TANGIBLE – INTANGIBLE HERITAGE(S)

DESIGN, SOCIAL AND CULTURAL CRITIQUES ON THE PAST, THE PRESENT AND THE FUTURE

AMPS PROCEEDINGS SERIES 15.1

Tangible – Intangible Heritage(s)

Design, social and cultural critiques on the past, the present and the future

ARCHITECTURE_MEDIA_POLITICS_SOCIETY

Amps

INTRODUCTION

Volume 1:

This publication is the product of the Tangible – Intangible Heritage(s) – Design, social and cultural critiques on the past, the present and the future held at the University of East London in 2018. It was premised on the following provocation:

In a time when the construction of New Towns is on the agenda in UK; when climate change threatens historic cities and landscapes in Asia; when the cultural industries turn our art and architectural history into economic models of development; when entire cities are being built from scratch across rural China; and socio-economic change is destroying industrial communities leaving people in the West in search for answers from politicians like Donald Trump, what can we mean by 'heritage'? Our built environment of buildings, towns, cities and infrastructures are always, at inception, visions of a future. They also become – very quickly – the markings of the past. Framed as architectural history, these markings tend to be what we think of when discussing heritage. However, heritage is more than this. It is equally a question of artistic and media representations of the present and the past; the social milieus we destroy or reinforce as economies fade or grow; the societies we construct through varying forms of city governance; the artistic and political legacies we use as points of rupture in building the future.

On this basis it suggested we cannot think of heritage in reductive terms, neither as isolated objects or images nor as a purely historic phenomenon. It argued that the decisions we take about this 'heritage' today are not only based on the past, they will inform the future. Consequently, in redefining heritage as a historic, artistic, design, media, social, political, and economic issue, it attempted to open up the concept to a reading that is interdisciplinary. In questioning these relationships over time, it sought to understand the past in light of the present and identify creative ways of operating in a globalised future.

This publication reflects the diversity of responses that emerged in the conference and is split into two issues. Both the publication, and the conference which it documents, were organised by the research organisation AMPS, the academic journal *Architecture_MPS*, the publication organization PARADE and the Department of Architecture at the University of East London.

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INTRODUCTION

It is widely perceived that Science and religion are on opposite poles, creating a duality between faith and fact. Science by definition is *"the intellectual and practical activity encompassing the systematic study of the structure and behavior of the physical and natural world through observation and experiment"*[1], making it as a method or way to explain and understand the natural phenomena-or in other words reality. Whereas Religion is an organized collection of beliefs, cultural systems, and world views that relate humanity to an order of existence: a method to understand the life, and afterlife, which makes a parallel with science, and making religion as a science of life.

"In every culture, in every epoch, human beings have yearned for heaven - the dwelling place of the gods, a mirror of our hopes and desires." [2]

How a religion gives shape to the quest of an afterlife is through belief. Belief in an ultimate superpower where our all answers lie. This beliefs further ask for a way of living, through which we can complete our quest. Though this framework of religion we are connected to the universe: a world afterlife and the world with life. Now, this way of life further forms a social order and ultimately becomes the deciding factor of built environments. Now the built environment is centred around a sacred space, which pulls the community around towards it- a "manifestation" of faith holding its disciples, and an outer space around the sacred space where the idea of daily life is contested with the idea of an afterlife.

SENSE OF PLACE/SPIRIT OF PLACE/IDENTITY

"The clarity with which the settlement is perceived and identified can be termed as the sense and it depends upon spatial form and quality culture & experience and current purpose of the observer". [3]

In phenomenology, we speak the environment is concretely defined as place and the things which occur there take place. Norberg-Schultz defines the place as a total qualitative phenomenon that cannot be reduced to the none of its single characteristics -"material substance, shape, texture and colour".
The sense of place and *spirit of place* [4] are linked dramatically by Elvira Petroncelli *(Transformation process and spirit of the place: Historic ambits)* and according to him *"the spirit of a place is more about the intangible values of a territory is built up and consolidated through the stratification of uses*

and meanings that are deposited in places according to the evolution of the community's ways of living"[5] and is *"independent of the physical support"*[6], whereas the sense of place relies on the *"spatial form and quality"* [7]. i.e., The meaning of a place or genius loci is diluted in Lynch's discussion of place whereas the Schultz explored the character of the place purely based on that. The idea of transforming a place (environment) with respect to its spirit, can have two different approaches

1. Internal: The very core of the identity/spirit itself under the process of transformation.

2. External: with different forms/faces in the different time period starting from political, cultural, economic and technological.

In both cases, the changes in the linkages (here the religion) that bind people and places correspond in the formation of new identities and claims, which in turn creates new spaces and new powers. The perspective of the impact of religion on power is much different from what David Harvey explains in "Time, Space and sources of social power." In fact, the relationship between religion, power and space is more complex as well as thin in nature, in a contemporary context.

"Another radical form assumed today by the linkage of people to territory is the unmooring of identities from what have been traditional sources of identity, such as the nation or village. This unmooring in the process of identity formation engenders new notions of community, of membership and of entitlement."[8]

RELIGIOSITY AND PLACE

Sense of place usually discussed on secular societies and their physical environment where as the religion has been overlooked. People, as individuals and as a society, integrate the features of topography, natural conditions, giving a symbolic meaning to the built form through the value systems derived from the beliefs attached with religion to form a sense of place. Although the role of religion in modern society is debatable, its importance has in fact considerably increased. Through the study on relationship between religion, identity and attachment to sacred places, it can be found that religion provides symbolic meaning to places, which distinguishes certain physical environments from "otherwise similar one". Religion, an important part of people's life (private and public/ spiritual and social) will definitely have an impact on the choices of life style, places of worship, places for social interaction or for community participation, manifesting the identity of the place.

From the above observation it is rather replace the sense of place with spirit as described by Schultz, where the religion exert more theological concepts to the character of the place. The important link between the identity of place and the religion and the community which is bounded by it is well established through these observations.

RITUALS AND SPACES

Apart from the sense that the religion exert, the spatial configuration that evolve out of it is more important. The spaces that are, related to a religion in a setting, for rituals which is "reminding people of the basic values which the group rests upon, and renewing commitment to these values on the part of members" and making them *"aware of their membership"*. In a nutshell we can see the physical manipulation of space and form from a religion. The repetitive nature of rituals and festivals associated with religion do thrust the importance of a defined spaces, and such production and reproduction of social activities is needed to create and maintain the sense and identity of a place, the capability of receiving different content is again a key factor for the survival of the place. Indian cities, especially old city cores are adaptive to various conditions and that capability has made them surviving through the time. We have many examples to showcase how cities transforms and receive multiple layers of

culture, religion, as well as architecture and make them as a part of their identity and maintain the sense of their urban spaces. We have the city of Banaras, which has been surviving for more than 3000 years, where the Ghats are the form-space manifestation of rituals, and has multiple religious doctrines that guided the city from time to time.

RELIGION AND ITS INTERPRETATION ON CITY FORM

The important link between a city as a whole and the religion, as we can observe across the world is the mysticism: *Pursuit of communion with, identity with, or conscious awareness of an ultimate reality, divinity, spiritual truth, or God through direct experience, intuition, instinct or insight.[9]*

The whole city will be a manifestation of this pursuit where as the urban spaces forms the bricks formed by the rituals as well as the social activities. This whole hierarchical system is well described by Amos Rapoport's model for levels of meaning in the built environment. Rapoport identifies three levels of meaning in built environments: high-level meaning describes cosmological and supernatural symbolism that may be encoded in buildings and city layouts, middle-level meaning refers to deliberate messages about identity and status communicated by the designers and constructors of buildings and cities, and low-level meaning describes the ways in which the built environment channels and interacts recursively with behaviour and movement. These levels are not independent and mutually exclusive, and in most cases individual cities and buildings conveyed meanings on two or three of the levels.[10]

Figure 1.1. City of Banaras, Isfahan and Rome, depicting the levels of mysticism in its built form.
Source : Urban design studio-2009-2011, CEPT university, edited by Author

DE-TERRITORIALIZATION AND RE-TERRITORIALIZATION
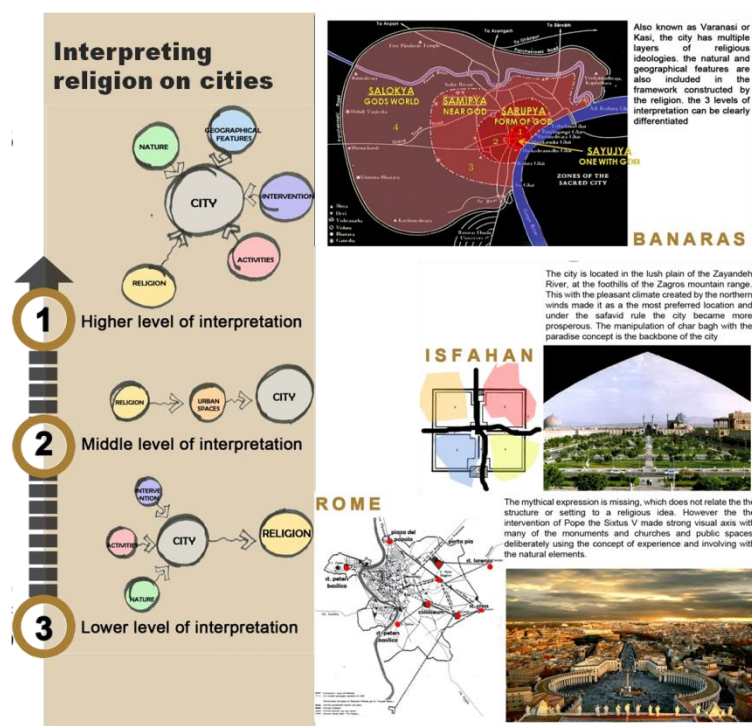
When referring to culture, anthropologists use the term de-territorialized to refer to a weakening of ties between culture and place. This means the removal of cultural subjects and objects from a certain

location in space and time. It implies that certain cultural aspects tend to transcend specific territorial boundaries in a world that consists of things fundamentally in motion.

According to Arjun Appadurai and Hernandez *"cultural distancing from the locality, is intensified when people are able to expand and alter their imagination through the "mediatisation"of alien cultural conditions, making this culture of remote origin one of familiar material. This makes it difficult for a local entity to sustain and retain its own local cultural identity, which also affects the national identity of the region."* [11]. However, the concept of phenomenology establishes, any place should be capable of receiving different content, which in the above context of sustaining the local entity contradict with the spirit of the place. These transactions create networks that allow mixing of culture and identity with more speed, leading a *'networked urbanism'*[12].

SUFISM AND THE MODERN WORLD

Sufism is a branch of Islam, defined by adherents as the inner, mystical dimension of Islam. Classical Sufi scholars have defined Sufism as *"a science whose objective is the reparation of the heart and turning it away from all else but God"*.

"Sufism (Tasawwuf) ought to be just as important today as it has ever been throughout its long history. Being a way of purifying the soul a necessity for each new generation – its role should never diminish with changing times and circumstances. Yet, paradoxically, although it still has millions of adherents, as a form of religion, it is definitely in a state of decline." [13]

The excerpt above may not appeal in relevance with the source, however, the observation made here shed light on how a radical doctrinal branch of a religion (Islam) under the threat of technology, new lifestyle. Even though the same can apply to other religious doctrines as well, Sufism in India needs more attention as the core of it lies in mysticism, which has been challenged by technology and science.

"...But in a sense more important and more damaging in that, they are systematically now targeting the forms of Islam which are most peaceful, most easy to live with, most liberal and most attractive in my view. .... The Sufis forgive people and people love those who forgive. So in the long term, I'm not worried but I think we have a long haul ahead of us." William Dalrymple (interview with Marc Colvin)[14]

The above observation brings us the scenario as more internal- where the shift of power from one doctrine to others- has created an ill state for Sufism. Altogether, it is one of the contemporary religious doctrines which undergoes transformation/under the threat in both internally as well as externally.

SUFISM IN INDIAN SUBCONTINENT

While tracing the trail of Sufism, from its origin, across the globe, it is very clear that the doctrine, termed as a radical branch of Islam has shifted its centre as a result of the internal tension, facing from other orthodox branches of Islam and also because of the nature of the doctrine to adapt to the local culture and customs, which is used to propagate the idea of Islam. It can be established undoubtedly that Islam is greatly acknowledgeable to Sufism for its wide acceptance and rapid expansion. However this, in turn, uprooted Sufism from its birthplace to locate itself in other territories.
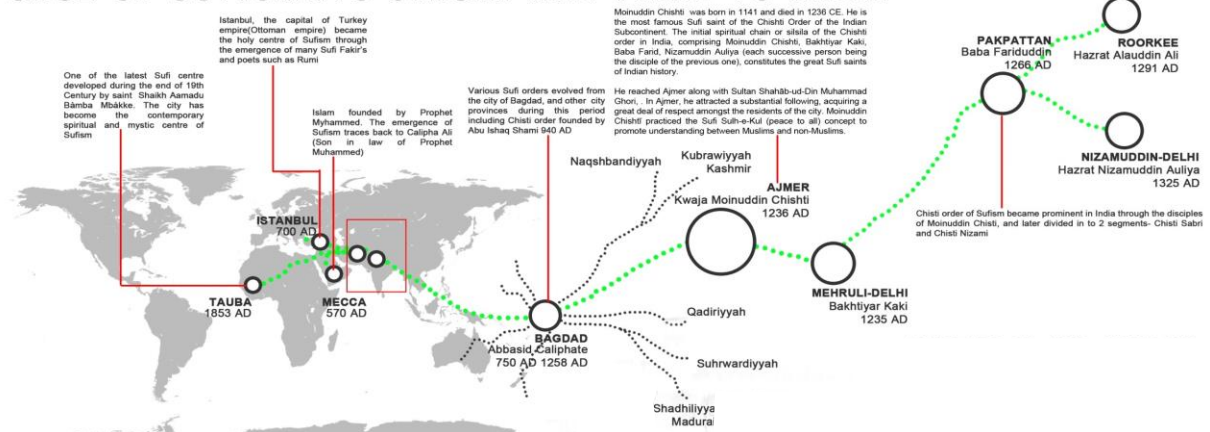
Figure 1.2. Graphical representation of Sufi trail to India
Source : Author

SUFISM AND IDEA OF SOCIAL LIFE

Sufism exert importance on finding the inner peace, acknowledging God lives within. This idea of looking into our self is the basis of community structure around Sufism. As a part of Islam, it implies the mandates of society, neighbourhood, and way of living. Parallel to that, it adopts the concept of spiritual centres from the local culture in order to orient and guides the community. Nevertheless, it places these spiritual centres inside the community, rather than in a divine place. Thus these spiritual centres, (Burial place of Saints- Dargah) become a centre which integrates the community by staying within. This well-knitted relationship between the spiritual centres and the community is important in Sufi precincts.

Figure 1.3. Graphical representation of Sufism and social life
Source : Author

AJMER: THE SUFI CITY
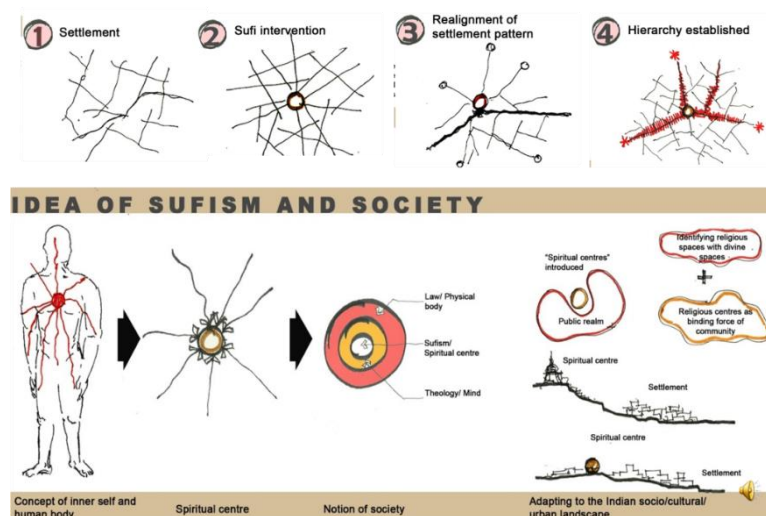
The historic city of Ajmer is situated in the geographic centre of Rajasthan and strategically located between important tourist route of the state. Besides, traditionally Ajmer has been an important

education centre in the region. The city of Ajmer is the epicenter of not only Chistiyaah order of Sufism, but for the entire Muslim community, in the Indian subcontinent. It is considered as the Most Important place next to Mecca. The city has been adorned with this world view is thriving mainly on the activities and economy generated by Dargah.
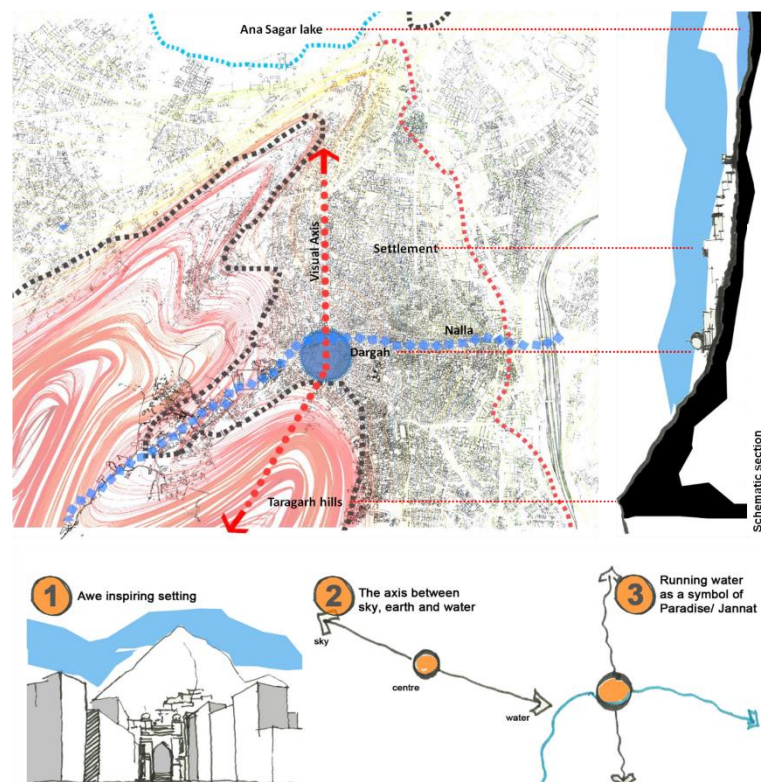
Figure 1.4. Graphical representation interpreting Ajmer as a Sufi city
Source: Author

Ajmer was founded by Ajaipal Chauhan, in 7th century and derives its name from Ajay Meru the invincible hill, at the foot of which the present city stands. Ajaipal also built India's first hill fort at Taragarh. Ajmer was a Chauhan stronghold till 1194. The only remains of the Chauhan dynasty are the fort and the beautiful Anasagar Lake built in 1150 by Anaji. It was during the regime of Prithviraj Chauhan, in 1194, that Muhammad of Ghori invaded India. Ajmer remained under the Sultanate till 1326. Thereafter, it became a bone of contention between the Sultans of Delhi, the Ranas of Mewar, the Rathores of Marwar and the Sultans of Gujarat. This invasion brought Islam in the form of Sufism to Indian soil. The large mosque (Dai din ka jompra) built by Muhammad Ghori by demolishing many Hindu temples marks the beginning of Islam in India. Along with this invasion came Kwaja Moinuddin Chisti, the Sufi saint who settled in Ajmer.
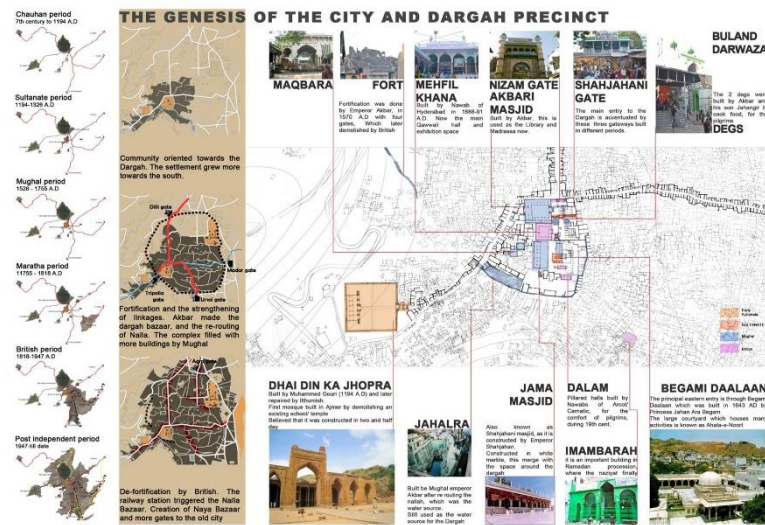
Plate 1.1. Historical evolution of Ajmer city
Source: Compiled by Author

DARGAH PRECINCT

Defining the precinctual idea of Dargah is important to understand the religiosity and further to establish the process of territorialization . The process is done through various layering of an area where macro level, Dargah centric network exist. However there is a regional level linkages where the Dargah depends or being part of.

The Dargah and its natural setting is important, because it is a significant aspect to explain the Dargah centric network, as well as the idea of Sufism/ Islam. The positioning of Dargah at the foot hills and the maintenance of visual axis to the water body (Anasagar lake), the meditation space(Chilla), The old Nalla, and the hill pointing towards the sky depicts a spiritual con nection between heaven and earth, making the Dargah as portal to heaven. Apart from the setting the integrated community network, activities, movement pattern, heritage network, interface with the new city and the experiential sequences are important aspects to determine the Dargah precinct, before intervention.
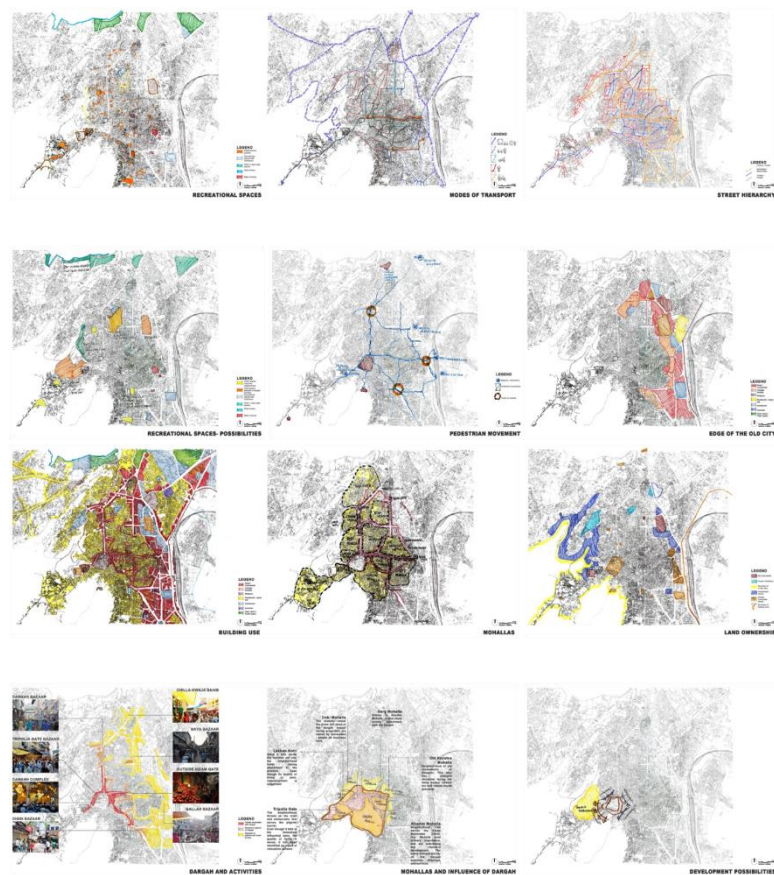
Map1.1. Various layers of social as well as spiritual entities mapped to identify the Dargah precinct. Source: Author.
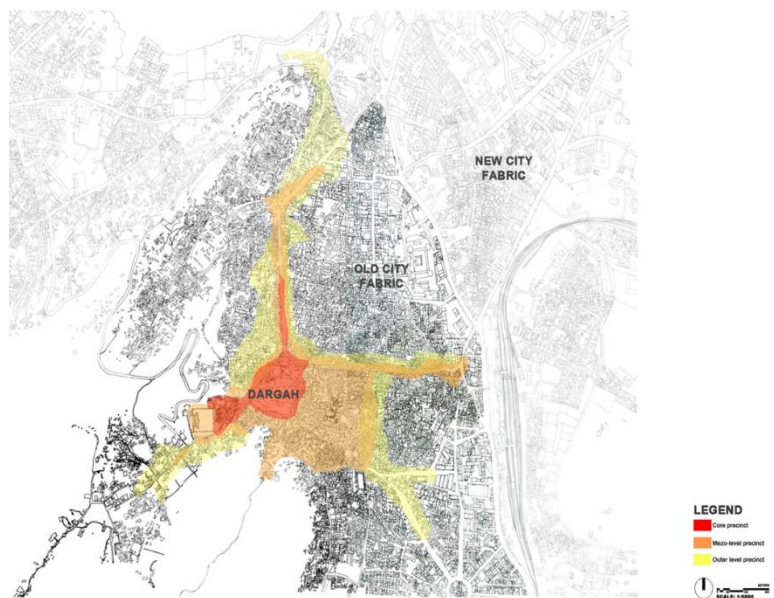
Map1.2. Identified the Dargah precinct. Source: Author.

Plate1.2. Activities and elements of place inside the Dargah complex.
Source: Author.
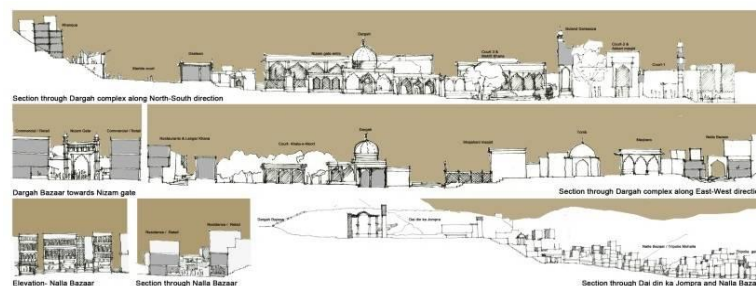
Figure1.5. Built form in and around Dargah.
Source: Author.

CONCLUSION: PROCESS OF RE- TERRITORIALIZE

The Dargah precinct identification process gives insight into the issues it is facing. The core of the precinct- The Dargah and its immediate surrounding have reached its breaking point, where immediate attention is needed. The communities and neighbourhoods that depend on the Dargah for their livelihood has a poor living quality and considering the strong relationship between Dargah and these neighbourhoods, development of Dargah should start from these neighbourhoods. Many of the built, natural, and architectural heritage is not linked with the precinct, which has to be re-established.

As the precinct identity depends on the sustenance of the community,(This can be interpreted in the other way as well), it is important to start from the community development, that will strengthen the faith in the religion, bonding the community together. All the spatial references and findings from the primary study are the physical manifestation of the faith, and their enhancement will deeply affect the community.

The method of approaching the transformation that the precinct undergoing, and directing it to an effective expansion of the religiosity and the identity of the Ajmer Dargah precinct needs to be started

from the community, by giving opportunity to perform, accommodate and evolve the rituals and customs- the primary links that connect the people and religion to the spirit of the place.

NOTES

¹   "Definition of science", Oxford living dictionaries, accessed April 30, 2014, https://en.oxforddictionaries.com/definition/science

² John Ashton and Tom Whyte, *The Quest For Paradise: Visions of Heaven and Eternity in the World's Myths and Religions.* (San Francisco: HarperSanFrancisco, 2001)

³ Kevin R. Lynch, *Good City Form.*(Cambridge, MA : MIT press, 1984) 131.

⁴ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture.* (New York: Rizzolio,1980) 5.

⁵ Elvira Petroncelli, "Transformation process and spirit of the place Historic ambits." (paper presented at16th ICOMOS General Assembly and International Symposium: 'Finding the spirit of the place – between the tangible and the intangible', Quebec, Canada, September 29 - October 4, 2008) 1.

⁶ Elvira Petroncelli, "Transformation process and spirit of the place Historic ambits.", 1.

⁷ Elvira Petroncelli, "Transformation process and spirit of the place Historic ambits.", 1.

⁸ Saskia Sassen , "Whose City Is It? Globalization and the Formation of New Claims.", *Public Culture 8*(1996) 219.

⁹ "Definition of mysticism", Wikipedia, accessed April 30, 2014, https://en.wikibooks.org/wiki/Mysticism

¹⁰ Smith, ME. *"Form and Meaning in the Earliest Cities: A New Approach to Ancient Urban Planning", Journal of Planning History 6* 30 (2007)*: 3-47.*

¹¹   "Deterritorialization", Wikipedia, accessed Apr 30, 2014, https://en.wikipedia.org/wiki/Deterritorialization#cite_note-2

¹² Stephen Graham and Simon Marvin, *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition.* (London and New York: Routledge, 2001)

¹³ Rabia Nasir and Arsheed Ahmad Malik," Role and importance of Sufism in the modern world." , *International Journal of Advancements in Research & Technology 2* (2013) 5.

¹⁴ "Writer William Dalrymple discusses the threat to Sufi Islam," Mark Colvin reported this story on Wednesday, May 19, 2010Mark Colvin reported this story on Wednesday, May 19, 2010, ABC news, accessed April 30, 2014. http://www.abc.net.au/pm/content/2010/s2904046.htm

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ARCHITECTURE AS A RISK MARKER AT THE RISK OF URBAN TEMPORALITIES

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INTRODUCTION

How can architecture be considered as a risk marker? How can the historical dimension of the tangible and intangible heritage of architecture help understand and then manage and anticipate risk situations? The purpose of this research is twofold, on the one hand, to document the risk through the architecture defined as an inhabited and significant materiality and on the other hand, to question the architectural practices under the tension of the risk. Therefore, the reflection developed along this work could join and feed several pragmatic issues. First of all, the first challenge is to improve the knowledge of risk and contribute to its reduction through a territorialized historical approach that tends to sensitize and enlist other actors than those identified as operational risk. Then, the second challenge is to allow the architectural practice to discuss this universal challenge of the risk management and to question through a reflexive approach the formation of future architects. And thus, the reflexions can be able to come out of a techno-centered approach of the risks to include its other socio-spatial dimensions.

NATURAL DISASTERS: A UNIVERSAL CHALLENGE

Earthquake, Hurricane, Tsunami, Volcanic Eruption, Typhoon… all these natural events interfere increasingly with the development of the human territories. Beyond figures, the inventory of these disasters allows to highlight an observed trend these last decades which presents a considerable growth of the scenarios of "natural disasters". More than ever, the international community is concerned and confronted to its precarious reality in front of these hazards of the nature. Based on these observations and within the context of the territories's safety, the end of 1980s testifies the emergence of an international space which aims to study the "natural disasters". The rescue of the human lives being the object of a consensus between the various countries, the ways to achieve it make no doubt there: driven by the technicians's skills whose approach is centered on the hazard, the faith in the science and the technique is very powerful. And to accompany the progress, the education and the training of the populations are necessary. Thus, significant progress was realized concerning the characterization of these catastrophic events as well as the capacity of their forecasts (temporal but also spatial forecasts). However, the most important milestone of this Decade of the prevention of natural disasters (1990-1999), consists of the growing and notable influence of the humanities and social sciences questioning the exclusivity of the consideration of this problem by the engineering sciences.

The entrance of the sociologists, the geographers, the architects, the sociologists, the town planners, the historians and the anthropologists to the arena of discussions on the disasters, was propelled by researchers' network of Latin America: The Red (Estudios Sociales en Prevención de Desastres en América Latina), created in 1992. The major impact of this network consists on the introduction of the social and political factors in the analysis and the understanding of the disasters, baptizing them in socio-natural disasters.Henceforth, the conceptualization of the "socio-natural disasters" is not anymore centered on the hazard but rather it reveals new concepts such as "the vulnerability" or "the extensive roots of the disaster" confirming de facto that "the disasters are not natural" they are socially built through the interaction of the sociocultural, political, economic, territorial processes working in various scales. So, it's obvious that to manage the disasters means following an approach of revelation and control of the processes which generate the risk and not only a management approach anchored in the reduction of the risks.

THE URBAN UNDER THE RISK OF ITS TEMPORALITIES

The understanding of the urban territory deal with a substantial complexity, as far as a city concentrates a density and a diversity of activities in a limited area, an intensity of the exchanges intra and extra urban and finally logics of governance and a complex political and economic organization this is on the functional aspect which is affixed on visible and invisible material potentialities of the territory.

And the most important parameter of this complexity is to consider the historic stratification of the socio-spatial interventions in the urban territory. This urban accumulation is echo with situations and conjunctures that a society can live.

In this sense, during its evolution, the urban territory knows internal dynamics varied between productive strengths impulsing and stimulating the risk-taking to reach stakes considered for certain actors as fundamental in the expansion of the city. But also repulsive strengths which slow down the valuation and the development of this zone in depend on other territories. This process of instrumentalization of the risk joins the logics of the representation of the economic, political, identity and security stakes leading to situations of conflicts concerning the appropriation of the territory.

