negotiating and decision-making mechanism and avoid the gaps and the overlaps of the duties and responsibilities in the heritage management.

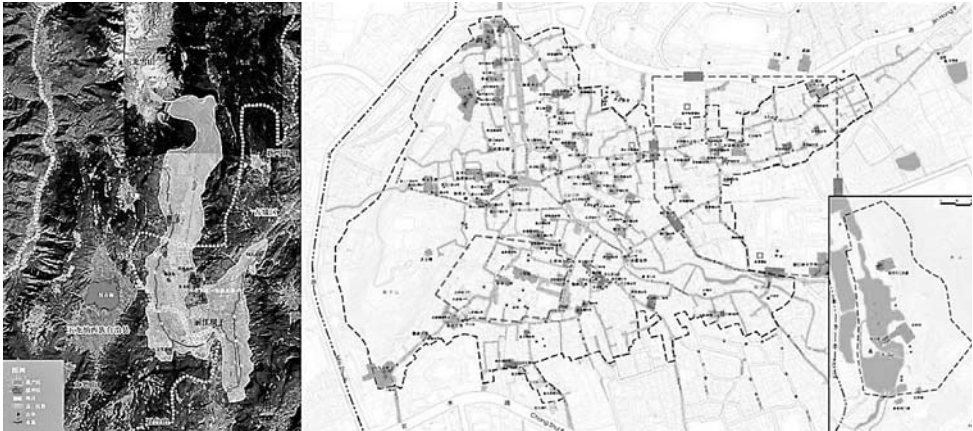


Fig. 3 The panorama of Lijiang Old Town towards Yulong Mont. Source: Drawn By Authors

3.2. Establishment of “The Social Guarantee and Security system”

The next measure was to create a social guarantee and security system for the local inhabitants and communities, especially for the increasement of capabilities and adaptability of local communities to the exterior impacts caused by diverse threats. Here, we illustrated two examples: The Subsidy Plan for Restoration of Local People's Houses and Job Opportunity Program for local people of Lijiang Old Town.

3.2.1. The Subsidy Plan for Restoration of Indigenous People's Houses

“The Subsidy Plan for Restoration of Indigenous People's Houses” defined the fund raising pattern, the resident areas that could be benefit from the subsidies, and also the funding criteria that were designed to motivate and facilitate the self-implemented restoration projects by the indigenous inhabitants. Because of the procedures of the project management, the funds were appropriately allocated and utilized, while the projects were carefully supervised and the quality of the restoration was also guaranteed by a local tailored Restoration Manual.

All these efforts finally benefit the local inhabitants both financially and technically, however more importantly through this plan the living environment for the local household is greatly improved and allows the local inhabitants continuously living inside the Old Town. This practice was also recognized by UNESCO and awarded the 2007 UNESCO Asia-Pacific Outstanding Prize for Cultural Heritage Conservation.

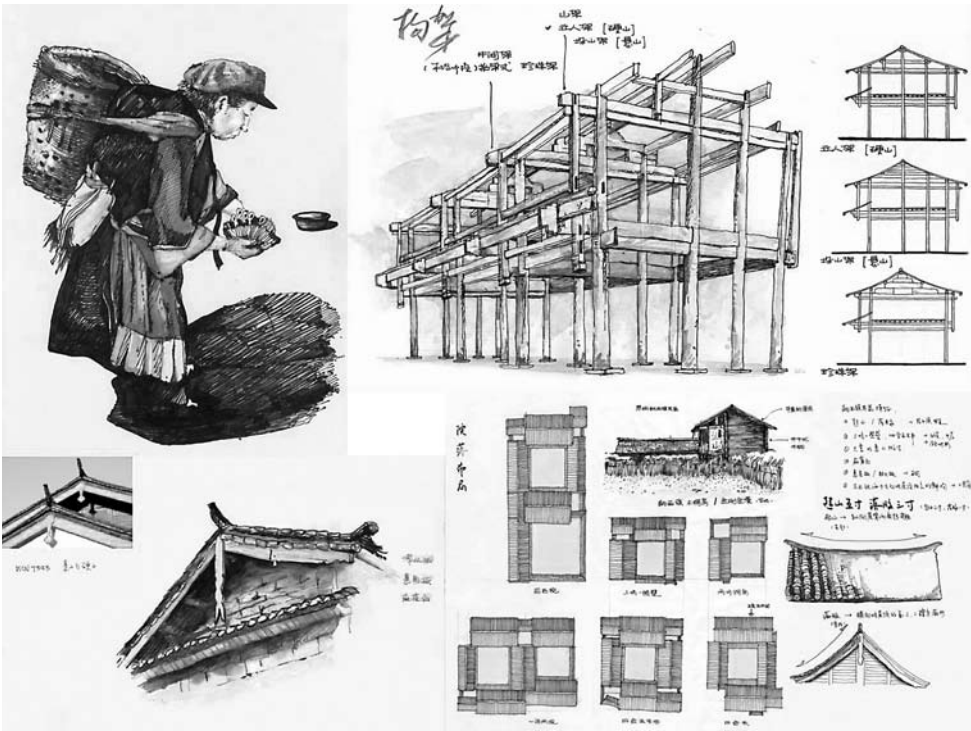


Fig. 4 The Restoration Manual for local inhabitants. Source: Drawn By Authors

3.2.2. The Job Opportunity Program

Job Opportunity Program for indigenous people of Lijiang Old Town was targeting the job creation for native inhabitants, tourism control and improvement, and the inheritance of the traditional artifacts and industries. It used two approaches: creating the community centers for fostering the social support system of self-service of indigenous people and inventing a Business Permit Mechanism mainly for providing the jobs and livelihoods for the native inhabitants, especially the youth for inheriting the local intangible heritages, improving tourism environment and benefiting from tourism revenues.



Fig. 5 The local business supported by The Job Opportunity Program. Source: Taken By Authors

4. CONCLUSION: THE NECESSARY TRANSITION OF CONCEPT AND APPROACHES FOR CONSERVING HUMAN INHABITED HERITAGES

Through the experience in Lijiang Old Town, the transition of concept and approaches is necessary. The integrated conservation of the Human Habited World Heritage Site should be centered on the Local Inhabitants, Community, Life and "Conservation & Development."

Some innovations were made to the Integrated Conservation, including integrating social development into heritage conservation, establishing the system of "carrot and stick," and balancing public and private interests. While for the detailed approaches, cooperation, long term sustainable mechanism and a mechanism for multi-participation are particularly necessary to be included in practices. Three key issues are considered particularly urgent for the conservation of Human Inhabited World Heritage Site, such as Lijiang Old Tow. Including:

- (1) Defining a plan for a balance development in the heritage city and site;
- (2) Integrating the heritage site management scheme and multi-cooperation system into public management system;
- (3) And establishing a strategy of the social security system and Capacity building for the local inhabitants and communities, not just for the heritage managers or professionals.

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