Furthermore, the multiplicity of the architectural and urban configurations seems to impact considerably on the way of seeing and living the city and thus to interact with the risk in its impulsive and repulsive dimension at the same time. Following this logic, the risk can be considered in term of contradictions: contradictions between various risks, which translate and express conflicts of interests, contradictions between collective interest and individual interest, contradictions between social groups, between territories, between value systems. (Metzger and D'Ercole, Borraz, 2011). In summary, studying the history of territories under the prism of the risks can inform us about the diverse logics which motivated their expansions.

Beyond the risk management approaches, this paper is following the new paradigm of the "extensive endogenous risk" (Allan Lavell). Through it a reflection on the urban territories is sketched. It highlights the generative processes of risk documented by the prism of the temporality of the urban and informed by the architecture as one of the urban dimensions. Thus, through a conceptual shift that states the problem of disasters not through risks but through the evolution of territorial constructions and more precisely the stories of their architectures. Therefore, a main problematic question is formulated: How does the architecture considered as a manifestation of the urban territory play the role of risk marker? What are the logics of risk expression?

ARCHITECTURE AS A RISK MARKER

The architecture as inhabited and significant materiality informs and archives the history of the risk, it directs its future. As far as the logics of expression of the risk crystallize in the various dimensions of the architecture, specifically: its materiality, its uses, its standards and its contextualization. So, in answer to this first level of questioning, this present work considers that the architecture allows capturing the risk in its multi-dimensionality on the condition of digging the temporal depths of the urban territory. According to Henry Laurens (2013) " to face the past, it is to consider that it did not die, that it is present and that it acts in this context. But the past is not a homogeneous set which would weigh as such. It exists according to various forms. "

Overtaking the event, History is structured through much deeper rhythms, heavy rhythms; it is the History of the long time (F. Braudel). Identifying "the morphological trajectory of the urban territory" helps to understand "risk situations" through "the trajectories of their architectures".

However, traditionally, the reflections that structure the fields of the architectural theory enclose the architecture in the criticism of form and style. This descriptive approach has long time emphasized the aesthetics of architectural materiality and has relegated to the background the forces underlying its production. Starting from this observation, to explain how architecture can be produced, experienced and perceived is to go beyond its materiality and to explore the considerations and dynamics by which the built environment is generated. From now on, buildings are conceived and constructed in a complex network of social and political preoccupations and through their presence, they are the reflection. Thus, while being part of the three dialectical tensions of the theory of architecture: the culture / nature - technical / social - universal / local, "the trajectory of architecture" is considerably influenced by the approach of the sociology of translation. The objective is a characterization of architecture that has the ability to capture the unstable property and volatile dimensions of the risk. From now on, architecture is defined as a process of stabilization of an inhabited and meaningful materiality rooted in sociotechnical networks.

The industrial and technological revolutions of the early 19th century had a considerable impact on the development of societies and the expansion of cities. However, through their all-embracing approach rooted in the spirit of imperialism and globalization, they have brought out the problem of the context and relation to the place. Indeed, referring to the reflections of Patrick Geddes and John Dewey on uprooting by the industrialization of modern civilizations, the contextualist theory challenges the specificity of places in the fabric of the city and in particular in architectural production. In this context what is important to hold is the tension between the native and the exogenous in the construction of the human environment. This tension justifies also the questioning of architecture through the analysis of the dialectical connexion between heritage and innovation.

At the opposite of Banham who states that the only reference to the understanding of the evolution of the architecture is the progress of the technologies, Fitch seems to share the same vision as Von Miess, imposing heritage and tradition as part of architectural renewal. Indeed, "the architecture is for him as a plastic entity, constantly modeled by two types of forces interacting" historical forces "and" environmental forces "" both acting on diverse scales, from local tradition to global development. In this sense, to understand the architecture means adopting a historical reading of the interferences acting on its creation and its concretization and which seems to us perfectly echo to this model of the morphological trajectory of the urban territory. As an extension of the debate on heritage and innovation, and referring to John Ruskin's reflection on the permanence of architecture, it seems important to question the relationship between architecture and Time. By this consideration, architecture seems to allow the human being and by extension the society to be inscribed in the space and the time through the inhabited and significant materialities which are the witnesses of the inhabiting and the building. As a consequence, architecture seems to play the role of a built archive, a support of

a partial memory, inscribed in a dynamics and dialectic of erasure of traces and conservation of strata. However, to question the history of a building to extrapolate its trajectory requires taking certain precautions. Françoise Choay's reflections, in her books "The Allegory of Heritage" and "The Rule and the Model", are a valuable source of reasoning. Choay demonstrates shift in the meaning and the action undergone by the monument. Indeed, the monument doesn't assume any more its memory function but from now it is defined by its historical value more related to its aesthetics. This modification of the competency fields will have a significant impact on the interventions on the heritage and on the expertise that determines its value. Subsequently, this shift or loose of meaning can explains the creation of risk situations.

TUNIS A PARADIGMATIC EXEMPLE

The development of the research methodology requires the choice of a perimeter of empirical analysis. Tunis, the down-town, is interesting for three reasons: It is a city with several territorialities and urban logics. Due to its geographical location, it is vulnerable without really suffering catastrophic events, which seems to create a perplexed relation to the risks. Finally, it is a study area that has historically had the influence of a mix of multiple external interventions.

The selective reading of history of Tunis attempts to trace the logics of the constructions of different territorialities by focusing on integrating natural site, the actors network and resulting urban and architectural materiality. Located in the center of the Mediterranean, the cradle of many civilizations, Tunis has a heritage three thousand years old. In this dense historical depth, mapping the morphological trajectory of Tunis is not an easy mission to accomplish. Nevertheless, a segment of the trajectory will be proposed, thereafter. It is anchored in a selective choice of the history of Tunis that dates back to the Ottoman period.. Thus, the morphological trajectory of Tunis will be articulated mainly around three conjunctural temporalities of mainly political nature namely the Ottoman period, the French period and the period of independent Tunisia. Investigating the trajectory of a territory means to articulating it and characterizing it through a selective series of temporal sections. In each of these temporal sections corresponds a morphological section that documents its training modalities, its modes of production and transformations through modes of appropriation and shifts of social facts.

 SM1: The medieval period: the medina Corresponding to ST1: 1858

▪ The geographical location: an intelligent establishment in the natural site with the consideration of its topographic, geographical and climatic potentialities.

▪ Actors of governance: Tunisian artisans (craftsmen) and local lawyers (tunisois jurist).

▪ Source of governance: Tunisian local authority inspired by Malékite doctrine.
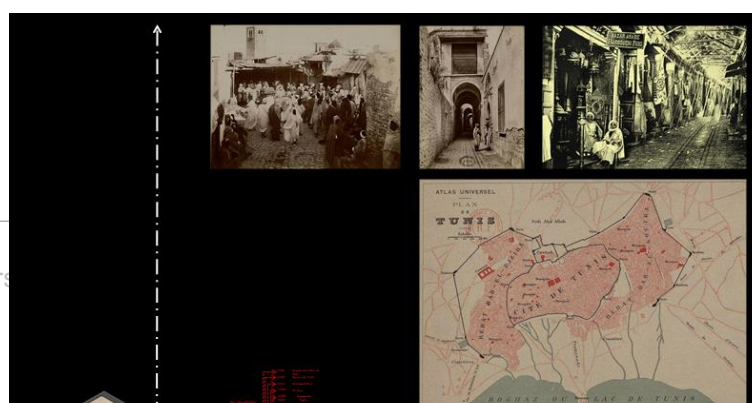
Figure 1. SM1: The medieval period: the medina

 SM2: The hygienist period: the new city step 1 -------> ST2: 1930
▪   The geographical location: consideration of the natural site as a controllable and manageable support by the technology. The Choice of the site is justified by its strategic situation answering the economic and commercial stakes.
▪   Actors of the governance: French and Italian engineers from the hygienist approach. French architects for the realization of the plans of embellishment subordinate to those of the engineers.
▪   Source of governance: French administration - Protectorate regime
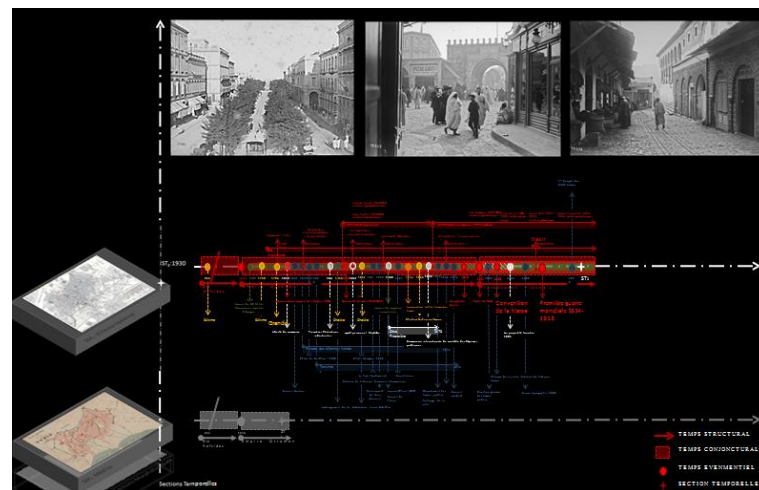
Figure 2. SM2: The hygienist period: the new city step 1

 SM3: The modernist period: the new city step2 -------> ST3: 1946
▪   The geographical location: an intelligent establishment in the natural site with the consideration of its topographic, geographical and climatic potentialities.
▪   Actors of governance: European architects and urban planners from the modern movement-Charter of Athens.
▪   Source of governance: French administration - Protectorate regime
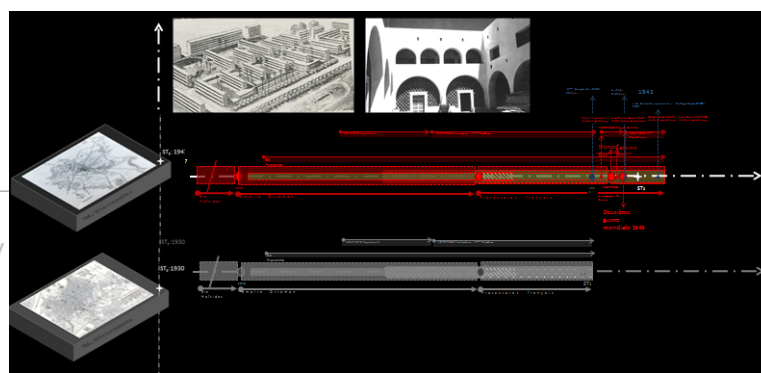
Figure 3. SM3: The modernist period: the new city step 2

☐ SM4: The contemporary period: Entanglement of territories -------> ST4: 2016
▪   The geographical location: entanglement of the territorialities with a considerable urban sprawl. Significant absence of the consideration of the natural site
▪   Actors of the governance: Tunisian architects, engineers and urban planners
▪   Source of governance: Tunisian administration - Regime inspired by Malekite doctrine and French laws.
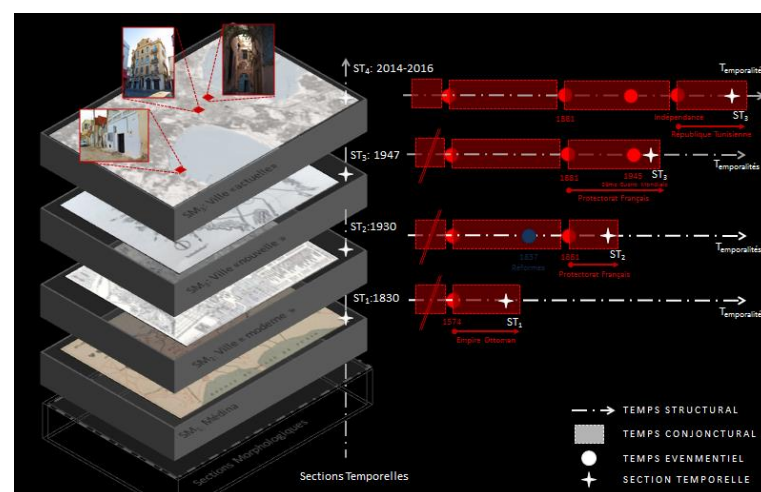
Figure 4. SM4: The contemporary period

The aim is to question the architecture as a marker and revealer of the situations at risk and to capture its traces; it seems judicious to question several dimensions of the architecture with the prism of the risk and the vulnerability. The analysis of a traditional house is presented to illustrate how architecture can be a risk marker and how to detect the extensive roots of risk, by inscribing this approach in the questioning of the tangible and intangible dimensions of the heritage and the logic of their conservation. Considered as a process of stabilization of an inhabited and meaningful materiality rooted in sociotechnical networks, the Imprints produced by the various actors who participated at different periods in the construction and evolution of this architecture are characterized and analyzed.
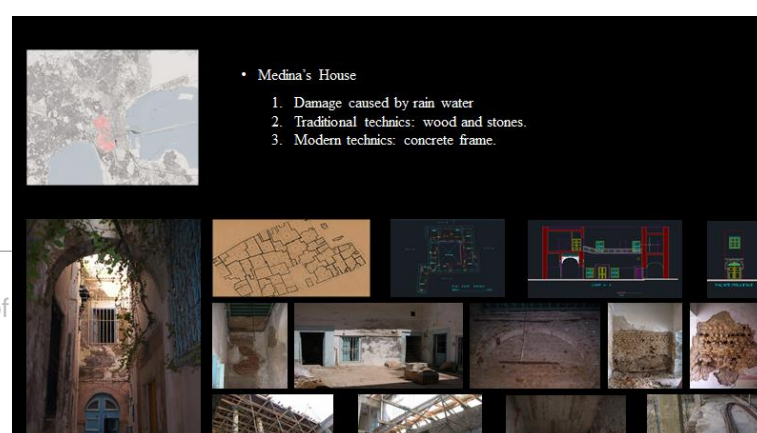
Figure 5. Analysis documents of the traditional house- Medina Tunis

▪ Construction phase:

– The master builders's notes detailing the purchase of materials and also the pay of the mason apprentices and the companions who participated in the construction phase.

– Technical expertise documents requested by the community cadi following nuisance complaint. (Malekite doctrine)

These documents are the only traces of the craftsmen of the first phase of construction.

This period of the construction phase corresponds to an architecture characterized by a performative logic.

▪ Use phase:

– The recent photographic expertise found in the archives of the ASM can document the traces of users and especially their evolutions and the evolutionary vulnerability of the dwelling through lack of maintenance.

This phase of use goes through the centuries. Its principles fluctuate with the evolution of the consideration of the medina. Inhabited by Tunisians at the beginning of its construction (owners), this house was first deserted and then invested by low-income Tunisians (as tenants) from the wave of internal migration, following the desertification of the medina by Tunisians in the period of independence. Finally, this phase continues today characterized by a renewed value of the medina and a reinvestment of places by a wealthy class.

▪ Rehabilitation phase:

– The technical documents and expertise found in the archives ASM acting as prime contractor for this phase, completed through interviews with the project managers.

– The analysis of these graphic documents (plans, facades and sections), products at various times during ASM activity, provide information on the evolution of the architectural practice and mobilized technical networks (from a hand-made drawing plans to the shift to computer-aided design (software as Autocad) to characterize traditional housing. Always in this same logic the documents produced by the engineers who collaborate on the project are based on computerized structural modeling.

This phase of rehabilitation allows understanding the evolution of the uses and informs especially about the evolution of the architectural practices and the tracks that the actors left document them technicality. From now on, the architecture is characterized by a prescriptive logic asserted by the standards of town planning and current construction but also by the architectural standardization of the vocabulary and the engineering reflected in the handling of such design assistance software

The expertise of the work in progress informs the evolution of the materiality of this architecture. We focus essentially on structural intelligence. Indeed, the "Original" structure of the dwelling is made of masonry and wood with a specific structural pattern of

Earthquake-resistant houses identified in certain areas of the Mediterranean basin (ensured by the wooden belts and the arrangement of wooden beams and chains). As for the recent intervention of rehabilitation, it follows a new structural logic ensured by an armed concrete frame.

The finding that emerges is the alienation of the original structural intelligence that no longer assumes its role of earthquake-resistant architecture. This finding is spotted in other active seismic zones of the Mediterranean basin (Rhodos in Greece). The Interviews of diverse actors attest to the ignorance of the seismicity of the Tunisian zone and its past and this typological earthquake-resistant vernacular architecture. Moreover, these actors testify the efficiency of reinforced concrete. However, the choice of this material is justified by the limits of modeling techniques to characterize the complexity of heterogeneous materials. Some of these actors, especially heritage architects (ASM) refer to the limits of engineering education rooted essentially in the control of reinforced concrete and very rarely addressing the traditional structural logics.

In summary, tracing the career of this traditional dwelling has made it possible to identify moments of change of its trajectory of an architecture rooted in a performative logic to a prescriptive logic. This approach also made it possible to identify moments of loss of meaning, the moments when technical networks become actor of path deviations and finally, the moments when objects (like reinforced concrete) considered to be safe become through the risky attachments a risk catalysts. Thus, highlighting the trajectory of this architecture, inscribed in the debates of the theory of architecture, makes it possible to inform the dimensions of this architecture on which crystallizes the risk.

Contextualization, memory, materiality and model, are these main dimensions that characterize the incubation of risk for this documented situation.

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SEARCHING INTERPLAY OF ART, CRAFT AND SPACE ON CONTEMPORARY DESIGNS AS A WAY FOR THE CONSERVATION OF INTANGIBLE HERITAGE

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INTRODUCTION

Throughout the history, art and craft products had been an organic and integrated part of space; these holistic relations started to be interrupted together with the Renaissance Period; and the differentiation between art and craft; and the number of art works independent from architecture increased (Karakul, Bakırer, 2018:3). The organic and integrated relations between sculpture and architecture in monumental religious architecture in Ancient Egypt, Greek and Roman Period started to be disregarded in Renaissance Period through which sculpture started to be separated from monumental buildings to create its own space (Karaaslan, 2005). Together with this interruption, throughout the Industrial Period and afterwards, the development of new building technologies and the abandonment of ornamentation in modern architectural understanding, the possibility of implementation of traditional crafts in architecture has nearly disappeared.

Before the Renaissance period, art and craft expressed a meaning of a whole composed of both of them (Sözen, Tanyeli, 2010: 329). To define this whole composed of all skills and the variety of all art works, the term "techne" in Greek period, the term "ars" in Middle Ages, and the term "kunst" in German language (Sözen, Tanyeli, 2010: 329). The differentiation between "art" and "craft" in artistic activities emerged in Renaissance period, after that period until 20 th century, the skills except from fine arts were called as craft and had been evaluated as secondary (Sözen, Tanyeli, 2010: 329). Throughout the Middle Ages in which artist and craftsman had same status, there were no differentiation between art and craft, art works were produced in ateliers without putting signs of artists with the patronage of church (Güner, 2014: 66). Together with Renaissance, the differentiation between art and craft became more evident and the status of artists increased; and it started to be thought artists as creator; craftsman as implementer(Güner, 2014: 66). Artists started to sign over their paintings; and the discrimination between art and crafts started to become more evident.

First reaction to this discrimination was Arts and Crafts Movement which started under the leadership of William Morris. Arts and Crafts Movement adopted the idea of the active participation of craftsmen into the design process of industrial products causing artists and craftsmen to become close to each other. After Arts and Crafts Movement and Art-Nouveau were three theoretical movements emerged after first world war, De Stijl (1918) in Holland, Bauhaus (1919) in Germany and Vkhutemas (1920) in the Soviet Union which brought the terms of architect, artist and craftsman together and were based on

the idea that architecture was a profession composed of all art branches (Güner, 2014: 71). Bauhaus, De Stijl and Vkhutemas Movements emerged after First World War brought the concepts of architect, artist and craftsman and advocates the idea that architecture was a discipline comprising all art branches and that for architects and artists, having the skill on crafts was the main source of their creativity. This idea of integration of architecture with arts and crafts was putted forward through the Movements of Bauhaus, De Stijl and Vkhutemas. The foundation declaration of Bauhaus emphasized that architects and artists required to return to crafts; and skill in crafts constituted the main source of creativity of artists. The cooperation between artist and craftsmen and art and hand works had a significant place in the Bauhaus education understanding (Bayer, Gropious and Gropious, 1959: 28; Erzen, 2009).

Ehl-i Hiref, the most important organization determinant over art and architecture relationship and art and design styles in Anatolia, brought all design and craft activities together under one organization in Nakkaşhane (Güner, 2014: 67). That organization also formed the basis of Hassa Architects Organization which created Classical Ottoman Architecture in 16 th century in cooperation with Ehl-i Hiref. In that period, while architectural projects were prepared in the Hassa Architects Organization, the projects of interior design of the buildings, decorative arts, the design of furniture and details were prepared within Ehl-i Hiref. Throughout this period, monumental architecture was enriched with the various works of the different craftsmen and artists. From this respect, the variety of the monumental buildings as the contexts including the spatial expressions of the different branches of art and crafts need to be considered as the source of inspiration for architects, designers to cope with the standardization of the present day architecture.

REVITALIZATION OF THE RELATIONS OF ART AND CRAFT WITH ARCHITECTURE

The traditional architecture produced by traditional building technology which continued until early 20 th century, represented an original synthesis, shaped with the knowledge, skills and methods of craftsmen embedded in their mental schemata (Hubka, 1976). Building masters had developed the appropriate solutions for each stages of the formation process of traditional architecture, particularly, the spatial organization, spatial characteristics, architectural elements and decorative elements using their mental schemata which had been constituted in tradition for long years handling the needs of users and environmental constraints.

The construction process of traditional architecture is a process in which a great variety of craft worksmanship, like building craftsmanship, carpentery, stone craftsmanship, wood craftsmanship, metal craftsmanship, glazed tile craftsmanship and wall painting craftsmanship were implemented. The traditional architecture had been constructed by building craftsmen; and, one or more building masters were prevailed in the construction process

"Traditional craftsmanship" concretized in traditional architecture is determined as one of the domains in which intangible cultural heritage is manifested in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage adopted by UNESCO[1] (Karakul, 2015). UNESCO 2003 Convention described the intangible cultural heritage with all its dimensions related with the different disciplines and explained safeguarding measures, such as, "the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage." Besides, within the convention, it is stated that each State Party shall endeavour, by all appropriate means, to: (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:(i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people; (ii) specific educational and training programmes within the communities and groups concerned. From this respect, the education of craft knowledge with both conceptual and

practical aspects in the faculties of architecture and fine arts is a significant way for its conservation and sustainability.

The integration of lectures about art and craft education into the curricula of the departments of architecture and interior design has a great importance for grasping the relationship of craft and art with space and its sustainability through contemporary designs. The search for the conservation of the relationship between craft and architecture in the Anatolian building tradition and its sustainable aspects is also a subject having importance for the conservation of traditional craftsmanship. The integration of studio projects on the sustainability of crafts in traditional architecture through contemporary design into the curricula of the department of architecture and interior design also has great importance for the learning tradition and its revitalization.

In this respect, through the studio projects, the use of traditional hand arts as particular contexts to be reinterpreted for the design of new buildings, interior design and furniture design is significant. The gaining knowledge and experience on traditional craft and art of students in architectural education provides developing their creativity and designing national and local contemporary designs for students. This paper aims to discuss the sustainability and revitalization of the relationship of art and craft with traditional architecture through contemporary designs by presenting an experience of an interior design studio focusing on designing specific ateliers for various artists and craftsmen in the department of interior design in Selçuk University.

UTOPIAS FOR ATELIERS | ARTIST AND CRAFTSMAN ATELIER HOUSES

The studio project in the Department of Interior Architecture at Selçuk University in the spring semester of the 2016-2017 academic year addressed to solve the problem of the design of atelier houses for artists and craftsmen. Within the scope of design studies arising from the approach on the integration of art and craft with space, students were asked to organize living and working spaces according to the selected branches of art and craft. Through the design process, students searched for the living styles of artists and craftsmen, the processes of their work, spatial needs, architectural elements ad furniture and the spatial aspects of art and craft products.

In contrast to the routine process of interior design studios, students were not given any architectural project to be used as physical context to be designed; they are asked to determine a geometrical module and design both massive and spatial characteristics of buildings by using modular design approach. Students are also asked to reflect the geometrical module used over both plan and facade layout and the design of furniture. They are also asked to reflect the works of artist and craftsmen over building elements, spaces and furniture design directly or by construing.

There were four phases of the studio for the students: (1) literature search on art, craft, architecture relationsh throughout history; the process of art and craft products; modular design; (2) the selection of the branch of art and craft to be studied, (3) the preparation of the functional program of the atelier houses and, (4) the development of an original conceptual approach and the design process.

PROJECTS

Within the scope of this paper, four student projects are evaluated with regard to their design approaches determined according to their selected branches of art and craft. The architectural solutions in the student projects developed fort he spatial reflections of the production process and exhibition of the different branches of art and craft are considered to develop specific approaches on the sustainability of art and craft in todays' contemporary architecture.

Glazed Tile Craftsman Atelier-House

The first design work[2] focuses on the design of an atelier house for a glazed tile craftsman. The design approach is mainly based on using octagon and square forms, which are the main geometrical forms forming the architectural ornamentation of Ottoman and Seljukid Period, through the modular design process of plan layout of the building. The plan layout is composed of an atelier space conforming to the needs of a glazed tile craftsman including technical equipment, materials and architectural elements, and exhibition space on ground floor, including various works of craftsman on walls and floors, and living spaces, bedroom and semi-openly designed kitchen on gallery floor. This plan layout provides the visual relationship between gallery and ground floor. The main factor affecting the design approach of ground floor is the search for the production process of glazed tile craftsmanship and specific ways of exhibition.

Figure 1. The model of atelier house for a glazed tile craftsman

Calligrapher Atelier House

The second design work[3] focuses on the design of an atelier house for a calligrapher, specifically Akıl Ahmet. Arising from the idea that all elements of calligraphy art are used to one geometry harmonically, the designer uses a complex geometrical module system to organize plan layout and reflect this modular system over surfaces of spaces, architectural elements and furniture. Besides, various works of calligraphy are used on the walls and floors to enrich the spatial qualities. On front facade, one of the works of craftsman is used as logo.

The plan layout is composed of an atelier space conforming to the needs of a calligrapher including technical equipment, materials and architectural elements, and exhibition space on ground floor, including various works of craftsman on walls and floors, storage and toilet and living spaces, bedroom and semi-openly designed kitchen on gallery floor providing visual relationship between floors. Besides, on ground floor, a semi-open sitting area is designed.

Figure 2. The model of atelier house for a calligrapher

Wood Craftsman Atelier-House

The third design work[4] focuses on the design of an atelier house for a wood craftsman. The designer uses a circular module system composed of circles in different sizes to organize plan layout and reflect this modular system over surfaces of spaces, architectural elements and furniture. The circular geometrical forms are also expressions of mushroom columns forming structural system of the building over architecture. The differences of the heights of the mushroom columns in different spaces provide the rhythm and movement to the building. Mushroom columns are formed by using laminated timber elements conforming to the raw material used by craftsman. The variety of heights of the mushroom columns also provides natural light for the gallery, exhibition spaces by covering with glass.

The plan layout is composed of an atelier space conforming to the needs of a craftsman including technical equipment, materials and architectural elements, and exhibition space on ground floor, including various works of craftsman on walls and floors, training space, storage and sale unit; and living spaces, bedroom, working room and semi-openly designed kitchen on gallery floor providing visual relationship between floors. Various works of wood craftsmanship are used on the walls and floors to enrich the spatial qualities.

Figure 3. The model of atelier house for a wood craftsman

Musician Artist Aelier House

The third design work[5] focuses on the design of an atelier house for a musician artist, Paul Klee. Differentiating from other projects, the designer does not use a modular system to arrange plan layout of the building. The designer used a structural module system composed of steel and glass integrating with a rectangular form of building constructed by reinforced concrete.

The plan layout is composed of an atelier space conforming to the needs of the artist and musician including technical equipment, materials and architectural elements, working spaces and exhibition space on ground floor, including various art works of artist on walls, and living spaces and semi-openly designed kitchen on gallery floor providing visual relationship between floors.

Throughout the design process arising from the dialogue between traditional and new, the designer considered the integration of steel and glass covered surfaces with a simple mass covered with stone as the searches for the spatial expressions of painting and music in spaces. The works of artist are reflected over the spatial designs; and the rhythms in his works are reflected over the arrangement of glass surfaces; and linear and circular movements in his works are reflected into furniture design.

CONCLUSION

The integrated relations between art and craft with architecture throughout the history started to be degraded with the development of new building technologies generated the broad discussions focusing on "standardization and uniformisation" in 20th century following the Industrialization period. This has caused to increase in the number of the studies focusing on the revitalization of these holistic relations between art, craft and architecture recently. Within the scope of this paper, a studio experience carried out with the students of interior architectural design was shared to contribute to the studies focusing on the revitalization traditional holistic relations in contemporary design. All projects investigated here include both atelier spaces conforming to the needs of various branches of art and craft; and present specific ways of exhibition for different works of art and craft.

The evaluation of traditional crafts in contemporary design and their interpretation to produce art works increase the awareness and interest of their uses in new buildings. From this respect, the increasing

studies on art works produced by inspiring crafts need to be developed in the area of architecture and to be used as contexts for inspiration to design furniture, wall and ceiling covering materials and architectural elements to achieve the continuity of tradition and form local and national designs inspirated from tradition.

NOTES

[1] UNESCO 2003 Convention describes intangible cultural heritage as "the practices, representations, expressions, knowledge, skills-as well as the instruments, objects, artifacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". The convention determined the domains of intangible heritage as (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;(b) performing arts;(c) social practices, rituals and festive events;(d) knowledge and practices concerning nature and the universe;(e) traditional craftsmanship.
[2] The project was designed by Sümeyra Demir.
[3] The project was designed by Alaa Nahlawi.
[4] The project was designed by Muhammed Önler.
[5] The project was designed by Burak Emre Yazıcı.

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IDENTIFYING 20TH CENTURY HERITAGE - "GOTHENBURGISHNESS"

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SPATIAL NATURE AND A HERITAGE QUALITY OF A CITY

The distinctive nature of any city might be called its "ishness". Gothenburg's identity is *Gothenburgishness*, made up of those elements which express its very individual nature, its own unique "DNA". The ishness is synonymous with physical surroundings of a place, its geographical settings together with the combination of memories and personally experienced bits and pieces. It is a matter of both personal perception and a collective memory. Gothenburg, a city on the West coast of Sweden, is known for its gothenburgishness. Manifested by the language and the local wit, a special identity of Gothenburg is formed in a little less than four centuries. But, it all began with different cultures.

Gothenburgishness is not necessarily the same for everyone. Some people may not perceive it at all. The physical space is also changing or evolving from one generation to another. And, like with language, without us perceiving this change.[12] As favorite places change or disappear, as new buildings are built, and old ones torn down, as we move to new apartments, as we take other routes to and from work, so changes even the perception. Some periods leave strong material landmarks, others are carried on in oral history creating an imaginary geography[3]. But, what is left in physical form, the urban landscape is the only matter allowing orientation in space, allowing us to create a concept of time in that space. The physical remains convey a materialized definition of the spatial narrative and they help carry on the imaginary geography, too.

METHODS AND AIMS

My thesis is that the identity or the ishness is firmly anchored in physical structures, landmarks and these are the essential part of a city's DNA. Every new layer of a city, added trough centuries, is an essential part in creating its identity. But, certain features appear more strongly, overshadowing other layers. By merging, also, different chronological periods lose their own distinctiveness but the ishness is connected to specific iconic material remains, whose documentary values increase with time. I would like to examine how this is affecting the image of a city/place identity.

An objectifiable definition of the spatial nature of Gothenburg is available through different indicators and I will work on a model to apply in my further studies. That model will include mapping documented or printed presentations of the city of Gothenburg during the 20th century.

Meanwhile, the purpose of this paper is also to elucidate the provenance of the 20th century building in Gothenburg. A period that had the strongest quantitative impact on the city, building more than two thirds of its existing structure.

Most of the examples, thoughts and images in this paper stem from my empirical work as a built heritage preservation officer. Metaphorical language may be used to try to evoke images of a historical landscape in change.

Figure 1. Popular books on Gothenburg, produced in the 20th century, are numerous (Photo: author)

A MODERN IDENTITY?

Gothenburg is a multicultural city, globalized since the beginning and therefore resilient.4 The ishness of Gothenburg is partly formed by English, Scottish, Dutch and German influences during the mercantile period. But, it is most dominated by its modern industrial past.

Modern Gothenburg is an important sequence in the city's DNA. Influenced by the Swedish model of economic and social growth, it is a significant cultural heritage, quantitatively as well as qualitatively.

The word modernity implies a never-ending process of development and redevelopment. The antithesis is: tradition, the unchanging, stable and space bound. It can seem paradoxical to talk about the conservation of modernism which, according to its previous definition, involves a state of constant change and a self-destructive character.

Modernism's philosophy of growth and expansion had to abandon its own nature in order not to exhaust all the resources. The change was not self-conscious and has similarities with a biological evolutionary process.

Basic Character of 20th century Gothenburg

In every city there is a palimpsest of historical layers, both tangible and intangible. Some characteristics are enhanced by heavily imposed changes. Yet, some alternations of the city landscape are made gradually, or more "quietly". In Gothenburg there were some breach points that caused transformation of the urban landscape. These were for example the shifts from fortification to trade or industrialization to post-industrial globalization. The changes are a part of a city's evolution.

The effects of modern social and industrial ambitions and post-second-world-war economic development on the specific city landscape can be described through three categories of urban elements:

- Major Industrial Sites with mega-volumes;

- Small and Large Individual Architectural/Engineering Icons;
- Housing Estates with massive architecture.

The first category includes shipyards and ports, plus the city's most important industrial plants - the Lindholmen shipyards, the Volvo car factory, etc. The second are large and small functional buildings – like the kiosk Lyktan, the Eriksberg crane, etc. The third are places for people and living, the large housing estates embodying the modern planning and social ambitions of the time. They are called Hjällbo, Hammarkullen, etc. All three are important in understanding Gothenburgishness.

The Swedish Model & Its Peak Years

The concept of the Swedish Model was articulated in 1930's, and its adoption gained an international recognition. This Swedish social community development policy was based on principles of compromise between market forces and social interests. It intended to create prosperity for al and was a strategy for social improvement in which all would be included.

The peak years of Swedish economic and social development occurred during the 1950s to 1970s. Then, architecture was not only a process of architectural styling, but also a movement for social change. This was an era of "rational construction" which was a consequence of economic and politic decisions of the 1930s. The identity of modern Gothenburg is closely related to the Swedish model and the growth of the modern industry can be clearly read in its landscape.

Already in the 1960s there was awareness of the critique of the large building projects.5 Later, in the 1970s the economic crisis affected the industry. And in the 1980s the model of the welfare state started to fade.

International Exchange of Ideas

The affluent era of building and architecture in Sweden had both international predecessors and successors. The various postwar reconstruction programs were comprehensively studied throughout Europe and ideas on neighborhood planning were copied. In Gothenburg, Kortedala and Northern Guldheden were among the first communities that gained an international reputation for their exemplary and experimental architecture. International events, such as The South Bank exhibition in London in 1951 and the Interbau Berlin were important in Swedish architectural circles.

Modelle für Morgen

Even the new Swedish large-scale housing developments attracted the attention of the foreign popular press. In 1972, the German NDR and British BBC came to Gothenburg to create a documentary film called Modelle für Morgen/Places for People. Large residential areas including Hjällbo and Gårdsten were portrayed as exemplary living sites, with meticulously planned outdoor spaces, affordable apartments and efficient construction. Depicted were large courtyards surrounded by residential blocks, with children playing safely in landscaped areas, on landscape structures made as robust and unique works of art. It was a typical residential area with a structure of larger buildings creating an outer wall within which smaller units and courtyards were formed.

The film exhibits a fascination with the smooth organization of social life and organized meeting places for community life. The rational construction was praised for its detailed attention to everyday details. It was a Swedish model for a comfortable future into which everyone would fit.

The Swedish Model as Cultural Heritage

On one hand, an accelerating globalization that subsumes the local everywhere, may not be a treat to Gothenburg, because it is resilient. On the other hand, an overall belief is that all modern constructions, also called an international style are similar. But, in spite of the rational production during that time, there are some very different local characteristics.

During the 1950s and 1960s, ideas about the future of social welfare were combined with rational building construction, extensive and rapid urban expansion and tremendous industrial growth. The city grew, thanks to its maritime port, shipyards and automobile industry in accordance with the needs of the market and export trade. In addition, there was the intention to find just the right solutions for public welfare. The Swedish model was applied to secure rational social growth. The physical form that is left from that time is an important part of a story about the Swedish model.

It is sometimes stated that Gothenburg is one of the least Swedish cities and the most local-specific. And, it is the only city in Sweden with an English name. It also has its own modern spirit, rooted in the Swedish model. The city's character, its Gothenburgishness, is characteristic and unique, yet under constant change.

Nuanced Grey in Hammarkullen

In Hammarkullen, one of the modern suburbs in Gothenburg, migrant workers were provided housing. In the mid-1970s, a small number of immigrants from Latin America started a carnival. Today, almost forty years later, the Carnival of Hammarkullen has become a tradition and brand for the city. It is a colorful contrast in an environment of high-rise, concrete architecture designed on a hilly, natural green plateau.

Hammarkullen's concrete tower blocks have in the past forty years been interpreted as a negative aspect of Swedish social development, especially by media. As a contrast, there is also research pointing at the fact that residents quite appreciate the place as their home.

Hammarkullen was recently listed as cultural heritage through the local Program for Heritage listing. This means the residential environment is a vital part of Gothenburg's modern cultural heritage. The physical structure of Hammarkullen is explicit and the story of carnival is unique. Consequently, its built environment can be regarded as a legacy for the future, a heritage. There were also discussions on whether the carnival possessed an intangible heritage value.

Figure 2. From the film Places for People 1972 and a Carnival Day in Hammarkullen 2017
(Photo: author)

The Large Industries

Gothenburg was, paradoxically, an expanding city during the period of European stagnation, 1920-45, during which time the population grew by 40 percent. The city was one of the most internationalized cities in Scandinavia, and Sweden's leading exporter, accounting for one quarter of all Swedish exports. Many landmarks left by the industrial time are of a mega size. By the mid-twentieth century, Gothenburg was home to more than 8oo industries. Among these were specialized branch manufacturers, whose products were renowned throughout the world. Volvo early became an industry with a huge production, breaking many international records in sales and exports in the 1950s. Its first factory was established at Lundby on Hisingen Island, and expanded, with the help of the city, to a large industrial park covering four thousand hectares, built on former farmland. Volvos open-landscape offices, built in 1967, were the first of their kind in Sweden.

In the 1950s, Götaverken was Gothenburg's biggest shipyard and the biggest in Sweden, employing over 5,000 people at its peak. Shipping has historically held a prominent position among Gothenburg's industry and was one of the foremost in Sweden. The industry has dominated the Göta river for most of the 20th century. Gothenburg's harbor facilities and shipping industry led the world in the 1950s. The major shipyards Eriksberg, Lindholmen and Götaverken, adjacent to each other, overwhelmingly define the image of the river, with their large cranes, industrial halls and huge ships lined up along the quays.

Figure 3. The maritime industrial landscape of Gothenburg. (Photo: Göteborgs stad 2015.)

The Icons - Eriksberg

The history of Eriksberg shipyard goes back to 1852 but its iconic listed monument crane is from the 1967. Eriksberg specialized in ship repairs, which no other big Swedish yard did. Its great gantry crane could carry ship sections weighing up to 200 tons. Large and very visible in the urban landscape, Eriksberg's crane was listed as a cultural monument to help define the city's industrial past. The crane, although not unique in Sweden or in the world, it was produced in Germany, has become an icon depicted in many representations of Gothenburg: guide books, music videos, posters.

The Icons – Lyktan/the Lantern

Mid-century modern architecture flourished in an era when the middle class was growing. The architectural imperative of the 1950s and 1960s in Gothenburg was to create buildings for ordinary people, including the schools, public libraries, and medical facilities that would serve them. An egalitarian society brought modernism to the masses. From this period emerges, for example, the

housing estate of Julianska Street with its kiosk Lyktan, the Lantern. It is situated in the southeastern part of the residential area, bridging over a pedestrian passage. The little building has grown a status of an icon in public opinion through a public engagement and many personal stories connected to it. There were several threats to demolish because of uncertain funds for refurbishment and future use. But there were also several attempts to list and preserve. Similar fate is shared by other utility objects like a heating plant Tratten/the hopper, named after its shape. And some, smaller gas stations, gasholders and kiosks, are already demolished.

*Figure 4. Icons of the 20th century – a small shop called Lantern and Tratten the heating plant.
(Photo: author)*

IDENTITY - CONCLUSION

Viveca Sundvall, a popular writer in Gothenburg wrote in 1996:

It is not the houses, the streets, the statues and definitely not the new constructions – it is the people, the Gothenburgers, their character, their way of saying important and funny things as by coincidence.6 Which is truth in a literary world. But, without the houses or streets or trees there would be no setting and nothing to anchor the mental picture of a Gothenbruger. The material world is important, it is the base and the frame for our experiences. It is shaping the mental perception and it is changing. One example is that there existed a spirit of a Swedish model. But, it is perceptible only to those who had experienced it. Left are the modern historic sites to remind of the ideas and ambitions of that time.

Rodney Harrison, when explaining heritage, writes that for every object of tangible heritage there is also an intangible heritage that "wraps" around it.7 That physical framework is a container for memories. It is a matter of dialectics between the materia and the thought.

Preserving DNA of a city

Cultural heritage is generational and interpreted both by those who designed the environment and by the people who were shaped by it. The interpretations are continuous, like a slow development of a language. A new generation will interpret and modify, until the next one comes to interpret the most recent change. Identities are shaped by the many social events of participation and context. Yet, some place-specific identities are created and last in an evolutionary slow pace, containing traces of the place's "original" DNA mix.

The events that shape a city create a palimpsest with many layers. Therefore, the city structure conveys material for future stories. Preservation and safeguarding of historic evidence (monuments) and the evolutionary history of places for people (memories), may be called the city's true DNA information. The city's stories are embedded into the fabric of large housing developments, small icons or other traces of modern industrial society, of Gothenburg's "ishness". Gothenburg's 1900-century identity has a global character of architecture, but it is locally specific and has produced specific collective memories. Hammarkullen, the Lyktan and the Eriksberg crane carry some of the DNA-information about Gothenburg's industrial society.

NOTES

[1] Antony Burgess, *A Mouthful of Air: Language and Languages, Especially English* (William Morrow & Co (US) 1994), 6

[2] Andersson, Lars Gunnar. "Hur göteborgskan växte fram" in *Göteborg förr och nu XXXI-2006*. (Göteborg Rundqvists, 2006), 5-16

[3] Ingrid Martins Holmberg, *På stadens yta. Om historiseringen av Haga* (Doctoral Theses from University of Gothenburg 2006), 41

[4] Håkan Thörn, *Globaliseringens dimensioner: Nationalstat, världssamhälle, demokrati och sociala rörelser* (Stockholm: Atlas, 2002), 31

[5] Sigurd Möhlenbrock, *Göteborg – stad I förändring* (Göteborg: ABF:s lokalavdelning, 1965), 26.

[6] Viveca Sundvall, "Gothenburg I love you" in *Gothenburg - a city of change and renewal* (Stockholm: Gullers förlag 1996), 121

[7] Rodney Harrison, "What is Heritage." In *Understanding the Politics of Heritage* (Manchester University Press, 2009), 10.

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EXPLORING BUILDING'S CLIMATIC ADAPTABILITY THROUGH CRITICAL REGIONALISM

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INTRODUCTION

In order to get on to the road toward modernization, is it necessary to jettison the old cultural past which has been the raison d'être of a nation? ... Whence the paradox: on the one hand, it has to root itself in the soil of its past, forge a national spirit, and unfurl this spiritual and cultural revindication before the colonialist's personality. But in order to take part in modern civilization, it is necessary at the same time to take part in scientific, technical and Political rationality, something which very often requires the pure and simple abandon of a whole cultural past. It is a fact: every culture cannot sustain and absorb the shock of modern civilization. There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization.[1]

Though critical regionalism was introduced by Alexander Tzonis[2] and Liane Lefaivre[3], Kenneth Frampton's[4] formulation of it is best known. Of his many iterations of the theory, … It is a response to tectonically vacuous, superficial postmodern architecture and the homogenizing forces of modern technology; regions, he posits, serve as a resistant medium against globalization and other centralized structures in art or business.

Frampton's employment of critical theory is probably informed by his wariness of the regionalist tendencies toward provincialism and cultural chauvinism … as a dialectical social theory, it helps settle the conflict between universal civilization and local culture through synthesis, demonstrated by his well-known dialectical pairs-space/place, scenographic/architectonic which serve as points of consideration pertinent to the successful practice of a critically regional architecture.[5]

CRITICAL REGIONALISM AND IDENTITY'S POLEMIC

According to Frampton, with the light of his work "Towards a Critical Regionalism", architects should analyze local character and reinterpret it with contemporary terms, rather than adapting the traditions directly. Also, architecture should not be captured by technology and history.[6]

The local sense of place is at risk if it is not properly sustained. The increase of globalization has led to a homogenization of urban identity. This is particularly the situation in smaller urban areas, which do not receive as much attention, and frequently find themselves attracted to foreign 'solutions', which do not value the local identity.[7]

The tension between local and global architecture forces has long existed, with two opposing forces. One force seeks to safeguard and promulgate established indigenous architectural traditions, forms, decorative motifs and technologies … The other force promotes invention and dissemination of new forms using new technologies and materials in response to changing functional needs and sensibilities. It places a premium on systemization, flexibility and interchangeability.[8]

Identity is the foundation to place attachment and sense of belonging. It reflects people's traditions, culture, aspirations, needs, and their future … This contradiction represents the key issue of the crisis of identity in contemporary architecture, the ignorance of local climate and materials, in addition to the lack of integrating modern technology with local values. Architectural styles and techniques could also be developed with respect to their original ideals.[9]

DEFINITION OF IDENTITY

Identity is neither an easily reducible, nor a separable quality of places it is neither constant and absolute, nor is it constantly changing and variable. Identity is the glue which binds people together and connects them to place. It is the opposite of rootlessness. It brings a sense of belonging, a cohesive force which can be powerful enough to overcome some aspects of economic deprivation and physical decline. A strong sense of identity can be an attractor, bringing new investment and talent into an area.[10]

Identity is a process, and not a found object. It may be linked to the trail left by civilization as it moves through history. The trail is the culture, or identity, of that civilization. Being a process, identity cannot be fabricated. Identity is not a self-conscious thing, we find our identity by understanding ourselves and our environment. It is a by-product of looking at our real problems, rather than self-consciously trying to find identity as an end in itself, without worrying about the issues we face.[11]

Efforts to maintain continuity of tradition are strongly linked to the impact of religion within our culture … Most of the suggestions for maintaining identity center on re-using traditional images.[12]

CLIMATIC PERFORMANCE

Architectural Design Strategies are applied three fundamental areas: environment, climate and energy, that require respecting and integrating many determinants like: (regional climate, architectural identity, saving resources and energy conservation). Whereas vernacular architecture is often succeeded via integrating many standards such as: (architectural concepts, local identity and energy saving through cross interaction between local architecture design and regional environment constrains). These principles produced comfortable houses due to: (improving indoor conditions, reducing energy loads, respecting sustainability principles and provided valuable ideas) – which are seemingly neglected in current architecture.[13]

THE COMFORT ZONE

The Comfort Zone refers to the range of temperature conditions of air movement, humidity and exposure to direct sunlight, under which a moderately clothed human feel "comfortable". This will be different for Indoor versus Outdoor conditions. This will be different for different cultures and climate conditions what are people used to?

As Architects we use our buildings to not only create comfortable indoor environments, but also pleasing and useful spaces outside of our buildings?

- Indigenous structures.
- Vernacular architecture.
- Typical "modern" 20th century architecture.[14]

(Prof. Hassan Fathy A Study of Design Principles & Methods), He primarily applied a working knowledge of ancient architectural and town design techniques within the contemporary economic situation, climatic conditions, public health considerations, and ancient craft skills shaped his design vocabulary. Based on requirements of hot arid regions, Prof. Fathy incorporated elaborate passive environmental control techniques that met physical, cultural and economic challenges. Therefore, in maintaining a comfortable microclimate for its dwellers, buildings are designed in ways to ensure protection against heat and provide adequate cooling.[15]

Hassan Fathy's most vehement criticism of Modernism, in all of its permutations, was its total disregard for human needs and social values, and he held it directly accountable for the wholesale destruction of long-established cultural patterns that such disregard has now encouraged. He also focused on what he considered to be another major failure of Modernism by constantly pointing out its inability to fulfil a self-declared mandate to derive an architecture that would provide clear answers to both physical and environmental laws.[16]

METHODOLOGY

This study focuses on the views of architects (Fernand Pouillon & El-Miniawy brothers) and their way of thinking contributing to the production of cultural identity in their work projects. For the purpose of this study, a sample of their projects which express cultural identity will be analyzed through the critical regionalist approach and explore their climatic adaptability. The methods used for data collection included: a survey using a standardized thematically axes; and the analysis of projects' sample that represents the expression of cultural identity -through critical regionalism-.

EL-MINIAWY BROTHERS' WORK IN SOUTH OF ALGERIA

The brothers Hany and Abdel Rahman ElMiniawy, are two Egyptian architects who are part of a larger team which has been living and working in Algeria since 1969. Members of the group, including the founder, Hamdi Diab, who died in an automobile accident in 1976.[17]

Projects of El-Miniawy brothers in South of Algeria

- Maader Village (1975-1980) in Msila, Algeria.
- 400 Units Housing Project (1986-1992) in El-Oued, Algeria.
- 200 Units Housing Project (1988-1993) in Ouled Djellal, Algeria.
- 200 Units Housing, Ouled Djellal

This public housing project comprises two hundred units in Wilad Djallal town … It is set in a mountainous desert area, characterized by scattered settlements and small villages, and serves a wide variety of middle-class families. With the clear aim of being responsive to the culture and environment of the region, the design and construction were developed over a period of more than ten years, based on social studies, surveys, strong awareness of regional identity and to create a new community in a desert environment. The target users were not specified because of the wide range of people with different cultural backgrounds coming from small desert settlements; however, the population, like that of any North African region, has distinctive religious traditions, apparent in their cultural practices.[18]

Figure 1. 200 Housing Project, Ouled Djellal, Source: Author

400 Units Housing, El-Oued

The El Oued Housing Project was conceived among other housing developments in the region. The government donated the land for the project in 1980. In 1981, El Miniawy Brothers were commissioned to develop design proposals and construction documents, a phase that took nine months to be completed.[19]

Initially, the architects conducted social surveys and met with some of the expected users to investigate their cultural traditions, lifestyles and spatial requirements. The result of this process was that the architects were able to determine and define an architectural program that met the standards imposed by the housing authority while at the same time satisfying the requirements of the expected users.[20]

Figure 2. 400 Housing Project, El-Oued, Source: Author

FERNAND POUILLON'S WORK IN SOUTH OF ALGERIA

The architect Fernand Pouillon is a French architect which known for his many projects in Algeria and abroad, most of his projects are residential units and hotels which are treating the local environment in consideration especially his projects in south of Algeria which are the main objective in our research to analyze.

Projects of Fernand Pouillon in South of Algeria

- El-Gourara Hotel (1968-1971) in Timimoun, Algeria.
- M'Zab Hotel (1970) in Ghardaia, Algeria.
- El-Djanoub Hotel (1975) in Ghardaia, Algeria.

El-Djanoub Hotel, Ghardaia

This wonderful hotel is one of Pouillon's masterpieces in south of Algeria (historical city of Ghardaia). In 1974, Pouillon has started his work in Ghardaia by built two blocks of this hotel and after that he left and leave the plans to complete the hotel construction to the next year, nowadays the hotel facing the renovation and extension project to occupy the land of the hotel.

Figure 3. El-Djanoub Hotel, Ghardaia, Source: Author

ANALYTICAL STUDY

First, we divide our methodology into two parts, one is the qualitative approach through collecting data of study case and analyze them under the critical regionalism principles or concepts (to verify that those principles are applied or not in the point of view of concerned architects). On the other hand, we tried to measure the climate conditions (quantitative approach) inside and outside of the study case projects and explore their climatic adaptability (by comparing results with comfort zone conditions of thermal, humidity, ventilation and day-lighting).

Second, the interpretations of results of both (qualitative and quantitative) will be explored to verify the duality between local culture and climate, this duality will argue the assumption of our research which is: *when we design the identity of our region we are also at the same time adapting the climate conditions of it*.

Qualitative Part -Critical Regionalism Criteria-

After exploring critical regionalism principles, concepts and hypothesis, the chosen projects of Fernand Pouillon and El-Miniawy brothers have been analyzed qualitatively by checking out their choices, views and intents through texts, videos, architectural analysis and personal research visits and in order to solve the identity problematic and to adapt the local and regional specificities such as culture and climate. The following table shows the critical regionalism principles and whether those projects are applying and considering them in order to produce the project in its designing and building process (Table 1).

Projects / Criteria	El-Miniawy brothers' work in south of Algeria		Fernand Pouillon's work in south of Algeria	
	200 Units housing, Ouled Djellal	400 Units housing, El-Oued	El-Djanoub hotel, Ghardaia	El-Gourara hotel, Timimoun
Critical Regionalism and Vernacular Form	◉	◉	◉	◉
The Myth and the Reality of the Region (culture)	◉	◉	◉	◉
Space/Place	◉	◉	◉	◉
Typology/Topography	◉		◉	◉
Architectonics/Scenographic	◉		◉	◉
Artificial/Natural	◉		◉	◉
Visual/Tactile	◉	◉	◉	◉
The Resistance of the Place-Form	◉			◉
Culture versus Nature: Topography, Context, Climate, Light and Tectonic Form	◉		◉	◉

Table 1. Critical Regionalism criteria results

Interpretation

• In first criteria, the critical regionalism seeks for the recuperative design rather than a regional vernacular one; which is applied in our case study (all cases).

• Second criteria represent the reality of region's culture, which must be determined and well defined, the architectural, landscape and urban design of the four cases are applied in way of respecting the local culture and region data, some of them are demonstrated through surveys and other through models and environment.

• Space/place criteria argues that the boundaries of projects in the region or city are showing a high space's quality in projects' itself (like housing) and with the city context, this excellence in projects spaces is also an excellence in integration with the urban/natural environment.

• Typology/topography is a harmony between three elements: culture, civilization and site specificity, the projects show a high respecting of these terms and concepts through the design except (the 400 units housing, El-Oued); due to units' typology which weren't intended to occupy in El-Oued in first place, this miss planning forced architects to add elements and users too.

• In the fifth criteria, the term of "architectonics" has demonstrated in very well way in order to assure the durability and structure in most of projects except (the 400 units housing, El-Oued) because the foundations are weak (as told by habitants), in the other hand the term "scenografhic" is shown clearly in Pouillon's project as a thick wall to demonstrate authenticity.

• Artificial/natural concept is an important issue to be considered in design, as a responsive architecture the projects must adapt the variation of climate inside and outside, the light, the ventilation

and by result energy, in these projects "the environmental strategies" are applied in most of projects in high level except El-Oued project due to the concrete, unwell oriented and open plan.

- Visual/tactile, are two alternatives which defined by experience of materials texture, forms, temperature, acoustics and light, through analyzing projects we found that the local materials impressions are shown and demonstrated either by brut materials appearance or by forgery technique to adapt the region general texture, also thick walls assure such impressions.

- The two projects of 200 units housing and El-Gourara hotel are demonstrating "place form resistance" through their connection spaces (plazas, exits and circulation paths), the limits of those projects are the beginning points to integrate with context and region, either the urban one as shown in 200 housing project and natural one in El-Gourara hotel.

- In last point of critical regionalism is a sensitive one which is the duality between culture and nature, identity and climate, how those projects can assure the blend of them? How we can design our identity and at the same time adapt the climate? In study cases project we found out that three of them are assuring this harmony through typology, materials, spaces quality, forms and architectural elements of facades.

Quantitative Part -Climatic Performance-

In south of Algeria the problem of high temperature in summer is the most issue that we must solved. By using (Testo 480)[21], we have collected measures of: (thermal, humidity, ventilation and day-lighting) through three consecutive days in July and August during this summer 2018 of each one of study case (200 units housing of Ouled Djellal and El-Djanoub Hotel of Ghardaia), this period of summer in the year used to be the hottest, we have intend to choose the hottest space or room (southern-western side) to verify the climate changes between exterior and interior and check whether this spaces are respecting the thermal comfort and daylighting conditions or not. The results are divided into graphs which presenting the basic conditions between external and internal spaces of temperature, relative humidity, luminance and air speed. Afterwards, we tried to explore up those results and make interpretations regarding the relation between them and critical regionalism criteria.
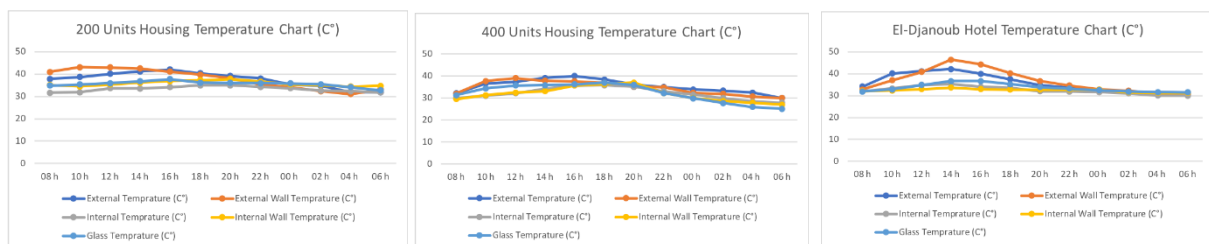
Figure 4. Temperature Chart
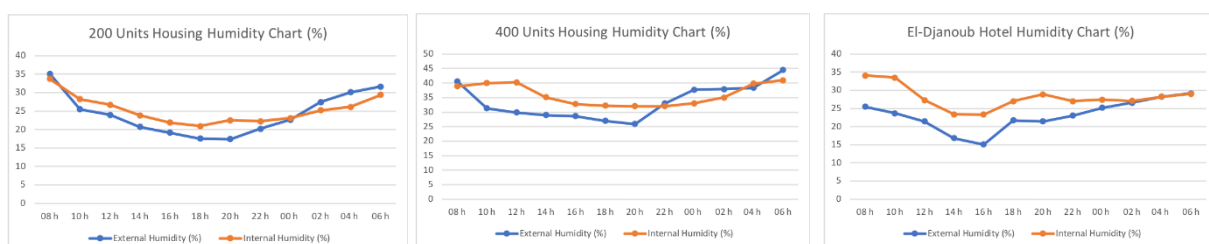
Figure 5. Humidity Chart
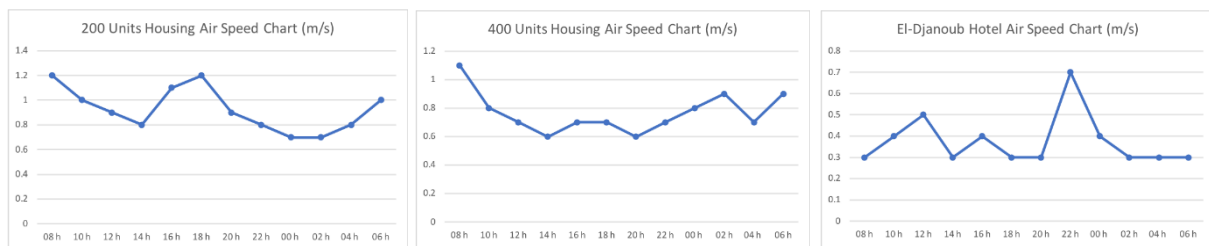
Figure 6. Air Speed Chart
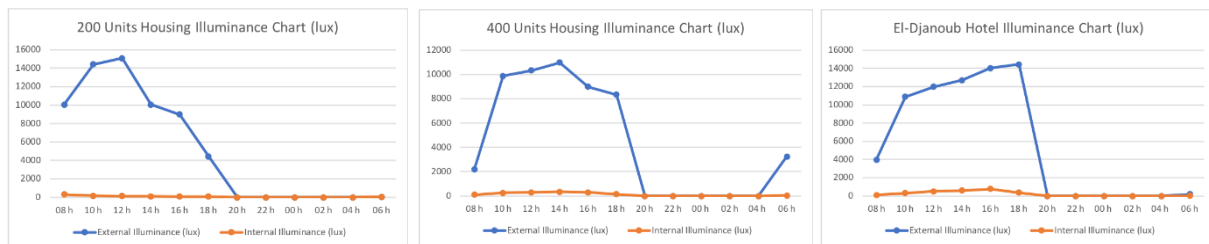
Figure 7. Illuminance Chart

Interpretation

- In 200 housing project we can notice that the time of thermal phase shift (walls' temperature) is ten hours which is a long time due to stone thermal mass proprieties, on the other hand the phase shift time in 400 housing is six hours and in El-Djanoub hotel is only 2 hours; due to concrete walls thermal mass (Figure 4).

- Regarding the difference between inside and outside temperature, we see in (200 housing and El-Djanoub hotel) that the temperature of internal spaces didn't cross 35 C° while the outside is 42 C°, on the other hand, the 400-housing temperature difference is little bit smaller (inside 35.9 C° and outside 40 C°) (Figure 4).

- In general view of thermal results of projects, we can say that the internal spaces don't provide a comfort conditions (25 – 28 C°) but we see that the difference in temperature between outside and inside is considerable due to high temperature degrees in that regions (Figure 4).

- About humidity we notice that the results are converged which are between (15 – 40 %), so it converges with comfort zone conditions when the internal humidity become 40 % (Figure 5).

- The air speed chart shows the rates which are differential between (0.8 – 1.2 m/s) in 200 and 400 housing, on the other hand the rates are less (0.3 – 0.7 m/s) in El-Djanoub hotel (Figure 6).

- For the illuminance chart, the results show that the illuminance light is high outside the projects of 200 housing and El-Djanoub hotel (more than 14000 lux), and for 400 housing is (10000 lux) (Figure 8).

- Regarding internal illuminance comfort, we foun out that the 200 housing is assuring the comfort conditions during morning period (150 lux), with less degree the 400 housing (300 lux), and El-Djanoub hotel with (500 lux) (Figure 8).

CONCLUSION

In order to explore the critical regionalism practically in chosen projects of El-Miniawy brothers and Fernand Pouillon in south of Algeria, we reviewed up the principles and concepts of critical regionalism and set them up into nine criteria. By inspecting architects' views and concepts through texts and witnesses toward achieving the aimed results in their projects, whether those projects are applying and

assuring the critical regionalism concepts or not, after that we argue that those principles are affecting the climatic performance of that buildings.

The aim of this research is to clarify the duality between cultural identity in architecture and climatic performance which is assured by implementing their elements together to achieve an appropriate blend of products, all these tries are under the axes and principles of critical regionalism approach.

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[4] Kenneth Frampton (b. 1930) is Ware Professor at the Graduate School of Architecture and Planning, Columbia University.

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[17] This interview and presentation were prepared especially for MIMAR by Sawsan Noweir. Photographs and drawings courtesy of the architects unless otherwise indicated. Sawsan Noweir is an Egyptian architect living in Paris. She studied architecture in Cairo with Hamdi Diab, taught at the University of Constantine, and periodically is a consultant to UNESCO. She has followed the work of the Miniawy brothers closely and is perhaps, in the best position of anyone to present their projects.

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[20] Ashraf Salama, *2001 Technical Review Summary; 400 Units Housing Project, El Oued,* Algeria (2595.ALG: Aga Khan Award for Architecture reports' books, 2001), 8.

[21] Testo 480 is a high precision digital temperature and humidity meter which allows you to measure, analyse, and log all relevant illuminance, ventilation and air conditioning parameters with only one device, https://www.testo.com/en-US/testo-480/p/0563-4800.

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ARCHITECTURE OF EMPTINESS IN *FAVELAS* : GREEN WALLS AND INDIGENOUS GRAPHISM AT MACQUINHO | MORRO DO PALÁCIO, BRAZIL

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INTRODUCTION

Architecture can communicate!

ARCHITECTURE OF EMPTINESS: Green Walls and Indigenous Graphism is a program of the Urban Digital Platform at MACquinho (Niemeyer's social project for the Museum of Contemporary Arts, MAC-Niterói) that expresses messages of populations living in *favela*s (shacks) at Morro do Palácio, Brazil.

MACquinho (Community Action Module) opened on December 20, 2008. Its mission results from an art education project, developed in partnership with the Andy Warhol Museum/US, the University Federal Fluminense-UFF and the Family Medical Program. Implanted in Morro do Palácio (Palace Hill), which is located in front of MAC-Niterói, the aim of MACquinho is to bring art and social-environmental actions to the young community by interacting with MAC-Niterói.

Figure 1. MACquinho, Niemeyer's Project. Niterói, Brazil.
Photo Dinah Guimaraens, 2017.

THEORICAL SCOPE
Transcultural Logic and Common Goods in Architecture and Urbanism

Figure 2. Green Wall inspired by Bioclimatic Indigenous Architecture.
Project André Longo & João Vicente Guimarães. School of Architecture and Urbanism-UFF, 2016.

In collaboration with the Center for Human and Social Sciences-CSIC and the Pro-Common Laboratory, MediaLab-Prado, Madrid, the project analyzes the Brazilian participative urban space created in 2013, defined by the political and cultural performance of a new middle class articulated by networks, aiming to contribute to the joint knowledge of academics, artists, hackers and activists in the sense of establishing a language capable of expressing the multifaceted world of common goods.

The *Commons Lab* aims to structure a discourse and a series of actions and activities related to this concept. *Procomún* (Commons) is a new term that seeks to express a very old idea: that some assets belong to everyone and together they form a community of resources that should be actively protected and managed. That community consists of things we inherit or create jointly and hope to leave to future generations.

The *Commons Lab* brings together people from various fields including philosophy, ecology, hacktivism, law, architecture, design, urban planning, art, journalism and economic policy. The first stage was carried out between June 2007 and February 2008, with conclusions written up by Professor Antonio Lafuente in *Laboratorio sin muros* (Laboratory Without Walls). Afterward, several work groups were formed that meet periodically and work online to debate and plan actions that help to raise awareness about the value of various aspects of "the commons" and dangers that threaten them.

In the transcultural logic - defined by the transformations that occur in the friction of distinct cultures - , academic knowledge in architecture and urbanism turns to a discussion in the field of anthropology and digital technologies, aiming at finding viable solutions to the current impasse of Brazilian megacities relating the occupation of the public space, housing and mobility that define the quality of urban life.

Figure 3. Architect Sophia Eder setting up a Green Wall.
Photo Dinah Guimaraens 2017.

The project explores the logics of urban design responsible for spaces of socioeconomic exclusion and disciplinary schemes of public-private control. It contrasts Brasília's occupation with daily violence in Rio de Janeiro, comparing the modern design of the capital with spaces of power, and updating of a supposed citizenship by focusing on the architecture of *favelas* such as Morro do Palácio, in Niterói, Rio de Janeiro.

The transcultural field study intends to exchange the academic university language with the popular language of *favela* builders, and the inhabitants of Morro do Palácio discussed in the seminar "Bioclimatic Indigenous Architecture" ministered at MACquinho by the faculty of the University Federal Fluminense-UFF. The Pilot Project of Green Walls and Indigenous Graphism focuses on issues of transcultural communication through technical innovation, aesthetics, and ecological sustainability at MACquinho, Secretary of Technology, City of Niterói, Rio de Janeiro, Brazil.

Emphasizing a reflexive exercise in critical self-assessment based on the analysis of typical constructions of Brazilian indigenous cultures ('ocas' or longhouses), and in pursuit of the promotion of a culture of peace and nonviolence, of global citizenship and the appreciation of cultural diversity, the Green Wall and Indigenous Graphism´s project was carried out on April 29, 2017 by students of Architecture and Urbanism, Agroecology and Environmental Engineering in University Federal Fluminense-UFF, amid the tension generated by the death of a representative of drug trafficking by the police that had taken place about ten days ago.

The manifestation of urban violence has raised tensions that have apparently already been resolved in the relationship of residents with the barracks of young traffickers occupying the community. This project featured dance and handicraft by Fulni-ô Indians, aiming to ensure that residents of that community and university students could acquire the knowledge and skills necessary to promote a sustainable lifestyle, by emphasizing artistic activities and performances of arts and crafts, music, and dance.

Figure 4. Fulni-ô Indians´ Performance. Photo Jefferson, MACquinho 2017.
Photo Jefferson 2017.

Symbolic Capacity of Culture and Urban Design of *Favelas*

The symbolic capacity (Sahlins 2006) is the essence of culture, without which human bodily inclinations would lack a pattern. According to this anthropologist, having confined the body to the symbolic organization of existence, the human being does not survive without culture. In this light, culture is, fundamentally, source of power**.**

The Brazilian Creative Economy of Culture has the function of overcoming:

1) Inequalities between regions: Those that concentrate more companies attract the bulk of the sponsorships;

2) Inequalities between producers: Agents that are more organized have greater access to companies and attract more resources;

3) Inequalities among sponsors: Those with higher revenues can support more projects;

4) Inequalities between types of projects: Projects that have greater marketing impact get more sponsors;

5) Inequalities between artists: Companies prefer to associate their brand with already established names.

The ongoing Urban Design Project focuses on visual arts and crafts (64.3% of Brazilian cultural production), dance (56%) and music (53%). The creative economy of culture expresses the insertion of slum dwellers in the Brazilian music and imagery industry. Cultural products advertised and sold abroad amount more than 80%. The project derives from a participatory attitude that allows the residents of Morro do Palácio to become members as community agents, artists, curators and teachers.

Figures 5-6. 'Beco da Paz' (Peace Alley) at favela Morro do Palácio, Niterói.
Photos Dinah Guimaraens 2017.

Landscape Laboratory-LAPALU at Graduate Program of Architecture and Urbanism-PPGAU

One of the main objectives of this transcultural project is to reveal how the university can print pedagogical innovations in education in the Brazilian multicultural context. The *Landscape Laboratory*'s prototype is based on the intangible nature of the assets that constitute the Brazilian cultural heritage (GUIMARAENS 2003), regarding the construction of traditional indigenous dwellings in the Xingu, Amazon and coastal communities.

The transcultural dialogue of the *Landscape Laboratory* derives, therefore, from the capacity of each culture to propose itself as a way of life that everyone can share in a wide-ranging dialogical space. The transcultural communication focuses on a dialogical space, which is based, in turn, on the anthropological, architectural and territorial evaluation of the indigenous cultures involved.

In the Brazilian megacity of Rio de Janeiro|Niterói, the problematic separation between nature and culture presented by Western ontologies is reproduced in the opposition of natural and cultural elements. Therefore, landscapes end up resulting in the gap of natural and cultural resources in urban planning and development.

Through the emphasis on bioclimatic building practices shared by traditional architecture of Xingu, in a collaboration established with Maracanã Village Indians in Rio de Janeiro, the project updates a territory of regional experiences in the context of large and medium-sized Brazilian cities. To promote forms of rooting against alienating forms of contemporary culture, the *Landscape Laboratory* proposes the creation of a team that interrelate indigenous constructive agents to architects, engineers, designers and artists.

Figure 7. Wood and bamboo structure. 'Oca' (longhouse), Upper Xingu.
Landscape Laboratory /PPGAU-UFF.
Photo Dinah Guimaraens 2014.

OBJECTIVES
Green Walls and Indigenous Graphism in Empty Spaces

The project emphasizes the following issues:

1) Cities as Adaptation between Private Rights and Public Responsibilities: Land Tenure in the *Favela*, Informal Housing and the Process of Gentrification.

2) Three-dimensional Mass of Buildings in the *Favela*: Hard Spaces x Empty Spaces.

3) Scale of Buildings in the *Favela*, and in its Surroundings: Public Spaces x Private Spaces of the Museum of Contemporary Arts- MAC, MACquinho and Morro do Palácio.

4) Environmental Sustainability: *Favela*, Lack of Urban Infrastructure and Urbanism.

Defining Innovative Urban Design Language

To achieve originality of designing Green Walls and Indigenous Graphism in Morro do Palácio, the project prioritizes the quality and relevance of the knowledge it brings to *favela* inhabitants, by generating social-economic value to its result products.

New Codifications of Democratic Public Spaces

Revitalization of 'Beco da Paz' (Peace Alley), regaining its place as an active space for exchanges and meetings. There occurs a transcultural dialogue with collective discussions that precede the project, thus determining the main activities suggested by the inhabitants.

Concrete Space | Context

Creation of a VOCABULARY OF EQUIPMENT IN THE EMPTINESS, with the capacity of absorbing diversity. Considered previously as the background, the new space became front in relation to the environment, created with the provision of a Green Wall and Indigenous Graphism at Wilma´s Bar. The transcultural dialogue established between university professors and *favela* residents allowed houses to open balconies to the square, as the sidewalk turned a collective bed. The emptiness was delimited by self-constructions where previously existed a lack of meeting and leisure areas in Morro do Palácio, Niterói.

Figure 8. Jefferson, favela resident working with Architecture undergraduate students.
Photo Dinah Guimaraens 2017.

STATE OF THE ART

The digital environment acquires the same anthropological, economic and political relevance that historians and philosophers point out in relation to the natural and urban environment. The adaptation to the city constitutes the construction of a second nature that differs from diverse forms of social life, from most primitive and reduced (clans and communes) to most abstract and gigantic (megalopolis or nations).

The nature we speak is symbolic and connects with all streams of people, words and goods that draw upon the networks that sustain life in common, including the streets of our cities, but also the festivals,

laws and knowledge that have been produced by mankind over time and that cannot be privatized. Living in society gave rise to an endless number of forms of organization that can be revealed through a framework that shows the hierarchies, dependencies and functions of each of the parties that conform them (Lafuente, 2012).

When we discover our organization chart, we can perceive the machinic structure of human life, that is, the automatisms with which we count on for things to work. But there is something that cannot be grasped in a flow diagram but has to do with the interactions between people, at the margin of which interaction takes place between human and non-human actors. This informal part of the relationships, proliferative and of low intensity and density (Delgado 2007), which is essential for things to work, should be considered as a common good built among all. Consequently, it does not belong to the chiefs, nor to any committee of representatives.

In the digital society of late capitalism, all social life, anthropologized, becomes culture and the densification of theatrical and ritual dimensions of politics make it a fundamental scene of public life (Martín Barbero 2008, pp. 14). International neoconservatism, which prevails in contemporary late capitalist society, leads to a shift of state parliamentary competencies to neo-corporeal gray areas of private enterprise, leading to a decrease in the legitimacy of political system and, consequently, bringing about ungovernability, and an inflation of claims arising from the decoupling between administration and public formation of the will (Habermas 2015, pp. 227).

Such a densification of the theatrical and ritual dimensions of politics in the digital universe stems from the transesthetic era of hyper-modern aesthetization of consumer markets that extrapolates the spheres of production, having reached ways of life, relationships with the body, and taste for fashion, shows, music, tourism, cultural heritage, home decoration, and architecture and urbanism at all levels of society.

The hyper individualist regime of consumption disseminated by digital media is hedonistic and emotional, or aesthetic, leading to the pleasure of discovery, evasion and non-compliance with conventional codes of social representation (Lipovetsky & Serroy 2015, pp. 27-31). The self-reflexive aesthetics that structures this hyper individual consumption encouraged by the digital universe symbolizes a vector relevant to the identity affirmation of individuals, leading them, in real time, to spectacular political participation that is reified by mass media.

The design logic of modern architecture and urbanism in Brasilia will be compared as a living picture to that model of self-construction architecture and urbanism of *favelas* in urban centers, from the concept-form of Tschumi (2010). The deconstructivity *motto* that allows us to *read architecture as text* represents the core of the postmodern thought of digital revolution and the possibility open by the computer to convert any information (text, sound, image, video) into a single universal language (Santaella 2003, pp.59).

The results of this transcultural research aim to contribute to a deepened academic perception, with practical results to be achieved in terms of sustainable urbanism, on new contemporary public space of the Brazilian megacities, now extremely politicized. The inseparable accelerated growth of communication technologies and media culture responsible for transnationalization of cultures, for displacements and contradictions, and for moving urban designs of a multi-temporal and spatial heterogeneity therefore characterize urban scenarios from the mid-1990s to the present.

*Figure 9. Workshop of Indigenous Graphism by Carol Potiguara.
Photo Dinah Guimaraens 2017.*

FRAMEWORK
Urban Networks at Digital Platform of MACquinho
The methodology of the project was carried out with the Urban Digital Platform of MACquinho, and it is based on a critical urban reading that elects the city as a laboratory and field of digital experimentation, through the analysis of localized experiences that carry the intention of changing public spaces from new architectural interventions. Focusing on the occupation of Brazilian megacities by groups of demonstrators organized through networks, the research emphasizes action on the microscale based on social practices and collective appropriations, drawing attention to the importance of bottom-up initiatives in urban landscape setting.

The tactic of the project focuses on the survey of a CONCRETE SPACE / CONTEXT defined by hollow occupations | emptiness as spaces that form an urban waste beneath viaducts, alleys, elevated streets, pillars, sheds, and iron fences. The focus of the research will cast its gaze along the networks that represent instigating examples of how population spontaneously transforms, sometimes transgressive, technical artifacts into active places for political-cultural participation and for playful-creative manifestations in urban everyday life with the creation of public gardens in Rio de Janeiro|Niterói.

It highlights the methodological tools of participant observation both online and in person, held at MACquinho | Morro do Palácio, Niterói in 2016-2017. To glimpse the new Brazilian urban participatory space, defined by the political-cultural performance of a new middle class articulated by urban vegetable roofs and green walls, the project adopts the methodological proposal of walking around (Careri 2013, pp. 7), or walking as a way of creating landscapes, urban interventions, or as an aesthetic practice.

The project will establish urban walking itineraries centered in places of sustainable occupation, trying to define which are the public spaces chosen to be traveled, occupied, interfered, and reproduced in televised images, and disseminated through the internet. Its purpose relates opening the debates with *favela* inhabitants around the validity of design and construction of prototypes of Green Walls and Indigenous Graphism at MACquinho by faculty members of the University Federal Fluminense-UFF, counting on the participation of more than 400 builders of Morro do Palácio.

CONCLUSION

Trading | Opening**:** Adding natural equipment (Green Walls, Community Gardens, and Prototypes of Bioclimatic Architecture) capable of activating the emptiness, based on uses suggested by residents of the nearby environment. The methodology of Urban Design in the *Favela* ultimately includes the creation of a VOCABULARY OF EQUIPMENT IN THE EMPTINESS, with the capacity of absorbing diversity by establishing experimental production of prototypes designed by architects, in collaboration with joint partners, and *favela* builders. Relating the value of intangible heritage with innovative public university activities and counting on the participation of the Secretary of Technology, Niterói City Hall as well, the project has the objective of ensuring an inclusive education by promoting technical learning for construction opportunities to Morro do Palácio inhabitants. This joint transcultural proposal proposed by MACquinho and the School of Architecture and Urbanism at University Federal Fluminense-UFF focuses on academic interventions as relevant assets to explain and predict the behavior of territories and organizations located at Morro do Palácio, by privileging the implementation of Green Walls (Urban Gardens) and Indigenous Graphism, allied to the production of bioclimatic architectural prototypes (bamboo, wood, clay, vegetable fibers etc).

Finally, the objectives of the project are:

1) Disseminating the cultures of *favela* populations through exhibitions, performances and workshops.

2) Establishing a database of traditional *favela* cultures in relation to their visual arts and crafts, music and dance, medicine, gastronomy, tourism and ecology.

3) Allowing community agents, the access to digital technology with the creation of new digital artistic products.

4) Stimulating the self-determination of *favela* inhabitants at the local, national and international level by creating a collaboration network among communities.

Figure 10. Prototype of Urban Garden, "Beco da Paz", Morro do Palácio.
Photo Dinah Guimaraens 2017.

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MINIMAL INTERVENTION DESIGN STRATEGY FOR TRANSFORMING TANGIBLE AND INTANGIBLE HERITAGE

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INTRODUCTION

Considering the increasing pressure of urban development all over the world, there is an ongoing debate about the best approach for handling urban heritage. In this paper, we investigate a heritage site located on the urban edge of the city of Barcelona with significant tangible (physical remnants) and intangible (history and narratives) heritage values. We suggest that finding a balance between removing, retaining and inserting new fabric and built structure to the site seems to be the key in transforming such heritage sites into places of opportunity for linking the past history to the present and motivating unexpected modes of inhabitation. This kind of mediation between total deconstruction, extraction and reconstruction can serve to represent the narratives of the past and stimulate embodied experience and liberal occupation in the present. In this investigation we put a distinct emphasis on the importance of the design strategy in rethinking the aesthetics of the heritage and its transformation.

The selected project, Turo De la Rovira was designed by Jansana de la villa de Paauw (principal architects) and AAUP-Jordi Romero architect in 2012. The scheme has won multiple awards, including the best European public space in 2012. The site's intangible heritage has multiple historical layers: it was originally an agricultural and recreational context for country houses and vineyards, which was later occupied by the military for installing anti-aircraft gun emplacement during the Spanish Civil War. The hilltop offers a 360º view of the city of Barcelona, which made it a perfect vantage point for the instalment of military infrastructure, including circular and rectangular gun platforms and shelters for the troops. The informal settlements of Civil War immigrants took place after the abandonment of the site by the military in the 1940s (Figure 1). This emergent shantytown was later disrupted in 1992 by the City of Barcelona but the physical structures of the bunkers, troops shelter and the fragments of the informal houses (e.g. the walls and floorcoverings) remained on the site.
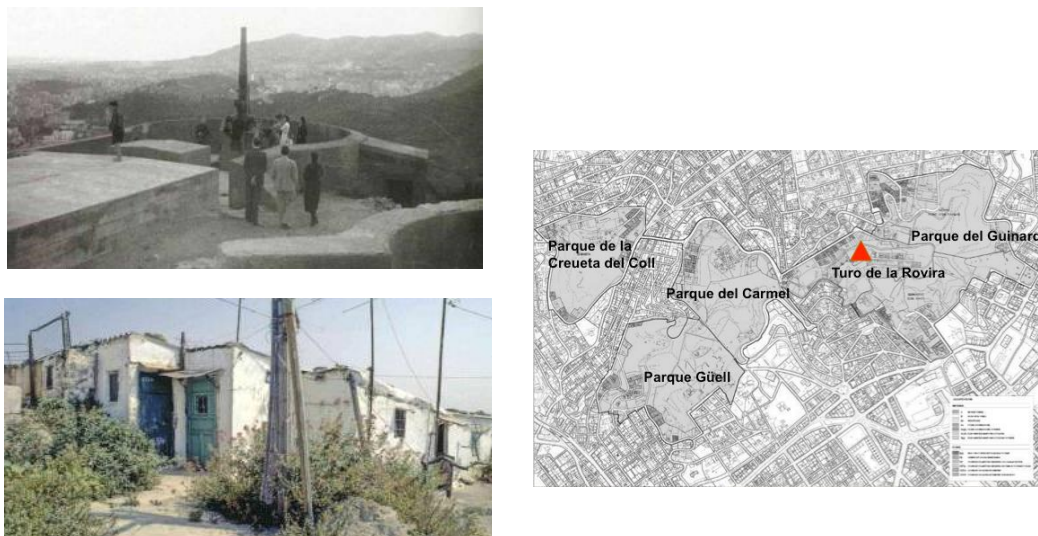
Figure 1. Ruro De La Rovira during the Civil War and the immigrants' settlement.
Credit: Imma Jansana

The project was commissioned by MUHBA (Museum of the History of Barcelona), with the brief focusing on conservation of the site's history, heritage and memory of previous occupations as well as providing an accessible lookout for general public. The designers' apprehension of 'history' incorporates the relatively recent narratives of immigrant occupants on the site and the Civil War (Figure 2). In that sense a progressive and inclusive interpretation of the concept of heritage has been adopted without glorifying any certain stages of history, but rather highlighting the aesthetics of the everyday stories embedded in the recent occupation of the site (Potteiger and Purinton, 1998). In order to investigate the link between the tangible and intangible heritage values and the implemented design strategy, we first examine the design process. Through a previously developed conceptual 'design strategy model' developed by the authors, the designers' approach is here associated with what we have termed a 'minimal design strategy'. In this strategy the design attempts to maintain a balance between the addition of new built structures and reconstruction or extraction of the existing built structures and landscape. In dealing with reconstruction of heritage sites, this approach is also known as 'manufacturing ruins' (Simmel,1959) as a transitory approach, which entails total demolition or sheer reconstruction of the site.

Figure 2. Turo de la Rovira site plan since 1937. Credit: Imma Jansana

PERFORMATIVE CRITICISM

Our approach towards the critique of this project has been through a consciously performative mode, which we have also undertaken on a number of other international designed public sites (Kazerani 2015). This approach pursues a multi-scalar study of the design as well as experiential inhabitation on the selected site. In this mode of criticism, "I", as the critic actively engages with different actors involved from users to designers, and to therefore consciously shift the critic's own subjectivity from a personal exploration of the experience of inhabitation, to objectively charting the design process. In order to achieve this fuller sense of critique, we developed a number of methods to record the experience of sensorially embodying the site including embodied photography, site drawing, 'site-citing' (Rendell 2011), sound recording as well as semi-focused interviews with other visitors. In-depth study of the design documentation and historical archives as well as interviews with the designers were also methods, which were implemented for the study of design documentation.

The focus of this article is on the design and its handling of the heritage, discussed in the following sections, however, here we briefly introduce the developed methods for recording sensory and social embodiment (Figure 3). The method of embodied photography captures the dynamic and intangible essence of visual experience. Features such as bodily movement, pace, line, angle of sight and the impact of time on visual engagement are particularly incorporated. 'Site-citing', as the main method of documenting less tangible senses reflects upon the researcher's bodily awareness, memories and imagination as well as the other inhabitants' performance. As an expressive tool for recording spatial narratives, perceptions and the geometrical space of imagination, this method of site-drawing has been developed and refined across a number of international case studies as a medium for projecting the researcher's immediate pictorial perception of various designed landscape sites. Finally, a sonic profile has captured the acoustic experience of performing in the landscape and the built structure of the site. These methods were applied during a 7-day site visit to Barcelona, where we could sensorially and socially immerse in the experience of inhabiting on the site.

Figure 3. Examples of site drawing (left) and embodied photography (right). Credit: authors

MINIMAL INTERVENTION DESIGN STRATEGY

The design approach intended to highlight different layers of history by preserving the previous condition of landscape and retaining the existing built structures of the remnant bunkers dug into the hillside site. The commanding views of the city of Barcelona and the surrounding natural landscape setting was another key focus of the designers. The design interventions were undertaken in two major phases: a) transformation of the remnant built structures into a historical museum, and b); the restoration of the landscape. Our studies of Turo de La Rovira, revealed the designers' light touch in approaching both the design of the landscape and reconstruction of the interior of the museum. The designers' focus was to carefully and incrementally revive the intangible site history and the narratives of former occupants by revealing the tangible physical properties of the past such as the landform and contours, the remains of the bunkers, anti-aircraft gun instalments and the informal houses.

According to the design strategy model (Kazerani 2015) (Figure 4), the approach to interpretation of the intangible heritage (site history and previous occupation) and reconstruction of the tangible heritage (remnant built structures) can be positioned as an instance of 'minimal intervention' strategy. This model was designed by looking at a number of design strategies that are being practiced in the design of new public places around the world, built in the last two decades. The spectrum model investigates the extent to which the specific (pre)conditions of sites are retained or removed and replaced by new settings and interventions. The minimal intervention strategy is evident in the basic construction and repair gestures and the limited external objects (structures) added on Turo de la Rovira site. Similar to the subtractive approach (See figure 4), the design also subtracts some existing remnants, such as the fragments of the bunkers and informal houses and excavates the landscape by digging below the landline to rediscover the historic topography.
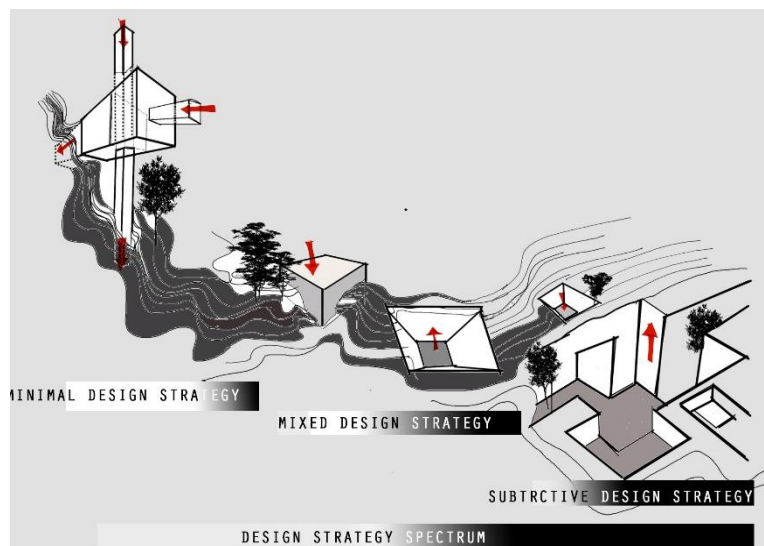
Figure 4. Design strategy spectrum model. Credit: authors

Our study of the design process and interviews with the designers, revealed their rigorous examination of the archaeology and topography of the site through tracing the old drawings of the previous site conditions. This is apparent in the series of design representations, which illustrates the designers' focus on comparison of the existing with the previous site condition. The new site plan, the floor plans traced over the historical drawing and maps and the choice of materiality is determined by historical images

and drawings (Figure 5). This study also demonstrates that the design process and the outcome are represented using traditional mode of photography and drawing conventions.

Figure 5. The tracing drawings of the site transformation from early stages of site occupation, left: floor plans of the bunkers, right: contour maps. Credit: Imma Jansana.

Our investigations found that the minimal intervention strategy has been approached differently in transforming the interior architecture of the museum compared to the restoration of the landscape (Figure 5). The subtractive strategy in restoration of the landscape has been executed through earthworks and subtraction of unwanted built structures and landfill to revive the original topography. The hilltop is highlighted and the slope of the hill has been re-forested with different Mediterranean species and low level planting to avoid interference with the views. This strategy has also improved the accessibility of the site by delicate reconstruction of the pavement using basic concrete material and addition of handrails to guide the visitors through the site (Figure 5). While the transformation of the interior of the remnant barracks and the houses into the museum is applied with a more formal and spatial approach. The foundation walls, floor slabs and staircases have become the anchoring structures and the simplicity of concrete and clay has brought the geometry of the cubic form to the forefront. The delicate touches on the masonry walls, staircase fragments and the interior of the museum maintain the original form of the heritage elements and blends them out into the landscape. This has resulted in a stronger formal identity, which is amplified by the use of atmospheric elements, such as light and sound.

Figure 6. The site condition before (the left column) and after (the right column) the design intervention. The designers' comparative technique between the old images of the site and the new condition. The new photos are captured from the same angle, which demonstrate the attempt to revive the same 'old' setting, Credit: Imma Jansana

CRITICAL (RE)PRESENTATION OF DESIGN STRATEGY AND INHABITATION

(Re)presentation is a term used for presenting the re-interpretation of the design process in order to link the site's intangible history with the design of the tangible heritage and its present lived experience. In this section we (re)present the findings from the investigation of the design and the collected material resulted from applying the developed methods during our inhabitation. The implementation of minimal subtractive strategy has resulted in an informal design setting, which promotes liberal collective gatherings, sense of spontaneity and provocation of memories. The richness of the community narratives and the democratic use of space were also evident in the interviews with the public, where

for instance, they associated their experience with a past memory of the site or of their childhood (Figure 6). This collective atmosphere can be resulted from the informality and the wilderness of the site and the designers' prevention of adding commercial objects, such as a café or a restaurant.

In the conducted site-writings, the impact of informality of the site's layout was also evident at an individual level and in one of the author's site-writing about her experience of visiting the site. This is particularly distinct in the impact of the delicate work on the slopes of the hill and engagement of the senses and the body. While sensitive design interventions on the site's remnant landscape and heritage requires significant traversing of the site, close observation of the inhabitants' movements demonstrated that the key attraction of gathering on the peak of the site and watching the views remained a strong pull for visitors' night-time view-watching from this topographical margin towards the city of Barcelona. According to the interviews, the designers implemented different strategies to bring the views to the foreground, such as providing clear visibility, avoiding addition of obstructing objects and keeping a low level for plants and existing structures. The city views are undoubtedly an invaluable quality of the site, and this activity of viewing can provide a platform for appreciating the urban history of the city of Barcelona. However, in dramatically elevated sites that are situated above famous cities, the orchestrated group activity of viewing afar tends to be over-emphasised in tourist literature evident in the majority of captured shots and the drawings (Figure 7.).

Figure 7. The inhabitants' collective experience of view-watching from the hilltop, Credit: authors

Arguably the minimal subtractive approach adopted at Turo De La Rovira, and the indeterminacy of the design interventions render the site in an intriguing state of 'in-between'; 'inside' the city but 'outside' the urban space of public decorum and formality. These unique informal qualities do seem to have succeeded in empowering the narratives of the former occupants and their bittersweet memories of immigration[1]. Hence, the tangible and material heritage becomes a cultural aesthetic that echoes the neglected and intangible voices of, typically, less privileged citizens (DeSilvey 2017). From our careful study of design drawings and through interviews with the designers, it is evident that their interest in maintaining the visual and sensory qualities of the previous condition of the site has provided a firm basis for determining their level of design intervention. This historically and contextually informed approach has liberated the site from becoming merely a picturesque place for distant viewing, and yet has not overly aestheticised the past history (Elżanowski 2010). This subtle approach to the renovation of the natural site and the development of a modest museum has created a culturally and sensorially

rich experience of not only the tangible heritage aspects of this place but also the intangible histories of the fringes of Barcelona.

Figure 8. The transformation of the interior of the historical museum.
Image source: http://lameva.barcelona.cat/barcelonablog/en/barcelonapeople-en/a-privileged-vantage-point-and-historical-site-in-the-city

While the informal and untamed element in restoration of the landscape has facilitated programming and liberal use of space, the lack of speculative element in the design also resembles traditional archaeological practices. The conscious attempt to acknowledge the precarious histories of occupation has arguably also left the landscape of Turo De La Rovira vulnerable to being considered a 'non-designed' space. The experience of interacting with the museum and its more speculative design approach with a strong tangible formal element and intangible atmospheric characteristics is distinct from the landscape. For instance, the persistent retracing of the contours of the historical landscape has led to a 'messy' and unexpected layout, which is often perceived by locals as merely the accidental product of the ruins of the past. This is while the architecture of the museum uses more contemporary playful elements such as the technology of light, sound and video projection and highlights the value in the everyday life of the former occupants and manages to better reconcile the past and the present by (Zambelli 2012).
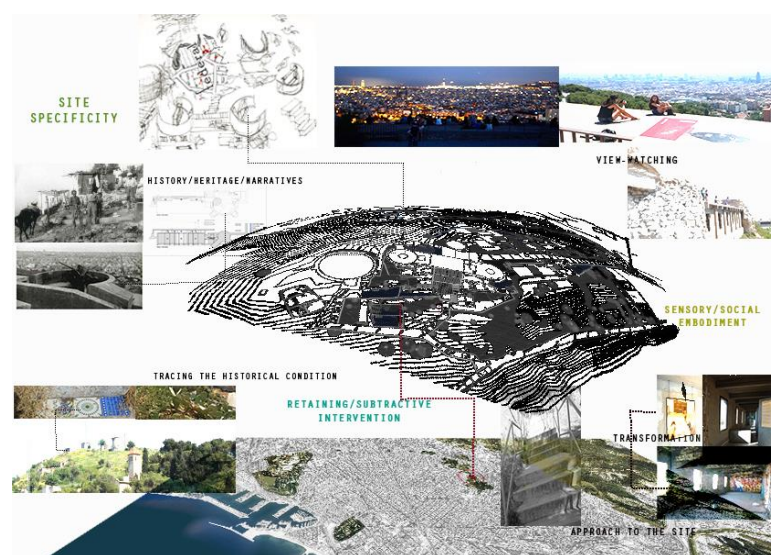

Figure 9. Visual (re)presentation of tangible and intangible layers of Turo de la Rovira. Credit: authors

Figure 9 is a visual (re)presentation of the performative mode adopted in critiquing this site, which creates links between the tangible physical elements and the intangible qualities and histories of past inhibition discerned. One of the valuable findings resulting from the visualization technique of digital collage was recognizing the significance of the digital representation of topography. The digital exploration of the topography and its representation could also improve the messy layout of the landscape and the difficulties with way-finding. This could offer an overlay of legibility to the landscape and perhaps lessen confusion over the perception of the site as a 'non-designed' space. This condition was reflected in the inhabitants' comments during the site visit, as well as the author's own experience, and has also resulted in a high level of maintenance required for removing garbage and graffiti on the remaining walls. The resistance to adding new structures such as shading has also caused issues with providing adequate shelter and amenity in extreme climatic conditions.

CONCLUSION

The article investigates the efficiency of minimal intervention design in transforming tangible (physical) an intangible (cultural) heritage, which we identified in the design strategy of an urban heritage site on the fringes of Barcelona. The (re)presentation of the design process and the inhabitation experience reveals the potentials of the design in preserving the site's social history and thus in reconciling past occupation with new cultural amenities. The minimal intervention approach successfully maintains a sense of informality and marginality by excavating through the archaeological properties and maintaining the relics of the past everyday inhabitation, e.g. in the shantytown, and adapting them into a present cultural and heritage site. The designer's progressive interpretation of the aesthetics of the site's heritage into an informal setting with a loose layout also encourages exploration, an imbued sense of discovery and spontaneous collective occupation. While this could be interpreted as a positive attribute, the unfinished final touches puts the site in an 'in-between' position of not being easily recognized as a 'designed' cultural space and consequently imposing ongoing maintenance work. This is more resolved in the formal reconstruction of the interior of the museum, which also highlights the intangible and historical values of the site. The findings resulted from applying the developed performative mode of criticism proposes the significance of the designer's strategy in interpreting and transforming the tangible and intangible heritage qualities of this intriguing redevelopment; an approach which mediates between wholesale addition and preservation, and successfully reconciles the past with the here and now.

NOTES

[1] This has been made into a documentary movie: '*The invisible intervention,* by Carnicer, A. & Grimal A. S. (2010), on the history of Turo De La Rovira.

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ROOTED IN THE PAST, THE BRIDGE TO THE FUTURE: THE BEAUX-ARTS HERITAGE IN THE GENESIS OF ARCHITECTURAL EDUCATION IN IRAN

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INTRODUCTION

The interwar era was a complex era in Iranian history that bringing science and technology of the West accompanied with radical opposition against tradition was the most common thing to happen. Reza Shah (1878- 1944), a former military general, a patriot and nationalist, was the new Shah of Iran. He had organized the coup d'etat of the 1921 and established the Pahlavi dynasty (1925-1979) in 1925. He ruled Iran until 1941 when the allies invaded Iran, and was replaced by his son. When Reza Shah reached power, he was already filled with patriotic sentiments. He gradually curtailed the power of the clergy, organized a secular government, suppressed all oppositions, and by the 1930s he established an arbitrary rule. In order to emancipate Persia from its state of backwardness, Reza Shah soon developed a great desire for modernization and westernization and embarked on changing the appearance of the country.

The cultural policy of the state greatly westernized. Reza Shah gradually opposed all existing traditions, such as veiling of women and *Shiite Rituals*, embedded in the Iranian society as he considered them as inferior and backward. Instead, for legitimizing his power, Reza Shah's government referred to some golden ages of Iranian history of high political and cultural values. This critical separation between tradition and history created a growing gulf between the elite and the common in the Iranian society of the time. The reign of Reza Shah has been therefore described by Katouzian as "pseudo-modernism" representative of men and women who were "alienated from the culture and history of their own society", and comprise of people who "seldom have a real understanding of European ideas, values, and techniques".[1]

It was at this period that the concept of the "architect" as an educated person, who had not acquired his knowledge by experience but by officially enrolling in an architectural institution was introduced to Iran. By the 1930s, when Reza Shah's power was consolidated, and Iran's economy flourished, Iran was turned into a great construction site. The demands for the construction of new buildings such as institutions, banks, schools created a confusing state for Iranian traditional architects (*me'mars*). The traditional architect was perceived by the new government as incapable and was replaced by western-

educated architects favourable by both the state and middle-class Iranian. Among those western-educated architects, there were four Beaux-Arts diplômés who greatly contributed to changing the appearance of interwar Iran and were the ones who institutionalized Iranian architectural education.

FRANCE, A CULTURAL PARTNER

The dominance of French culture and language over Iran started in the nineteenth century. While Britain and Russia were trying to colonize Iran politically and economically, the French showed a great interest in dominating Iranian cultural arenas. During the nineteenth century, Iran witnessed the foundation of different types of French schools inside its borders. Almost all educated Iranians could only speak French as the French language was the primary language of teaching in many schools.[2] The Franco-Iranian cultural relations, however, heightened in 1900, when a Qajar ruler[3], Mozaffar ad-Din Shah, granted to the French the exclusive right of archeological excavation throughout Iran. When Reza Shah seized power, he terminated the French monopoly over archeological excavations and in 1929 accepted the employment of a French citizen as the first director of the "Antiquities Service of Iran".[4] That nominated Frenchman was André Godard who studied architecture at the Ecole des Beaux-Arts from 1901 to 1908.

Following Godard, two other French Beaux-Arts diplômés, Maxime Siroux (1907-1975) and Roland Marcel Dubrulle (1907-1983) travelled to Iran. Siroux obtained his degree from the Ecole on June 5, 1934, and travelled to Iran in August 1935 as an archeologist and joined the *mission archéologique en Perse* under the direction of Roman Ghirshman.[5] Dubrulle finished his study at the Ecole on 20 February 1934 and travelled to Iran after his successful participation in the architectural competition of Tehran's Bourse Building. He departed Paris at the same time with Siroux, in August 1935, and joined the French-based construction company of Batignolles; an active foreign company in Iran during the reign of Reza Shah.[6] However, it was not until February 1932 that the first Iranian ever admitted to the Ecole des Beaux-Arts. He was Mohsen Foroughi, the son of the famous statesman and man of letters Moḥammad-Ali Froughi[7] who was taken by his father to Paris to study. Foroughi was graduated from the Ecole des Beaux-Arts on 5 June 1937 and returned to Iran in 1938.[8]

ESTABLISHMENT OF THE SCHOOL OF FINE ARTS

Sometimes working together and sometimes individually, the four architects engaged in many architectural projects for the Iranian government. Their only collaborative work, in which the four architects contributed, was the design of the main campus of the University of Tehran. Founded in 1934, the University was one of the ultimate results of the state's educational reforms to educate Iranian in the country. Before that, each year a hundred students were sent abroad to study. Moreover, by the mid-1930s, due to the need for constructing new buildings, the urge for having educated architects was felt more than ever before. Following the establishment of the University as an institution for centralizing Iranian higher education, the four architects grabbed the opportunity and founded the first school of art and architecture. First, a supreme school of architecture was established in September 1938, the program of which was defined by the sculptor Abolhassan Sadighi (1894-1995), and Beaux-Arts trained architects, Roland Dubrulle and Mohsen Foroughi".[9] In September 1940, With the approval of the Ministry of Arts and Crafts, the Supreme School of Architecture amalgamated with the painting and sculpture branches of the Supreme School of Fine Arts and formed the newly-established School of Fine Arts (fig 1) attached to the University of Tehran.[10] Godard was nominated as the director, Dubrulle, Siroux, and Foroughi as professors of architectural ateliers. The School was officially inaugurated on September 22, 1940[11], and its program was modelled after that of the Ecole des Beaux-Arts.

Figure 1. The Tehran School of Fine Arts, atelier buildings, 1966 (Tehran University Guide, (Tehran: Tehran University, 1965-66)

FROM PARIS TO TEHRAN

The School's initial educational program and curriculum were a direct translation of the Ecole des Beaux-Arts's educational program, from French to Persian, by the novelist Sadeq Hedayat (1903-1951).[12] Analogous to the Ecole, the School of Fine Arts had an educational structure based on three cores, namely the Planning Council, Judging Council, and the student. For the finalizing each architectural project, the student would go through three steps. First, the student would get advise from the professor of the atelier, then the assessment of his work by the jury, and finally, an exhibition would be organized to subject the works of students to public criticism.

The School's educational structure was like a pyramid. While in Paris it consisted of four main steps, in Iran five steps were introduced (table 1). The lowest was preparation for the admission, above it was the preparatory year and the first cycle which together were the reminder of the Ecole's program of the *seconde classe*. Successfully fulfilling the requirements of the first cycle, the student was to promoted to the second cycle. The final step was the diplôme project where he had to prove, through his drawings, his competency to bear the title of "the graduate of the School of Fine Arts". When the School of Fine Arts was founded in 1940, perhaps the most explicit dissimilarity to that of the Ecole des Beaux-Arts was the fact that the School belonged to the University and therefore did not have the freedom that the Ecole had. The University specified a set of rules and regulations to be followed by every faculty within its precinct.

The Ecole des Beaux-Arts		The School of Fine Arts
diplôme		final thesis
première classe		second cycle
seconde classe		first cycle
		preparatory year
concours d'admission		entrance examination

Table 1. a comparative study of the main structure of the Ecole des Beaux-Arts and the School of Fine Arts (Author)

ARCHITECTURAL ATELIER

The School of Fine Arts' ateliers greatly resembled that of the Ecole des Beaux-Arts. Being officially enrolled in the first cycle, students were assigned to an architectural atelier. The atelier was a drafting room in which most of the student's learning was achieved. Each atelier was called by the name of its professor (*ostad*) and was governed similarly to that of the Ecole. The School of Fine Arts was established with three active ateliers governed initially by Siroux, Dubrulle, and Foroughi. Teaching at the School's ateliers was exclusively reserved for the Beaux-Arts diplômés for at least two decades.
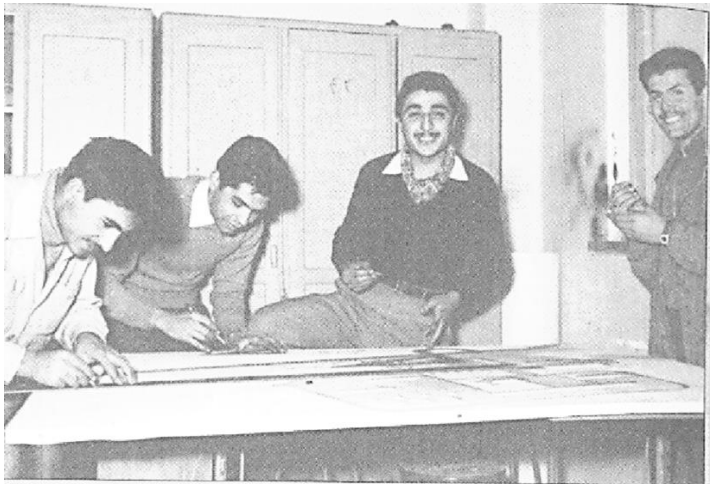
Figure 2. Students assisting each other in the 1950s. (Majale-ye Honar va Memari (the Architecture and Culture Magazine, 10, 32 (2008), 26.)

The Student' life at the atelier resembled that of the Ecole. The student would enrol in a single atelier for the whole duration of his study. At the atelier, students, old and new, would work together and assist each other generously (fig 2). The master of atelier gave his criticism mainly to the older men. The experienced students, some of whom would have been in the atelier for even a decade, advised the freshmen, explaining new design problems and criticizing their architectural drawings. In return, it was

the duty of the first year students to clean the drawings of the older men, stick them to the board, or assisting others with their final projects. Reviewing design projects was usually due on Saturday (in Iran Friday is the only official holiday of the week) and Wednesday. Each morning, students had to wait for the master to arrive.[13] They put tables together and provided a seat for the master. Drawings had to be done on clean and transparent papers, accompanied sometimes with a physical model.[14]

STUDYING AT THE SCHOOL OF FINE ARTS

The first step to enter the School of Fine Arts was the entrance competition, a superficial replication of the Ecole des Beaux-Arts' *concour d'admission*. The School of Fine Arts' entrance examination was exclusively dedicated to drawing skills and not architectural drawings. While in Paris students could practice design and attend the lectures before being officially enrolled at the Ecole, in Tehran there was no such an opportunity.[15] As a result, architectural problems offered in Paris such as modelling, descriptive geometry, and drawing of an architectural composition were all excluded from the School's entrance examination. In Tehran, the applicant was asked to only participate in three different categories of exams: "drawing of an immobile object and an ornament, mathematics (algebra, geometry, and descriptive geometry), and general history" which would last for only fourteen hours (table 2).[16] The applicants had to only keep in mind their high school mathematics and history lessons and practice drawing.[17] In other words, the entrance competition was merely a means for assessing students' drawing skills and logical thinking.

The Ecole des Beaux-Arts			The School of Fine Arts		
Exam	Duration	Description	Exam	Duration	Description
Drawing	12 H	Architectural composition	Drawing	4 H	From an immobile object and ornament
Drawing from a cast	8 H	A set head or ornament			
Modelling	8 H	A set ornament in bas-relief			
Mathematics	8 H	arithmetic, algebra, and geometry	Mathematics	8 H	Algebra, geometry, and descriptive geometry (written and oral)
Descriptive Geometry	8 H	The projection of an architectural subject			
History		General History and modern History	History	2 H	General history (written and oral)

Table 2. a comparative study of the entrance examinations of the Ecole des Beaux-Arts and the School of Fine Arts. (Author)

Starting the School

Being successful at the entrance competition, one could now call himself the first-year student of architecture and enter the preparatory year. In the preparatory year, all students would study under a professor, who was not the professor of atelier, without enrolling in an architectural atelier.[18] During the preparatory year, which could not last for more than two years, the student had to master the school's graphics convention and rendering techniques. He embarked on an iterative process by drawing details of different architectural orders and studies of composition in small scale. This requirement, however, was not invented in Tehran as it existed at the Ecole within the program of the *seconde classe* where obtaining two separate credits (*valeurs*) in *concours sur éléments analytiques*[19] was required before undertaking any design project. In Tehran, the program, however, was more intense in terms of the number of exercises students had to undertake (six credits were required).[20] The credits of the first years had to be collected by submitting projects on Iranian architecture, classical architecture of Europe, the regional architecture of Egypt, Spain and the Far East, and antique (fig 3).[21]
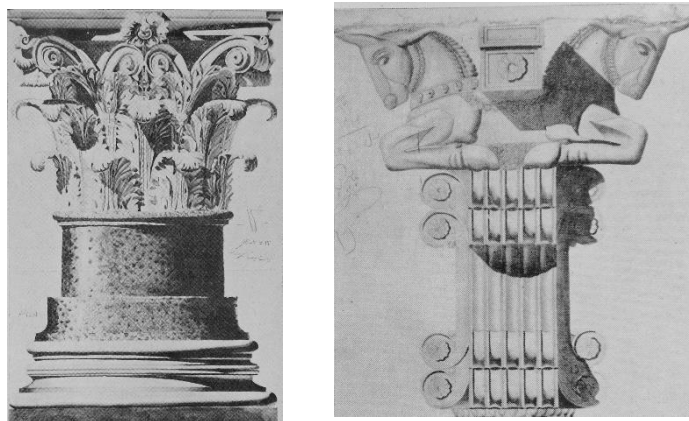
Figure 3. a Corinthian order (right), a capital of an ancient Iranian column (le executed in the 1940s in the preliminary year (The Magazine of the School Fine Arts, 1 (1949-50/1950-51): 19 & 24).

Passing the preparatory year students would enter an architectural atelier to embark on the first cycle. The first cycle program was offered in two years, each year had its own program separated from the other. In Paris, there was no annual program or time frame; the only requirement was to submit two design projects or participate in at least two examinations in each academic year to remain registered.[22] In Tehran, the student had to fulfil the requirement of the first year to be promoted to the second year. The School of Fine Arts' curriculum was quantitatively more intense and the number of required credits, in both theoretical and practical courses, was almost twofold (table 3) It seems that for the School's founders, it was necessary to make Iranian students participate in more architectural problems during the early years of study in order to accomplish an accepted level of architectural knowledge to undertake larger scale architectural problems. The credits of the first cycle were usually collected without delay. In 1954, the new regulations did not let the student extend the first cycle for more than two years.[23]

The Ecole des Beaux-Arts	
Première classe with 20 valeurs	
Enseignement scientifiques:	Analytiques (2)
statique, geometrie descriptive, stéréotomie, perspective, construction (5)	Concours d'emulation Esquisse -Projet Rendu
	Histoire – Modelage - Dessin
Seconde classe	
concours d'admission	

The School of Fine Arts	
second cycle with 31 credits	
Surveying, Devis et metres, Construction, Reinforced concrete (4)	Esquisse- Architectural design, Decorative composition (7)
	History, Dessin, Modelage (4)
second year with 16 credit	
Descriptive geometry, stereotomy, Perspective, Construction, Resistance and balance, An introduction to sculpture (6)	Esquisse- Architectural design, Decorative composition (6)
	History, Dessin, Modelage (4)
First year	
First cycle with 6 credits	
Preparatory year	
entrance examination	

Table 3. A comparative study of the Ecole des Beaux-Arts seconde classe and the School of Fine Arts' preparatory year and first cycle (Author)

Architectural projects

The first cycle also marked students' first engagement in design problems where another fundamental alteration was introduced in Tehran (fig 4). The Ecole's fundamental role of the twelve-hour *esquisse en loge*[24] as the starting point of almost any architectural design problems was, however, completely omitted in the Tehran School of Fine Arts. In Paris, huge attention was paid to the originality of architectural ideas. The initial design idea would be generated by each student in small cubicles (*en loge*) without any documentation besides the program. If the student were happy with his sketch, he would take it to the atelier to work on it in more detail and make it ready for the final submission. The important consideration was that the final submission was not allowed to deviate too much from the preliminary sketch.[25]
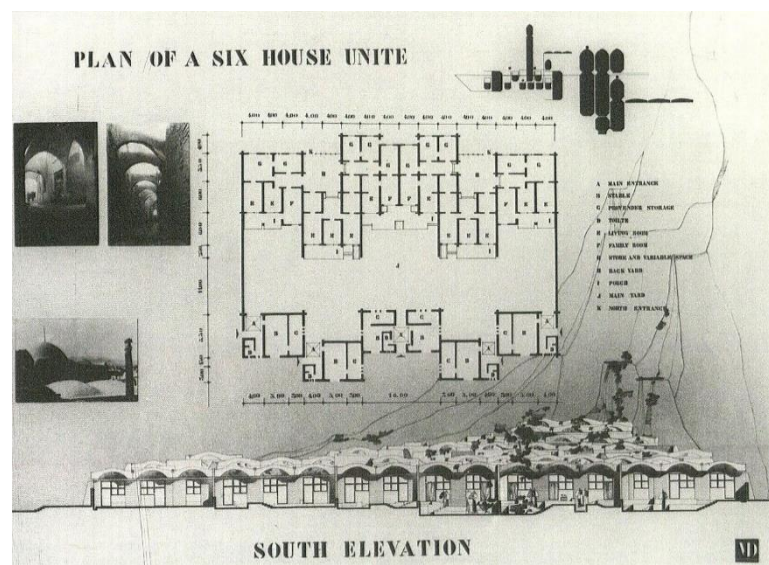
Figure 4. M. Darvishi, Seyhoun atelier, executed in the 1960s, "six housing units", construction project (Hamidreza Ansari, "the School of Fine Arts, 1940-1969: selected projects of students (Tehran: Honar-e Me'mari Press, 2016) 110)

In Tehran, there was no such step, and therefore the student could get inspired by the work of other students and decide more freely about the composition of the whole. In this sense, sometimes the early solution for a design problem could be modified and eventually be different from the final result of the same problem.[26] Additionally, in Paris, the *professeur de théorie* was the one responsible for writing most design competitions.[27] In Tehran, however, the design problems were proposed alternatively by professors of atelier who were at the same time the members of the School's Teaching Council.[28] The time limit for an architectural project was one to one-and-a-half month. For the *esquisse* problem, students were allowed to work in their ateliers for ten to twelve hours. Undertaking the construction project was the ultimate task of the first cycle.[29]

Having passed all necessary requirements of the first cycle, the student won promotion to the second cycle. There, the curriculum was similar to that of the first cycle, but with greater emphasis on architectural projects. Programs were more complicated and the scale of projects larger. The similarity of the School of Fine Arts curriculum to the Ecole became more apparent at this level. The annual program of the School was omitted. Restrictions were less and the student could obtain credits according to one's timetable (table 4). [30]

The Ecole des Beaux-Arts	The School of Fine Arts
Diplôme with 13 valeurs	**Final thesis** with 15 credit
Concours d'emulation Concours d'fondations Divers prix Concours d'Histoire Modelage - Dessin (3) Phisique et chimie- Legislation (2)	Esquisse- Architectural design, Decorative composition (14) Dessin (1)
Première classe	**Second cycle**

Table 4. a comparative study of the Ecole des Beaux-Arts première classe and the School of Fine Arts' second class to final project (Author)

Submitting a project

Working until the appointed day, the student had to submit his project to the Judgement Council for assessment. All design projects needed to be self-explanatory since their authors were not admitted to the jury room. In Tehran School of Fine Arts, the Judgement Council consisted of professors of ateliers. Analogous to the Ecole, the author of the project was anonymous to the jury. In each submitted project a piece of paper covered the name of the student. After each closed-door jury, the last step was to exhibit all submitted drawings publicly in the Judgement Building (*Sakhteman-e qezavat*), where students' works were exhibited to the public, but this time with the authors' name attached to the project evaluation (fig 5).[31] The Judgement Building was a place where usually most of the learning was achieved. It was the only chance students had to engage in an informal conversation with their masters and discuss the reasons why a project was assessed as higher or lower than the others. There, the student could discover a more architecturally mature approach for his future design projects.

Having successfully accomplished the requirements of the second cycle, the student could submit his request to the School's Council in order to undertake his final project. In 1947, the Council was held twice a year (same as the Ecole) in April and October. In 1949, the Council meetings increased to three times a year in October, January, and May.[32] The student whose diplôme project was approved by the School's Council could now call himself the graduate of the School of Fine Arts, titled as *mohandes-e memaar* (architect). Each year, the first-ranked students were granted their degree by the Shah in an official graduation ceremony.

Figure 5. the Judgement Building, Tehran University (Author)

CONCLUSION

The beaux-arts system was brought to iran when the country was making its deepest efforts towards westernization. During the 1930s, when the urge for having educated architects was at its peak, the beaux-arts system was conceived as a reliable system for institutionalizing iran's architectural education. Having the beaux-arts diplômés among the architects of the ministry of education, they became in charge of planning the program of the first school of art and architecture in iran. In order to make the beaux-arts program more suitable for iranian students, they introduced some minor alterations to the program; however, the beaux-arts system maintained its dominance and remained almost unchanged until 1968. In 1968, as the result of students' unrest against the school's system of education, university's new educational policies, as well as incapability of the beaux-arts system in addressing the critical issues of the day when feelings against westoxification[33] was in its summit, the last beaux-arts diplômé resigned from being the director of the school which marked the termination of the direct beaux-arts influence over the architectural education in iran. This article, however, was only an introduction to the way the beaux-arts system of education was transferred to iran. But how did the ecole des beaux-arts influence students' conception of an architectural project? How did the tendency for expressing iranian identity become apparent in students' design projects and how did students reflect to it? The graduates of the school of fine arts were later among the main architects of the iranian state. How did the beaux-arts system of education and its design principles influence the modern appearance of the country? These are all important unanswered questions concerning the very basics of iranian architectural education and practice which require a greater attention.

NOTES

[1] Homa Katouzian, *The political economy of modern Iran* (Houndmills, Basingstoke, Hampshire and London: the Macmillan Press,, 1981), 103

[2] The most prominent of those French language schools was the School of Darolfonoun, the first Western-type school established by the Persian government in 1851. Ali M. Hazeri, *Ravand-e E'ezam-e Daneshjou dar Iran (The Process of dispatching students in Iran)*, (Ghom: Samt press, 1994), 106-108.

[3] The Qajar dynasty ruled Iran from 1785 to 1925 before the reign of Reza Shah.

[4] Kamyar Abdi, 'Nationalism, Politics, and the Development of Archaeology in Iran', *American Journal of Archaeology*, 105, 1 (2001): 59.

[5] Eskandar Mokhtari, *Miras'e Me'mari-ye Modern-e Iran (the Heritage of Iranian Modern Architecture) (Tehran: the Office of Cultural Research, 2011), 65*

[6] Cyrus Samii, Abtin Golkar, 'Roland Dubrulle va salha-ye khoroushan-e modernism (Ronald Dubrulle and Clamorous Years of Modernism)', *Ma'mar Magazine, 6 (2001): 60-68.*

[7] Mohammad Ali Foroughi was Reza Shah's first prime minister and greatly contributed to the foundation of the Pahlavi dynasty.

[8] Precise date of graduation of the Beaux-Arts diplômés have been acquired from Ecole's student dossier kept in the *Archives nationales de France*, AJ 52 series.

[9] Gholam R. Khajouyi, 'Tarikhch-e ye daneshkadeh-ye hanarha-ye ziba (History of the School of Fine Arts)', *Architect magazine, 1 (1946): 31.*

[10] The school of Fine Arts was dedicated to architecture, painting and sculpture. However, the section of Sculpture was closed down in the first year due to the insufficient number of student and training equipment and did not reopen until the academic year of 1959-60. *The Magazine of the School of Fine Arts*, 1 (1949-50/1950-51): 5.

[11] Hossein M. Ardakani, *Tārikh-e tahavol-e daneshgāh-e Tehran va moasesāt-e āli āmouzeshi Iran dar asr-e khojaste-ye pahlavi (The Evolution History of Tehran university and supreme educational institutions in the blessed Pahlavi era).* (Tehran: Tehran University Press, 1971), 419.

[12] Mina Marefat, *Building to Power: Architecture of Tehran 1921-1941*, Ph.D. diss., (Boston: Massachusetts Institute of Technology, 1988), 150.

[13] Some masters such as Foroughi, who worked in other organizations in the morning, would usually come to the atelier in the afternoon.

[14] Mosahebe ba Asghar Saed Samii (Interview with Asghar Saed Samii), *the Architecture and Culture Magazine*, 10, 32 (2008), 31.

[15] In Tehran, the applicant was only allowed to enter the University from almost three weeks before the exam, only in the mornings, for acquiring information or practicing drawing. *Tehran University News* (Tehran: Tehran University, 1949), 10.

[16] *Rahnama-ye Daneshgah-e Tehran 1318-1319 (Tehran University Guide 1939-1940)*, (Tehran: Tehran University, 1940), 5.

[17] The entrance examination in Tehran was of two kinds; written and oral. The oral exams were executed after the written part.

[18] Mosahebe ba Asghar Saed Samii, 32.

[19] This number shifted to three in the 1940s.

[20] Derived from the Ecole, the School of Fine Arts' grading system was defined by awarding different kinds of mentions and medals to students. The words *mention*, *médaille* (medal), and *valeur* (credit) were used directly at the School of Fine Arts without any translation to Persian.

[21] *Rahnama-ye Daneshgah-e Tehran 1344-45 (Tehran University Guide 1965-66)*, (Tehran: Tehran University, 1966), 474.

[22] The student was free to extend his study until he reached his thirty. Isabelle Gournay, & Marie-Laure Crosnier Leconte. 'American Architecture Students in Belle Epoque Paris: Scholastic Strategies and Achievements at the Ecole des Beaux-Arts'. *The Journal of the Gilded Age and Progressive Era*, 12, 2 (2013):162.

[23] *Akhbar-e Daneshgah-e Tehran 1334 (Tehran University News 1955)*, (Tehran: Tehran University, 1955), 22.

[24] Most architectural problems at the Ecole were mere exercises of composition initiated with an *esquisse en loge* (sketch executed in small cubicles), executed usually in a twelve hour time frame. During this limited time, the preliminary ideas of composition would be generated.

[25] Gournay, Crosnier Leconte, 'American Architecture Students in Belle Epoque Paris', 164.

[26] In Tehran, the students' first design concept could be achieved after getting familiar with the functions and requirements of each design project through an explanatory session offered by the professor of atelier. They were allowed to think about the preliminary design ideas for weeks.

[27] Gournay, Crosnier Leconte, 'American Architecture Students in Belle Epoque Paris', 183.

[28] Mosahebe ba Asghar Saed Samii, 32.

[29] According to Siavash Teimouri: "Passing the construction project was equal to the value of a bachelor degree. It had a huge significance which prepared us to work in architectural offices since we calculated and designed every single detail of the project by ourselves without the help of the master". Interview of the author with Siyavash Teimouri, (a graduate of the School of Fine Arts in 1963) conducted on 23 August 2014.

[30] Similar to the Ecole's *première classe*, the duration of the study in the second cycle in Tehran was not specified, but it could not be less than two years. Moreover, courses related to history were not anymore among the School's curriculum, since they were offered twice during the first cycle.

[31] Mosahebe ba Asghar Saed Samii, 32.

[32] *Rahnama-ye Daneshgah-e Tehran 1328 (Tehran University Guide 1949), (Tehran: Tehran University, 1949), 94.*

[33] The term *westoxification* was coined by the iranian secular intellectual Jalal Al-E Ahmad to describe he fascination with and imitation of the west.

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HERITAGE AS A FIELD TO WALK ACROSS: ENRIC MIRALLES'S REPRESENTATION OF A PAST VISION IN A FUTURE NOW.

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INTRODUCTION

Because of an innate attitude humans have to dialogue, they inhabit the world by having a conversation with a place they inherit: using architecture to circumscribe it, they *humanely* obtaining space they add to memory. Architects generally use 'design' to simulate this dialogue with heritage, concentrating on chosen specific moments of a process that happened over time. In many of his projects, Enric Miralles Moya (1955-2000) built this simulation using mainly floor plans as a *mise en intrigue* to multiply, fragment, and diversify the fixed dimensions of the measured space, inserting gaps as intervals to represent physical and existential terms. His own house on Mercaders street in Barcelona (Miralles Tagliabue AA, 1994), is the paradigm of the dialogue he had with the existing built heritage sites of many of his projects — a knowledge he drifted to other sites deprived of a historical context as the new development area in Borneo Einland, Amsterdam (EMBT AA,1996-1999.) Here, he built six dwellings as a future heritage, inception to creating a new identity. The comparison in between these two projects reveals that the process of reconstruction or construction of architectural heritage can contribute to a notion: that heritage is not just the conservation of an artifact, but an active construction of meaning. In many of his architectural designs, Miralles intended the process of drawing as heritage itself — the result of a continuous transformation, the witness of events occurred during that process. While moving his hands from one side to the other one of the vellum sheet, Miralles *walked* on drawings as across a field stretched between certain physical elements of a past vision and existential situations of a future now. On the one hand, as in the Mercaders House he inquired about freeing architectural heritage from the restrictions of traditional typologies by introducing new rituals in the nineteenth-century building; on the other hand, as in the Six Dwellings he used "drawing" to represent the dialogue between the internal and the external of architecture — the physical — and what is inside and outside of each one of us — the existential.

ACT 1. TANGIBLE PAST VISION: MERCADERS HOUSE

The dynamics of living depend on forms, measures, time, rituals, interferences, and variations of passages between rooms. Similar than in musical notation, a personal interpretation is required for these dynamics to develop: inhabitants' rituals mark the necessary changes to extend the house beyond its fixed dimensions, while passages emphasize pauses and repetitions of the act of dwelling. Passages in

between rooms are as typographic whites in between words or pauses of silence in between musical styles of the *44 Harmonies from Apartment House 1776* (1976) [2] by John Cage (1912–1992). He disposed of some sound's interruptions according to space-time coordinates as corridors bounded by rooms of an apartment that cannot be seen. One can almost envision him as he composes his metaphorical apartment standing by a window in his loft at 101 West 18th Street, at the corner of Sixth Avenue in lower Manhattan. He is there, absorbed, keeping his eyes into the void. He is investigating the more specific of music from the place of noise, listening, spacing, and observing the simultaneity and the hodgepodge of stridencies, the humanity of a traffic always different, made of car horns, sirens, police cars, voices, city smells, and lights.

Similar to Cage's theory of disposition of the sound-space of the *44 Harmonies*, Enric Miralles (1955–2000) seemed to refers to drawing as to a composition of the position of things in an architectural space; and to projects as containers providing context to experimental performances of life, voices, and staged silences to explore the unknown of impermanence. It was at the beginning of the 90s when he designed his home together with Benedetta Tagliabue: the Mercaders House. Located on the noble floor of a Gothic building in Barcelona near the future market of Santa Catarina, the house had suffered a radical transformation that in the nineteenth century disrupted its original spaces' configuration, all of a sudden condensed in one big area of storage. When the couple entered for the first time in the big apartment, the original partition walls were no longer there, but the rooms yes, they were still visible in the original floors of hydraulic tiles. They decided to inhabit the apartment as they found it contained among the grand perimeter walls, all organized as a single great environment moving around a central courtyard. They considered experimenting: to detach and *drift* those tiles—as a transference of a past vision—toward new areas, like smaller rectangular lagoons as passages inserted in the big continuous space to virtually begin and interrupt different areas. The floral motifs of the original tiles were rearranged nearby the windows, insinuating shadows of curtains not yet hung, organized in square figures according to the effect of light when this enters diffused from a window and becomes visible on the floor. As Cage in his metaphorical apartment of 1776, Miralles forced the passage of people in specific spaces as a way of expanding the experience of inhabiting the gap in between rooms and rituals to restore the original corridors demolished by use differently as new passages to space out as to expand the experience of a dwelling. This new passages in between different areas of the apartment are not so different from the typographical whites interposed by Cage in his mesostic poems, probable variations as the result of quickly filling and emptying a drawing with the simultaneity of becoming that architects do not usually represent.

Miralles constantly repeated that he "did not trust space," quoting a Catalan expression that says "*de l'espai no t'en refiïs mai*" (do not trust the space). [3] He liked to speak of space as undefined, as the volume of air someone moves while crossing from here to there, to affirm that to him, its organization does not depend on forms but experiences, events, and processes — first of all, that of drawing. He took all the time necessary to draw, using the slow construction of geometry to force the thought to be flat, to walk among specific spaces, to move the pencil between doors or up a staircase. It is easy to imagine the first time the architects inhabited Mercaders House, using the personal conversation of a hand drawing in DIN A0 format. Today that is a big drawing resting in the architectural plan drawing storage at the EMBT office. It is empty and full of the blanks corresponding to each time they put their hands on the vellum to build the drawing. It is the representation of the experience of living in the house for the first time while drawing it, with the gaze, with the thought, with the desire for life to happen soon. Before representing these or other furniture, life has already been imagined — during all seasons, according to all moods, in various ways: that imagination process is the heritage of the project.

The experimental floor plan's composition of Mercaders House contains passages that begin and end, revealing Miralles's interest in dwelling, understood as a labyrinthine mental situation, dilated not in forms but relationships between different spaces. The only space that matters is the one built by time and architecture, in which one is "in between." A great label reveals that the floor plan is not oriented to the north, but from inside, as from experience: perhaps it has been thought from the garden, perhaps from the central courtyard, but not from the street. Let's imagine and write the scene's sequence interfacing with the drawing as a script: someone takes the cadastral sheet, overlaps vellum on it, and turns it to himself, from where he understands it, on the first floor, where the staircase arrives, or from the garden, with his feet on the ground and not in the void over the street on the other side. The position of the studio, in the middle, describes who designs from within — the architect-inhabitant. Of all the windows that the apartment has, the only one represented in elevation is precisely that of his office, overturned to the outside world. From that window, the architect-inhabitant — as Cage — listens carefully. He *observes* the sounds while designing. He sits with his back to the door and with the window to his right. He turns his head and looks through it: a glimpse of the patio, the window at the entrance, the door of the dining room, and then to the end, the window that faces the garden — everything in the sequence of a Palladian *enfilade*. He represents the architects sitting there, in the center, because the best houses are those in which the windows, as in a Palladio's villa, spread the view over other ones that also belong to the same house. Then he turns his head to the left, to see another door that leads to the living room and then the window that finally opens onto the street.
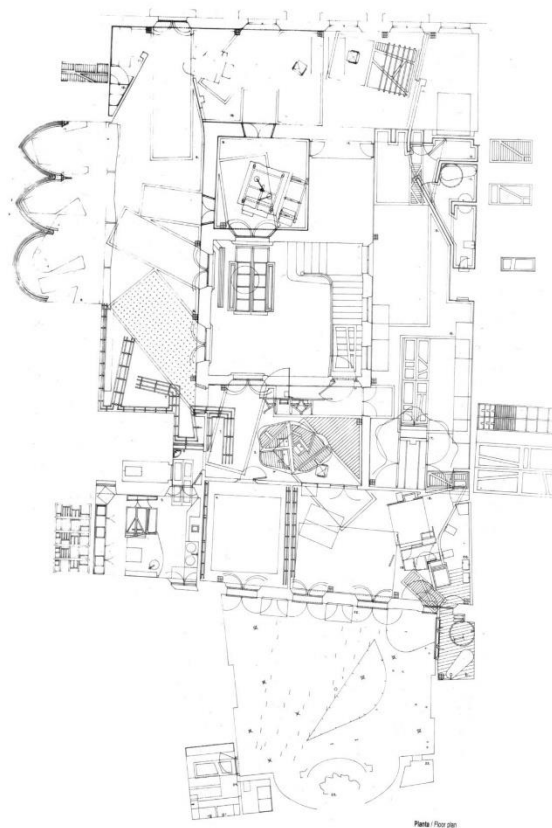

Figure 1. Mercaders House, Barcelona. Enric Miralles and Benedetta Tagliabue hand drawing of the floor plan of the house. Vellum, DIN A 0 format, black ink, 1994.

The space represented in the floor plan of the Mercaders House is mental because in this drawing one does not know how to enter, or where to take the stairs from. The house has no other context than itself, as it is all turned towards the inside like the mind: everyone is already in, or none has ever entered. The only door drawn overturned is the one of the main entrance: It invades the last rungs of the staircase and falls on the landing, invading it as it slides down through the stairs [[[[[. All other doors are represented as closed, with movements already occurring or about to occur, especially the first one that is in front of the entrance door, the bedroom of the architects-inhabitants. Apart from three Eames chairs, a large table, a piano, and two Louis Poulsen architect lamps, there is no other furniture but only things clinging to the walls [], such as the gaps of tiles by the windows [] [] [] and protuberances of the necessary architecture—bookshelves, shelves, mobile walls, closets, and beds. Everything represented belongs to architecture. Also, the rooms are arranged in angles, as in the corner shot. Everything revolves around the great nothing of the central cloister, describing on the sheet a *cageian* narrative with pauses, repetitions, and visual silences: a *mise en intrigue* between the built space and the future attitudes that will take place in it, between rooms and corridors, according to a continuity of presence and absence regulated by the geometry that Miralles seems to move, from one room to the other, through the use of a single pen and a single type of ink as to echo the continuous movement of the hand. The exclusive use of the technical pen (at 0.1 mm) underlines, on the one hand, the importance Miralles gave to process in designing architecture and, on the other, the negation of any three-dimensional element of reality and its consequent flattening according to a fixed abstract plan. The drawing is a still, a zero moment, a dead instant in the flow of life, in which rituals, as the fundamental component in constant variation, cannot be represented. That is a Cage multiplicity made flat and, therefore, empty, composed according to the space-time principle of experimentation through a material as a process of projection, of "drawing through."

ACT 2. INTANGIBLE FUTURE NOW: SIX DWELLINGS IN AMSTERDAM

In 1996, Miralles dealt with the theme of dwelling with the project for Six Dwellings, Borneo Eiland in Amsterdam. The project was part of West 8's master plan for the construction of 2,500 new homes as the contemporary reinterpretation of the traditional Dutch house. The distinctive character of offices such as those of OMA, MVRDV, UN Studio, and Neutelings Riedijk gave rise in the second part of the nineties to structural variants of research of new ways of living that, put together, create a mosaic of colors typical of small traditional Dutch towns like those painted by Vermeer.
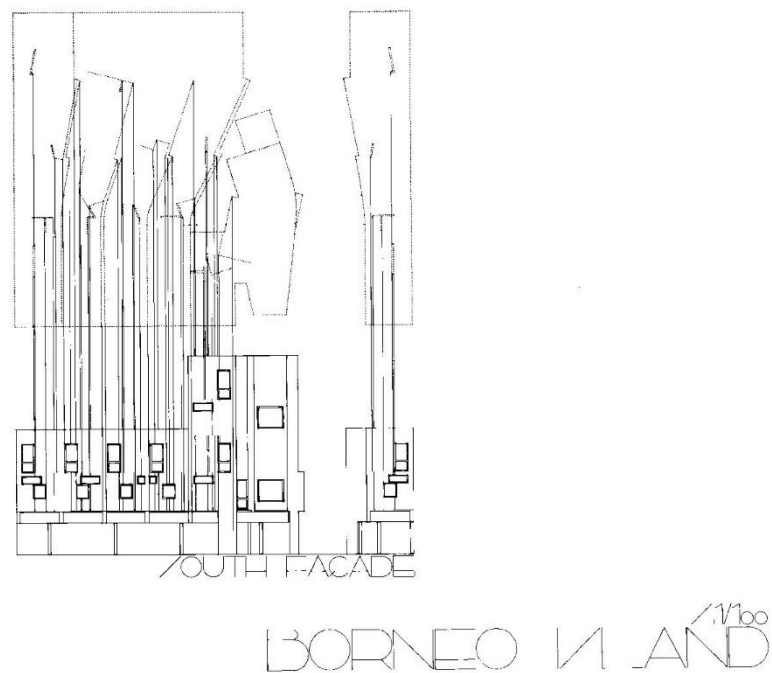
Figure 2. Six Dwellings, Amsterdam. Elena Rocchi's hand drawing of the design's process for the façade, vellum, DIN A 0 format, black ink, 1996.

In the absence of an existing historical context, Miralles decided to work in a much more intuitive way, structuring his proposal on both the abstraction of Geuze's master plan as a future now and the typically extended typology of Dutch tradition. He designed a house's typology in between streets: 24 meters long, 3.5 meters wide at the front, and 4.5 meters at the back — a single large room in which an internal staircase is an obligatory passage that spaces it, moving bottom up from the door access in the center of the ground floor, towards the front and then backward. In doing so, Miralles delegated the staircase as the passage to the organization of inhabitants' spaces and rituals.

The project, one of the last to be drawn entirely by hand, began during the move of EMBT studio from Avinyó street to the Passatge de la Pau avenue. In the temporary absence of his office, Miralles worked on both the Amsterdam project and the Santa Caterina market/modification to PERI [4] at home, in the room placed in the middle of Mercaders House. There, the two projects *cohabitated* and spaced one inside the other as two people in an obligatory passage, a mental spacing in which they were conceived. Let us speculate here again: Miralles is sitting at his table, drawing both of them. From the windows of his house, located in the eastern part of the historic center of Barcelona, he feels and *watches* the background rumors of a few demolitions that, in 1996, are happening in that sector — la Ribera — as planned by the PERI plan of 1979, a surviving operation of the Cerdà plan. That area, in the mid-nineties, was still waiting for a physical and social restructuring process. The demolitions lasted almost a year and produced a scenario similar to the one Gabriele Basilico's (1944-2013) photographs in Beirut 1991, after 15 years of war: that of an urban archeological site disfigured and riddled with fresh and substantial mutilations, made to run, and justified as urban re-qualification to make room for new homes without aesthetics. The demolitions made visible secret interiors, processes of time, properties' passages between the various owners' hands, internal fragmentations due to the succession of generations. Seen in section, that part of the city seemed suddenly a great single house made of simple units now put together as a large house in which the space of the bathrooms, the cornices still hanging from the walls, the tile mosaics with the pipes suspended in the void, the illegal constructions, the traces of stairs, but

also the ruinous structures, the decadence, the poverty and the abandonment of the years were visible as a unity in their modesty — dissonances that the demolition discovered, to restructure according to a great project, as Cage's composition of the 44 Harmonies. It was on that stage, and in his own house, that Miralles experienced the dialogue with passing dissonances, not dismantling or unraveling from the outside, but being inside and using geometry. This experience led him to draft the modification of the current PERI plan for the opening of the *Porta Cambó*, [5] commissioned to EMBT by the municipality. On the one hand, he proposed a substantial lightening of the volume of demolitions required by the abstract plan, and on the other, he designed a housing master plan, in which the new architecture functioned as a buttress for the surviving amputations and as a consolidation of the moment of reconciliation that is nowadays still visible in the *Porta Cambó*.

ACT 3. INTANGIBILITY OF A TANGIBLE HERITAGE

In the layout sequence of the project of the six dwellings, there was a street passage as initially planned in Adriaan Geuze's masterplan to cross the neighborhood. Miralles integrated it into the project, in the sense of understanding it as a space rescued from the "demolition by drawing" of a house, a vacuum generated by an extraction — a kind of empty house, very similar in elevation to one of those inmates unprotected by the demolitions acoustically discernible from his Barcelona apartment. In the Amsterdam project, Miralles carried out a kind of conceptual swelling that, interposed in the long row of terraced houses, satisfied both Geuze's requirements about the architectural/typological quality of the houses and the insertion in a water context. Miralles's project was destined to the obligatory passage that takes people from water as nature to the dwellings. In that kind of empty house, one has the impression that Miralles builds the dilation of a space-time experience, building — on a reduced scale — a door similar to that of *Porta Cambó* in Barcelona, in the sense of a passage between demolished houses, now all turned outwards by the swelling, like the pockets of a second-hand dress. Miralles simulated a process of demolition that he constructed through drawing, hypothesizing the removal of a house and its translation over that of the side. He did so, presumably, according to this reasoning visible in the initial sketches. He arranged in an abstract mode the six houses between the projects of De Architectengroep and Kees Christiaanse, to complete the long wall of houses; then, he took a house, and arranging it on the side, he simulated a further gesture of the hands that open that fissure a little more.
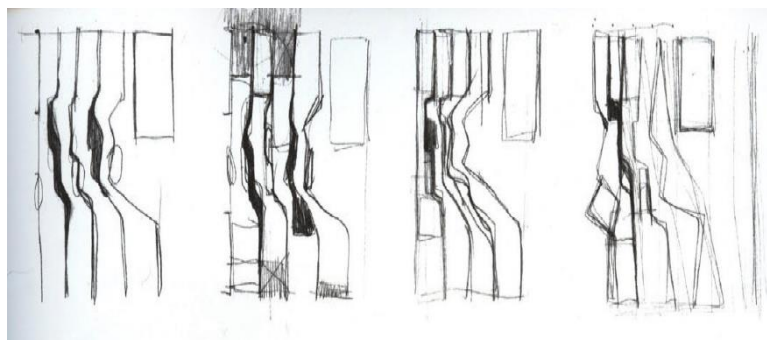
Figure 3. Six Dwellings, Amsterdam. Enric Miralles sketches. White paper, HB pencil, 1996.

He simulated the time of the architecture through the construction of the density of the city and at the same time, its sponge: he used the simulation of planning as an instrument to space the project. This passage as an empty house designs the transition to the outside of the city. It is well composed and controllable in perspective by the inhabitants, can be understood as the place of the interior experience

of inhabiting: a passage that spaces the dwelling, not from inside but from outside, as a forced passage between a house and a house that assumes the same importance as the house. It is the generator of that "sublime continuity" between internal and external, to which Adriaan Geuze referred all the time, but evoked in Miralles by the demolitions of the historic center of Barcelona. This empty house is today the memory of the space in the evolution of destruction in Barcelona, derived and inserted to question the homogenous and monolithic state of the general planning from which it derives, to decompose it, degrade it, fragment it. A kind of indefinite object produced in Barcelona almost according to a natural physiological process — learned through the project of Mercaders House, and the demolitions of the PERI — is introduced among the six houses in Amsterdam. It contaminates the abstraction of the planning that has generated it, similar to what people do when they rectify the architecture when they inhabit it, or the noises of traffic invade the private life in a loft in New York. That is to say that abstract completeness is not the ultimate goal of architecture. In Amsterdam, when passing through the middle of the six dwellings, one can see some fragments of life: patterns of bricks that simulate a perspective of rooms separated by a wall or lines of an angle beam of a reinforced concrete staircase. They are fragments that speak in an eloquent way of the absence of the house that has remained empty and of its totality — a reference to the image of the destruction in Barcelona, printed in mind and heard through the window of the studio in the Mercaders house. Frequently, observing those disfigured buildings, Miralles traveled with his eyes over the intangibility of a tangible heritage of traces of subtracted parts, reflecting on destruction through drawing, the greatest miracle of architecture: the transfiguration of the reality of unseen artifacts in Barcelona as the anticipation of their resurrection in Amsterdam.

NOTES

[1] The author of this paper has been Senior Architect and Office Director of Miralles Tagliabue Associated Architects from 1995 till 2008.

[2] John Cage's 44 Harmonies compositional method removes and extends tones. It is a composition he composed in 1976 based on his "Musicircus principle" featuring what he called a "multiplicity of centers" of musical materials produced by other composers. The 44 Harmonies can be performed with Renga, separately, and differently arranged. The title educes from the idea that in any apartment house many things happen at once in a moment.

[3] In Enric Miralles's interview, in Cronotopias, by José Juan Barba, S. Papadopoulos y L. Stergiou, 1999. Retrieved in "Enric Miralles, Cronotopias, Metalocus 1999" at https://homenajeaenricmiralles.wordpress.com/2015/01/07/enric-miralles-cronotopias-metalocus-1999/ on August, 26 2018.

[4] The special interior reform plan (PERI) of the historic center of Barcelona, approved on June 27, 1985, is an instrument to regenerate the most degraded aspects of the urban fabric of the old city of Barcelona to create homes in better conditions. The most intense evolution of the plan is between 1986 and 1992, when historical architecture disappears in order to open new spaces. The modification to this plan drafted by Miralles Tagliabue Office for the Santa Caterina market area tries to consensually conserve all those spaces with marked historical content, always adapting the new houses and spaces to current social demands.

[5] The project for the market in 1996 is part of a larger set of rehabilitations carried out by the *Institut de Mercats de Barcelona*, under the City Council. The proposal superimposes a new architecture on the old one, mixes them, and emerges with a conglomerate that reorganizes the internal distribution of the market. The access and service systems are rationalized, and the surface of public spaces gains ground and communicates with Avenida Francesc Cambó, known as *Porta Cambó*, an important transitional vein in the neighborhood, also surrounded by a dense network of narrow streets.

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DOCUMENTING INTERIM SPACES AS 21ST CENTURY HERITAGE

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INTRODUCTION

Interim spaces are a paradoxical type of urban space. I am referring here to creative temporary projects developed in vacant urban spaces, injecting them with life, dynamism and identity in the interim between more permanent developments. The power and potential of these projects and the spaces they temporarily occupy constitute a kind of intangible heritage that is carried on in subsequent generations through word of mouth, oral histories or even interim spaces that have managed to become permanent. This warrants the question whether the definition of intangible cultural heritage can expand to address an urban phenomenon that is ephemeral by nature and not necessarily tied with specific buildings or physical spaces. Often the value of interim spaces and temporary use coincides with that outlined in official heritage policy in relation to more mainstream historic environments such as environmental quality, identity, local distinctiveness, community cohesion, social inclusion, and as stimulus for new architecture[1]; all of which can be traced in the contributions of interim spaces to urban life. The paper discusses how the legacy of historical temporary projects in the public realm has passed on to today's initiatives, and as such forms a kind of unofficial heritage. It also addresses the importance of documentation since interim spaces are by nature ephemeral.

The paper draws on three projects initiated during the late 2000s recession, located in East London: Canning Town Caravanserai (2010-2015), a semi-public community and events space; Cody Dock (2009-), a community-led regeneration and river revitalisation project; and Abbey Gardens (2008-), a community garden and public space. The term "interim spaces" has been chosen to connote that these were spaces waiting for development, or urban change more generally, to happen. In terms of documentation, a website[2] acts as a repository for a concise overview of the projects, while a documentary film,[3] based on interviews with initiators, volunteers and users, presents their different characters and goals, and their power and potential in relation to longer-term sustainability. Using the documentary as a starting point, the paper traces their linkages with historical examples of interim spaces from the post-war context of London. Most historical temporary projects are long gone leaving no physical traces behind; some, however, remain and have managed to endure. The making of the documentary responds to the need to protect the heritage value of such temporary interventions even after these may be physically gone or altered.

A HISTORY OF INTERIM SPACES

Historically, the fields of architecture and urban planning are preoccupied with filling in "vacant land," transforming the empty into the built.[4] "Vacant land" is an urban design term referring to unbuilt, leftover or derelict land.[5]

Vacancy can evoke the fear of failure, lack of productivity and waste if one focuses solely on economic value. But vacancy also embodies latent potential which can turn it into a valuable local asset for communities.

The terms "interim," "interwhile" or "meanwhile"[6] refer to the short-term use of vacant land for purposes other than its official long-term designation. In recent years in the UK, interim uses have frequently been sanctioned and licensed, as in the projects captured in the documentary "Interim Spaces and Creative Use" (2017). This has often been in response to conditions of recession that have slowed down more permanent, planned development.

The history of interim use goes back at least to the late nineteenth-century, when projects initiated by wealthy philanthropists in the US cities of Detroit, Philadelphia and New York aimed at social reform through cultivation of vacant land to support food growing for the urban poor.[7] The twentieth century witnessed the "Dig for Victory" campaigns during the two World Wars, the 1970s activist projects and Guerilla Gardening as a form of resistance to urban decline and abandonment[8] and the 1980s environmental awareness projects on vacant development sites such as Agnes Denes' New York "Wheatfield – A confrontation" (1982).[9]

In the 1990s the focus turned to entrepreneurial and training programs of community "greening"[10] and the rise of bottom-up and insurgent planning, through temporary appropriation of "idle land and buildings."[11] In the 2000s temporary use projects were characterized by recreation, community food security and food growing, job training and education[12] while contributing to social cohesion and the resolution of community conflict.[13]

London has had a peculiar position in this history due to its high land values and global city status which meant that vacant land was exceptionally scarce.[14] Nevertheless, temporary uses such as community gardens thrived in the 1970s[15] while temporary community-led land reclamation in the 1980s led to more permanent uses.[16] The heritage value of such projects encompasses both their social and their environmental contribution and has been a guide for more recent interim projects.

In contrast to their historical precedents, which were often unsanctioned and against official policy, or even to the more traditional developers and landowners reluctance to allow temporary use on their sites, because of fear of liability or of setting a precedent difficult to overcome, the late 2000s interim projects were officially sanctioned through the introduction of the Meanwhile lease (2009), in an attempt to counteract the effects of the recession – stalled sites, hoardings, slowed down development. Temporary use was encouraged and supported in order to activate space.

In the course of the ten years since though, temporary use has moved even further from its origins in necessity and survival, recreation and environmental sustainability, to become commercialized, hip and trendy, and is now expected as the first step to attract people in any new development: Pop-ups pop up everywhere. This is a paradoxical turn in the history of temporary use and emblematic of the conditions of neoliberalism.

The importance of temporariness in the city has been explored in a body of literature that focuses on the phenomena of "temporary urbanism" and "loose space" and their links to city development[17] however there is little research looking at the importance of temporariness from a heritage perspective. Temporariness enables a wider spectrum of creative and entrepreneurial uses to those acceptable in formal urban spaces, which often "outlive the [temporary] sites and remain as a long-term legacy."[18] Hence temporariness can produce environmental quality, identity, local distinctiveness, community cohesion, social inclusion, and act as stimulus for new architecture, all key characteristics of heritage

value as outlined earlier. However, very little of the history of temporariness in London has been documented or published, George McKay's 2011 book on "Radical Gardening" and David Nicholson-Lord's 1987 "The Greening of the Cities" being notable exceptions, while Bishop and Williams in "The Temporary City" capture some of the more recent incarnations of temporary use. The projects presented in the documentary, and the historic ones they are compared with in this paper, go beyond designated uses for vacant sites, and showcase the positive role of temporary vacancy in the urban cycle.

TRACING THE LEGACY

I will be rewinding back to the 1960s, 1970s, 1980s and 1990s to trace possible links with the micro-history of practices and ideologies associated with interim spaces and creative use, and the particular conditions under which these developed, to try to paint the landscape of intangible heritage I am referring to. From the early 1960s, marred by haphazard post-war reconstruction, the decline of the manufacturing industry and subsequent loss of jobs, London witnessed a progressive emptying of people from the inner city.[19] These conditions led to the emergence of the horti-counterculture movement of this decade, which, as McKay puts it, reacted to decline by reworking vacant space through gardening and practices which have since become mainstream, for example, the use of the sun, wind and water for energy, and of local materials and recycling.[20] Communal living was commonplace, and art collectives that advocated art in service of a social purpose flourished.

One such radical collective was Action Space (1968-1978), who introduced temporary spatial transformation and interactive art installations in derelict buildings and abandoned lots as well as parks, streets and schools in Wapping, East London and Camden, Northwest London.[21] A recent experimental film project at the University of Westminster's Ambica P3 Gallery (2015) revived their contribution and reaffirmed their "contemporary relevance"[22] with regards to "pertinent issues around public/private space, individual/collective creativity, community and responsibility, emancipation and play."[23]

Although initially bottom-up and at loggerheads with local councils, Action Space gradually became a Charitable Trust and secured the support of institutions such as the Greater London Council, Camden Council and private trusts.[24] This trajectory forms a useful legacy that informs and guides recent institutionally backed initiatives in London.

Fast forward to 2010, Canning Town Caravanserai wins one of the sites at the competition Meanwhile London: Opportunity Docks. The proposal aimed to turn the large stalled site into a temporary micro-scale urban "oasis."[25] The site was part of the Town Centre planned for Canning Town and included a block of flats that were demolished before the start of the project. The project was led by Ash Sakula Architects who envisioned a wide range of "trading, making, cooking and eating" activities that would engage both locals and visitors during the summer of the Olympics (2012).[26] The goals of the project included local skills' development through the provision of training workshops, fostering community through food growing spaces, and even ticketed events.

After its first year, the need for a more sheltered and enclosed structure for activities led to the construction of "Flitched" through a design competition which was launched in November 2012 and encouraged multidisciplinary teams to reconsider construction waste and the upcycling of materials. The construction phase attracted a lot of interest from architecture students and recent graduates from the UK and abroad, who participated as volunteers in the project, forming a particular community of interest. This community was connected not only in physical space but through social media such as Facebook, while the project was also documented on a website. Such media gave the interim space an extended life both in time but also in space, in terms of its reach to people world-wide while creating a "myth" enhanced by carefully selected photographic representations, the inclusion of self-portraits of the people engaged with it over time, and commentary. Although the project terminated in 2015, its

online presence still carries on, emphasising its conceptual dimensions that can be applicable in other places, too.[27] (Fig.1)

The initiators argued that such spaces are needed "as an alternative to public spaces offered in new developments, which are too focused on consumption, but also to parks, which are less attractive for those who don't have dogs or children. They are also important in terms of a 'methodology' for future projects to "prove an impact" and test whether there is a particular need."[28]

Figure 1. Canning Town Caravanserai

Rewinding back to the 1970s, the project brings to mind a similar site characterised by housing demolition, which however had a much longer-term fate. In West London in 1976, sculptor Jamie McCullough initiated Meanwhile Gardens on a derelict housing site next to the Grand Union Canal. He applied for permission from the local council and secured financial support from a variety of governmental and private local sources, including businesses and residents. Meanwhile Gardens embedded a strong ethos of social empowerment through engaging residents with the design process. Spaces were based on residents' childhood memories and dreams, while undulating forms created intimate spaces for groups and individuals to feel "at home."[29]

Meanwhile Gardens, as the name aptly suggests, was meant to be an interim space on a temporary permission before a wider redevelopment on the site but has managed to endure and continues to be run by Meanwhile Gardens Community Association, a registered charity. Its heritage value lies thus not only in its green credentials but also in the strength of its perceived social use and popularity which led to its preservation by the local authorities, confirming its influence at both local and institutional level. It was also one of the few projects of the time to be captured on a 1981 Channel 4 documentary by Steve Shaw,[30] reaching further audiences beyond the local.

In a similar manner, Cody Dock, a contemporary project initiated by and involving local artists and moorers in 2009, engaged the support of Newham Council and private sponsors to secure a 999 years lease for the local community to develop the site through interim use in a slow, organic, community-led manner. This is not however just a public space or art project but involves a plan for urban regeneration through social enterprise, environmental reclamation and jobs creation in the long run. It does so through temporary projects utilizing the space, including events and workshops. (Fig 2) In this sense, it is not unlike another well-known project, the Coin Street Community Builders development, whose model in the 1980s also included the appropriation of derelict land on the South Bank for incremental development featuring small independent retail shops and cooperative housing, instead of wholesale property-led development.

Figure 2. Cody Dock

Cody Dock points to a lineage of art groups involved in urban change. Throughout the 1980s regeneration, local art groups continued to act in small sites, particularly in boroughs which had not yet attracted the interest of developers, such as Hackney in East London. Led by a community arts organisation named Free Form, and following a strong mandate from the local community, Hackney Grove Gardens was created in a 1982 as an interim project with official council support on the site of a burnt out factory near the town hall.

Hackney Grove Gardens gained recognition from governing bodies engaged with environmental reform, and was selected as a case study for the Department of the Environment's 1987 publication "Greening City Sites: Good Practice in Urban Regeneration." Its heritage value was documented for posterity, even though it eventually declined and was replaced by the Hackney Central Library and Museum in 1996.[31]

Last, the legacy of the work of artists in public space and community gardens is also present in the more recent Abbey Gardens. This is also the only example where the element of heritage is clear in the history and status of the site: one of only two Scheduled Ancient Monuments in Newham, it contains the remains of a twelfth-century Cistercian abbey where monks once ran a kitchen garden. The Friends of Abbey Gardens was formed in 2006, and commissioned an arts project entitled "What Will The Harvest Be?" as the first step of turning the site into a public space and productive garden.[32]

Indicating a less obvious element of heritage, the design of Abbey Gardens makes reference to the history of the nearby Plaistow Triangle. To overcome the contamination of the soil, the artists, who were both garden enthusiasts, designed 30 bespoke raised beds in a formal, triangular layout inspired by the local "Plaistow Landgrabbers," an early 20th century land squatter group whose "Triangle Camp" picture is emblazoned life-size on the Abbey Gardens shed.[33] The history of interim space and its political message lives on in contemporary interventions, despite its erasure from formal urban space. "Layering" becomes a successful practice in safeguarding ephemeral heritage, while the sociality of the space constitutes its production of "new heritage." (Fig. 3)

Figure 3. Abbey Gardens

THE HERITAGE ELEMENT OF INTERIM SPACES

Through historical and contemporary examples of creative interim use of vacant urban space in London, one traces the post-war history of vacancy in London, and the contribution of temporariness to urban change. The making of the documentary "Interim Spaces and Creative Use" responded to the need to acknowledge and protect the heritage value of temporary urban interventions even after these may be physically gone or altered. It also led to finding out about a largely undocumented post-war history of interim spaces in London.

Arguing for the heritage value of interim spaces requires "an acceptance that the whole temporary project is not tied to a specific piece of land but rather to a specific time period;"[34] that ephemerality is worthy of conservation through appropriate documentation, if its contribution to urban change is significant and with lasting results, and if it is representative of specific historic conditions. Even more so if it persists -despite the erasure of physical space- in the form of social space and environmental legacies enduring in communities.

Ephemerality poses a big methodological challenge: "The transient nature of [interim] urban spaces is accentuated by their situation in a city with a highly mobile population," such as London.[35] Despite this, some are still locally remembered and influence present-day initiatives. Their mark in collective memory constitutes evidence of their heritage value that goes beyond their purely spatial legacy.

Knowing the radical contribution of interim space in the production of the city is crucial in critically assessing contemporary agnostic and anodyne or market-led pop-ups and recognising the difference between commercial top-down or co-opted interventions and genuine bottom-up practices embedding social values, as well as potential synergies between the different actors, from community organisations to local councils to landowners.

Acknowledging ephemeral and interim urban spaces as part of heritage ensures that valuable community spaces do not get lost but are documented and revisited for future generations and build a legacy worth following and sustaining in collective memory and practice. This requires a rethink of the methods of documentation and particularly the criteria for ensuring the value of such spaces, as their

relatively short-lived existence may be a barrier to dispassionate evaluation. Documentation is however becoming significantly easier nowadays than it was in the 60s and 70s due to the Internet and social media, and the popularisation of technologies such as video capture, digital photography and smartphones. There are of course other risks associated with these technological advances. However the plurality of data available in digital form may ensure a more multifarious overview of the heritage value of such ephemeral urban interventions which is critical for the longer-term production of the city.

NOTES

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A STUDY AND DEVELOPMENT OF THE CREATIVE TOURISM STRATEGY MODEL FOR A WORLD HERITAGE SITE AREA AT THE HISTORICAL TOWN OF SI SATCHANALAI: A PATHWAY FOR CONNECTING ASEAN TOURISM NETWORK COMMUNITY

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INTRODUCTION

This research investigated the satisfactory levels of local organisations and community leaders in Si Satchanalai district with a proposed master plan to develop strategic models for creative tourism. Situated in Sukhothai province, the area sheltered Si Satchanalai Historical Park, one of UNESCO World Heritage sites in Thailand. By examining a number of communities located in the vicinity of the historical park, the upcoming discussions initially evolved around the ways in which heritages–both tangible and intangible ones–had been perceived and utilised by the local inhabitants.

Subsequently, the outcomes from the said inquiries were further explored in terms of strategic means to foster tourism through the criteria of: 1)motivations; 2)authority; and 3) community-heritage engagement values. Operating on the premises of interpretive and systematic approaches, the research relied on questionnaires and focused group interviews to collect data from five organisations and thirty community leaders. Employing the methods of frequency, percentage, arithmetic means, and standard deviation, the statistical analyses revealed the following findings.

First, in order to devise valid strategic models to accommodate tourism, the mission statements should contain well-defined objectives and modes of conceptualisation. Second, their formulation should involve all important stakeholders via the principles of co-ordination, co-operation and collaboration. Third, the implementations of these models should incorporate assessments on their success as well as satisfactory levels from both the local populace and other scholars in relevant academic fields. Such evaluations, in turn, provided a ground to conclude that the proposed master plan to promote creative tourism in Si Satchanalai was highly effective, since it enabled community leaders and other stakeholders to apply their practical knowledge to work together, as demonstrated by a pilot project that resulted in the creations of tourist information maps in the district.

CONTEXTUAL BACKGROUND

As illustrated by Shibayama, Yanagisawa, and Moore, a pathway–called the Khmer Road–linking many archeological sites in the present nation-sates of Laos, Thailand, and Myanmar had existed since the Angkor Empire (802–1431), long before international borders in Southeast Asia were drawn (Figure 1). In the area known as Siam that had evolved into Thailand today, an extended passageway named–Phra Ruang Route or Sukhothai Road–provided a vital connection among three urban settlements in the lower norther region of the country, which were Sukhothai, Si Satchanalai, and Kamphaeng Phet(Figure 2).[1]
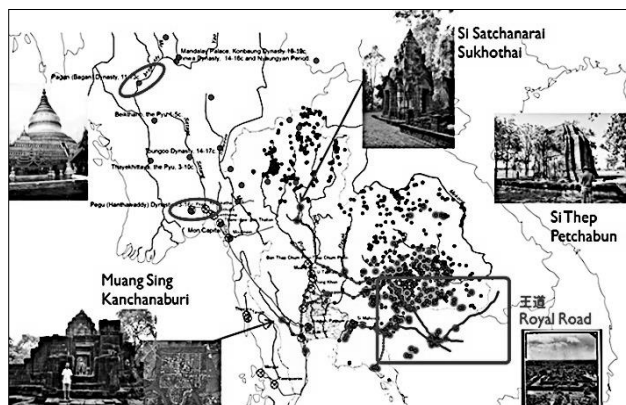

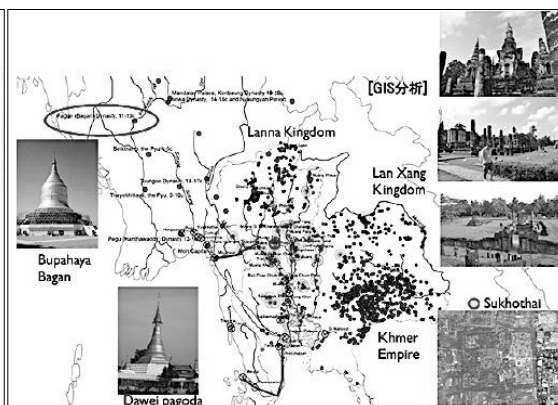Figure 1. A map reconstructing the Khmer Road during the Angkor Era

Figure 2. A map reconstructing the Phra Ruang Route or Sukhothai Road during the Angkor Era

Between the 13th and 15th century, the triad cities were integral parts of Sukhothai Kingdom (1238-1438), sharing a common political system, social structure, and cultural root under the same metaphysical belief and spiritual practice. With respect to Si Satchanalai in particular, its historic quarter contained the ruins of an ancient urban settlement once called *Mueang Chaliang*, which served as a second administrative centre of Sukhothai Kingdom.[2] From the 13th to 17th centuries, the town became a major trading and manufacturing hub for pottery and glazed ceramics called *Sangkhalok* wares (celadon*)* for Sukhothai and the subsequent regime, the Kingdom of Ayutthaya (1351–1767).[3]

Due to such historical ties, Si Satchanalai Historical Park–together with Sukhothai and Kamphaeng Phet counterparts–constituted the Historic Town of Sukhothai and Associated Historic Towns that were collectively registered as a tripartite UNESCO World Heritage site in 1991.[4] In order to provide a comprehensive guideline for sustainable developments of the aforementioned locales and their vicinities, a great amount of attentions had been paid on the measures and mechanisms to preserve the local histories, culture, ways of lives, along with traditional practices by the indigenous people who resided in communities around those UNESCO sites, especially in the socio-economic dimension.

In this regard, obvious examples could be seen from contemporary studies on the conservations of waterfront markets to accommodate creative tourismin the lower northern part of the country that not only: 1)incorporated public participations in all stages in the process of sustainable development,[5]ranging from community to municipal and regional stages; but also 2) acted in accordance with collaborative strategies, both at the national and international levels, as stipulated by the socio-economic policies of the current Prayut Chan-o-cha government(2014–present).[6]

METHODOLOGICAL APPROACH

Consisting of two major methodological premises, the studies on a master plan to develop strategic models for creative tourism in Si Satchanalai encompassed both qualitative and quantitative modes of enquiries, using the following means of data collections.

FINDINGS AND DISCUSSIONS

The information and data obtained from field surveys, archival researches, reviews of related literature, coupled with in-depth interviews with keyindividual informants since 2016 had resulted in the followings observations.

Lessons from Motivations, Authority, and Community-heritage Engagement Values

With reference to the criteria of motivations, authority, community-heritage engagement values, the data collections disclosed that the triumvirate were: 1)interrelated with each other; and 2)indispensable for developing strategic models for creative tourism in Si Satchanalai.In a corresponding view to an argument constructed byDavenport,[7]the abovementioned findings offered a conceptual basis to maintain that there were, in fact, substantial dissimilarities among: 1) change; 2) transformation; 3) and evolution. In sum, thetripletterminologies conjointlysuppliedanopertive framework in devising the strategic models that were flexible enough to handle fluctuating situations in accommodating creative tourism, as delineated by the forth coming explanations.

Co-ordination, Co-operation, and Collaboration

In order to facilitate teamwork among the local populace, all important stakeholders, key individual informants, and other experts, specialists, and scholars in relevant academic fields that formed a network of knowledgeable persons, the proposed Creative Tourism Strategy Model depended on the concepts of Coordination, Cooperation, and Collaboration (3Cs)–drawn from inquiries into the processes of group participation from a wide range of studies in social sciences–as its *modus di operandi*.[8] The 3Cs framework was applied to the creation of the model in accordance with Rockwood's ideas of cooperative, collaborative, and coordinative learning,[9, 10]as explicated below.
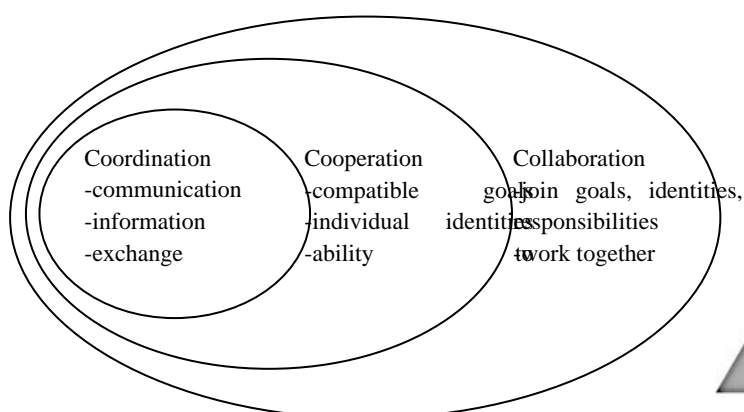

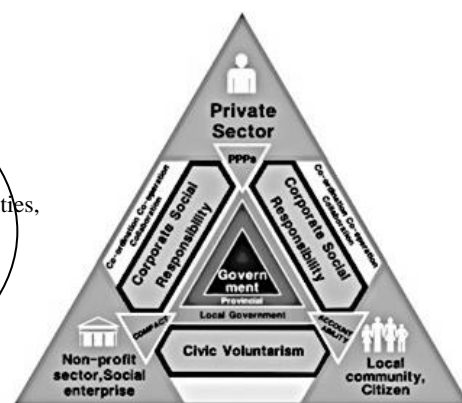Figure 3. A diagram portraying the mechanism of the 3Cs approach

Figure 4. A diagram exhibiting the mechanism of the Participatory Theory serving as a modus operandi for the Creative Tourism Strategy Model

As depicted by Figure 3, it became apparent that the 3Cs framework were fundamental for engineering the technical capabilities on user interactive of the Creative Tourism Strategy Model. Moreover,

sincethe 3Cs approach also referred to a learning model, by which diverse factions of stakeholders teamed up to carry out a meaningful research project.[11] Such an observation was evident from the fact that the group of KMITL researches worked together with the local inhabitants, business entrepreneurs, social organizations, district administration–as well as various state agencies involved with tourism safety–in generating the Creative Tourism Strategy Model. Hence, a practical connection to the position of participation theory was palpable, as shown by the discussionsbelow.

Participatory Theory

As stated earlier, both the development of the Creative Tourism Strategy Model and its implementation necessitated collaborative endeavours from various groups of people. For that reason, Participatory Theory lent a ground to cultivate united contributions from the public and private sectors, as well as civil society, of which involvements could be organized into three hierarchical tiers at: 1) Local community level; 2) Provincial or City level; and 3) Country or national level.[12]At each level, five methods to efficaciously process participations could be exercised through the mechanisms of: 1) Network coordination; 2) Agenda and strategic formations; 3) Observant and evaluative systems; 4) Knowledge management and dissemination; and 5) Social communication and public relations. In brief, all the five participatory mechanisms also required constructive engagements by means of party networking with strategic partners in the government, academia, private sector, civil society (including NGOs), and mass media (Figure 4).With respect to the Creative Tourism Strategy Model, a participatory planning for its creation along with the accompanying enterprise could be defined as cooperative undertakings between the denizens of Si Satchanalai and KMITL research team, whose common objectives consisted of: 1) shaping their development plans; and 2) selecting the best courses of actions for their implementations (Figure 4).
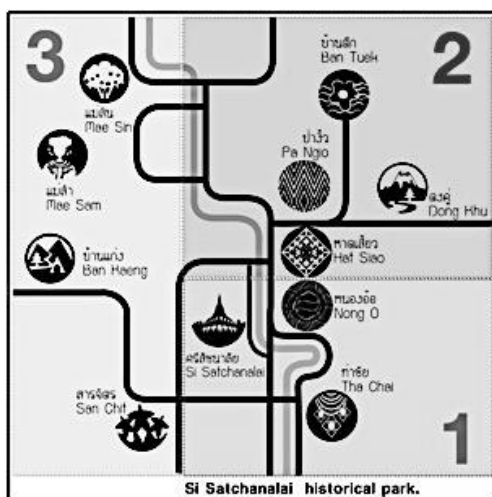

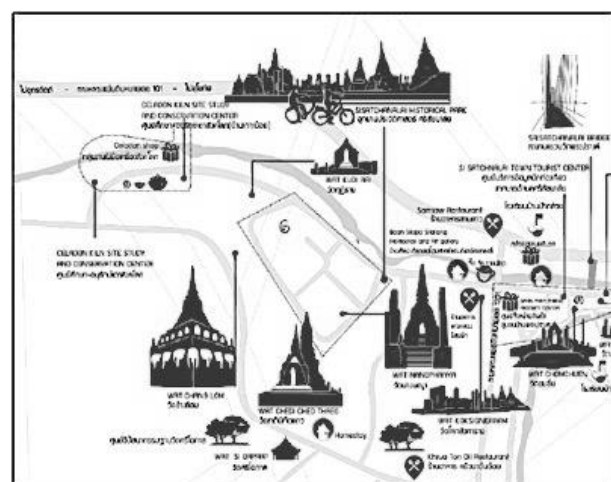Figure 5. Local area mapping of information on creative tourism in Si Satchanalai district

Figure 6. Local area mapping of information on creative tourism at Si Satchanalai Historical Park

In a corollary view, it could be conceptualized that the aforementioned activitiesindeed incorporated a two-way learning process via dialogues, negotiations, and decision-makings between the insiders (dwellers of Si Satchanalai district) and outsiders (KMITL researchers along with other experts, specialists, and scholars), namely in terms of the tasks to be performed by the former and supports provided by the latter. Through such academic and party networking, the so-called "negotiating dialogue"[13] between the two parties might result in mutual agreements on applying the Creative Tourism

Strategy Model to: 1) accommodate the needs of local populace; 2) overcome their collaborative conflicts and participatory constraints; and 3) explore new opportunities that benefited both sides alike. On that account, a remark could be made that the proposed Creative Tourism Strategy Model could enablestate officials, local community leader, and tourism planners to mobilize communities in Si Satchanalai district into action to partake in broadening the scope of services offered to the industry.[14]Its ultimate goals were to institute socio-economic empowerment for the local inhabitants, while providing a value-added experience for outside visitors. Accordingly, new niches for creative tourist destinations in Si Satchanalai would emerge, notably for natural, cultural, and historical-oriented travellers.

In addition, another reflection could be put forwarded that the Creative Tourism Strategy Model incorporated two dimensions of the temporal objectives. First, it was devised to formulate a long-term development framework for quality tourism (with a timeframe spanning from ten to tewnty years),containing a wide range of emphases the acts of policy and strategy making, planning, extending, corporation, constitution and coordination, product development and diversity, marketing and promotion, infrastructure and superstructure, in conjunction withassessments on economic effects of investments and tourism, human resource development, as well as socio-cultural and environmental impacts of tourism on the local communities.[15] Second, the model featured a short-term action plan as well (with a three-year circle) for priority actions to be undertaken in order to kick-start sustainable tourism development and preparation of several demonstration projects for the selected pilot areas in Si Satchanalai, as exemplified by the creations of tourist information maps in the district (Figure 5–7).
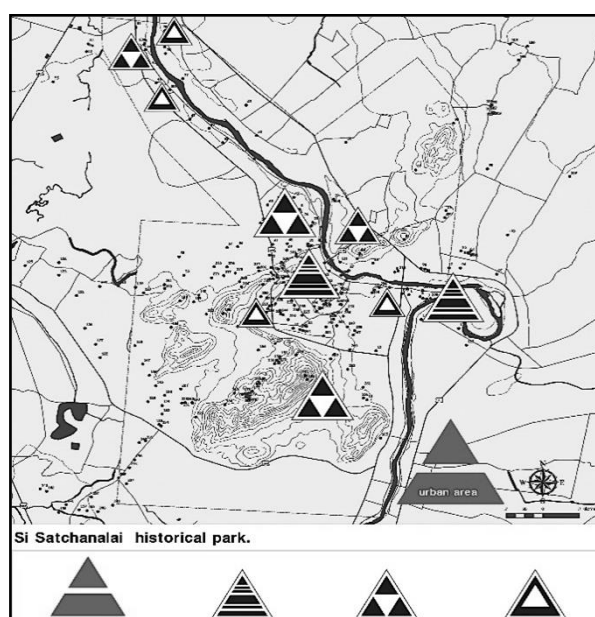

Figure 7. A location map of UNESCO World Heritage Site and historic town of Si Satchanalai

Taken together, both Figure 5 and 6 illustrated that the selected localesfor research (the pilot areas) dwelled on comunities around Si Satchanalai Historical Park (Figure 7). Apart from its historical significance, the historic town of Si Satchanalai sheltered several kilns, but merely some of those sites had been excavated. Within the city wall, highlights of thearchelogicalincluded many ancient temples and srines, such as Wat Chang Lom, Wat Chedi Chet Thaew, and Wat Nang Phaya(Figure 8).

*Figure 8. Images of: 1)Wat Chang Lom; 2) Wat Chedi Chet Thaew; and
3) Wat Nang Phaya, at Si Satchanalai Historical Park*

Evaluations on the Satisfactory Levels of the Creative Tourism Strategy Model

Samples	Average satisfaction (Mean)	Standard deviation (SD)
Local organisations (n = 5)	4.16	0.064
Local community leaders (n = 30)	4.24	0.052

Table 1. Theaverage overall satisfactory levels of the total population group–consisting of five local organisations and thirty local community leaders–with the Creative Tourism Strategy Model

*Remarks: The statistical inquiries disclosed the following results.
:z for 95% CI= 1.96 declare p larger than alpha=0.05 not significant. mean1 eq: 4.16; mean2 eq: 4.24
In addition, in order to determine the levels of satisfaction, a series of mean calculations and standard deviations (SD) were exercised (Table 2), employing a five-point rating scale question (the Likert-type scale), in which the weights assigned to each answer choice were presented in parentheses as listed below:
• Average 4.51 – 5.00 = highest practice/satisfaction (Strongly Agree).
• Average 3.51 – 4.50 = high practice/satisfaction (Agree).
• Average 2.51 – 3.50 = medium practice/satisfaction (Neither Agree nor Disagree).
• Average 1.51 – 2.50 = low practice/satisfaction (Disagree).
• Average 1.00 – 1.50 = very low practice/satisfaction (Strongly Disagree).

Evidently, Table 1 exhibited high satisfactory levels of key stakeholders with theproposed strategic model to develop creative tourism for communities around the World Heritage Site at the Historic Town of Si Satchanalai. In a nutshell, the statistical enquiries: 1) revealed that the model was favourably valued by the local organisations and community leaders; and 2) implied that such positive responses stemmed from the characteristics of the model itself, which were systematically conceived, logically arranged, clearly stated, and straight forward to be implemented (Table 1).

INTERPRETATIONS AND CONCLUSION
The above investigations collectively testified that not only: 1)a clearly defined, well-conceived, and effectively implemented Creative Tourism Strategy Modelcould assist the citizens and state authority in Si Satchanalai district in dealing with creative tourism; 2) but itscreationalso involved all important stakeholders–encompassing local residents, community leaders, personnel from state agencies, travelers, hospitality business operators, advertisers, and staff members working at tourist attractions– via the principles of co-ordination, co-operation and collaboration (Figure 3–4). Moreover, the statistical examinations on the satisfactory levels from both the local populace and other scholars(Table 1) corroborated that the proposed master plan to promote creative tourism was highly effective, because

it facilitated community leaders and other stakeholders to apply their practical knowledge to work together, as shown by the productions of tourist information maps of Si Satchanalai(Figure 5–7).

Nevertheless, a quintessential acknowledgement must be brought to light that this research merely addressed a preliminary stage in creating a strategic model for communities around the World Heritage Site in Si Satchanalai to develop creative tourism, and had yet to thoroughly penetrate into its intrinsic substance. Although additional enquiries and clarifications on the model–via the criteria of motivations, authority, community-heritage engagement values–had still been much needed, a couple of concluding remarks could be formulated in that:

1) Further studies must carefully look into key factual information on the patterns of integrations in community-based tourism. Nonetheless, recommendations on the ways to improve management and execution of a master plan to cope with a development of creative tourism should be made accessible for stakeholders at the other two historical parks in Sukhothai and Kamphaeng Phet as well, because the three places had been listed by the UNESCO as a unified World Heritage entity (Figure 1–2). So, all the interested parties at each locale could appropriate, adapt, and apply the lessons learned from Si Satchanalai to fashion their own plans, which would engender unique tourism experiences that were varied from the other sites.

2) Whereas a need for undertaking a research that could effectively integrate an overall Creative Tourism Strategy Model for stakeholders in ASEAN countries–especially those located in the Greater Mekong Sub-region, i.e., Cambodia, Laos, Myanmar, Thailand, and Vietnam–had yet to be fulfilled (Figure 9), it was imperative to recognise that differences in the social, economic, and political structures in each country were decisive conditions for carrying out such a comprehensive and ambitious project.

NOTES

[1] Mamoru Shibayama, Masayuki Yanagisawa, and Elizabeth Howard Moore, "The Ancient East-West Cultural Corridor Emerged from Myanmar to Thailand and Cambodia–Around 2,000 Kilometers in Mainland Southeast Asia," September 18, 2013, accessed May 5, 2018, http://www.kyoto-u.ac.jp/static/en/news_data/h/h1/news6/2013/ 130918_1.htm.

[2] Fine Arts Department (FAD), "Si Satchanalai Historical Park," in *Collections of Knowledge on Historical Parks* (in Thai), February 21, 2013, accessed January 12, 2018,

http://www.finearts.go.th/archae/parameters/km/item/อุทยานประวัติศาสตร์ศรีสัชนาลัย.html.

[3] Aileen Lau, *Thai Ceramic Art* (Singapore: Sun Tree Publishing, 2004), 320.

[4] United Nations Educational, Scientific, and Cultural Organization (UNESCO), "Historic Town of Sukhothai and Associated Historic Towns," in *World Heritage List,* accessed November 6, 2017, http://whc.unesco.org/en/list/574/.

[5] See: Office of the National Economic and Social Development Board (NESDB) and Thailand Creative and Design Center (TCDC), *Preliminary Report on Creative Economy* (Bangkok: Boon Chin Press Limited, 2009).

[6] Prayut Chan-o-cha, Prime Mister of Thailand, "Policy Statement of the Council of Ministers," (Speech delivered to the National Legislative Assembly, Bangkok: House of Parliament, September 12, 2014).

[7] Thomas. H. Davenport, "The Fad That People Forgot,"in *Fast Company*, October 31, 1995, accessed May 7, 2018, https://www.fastcompany.com/26310/fad-forgot-people.

[8] See: Spencer Kagan, *Cooperative Learning* (San Clemente, CA: Resources for Teachers, 1994), page no 76.; Spencer Kagan, and Miguel Kagan, *Multiple Intelligences: The Complete MI Book.* (San Clemente, CA: Resources for Teachers, 1998), page no 65.; Kagan, *Kagan Cooperative Learning*, page no72.

[9] Rockwood, H. S. III. "Cooperative and Collaborative Learning." *The National Teaching and Learning Forum*. 4, 6 (1995a): 8–9.

[10] Rockwood, H. S. III. "Cooperative and Collaborative Learning." *The National Teaching and Learning Forum*. 5, 1 (1995b): 8-10.

[11] Howard Gardner, *Multiple Intelligences* (New York, NY: Basic Books,1993), page no 65.

[12] World Health Organization (WHO), "Community Participation," in *Local Health and Sustainable Development: Approaches and Techniques* (Copenhagen: WHORegional Office for Europe, 2002), page no 62.,accessed December 3, 2017, http://www.who.int/iris/handle/10665/107341.

[13] Eurico Vasconcelos, Jean-Pierre Briot, Marta Irving, Simone Barbosa, and Vasco Furtado, "A User Interface to Support Dialogue and Negotiation in Participatory Simulations," in *Multi-Agent-Based Simulation IX*,*MABS 2008, Lecture Notes in Computer Science, vol. 5269*, eds. Nuno David and Jaime Simão Sichman. (Berlin and Heidelberg: Springer, 2009), accessed April 8, 2018. DOI= https://doi.org/10.1007/ 978-3-642-01991-3_10, 2009, page no 54.

[14] Nakarin Mektrairat, "Study Models and Examples of Collaborative Governance between Local Governments Private Sector, Civil Society, and Community," May, 16, 2014, accessed December 21, 2017, http://v-reform.org/u-knowledges.

[15] Paimanee Kaewsayar, and Nisachon Chamnongsri, "Tourism Initiative: A New Way of Touring Thailand," *Suranaree Journal of Social Science*. 6, 1 (2012): 91–109.

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PRESERVATION OF LANGUAGE & CULTURE: RESTORING SUSTAINABLE INTANGIBLE CULTURAL HERITAGE THROUGH MUSEUM VOLUNTEER WORK FOR CULTURAL EMPOWERMENT

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INTRODUCTION

This paper is based upon the author's previous research on Karaji Yui which is an intangible Heritage Ryukyuan (Okinawan) Chignon (hair-style) tradition that was worn during the Ryukyu Kingdom in the 14th century. Recently, the traditional life-style (attire) is on the way toward revival to represent the Okinawa Prefectural pride. This research has been consecutively continued from 2010 to the present. The author's previous published research can be seen on the internet for promoting the research as well as promoting the volunteer group being led by Okinawa Prefectural University of Arts' Lecturer and Karaji Yui Master Shizue Tamaki's volunteer group's art in the English Language. The findings of the previous research proved that there is a Socio-Cultural impact on not only tourism on the island with tourists interested in traditional life-styles of Okinawa but also impacts on bureaucracy as well. However, to make this research possible it is necessary to have the cooperation from the museums as a positive spatial composition within the holistic realm of education. Previously, the author researched and proved that one group can make a change through volunteer work and became the candidates for the Intangible Heritage of Japan. The Karaji Yui Group led by the Karaji Yui Master Shizue Tamaki succeeded in being nominated in the year 2017. The aim of this research is to spread the work of the Karaji Yui group to the world through the power of the architecture of linguistics. English is a global language that can bilingually assist the public realm and sustain Intangible Heritage through volunteer work to make a positive influence on impacting global tourism through the promotion of traditional knowledge. The findings will indicate how individuals can sustain culture with vulnerable resources, as a historical positive critique to promote traditional attire (life-styles) as a motif through hospitality in museums for cultural empowerment in tourism.

THE SUSTAINABILITY OF TRADITIONS

Traditional beauticians share heritage for sustainability. Linguistics interprets the curriculum to construct a universal design of possibilities and solutions to promote cultural empowerment for all.

OKINAWA'S TOURISM

According to the Okinawan Tourism Statistics Research published by the Okinawa Prefectural Government in 2013, the total tourist population from domestic and international flights were approximately, 6,580,300 people. Domestic passengers were approximately 5,953,100 people whereas the International passengers were approximately 627,200 people. We compared the four year data of the Okinawan Tourism Statistics Research published by the Okinawa Prefectural Government from 2013 to 2016, discovering significant growth in tourism on Okinawa.

Year	Inbound	In 2012	2013	In 2013	2014	2015	2016	Increase in 4 years
Domestic			5,953,100		6,183,900	6,266,000	6,640,100	687,000
International			627,200		986,000	1,670,300	2,129,100	1,501,900
European	United Kingdom	3,330		2,853				
	Germany	780		222				
	France	759		537				
	Russia	899		407				
Total		5,768	6,580,300	4,019	7,169,900	7,936,300	8,769,200	2,188,900

Table 1. [Inbound Visitors A: Population Arriving in Okinawa] (Source: II Okinawa Kanko ni Kansuru toukei・Chosashiryo (2013), II Okinawa Kanko ni Kansuru toukei・Chosashiryo (2014), II Okinawa Kanko ni Kansuru toukei・Chosashiryo (2015), II Okinawa Kanko ni Kansuru toukei・Chosashiryo (2016), II Okinawa Kanko ni Kansuru toukei・Chosashiryo (2017). [1] [2] [3] Source: Okinawa Prefectural Government Homepage 2013. [4]Okinawa Prefectural Government Homepage 2016) [5]

As you may see above, domestic and international tourism in Okinawa has significantly increased over four years. Domestic visitors are from the following regions of Japan: Tokyo, Kansai, Fukuoka, Nagoya, and other regions. International Inbound Visitors are from the following countries: Taiwan, Korea, China, Hong Kong, America, and others.

As you may see above, Okinawa has a lack of inbound tourists from Europe including the United Kingdom.

Before the Reversion of Okinawa in 1972, Naha International Airport had international direct flights. Unfortunately, the vulnerable airport no longer has European direct flights. The U.S. Kadena Airbase's Radar Approach Control (RAPCON) complicates commercial airline traffic [6][7] yet Okinawa still successfully strives in the Asian tourist industry.

THE HISTORY OF THE RYUKYU KINGDOM IN STYLE

In Okinawa, licensed traditional beauticians continue their expertise as salon apprentices teaching 14th century techniques that main stream beauticians ephemerally learn but lack in expertise.

The essential product is *Tsubaki* Camellia Oil that provides smoothness to the hair and softens the scalp without greasiness. Natural combs made by Osaka wood are carved in Kyoto, Japan [8][9]. The combs absorb the Camellia Oil while at the same time moisturizing the hair preserving the combs from humidity. The Ryukyuan traditional silver hair-pin called *Jiifa* (Okinawan language) is made by only one man named Kenjiro Matayoshi whose family have been making the pin for more than 250 years [10] [11]. Surprisingly, the most popular product to set hair is VO5 Grooming Pomade.

VO5 was made by the Alberto-Culver Company that merged with London and Netherland's Unilever Corporation and Japan's Sun Star Corporation to continue marketing VO5 in Okinawa [12]. Historically,

VO5 pomade originated from the European tribal tradition that universally spread to Okinawa after WWII through the US military base PX [13]. According to Professor Masaie Ishihara, pomade was brought into Okinawa during the 1940's through the 1950's verifing that VO5 was marketed through British Hong Kong [14]. Other traditional products that are used today as shampoo are *Kucha* clay derived from dry sea clay and Hibiscus leaf juice [15]. As for the Kings of Ryukyu, egg yolk was used to wash and set hair [16].

Karaji Yui and Ryuso

According to Mitsuoko Kinjo and Kyoko Shukumine's research at the University of the Ryukyus Repository, the tradition of *Ryuso* (Ryukyuan traditional costumes) such as *Bingata* (Ryukyuan Kimono) and Karaji or Ryukyuan Chignons date back as long as 500 years ago during the 14th century and the 15th century [17].

Figure 1. (Combined as one figure): [Pictures Below: A. Attire of traditional musicians and dancers in the 14th century continued today in sustainability. (B, C, and D): [Two Pictures of the B. Yaeyama, Katakashira, Ufukamuro Chignons, C. Jiffa and D. The Jiffa placed in the middle of the Chignon. (Source: Photographed by Hirona Matayoshi and the Jiffa belongs to Hirona Matayoshi.)] (E) Pictures of the Kamuro, Minyui, and Maayui Chignon. (F) Nagomiyui, Jyoyui, and Miyabiyui Chignons (Source: Photographed by Hirona Matayoshi .) (G) [Picture of Bettelheim's Legacy located in Naha explained in the following sections 3-2 and 3-3:, Okinawa (Source: Photographed by Hirona Matayoshi .)]

Referring to Figure 1, above (picture A) on the right-hand side of the picture, is the Ryukyuan Traditional Bingata botanically dyed silk thread woven into art [18][19]. The woman is holding a Bingata weaving thread reel representing the weaving of prosperity and preservation.

Picture (B), the chignon on the left, is called *Yaeyama* which is one of the remote islands of Okinawa. Okinawa has altogether 160 islands and 48 are inhabited islands [20] with a variety of languages and traditions. In the middle of the picture, you can see the *Katakashira* which is a man's chignon held up by the heavy *jiiffa* on the top of the head. The chignon on the right is called *Ufukamuro*. Ufukamuro is a child's hair-style put up in a bun on the top of the head. Picture (D) shows the jiffa with the spoon ornament on the left in the back while the pointed section of the pin on the right is in the front. The (C) sharp side was used as a knife and the spoon side was used in self-defence like a small sledge hammer.

Picture (E), the chignon on the left is called *Kamuro*. Kamuro is a hairstyle for traditional Ryukyuan dances. The chignon in the middle is called the *Minyui* which was the commoner's hairstyle that assured easy movement for women who work on farms. The chignon on the right is called the *Maayui*. The Maayui is a transitional hairstyle from the Ufukamuro. A child under five years old wore the Ufukamuro hairstyle and then changed to the Maayui when the child turned 5 years old.

Picture (F), the chignon on the left in green is called *Nagomiyui* or *Nafayui*. *Nafa* was the old pronunciation for Naha the capital of Ryukyu. Nafayui represents the people of Naha who were merchants and *samure* (Ryukyuan pronunciation) *samurai* (Japanese). The sides of the hair are equally big in structure and a little aesthetically flamboyant. The chignon in the middle is called *Jyoyui* or *Tsujiyui*. *Tsuji* was the old town for the Ryukyuan courtesan quarters where the *Juri* (courtesans) lived. As you may see the hair is bigger on the left hand side of the head which made it easier for the courtesans to take a "nap" to put it quite quaint. The chignon on the right is called *Miyabiyui* or *Shuiyui*. *Shui* is the old pronunciation of *Shuri* which is the name of the Ryukyuan Kingdom's palace, Shuri Castle. The aristocrats wore this hairstyle very royally expressed.

The deep connection between britain and ryukyu in tourism

When Napoleon heard that Ryukyu had no defence weapons, he was overwhelmed with disbelief that a country could be governed by ethics [21]. Napoleon was unaware that Ryukyu went through bloody civil war. In result, the island was unified under the strongest, King Sho [22]. King Sho's successors sustained trade diplomacy as defence despite of surrounding threats for more than 500 years until Ryukyu was destined into the propaganda of one man named Bernard Jean Bettelheim [23].

Bernard Jean Bettelheim forced his ideals upon Ryukyu labelled the "Tourist from Hell", who refused to pay rent, demanded food, accommodation, and safety that the generous monks provided while he refused to leave the Gokoku Temple for 5 (other resources 8) years. The Ryukyuan diplomats were begging the British, French, German, and even the American Fleet to remove the reverend and his family off the premises to return the temple back to the monks. Unlike Dracula, asking permission before entering, the neurotic Bettelheim terrified the female house owners every time he preached from the Gospel stealing their food [24]. He was a "#Me Too" perpetrator in Ryukyuan History. The Ryukyu Kingdom learned from the Bettelheim's "Freddy-like nightmare" to say "No".

### The construction of the power of refusal and demand

Luckily, both Commodore Matthew C. Perry and the British Fleet realised the annoyance Bettelheim caused, and ordered him to return home. Unfortunately, the incident led to colonization from Japan. In result, the Ryukyu Kingdom was renamed as Okinawa Prefecture of Japan in 1879. Later, Okinawa was pulled into the devastation of World War II [25]. More than one third of the population became victim to the casualties of war. Today, Okinawa houses 70 percent of all US military facilities under

the SOFA Treaty between Japan and the United States [26] causing contradicting views concerning the military base arrangements. Nonetheless, tourists define themselves as diplomats. Ironically, on the grounds where Gokoku Temple once stood, a monument in memory of Bettelheim stands as a "tourist attraction" in Okinawan history. Refer to Figure 1 (Picture G). On the epitaph of the monument, it reads, "*Bettelheim arrived in the Ryukyu Kingdom in 1846 with his family and stayed at Gokoku Temple. He resided for 8 years trying to convert the locals into Christianity, he wrote a Ryukyuan Language Dictionary and helped a doctor named, Kijin Nakachi in Tomari, Naha with British knowledge of the Cowpox inoculation method*". He was not chosen to convert but to help a doctor preserve livestock for the Okinawan people. His monument is like a USB memory-stick reminding us that from darkness there is light.

THE MISSION OF TOURISM

Museums are the athenaeums that provide the public with new insight to define the mission of the universal language of "persuasion" like the temple monks. This mission is to overcome political borders to "thread" awareness. The Okinawa Prefectural Museum and Art Museum provides linguistic visual strategies as an economical socio-political asset to sustain heritage as a border-free design.

"Kushi No Hi Chura Shigata Yui Ashibi" (Karaji Yui) is a designed event held at the Okinawa Prefectural Museum and Art every year for the past 10 years from 2010 to the present (September 4th, 2017) continuing this year. The following Figure 2 originally made by the author, Hirona Matayoshi, was based upon both Masahiro Sugahara, Hitomi Yamamoto, and Kazutoya Oshima's figure concerning media contact in their book called "Media Branding":
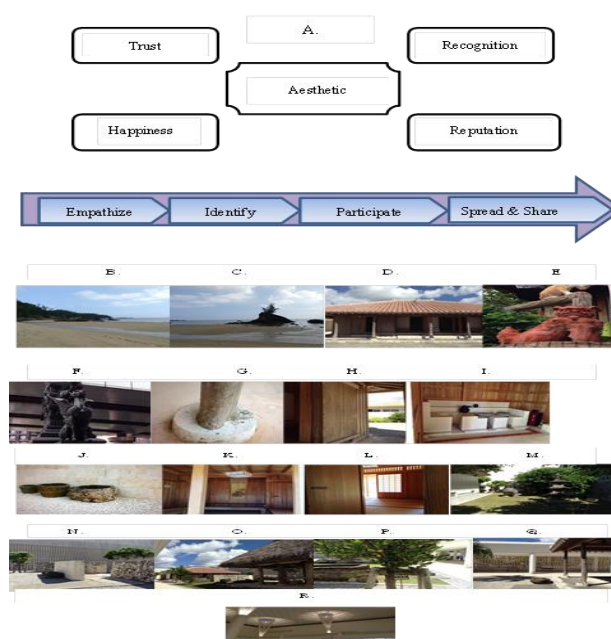
Figure 2. (Combined as one figure): [Picture (A) Free Aesthetic Sensibility (Beauty) Participation model with the Communicating with the Consumer To Sustain Tradition While Preserving and Spreading it Model (Source: Figure designed and made by Hirona Matayoshi .)] [27] [28]
[Pictures (B & C) as one panoramic view of Kanucha Beach across from Henoko Oura Bay Beach (D) Traditional Ryukyuan House (located in the Okinawa Prefectural Museum and Art Museum), (E) Shisa (guardian dog) and the shy cat on the tree branch had to welcome you with a "Meow!", (F) a Gargoyle (located at Nihonbashi, Tokyo), (G) Traditional Ryukyuan House with traditional wooden pillar set on a coral rock, (H) wooden shutters, (I) kitchen, and (J) rain water filter, (K) living room, (L) bed room, (M) garden, (N) and Hinpun Gate to protect from typhoon wind. (O) The whole house including the storage hut, (P) Fukugi (Garcinia subelliptica) a multipurpose tree that can be utilized for wood, the pillars, dying Bingata, protecting the house from typhoons, and some research hints the possibility of anticancer properties [29]*. (Q) The beauty of Fukugi Pillars, and (R) Okinawa Prefectural Museum and Art Museum pillars that represent the Fukugi heritage (architecture of life) on Okinawa (The location was in the Okinawa Prefectural Museum and Art Museum) (Source: All Photographed by Hirona Matayoshi .)]*

The above Figure 2 (A) shows the basics of aesthetic sensibility as four building blocks of free participation. These four blocks are the recognition of the reputation in trust and happiness to experience aesthetics. That beauty then becomes a brand to promote tourism called Karajiyui. It is very important to gain tourist empathy to define their purpose for the goal to spread and share. The following flow chart below was made by the author, Hirona Matayoshi, is based upon Masahiro Sugahara, Hitomi Yamamoto, and Kazutoya Oshima's figure concerning media planning in their book called "Media Branding":

As you may see above in Figure 2 (A), empathy is the concept of understanding a message in communication. Once an individual can empathize with a message by identifying with it, they will participate to share and spread. However, people also destroy aesthetics like Bettelheim. The only way to sustain beauty is to educate the concept of beauty by spreading it like a formula to positively engineer "motivational tesseracts" like the monks. The monks used architectonics of diplomacy to keep the respectable "Bettelheims" safe and alive. An example of apathetic destruction with the fight to preserve which is shown in Figure 2 (B & C) pictures: Kanucha Resort Beach, which is a vulnerable resource due to the U.S. marine airbase runway that cuts across both Kanucha Bay and Henoko Oura Bay Beach. Beauticians can only decorate the blemishes but museums are the economical supply chain of empowerment. A quote from Joni Mitchell best describes this as: "They paved a paradise, and put up a parking lot".

TANGIBLE V.S. INTANGIBLE

The architecture of museums and volunteer work combined is a mission to continue to question and critique the boundaries in cultural preservation. The definition of the concept of museums and the internet seems tangible but in fact they are really intangible treasures that can crumble in the hands of politics. Please refer back to Figure 2 (B & C) above, that earth's tangible beach is now the intangible memory of Henoko Oura Bay. Meanwhile, the Ryukyuan house represents Okinawan architecture standing strong while the *Shisa* (Gargoyle) on the roof welcomes the guests in respect and hospitality promoting sustainability.

Cultural empowerment in tourism can only be really achieved by urgent demands made by volunteers from all fields like the Karaji Yui beauticians and university professors who restore heritage to sustain "dignity" and the right to "be" sustainable and tangible.

Figure 3. [(A) The following is the floorplan image (Sources: Okinawa Prefectural Museum and Art Museum plaque, [30][31] re-sketched into English for the reader to see and understand. The kitchen stove and floor material is Ryukyu lime stone. The entrance floor material is the natural ground itself. The bed room, work room, and veranda floor was made of Fukugi wood. The Dining and Living room floors have Ryukyu Tatami floor mats which are different from Japanese Tatami. Ryukyu Tatami is 880centimeters x 880centimeters whereas Japanese Edo (Tokyo) Tatami is 176centimeters x 88centimeters, Kyoto Tatami is 191centimeters x 95.5centimeters in comparison [32]. Japanese Tatami (Edo and Kyoto) have borderlines so that samurai wouldn't get attacked from the bottom with swords. Ryukyu Tatami culture shows that Ryukyu lived in tolerance of disasters. The concept is the equivalence of Karate (empty hand) for defence. The author used the Japanese Tatami as an image below to show the reader the comparison of "borderless" between Ryukyu and Japanese Tatami as well as a metaphor. (Translated into English and re-sketched using Excel by Hirona Matayoshi): [(B), (C), (D), and (E): [(B) Naha International Airport and the sapphire blue sky and ocean. (C) Traditional Ryukyuan House with traditional Ryukyuan Kimono Chignon hairstyles and the Karaji Yui. (D) Shuri Castle Gate. (E) Masters with their award (The location was in the Okinawa Prefectural Museum and Art Museum) (Source: Photographed by Hirona Matayoshi .)]

CONCLUSION

The Karaji Yui group adapted the monk diplomacy strategy welcoming tourist with hospitality because they trust peace and harmony. Linguists continue to volunteer to interpret communication to spread the knowledge in resolution for all. Okinawans will be united on-line through the tool of "Free Aesthetic Sensibility Participation Model with the Communicating with the Consumer to Sustain Tradition While Preserving and Spreading it Model" to show the world that they are not alone on this long journey toward cultural empowerment for as long as it takes to regain tangible dignity.

NOTES

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THE POETICS OF SPATIAL REPRESENTATIONS FOR (IN)TANGIBLE CULTURAL HERITAGE: CASE STUDIES FROM SARACHIT COMMUNITY, SI SATCHANALAI, THAILAND

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INTRODUCTION

Recent academic literature had argued that a dichotomy between "tangible" and "intangible" cultural heritages should be revisited. Likewise, the scope of "heritage" should be reconsidered.[1] Owing to the said scholarly developments, this research presented a multi-dimensional investigation on a number of case studies deemed by the citizens of Sarachit sub-district as their cultural inheritances. Situated in Si Satchanalai district at Sukhothai province, Sarachit stood less than 20 km. from Si Satchanalai Historical Park–which was a part of the Historic Town of Sukhothai and Associated Historic Towns–constituting one of UNESCO World Heritage sites in Thailand.

Overall, the inquiries covered three thematic foci. First, by examining the roles of indigenous mythologies, folklores, spiritual beliefs, and cosmological views–influenced by the 14th-century Buddhist manuscript *Traiphum Phra Ruang*–the studies elucidated how intangible heritage in Sarachit served as a definite force in promulgating a common identity among the populace via representations of space in built forms, in conjunction with significations of traditional artefacts by social practices and customs of the native people.

Second, a spatial map was created to mark the physical whereabouts of key artificial and natural geographical features in the sub-district. The mapping activities illustrated that the toponymy of these sites derived from semantic allusions to the oral literature of *Phra Ruang*. Such a realisation further disclosed how tangible heritage cultivated a sense of place and belonging in the collective psyche of the residents by resorting to the spatial-cum-temporal narratives that cognitively linked the toponymic references with archeological ruins in the nearby historical park.

Third, the above findings were accompanied by an enquiry into a commodification process of cultural heritage in Sarachit engendered by current socio-economic developments, especially bourgeoning tourism industry of which powerful dynamism could initiate wide-ranging effects on the community. Apart from exhibiting complicated and intertwined connections between tangible and intangible heritages, the studies demonstrated a discursive nature in conveying meanings for cultural inheritance by means of spatial representations.

Taken together, the aforementioned analytical and critical discussions lent a ground to conclude that similar to space–which was neither already produced nor ready to be occupied–heritages were social constructs, existing in a state of perpetual evolutions. Accordingly, both tangible and intangible cultural heritages were made and utilised before they were conceptualised, construed, and institutionalised as such.

METHODOLOGICAL AND THEORETICAL FRAMEWORKS

This research originated from a field trip in early-2017 to study the livelihood, artistic and architecture heritages, together with social and cultural practices in Si Satchanalai district, encompassing Sarachit and two other sub-districts. By resorting to ethnographic experiences acquired from the fieldwork, the inquiries into the topic of spatial representations through tangible and intangible cultural heritages culminated in the following questions.

What were the relationships between the built environment and cultural heritage in Sarachit? What roles did intangible and tangible heritages have on spatial representations? How did spatial representations express meanings of cultural heritage and the built environment in Sarachit? How did representations of space and significations of traditional artefacts promote a shared identity among the local people?

Informed by a Lefebvrian theoretical position in that spatiality and heritage alike were conditioned by material-social relations therefore subjectively becoming contingents on perceptions of–as much as interactions with–mental and physical cognisance,[2] not only did the upcoming analytical and critical discussions explore a contemporary architectural discourse in re-examining cultural heritage, but also engage in interdisciplinary dialogues on the complex connections between heritage and the built environment.

CONTEXTUAL BACKGROUND

Located in the lower northern region of Thailand, Sarachit distanced approximately 450 km. away from Bangkok. Comprising fourteen villages, the sub-district was sparsely populated by farming communities.[3] Nonetheless, its vast rural landscape formed the western periphery of the historic town of Si Satchanalai, founded in 1205 on the bank of the Yom River. Formerly called *Mueang Chaliang*, this urban settlement once served as a second administrative centre of Sukhothai Kingdom (1238-1438). From the 13th to 16th centuries, the town developed into a major hub in manufacturing pottery and ceramics, many of which were exported to the Philippines, Japan, and Indonesia.[4]

In 1982, the Fine Arts Department (FAD) incorporated the ruins of the celadon factories–the *Thuriang Kiln*–along with remains of temples and shrines in the locality into a list of archeological sites contained by Si Satchanalai Historical Park.[5] The property was registered by the UNESCO as a World Heritage Site in 1991.[6]

FINDINGS AND INTERPRETATIONS
Spiritual and Historical Dimensions

Observations from the 2017 field study suggested that Sarachit was perhaps the most obvious community in Si Satchanalai where indigenous mythologies and spiritual beliefs performed a crucial role in fashioning a common identity in the minds of the populace via social practices and customs. Dominating the local culture and oral tradition were the legends of *Phra Ruang*, whose metaphysical premise stemmed from the 14th-century manuscript *Traiphum Phra Ruang* (The three realms of cosmological existence according to King Phra Ruang).[7]

Being the earliest Siamese written explanations on the order of the universe, the text was composed in 1345 by King Lithai (Mahathammaracha I, r. 1347-1368) of Phra Ruang Dynasty of Sukhothai

Kingdom.[8] In a nutshell, the entire cosmos consisted of thirty-one domains across three realms or universes of existence where endless cycles of rebirth took place. Stratified by levels of spiritual refinement into layers of circular planes or disks, all three universes bore the same pattern.[9] First, the Incorporeal realm (*Arupaphum*) accounted for four domains. Second, the Corporeal realm (*Rupaphum*) comprised sixteen celestial planes. Third, the Sensuous realm (*Kammaphum*) contained eleven domains. Its middle disk sheltered four continents whereby human beings resided. At the core, Mount Meru acted as the *axis mundi* of the universe, encircled by sixteen mountain ranges and oceans marking the boundary of the physical world. Finally, four planes–inhabited by demons, wandering spirits, animals, and the subterranean hell–occupied space beneath the human territories (Figure 1A).[10] Symbolically, the three realms could be visualised in terms of a *mandala* diagram, of which basic geometry embodied a square enclosing a circle with a centre point.[11]
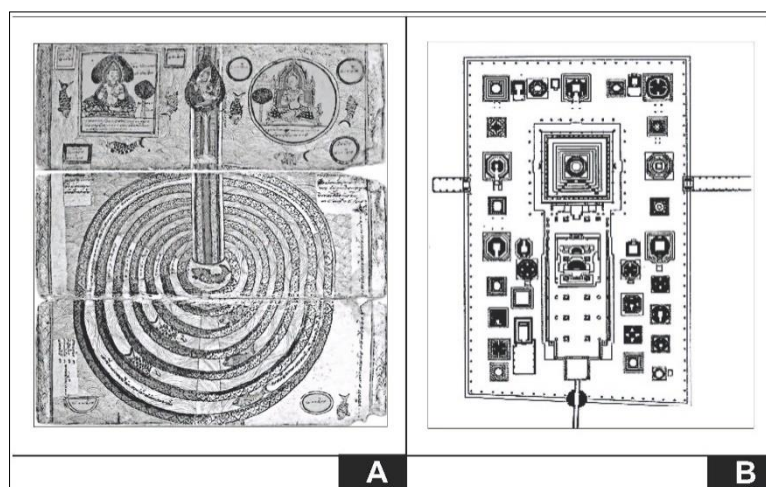

*Figure 1. (A) An 18th-century mural depicting the cosmological order of the sensuous realm (in Thai)
(B) A layout drawing of Wat Chedi Jet Taew by the Fine Arts Department (FAD)*

Codified from various *Theravadan* doctrines in combination with Vedic thoughts,[12] *Traiphum Phra Ruang* had a profound impact on Siamese society in many respects. For instance, the orientation and spatial organisation of a Buddhist monastic complex (*wat*) were usually formulated in harmony with the holy universe. As exemplified by Wat Chedi Jet Taew–erected during the 14th-century in Si Satchanalai Historical Park–its axial planning revealed an interpretation of a cosmic *mandala* (Figure 1B). In addition, at Wat Taling Chun–built during the 19th-century near the historic town of Si Satchanalai–a mural of Mount Meru adorned the backdrop of the main altar in the ordination hall (*ubosot*), while a series of images depicting the stories of Buddhas and disciples decorated other walls inside the building (Figure 2A).

In fact, religious paintings often embellished the interior space of other monastic structures as well, whereas their exterior façades were abundant with architectural and sculptural elements bearing symbolic and iconographic links with the *Traiphum* cosmology. The affinity between the built environment and holy universe then generated the so-called *genius loci* (sprit of place)[13] in a collective perception of the audiences. Such remarks were explicated by visual comparisons between the below historical and contemporary monastic complexes in Si Satchanalai.

To begin with, the southern wall of a shrine (*mondop*) at Wat Traphang Thong Lang–built during the reign of King Lithai outside Sukhothai Historical Park–sheltered an image of Gautama Buddha descending from *Tavatimsa* heaven, escorted by the gods Indra and Brahma. Seven centuries later, the

same scene reappeared outside the assembly hall (*vihara*) at Wat Sarachit (Figure 2B), and inside *ubosot* at Wat Choeng Khiri in Sarachit (Figure 2C).   Moreover–at Wat Chedi Jet Taew in Si Satchanalai Historical Park–the ceiling painting on a niche of the main *stupa* (*chedi*) featured a Lankan-style mural of Buddhas in company with celestial rulers, [14] setting a precedent for a mural inside the *ubosoth* at Wat Choeng Khiri to emulate (Figure 2D).
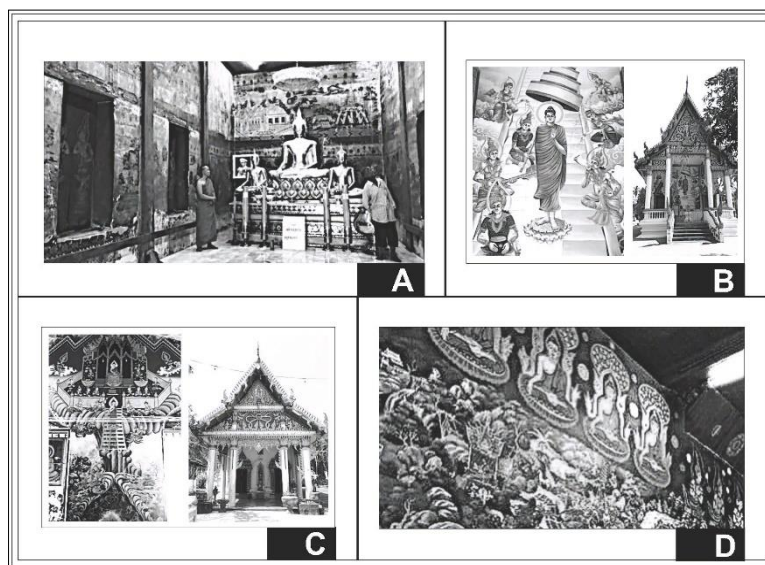

Figure 2. (A) An image of the main altar and mural paintings inside the ubosot at Wat Taling Chun
(B) An image of the Buddha descending from Tavatimsa heaven outside the ubosoth
at Wat Sarachit
(C) A mural of the Buddha descending from Tavatimsa heaven inside the ordination hall
at Wat Choeng Khiri
(D) A mural portraying five Buddhas and celestial beings in the ubosoth at Wat Choeng Khiri

In essence, the esthetical reviews testified that *Traiphum Phra Ruang* did more than merely articulate in written form the Buddhist cosmology, but it encoded the ties between the imagined and real space that regulated social practices, customs, and way of life in Sarachit until today. Notable examples were ordination ceremonies, funeral services, rites and rituals in festive occasions, such as merit-making activities during traditional Thai new year holidays (*Songkran*). Taken as a whole, the probes into the *Traiphum* text–substantiated by the investigations on the symbolism and iconography of Buddhist monastic complexes and ecclesiastical murals–laid a foundation for discussions on representations of space by the folk literature of *Phra Ruang* to proceed.

Psychological and Cultural Dimensions

Stereotypically, a verbal expression "*Ruang*" stood for prosperous or glorious, while *Phra Ruang* referred to a mythical leader whose words were inviolable and wise.[15] The accepted convention always portrayed him as a righteous king who accomplished a large amount of merit in previous lives.[16] With great knowledge of arts and science, *Phra Ruang* embarked on a maritime trade with China. Afterward, he married the emperor's daughter before bringing back Chinese potters to produce ceramics in the Kingdom of Sukhothai.[17]

Apparently, the stories of his supernatural powers and unrequited love gave names to many places and geographic features in the sub-district. As a matter of fact, the term "*Sarachit*" itself alluded to the sorrow felt by *Phra Ruang* after a failure to gain the affection of the woman he desired.[18] Other

examples of place names (toponyms) stemming from the tales of *Phra Ruang* were: Kaeng Luang, a stream where *Phra Ruang* met his beautiful consort, *Nang Kham*, for the first time; Baan Nong Kam, a meadow where *Phra Ruang* exercised his magic to erect a bridge across Kaeng Luang; Baan Cook Pattana, a field where *Phra Ruang* succumbed to his grief because *Nang Kham* left him, so he kneeled down to cry; and Baan Nong Chumtad, a millpond where *Nang Kham* washed her body after an intimate encounter with *Phra Ruang*.[19]

Inspired by the notion of *topophilia*, embodying affective bonds between people and place or setting,[20] the toponymic enquiries resulted in a formulation of a spatial map, displaying geographic whereabouts of the place names (Figure 3). Aided by satellite images and topographic charts, the map supplied an interpretive discourse to maintain that the legends of *Phra Ruang* acted as *media par excellent*, not only for spatial representations via literary narratives, but also materialisations of psychological space in physical reality through semantic associations with the oral tradition. Altogether, these social-spatial relations endowed the denizens of Sarachit with a *fil rouge* in fashioning a collective identity,[21] and in designating a tangible cultural inheritance in the community.

LOCATIONS OF PLACE NAMES IN SARACHIT (TOPONYMY) ORIGINATING FROM THE TALES OF PHRA RUANG

An Aerial View of Sarachit Sub-District

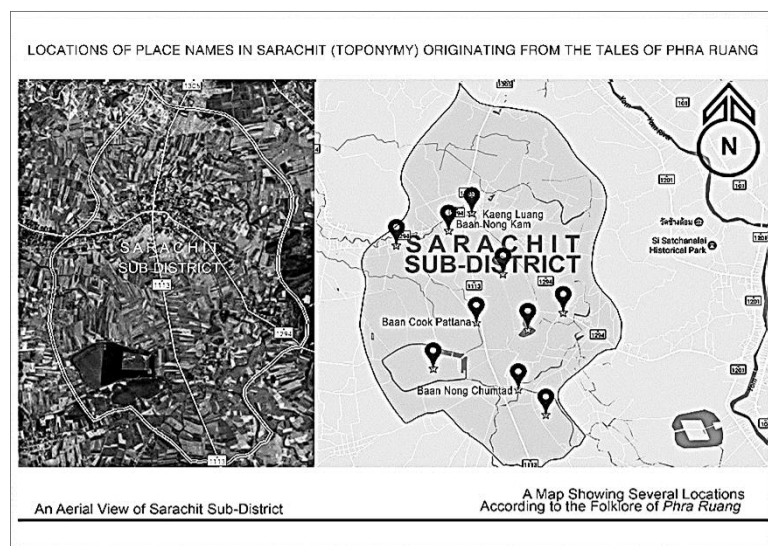A Map Showing Several Locations According to the Folklore of *Phra Ruang*

Figure 3. A spatial map illustrating physical locations of the toponyms in Sarachit, of which names originating from the tales of Phra Ruang

Nevertheless, in order to gain more insights into how Phra Ruang tales were manifested in material culture, a follow-on study was conducted to examine the productions of traditional artefacts in the community. On that account, a particular case study stood out: a cultural learning centre at Baan Cook Pattana village situated at the heart of Sarachit sub-district. A visit to the centre in 2017 disclosed that the kites modeled after those purportedly flown by Phra Ruang were created and preserved here, whereby the visitors were taught to made and maneuver them. Because the denizens of Baan Cook Pattana considered these flying objects as a material expression of their oral history, they continued to organise an annual *fête*, wherein contests were held to see who could keep his/her Phra Ruang kites in the air for the longest amount of time.[22]

In this regards, the kite festival indicated the twin traversing trajectories in the poetics of spatial representations by cultural heritage in Sarachit. On the one hand, the festivity bestowed a temporal space, bringing Phra Ruang kites from literary narratives to the material world. On the other hand, the event provided a physical locus where the margins of tangible cultural heritage, namely the kites,

overlapped those of the intangible one–i.e., the stories of Phra Ruang–from which human interactions occurred.

In sum, the analyses on the kite festival elucidated that the ties between places names and *Phra Ruang* mythologies became a *modus operandi* in experiencing a phenomenon of place[23] that constituted a quality of placeness,[24] and sense of social belonging that was internalised in each dweller of Sarachit (*habitus*).[25] The attributes of persistent sameness and unity–thereby enabling the community to perceived itself as being different from others[26]–were instrumental in fashioning a common self-image of its residents.[27] This mode of identity formation was reinforced by the folk stories that integrated those places names into their descriptions of the archeological ruins in Si Satchanalai Historical Park. Such nomenclatural affiliations offered Sarachit people a justification for their alleged claim for being descendants of *Phra Ruang* (or reincarnation thereof), notwithstanding the fact that a sizeable portion of the present population in the sub-district was of ethnic Chinese and Phuan origins, whose ancestors migrated from southern China and Xiangkhoang province in Laos during the 1840s.[28]

The aforementioned spatial-cum-temporal delineations were semantically corroborated by the homonymic connotations of the word "*Phra Ruang*." Aside from characterising the cosmological manuscript and mythical leader as explained earlier, the term denoted the dynastic name of King Lithai's lineage, which evolved into a generic name for all Sukhothai monarchs since King Sri Inthrathit (Khun Bang Klang Hao, r. 1238-1270).[29] As each sovereign assumed the same royal title, *Phra Ruang* then signified and unified every geographical area bearing its name–along with the related terminologies–as a geo-body,[30] or vassal territory, of Sukhothai polity as evident from the toponyms in Sarachit.

Social and Economic Dimensions

The previous discussions on Baan Cook Pattana village paved the way for the forthcoming examinations on other aspects of spatial representations in Sarachit. Established by a group of civic-minded citizens working with domestic organisations–e.g., the wives association and sub-district council–the cultural learning centre arguably epitomised a spatial manifestation of *Phra Ruang* mythologies in socio-economic dimension.

Since the villagers took initiatives to raise this modest structure without fiscal support from any outside source, it could be contended that the legends of *Phra Ruang* cultivated a feeling of solidarity and shared values among the residents, leading to their willingness to engage each other in social practice. At present, the facility had grown into a public space, where the denizens of Baan Cook Pattana carried out their daily communal activities.

In economic term, because homestay accommodations were normally owned by members of the community, their decision to pool money and resources into a sort of cooperative in erecting the cultural learning centre was indeed financially prudent. With a secondary utility as a management hub for hospitality services, the venue helped local entrepreneurs set up their businesses, giving Baan Cook Pattana and Sarachit some recognitions as decent destinations in cultural and agro-tourism.

Due to proximity of the sub-district to the UNESCO site, it was unsurprising to witness that tourism industry had emerged as a powerful dynamic behind the current poetics of spatial representations in Sarachit. In order to draw more travelers to visit–thus bringing economic growth to the area–all aspects of local culture were commercialised, turning into "cultural commodities"[31] to be bought and sold. However, sometimes, those cultural commodities were too displaced from their original contexts, and turned out to be "kitschy" souvenirs,[32] as shown by a T-shirt bearing an image of *Phra Ruang* kite (Figure 4).

*Figure 4. A T-shirt with an
image of Phra Ruang kite
(in Thai)*

In a corollary point of view, another caution could be put forwarded that–without sufficient awareness on a delicate balance of economic gain *vis-à-vis* cultural sensitivity–the increasing popularity of commodifying heritages might render Sarachit into a cultural theme park, littering with simulacra of historical built forms that were disharmonious and syncretic, culminating in a kind of Disneytised environments.[33]

In effect, the commodification process of both human-made and naturally-created environments together with traditional artefacts to boost tourism demonstrated that cultural heritage had transmuted to be a viable asset to invest and exploit, by which a representation of space in Baan Cook Pattana by an online pictorial booklet served as a case in point. Embodying a collection of travel maps and diagrams, not only did the digital document illustrate key attractions and important artefacts, but also provide detailed information on recommended itineraries, programmes, schedules, lodgings, transportations, and tour operators.[34]

CONCLUSION

In a corresponding view to a theoretical stance of Kirshenblatt-Gimblett,[35] the preceding discussions recognised that spatiality and cultural heritage in Sarachit alike were a form of social constructs. In consequence, the enquires into representations of space progressed through examinations on the interplays between intangible and tangible heritages, unveiling the intricate and intertwined interactions between the two, embedded in social practice of the inhabitants in the sub-district. Such complicated links were further illuminated by the subsequent investigations on a discursive nature in conveying meanings for cultural inheritances via spatial representations, by detailed examinations on religious and civic structures, as well as place names (toponyms), and traditional artefacts.

These analytical and critical discussions recapitulated Lefebvre's position in that similar to space–which was neither already produced nor ready to be occupied[36]–cultural heritages came to exist as social constructs,[37] of which definitions and recognitions were continually shifting. As evident from recent socio-economic developments in Sarachit, historical sites and traditional artefacts had been changed into cultural merchandises, induced by commercial benefits from thriving tourism industry: a formidable force that could generate far-reaching implications for the livelihood of the residents.

On the whole, the abovementioned inquiries conjointly drew to a conclusion that both tangible and intangible heritages were devised and utilised before they were conceptualised, construed, and institutionalised as such.[38]   This proposition encapsulated the same vein of arguments to those of Harvey,[39] and Macdonald[40] in that cultural heritages should not simply be comprehended in terms of a thing, place, or single event, of which memories should be safeguarded in certain manners. Likewise, cultural heritages were not just an entity–which could be found, defined, measured, and catalogued–so their meanings could be more easily controlled and confined. On the contrary, they should be understood as cultural processes–instead of an object or occurrence–which would allow "an opening up of the critical gaze and facilitate an examination of the consequences of defining or making certain things heritage."[41]

NOTES

[1] Yahaya Ahmad, "The Scope and Definitions of Heritage: From Tangible to Intangible," *International Journal of Heritage Studies* 12, 3 (2006): 293, 298, 299.

[2] Henri Lefebvre, *The Production of Space* (Oxford: Basil Blackwell, 1991), 31, 51.

[3] Thailand Information Centre, "Sarachit," in *Amphoe Si Satchanalai* (in Thai), April 27, 2012, accessed January 10, 2018, http://sukhothai.kapook.com/ศรีสัชนาลัย/สารจิตร.

[4] Aileen Lau, *Thai Ceramic Art* (Singapore: Sun Tree Publishing, 2004), 320.

[5] Fine Arts Department (FAD), "Si Satchanalai Historical Park" in *Collections of Knowledge on Historical Parks* (in Thai), February 21, 2013, accessed January 12, 2018, http://www.finearts.go.th /archae/parameters/km/item/อุทยานประวัติศาสตร์ศรีสัชนาลัย.html.

[6] United Nations Educational, Scientific, and Cultural Organization (UNESCO), "Historic Town of Sukhothai and Associated Historic Towns," in *World Heritage List,* accessed November 6, 2017, http://whc.unesco.org/en/list/574/.

[7] See: King Lithai, *The Story of the Three Planes of Existence* (in Thai) (Bangkok: ASEAN Committee on Culture and Information, 1985).

[8] Barbara W. Andaya, "Statecraft in the Reign of Lu Tai of Sukhodaya," *Cornell Journal of Social Relations* 1(1971): 61–65.

[9] King Lithai, *The Story of the Three Planes of Existence*, 66.

[10] Ibid., 376.

[11] Robert E. Buswell Jr. and Donald S. Lopez Jr., *The Princeton Dictionary of Buddhism* (Princeton: Princeton University Press, 2013), 589–590.

[12] Craig J. Reynolds, "Buddhist Cosmography in Thai History, with Special Reference to 19th-Century Culture Change," *Journal of Asian Studies* 35, 2 (1976): 207.

[13] See: Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli, 1980), 5–6, 17–18.

[14] Jean Boisselier, *Thai Painting*, trans. Janet Seligman (Tokyo, New York, and San Francisco: Kodansha International, 1976), 74.

[15]"Archive for the Phra Ruang Category," Ahaina, accessed January 14, 2018, https://ahaina.wordpress.com/category/phra-ruang/.

[16] King Lithai, *The Story of the Three Planes of Existence*, 159, 179.

[17] Lau, *Thai Ceramic Art*, 320.

[18] Amphoe Si Satchanalai, "Baan Sarachit," in *Villages in Si* Satchanalai (in Thai), May 10, 2010, accessed June 1, 2016, http://sisatchanalai.com/หมู่บ้านในศรีสัชนาลัย/บ้านสารจิตร/.

[19] "Baan Cook Pattana: Kite Makers Recounting Phra Ruang Stories (in Thai)," Designated Areas for Sustainable Tourism Administration (DASTA), accessed June 2, 2014, http://agrotourism.doae.go.th/data/dasta/บ้านคุกพัฒนา%20จ.สุโขทัย.pdf.

[20] Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (Englewood Cliffs, New Jersey: Prentice-Hall, 1974), 4.

[21] See: Marilynn B. Brewer and Wendi L. Gardner, "Who Is This "We"? Levels of Collective Identity and Self Representations," *Journal of Personality and Social Psychology* 71, 1 (1996): 83–93.

[22] Amphoe Si Satchanalai, "Baan Sarachit."

[23] See: Edward Relph, *Place and Placelessness* (Pion Limited: London, 1976), 4–7.

[24] Ibid., 64.

[25] See: Pierre Bourdieu, *In Other Words: Essays towards a Reflexive Sociology*, trans. Matthew Adamson (Stanford, California: Stanford University Press, 1990), 63.

[26] See: Relph, *Place and Placelessness*, 45.

[27] See: Henri H. Tajfel and John C, Turner, "The Social Identity Theory of Intergroup Behaviour," in *Psychology of Intergroup Relations* (2nd ed.), eds. Stephen Worchel and William G. Austin (Chicago: Nelson-Hall, 1986), 7–24.

[28] "Information about Sukhothai (in Thai)," Sukhothai Provincial Administration, accessed February 22, 2017, http://www.sukhothai.go.th/3584/data/present_2550.pdf.

[29] Ahaina. (2015). Phra Ruang. *Archive for the Phra Ruang Category*.

[30] See: Thongchai Winichakul, *Siam Mapped: A History of the Geo-Body of a Nation*, (Honolulu: University of Hawaii Press, 1994), 16–18.

31 See: Arjun Appadurai, "Introduction: Commodities and the Politics of Value," in *The Social Life of Things: Commodities in a Cultural Perspective*, ed. Arjun Appadurai (Cambridge and New York: Cambridge University Press, 1986), 3.

32 See: Theodor Adorno, "On Popular Music," *Studies in Philosophy and Social Science* 9 (1941): 38.

33 See: Jean Baudrillard, *Simulations*, trans. Paul Foss, Paul Patton, and Philip Beitchman (New York: Semiotext(e) Inc., 1983), 1–12; Jean Baudrillard, *Simulacra & Simulation: The Precession of Simulacra*, trans. Sheila F. Glaser (Ann Arbor: University of Michigan Press, 1994), 1.

34 See: Tourism Council of Thailand, "Baan Cook Pattana Community, Sukhothai Province (in Thai)," in *Community Based Tourism*, August 23, 2017, accessed March 3, 2018, http://www.thailandtourismcouncil.org/ชุมชนบ้านคุกพัฒนา-จ-สุโขทัย/.

35 Barbara Kirshenblatt-Gimblett, "Immaterial Heritage as Metacultural Production," *Museum International* 56 (2004): 52–65.

36 Lefebvre, *The Production of Space*, 34–36, 143.

37 See: Kirshenblatt-Gimblett, "Immaterial Heritage as Metacultural Product; Elizabeth Tonkin, *Narrating Our Pasts: The Social Construction of Oral History* (Cambridge: Cambridge University Press, 1992); Monika Murzyn-Kupisz and Jarosław Działek, "Cultural Heritage in Building and Enhancing Social Capital," *Journal of Cultural Heritage Management and Sustainable Development* 3,1 (2013): 35–54, accessed January 23, 2018, doi: 10.1108/20441261311317392.

38 Lefebvre, *The Production of Space*, 34–36, 143.

39 See: David C. Harvey, "Heritage Pasts and Heritage Presents: Temporality, Meaning and the Scope of Heritage Studies," *International Journal of Heritage Studies* 7, 4 (2001): 319–338.

40 See: Sharon Macdonald, *Memorylands* (London: Routledge, 2013).

41 Laurajane Smith, "Intangible Heritage: A Challenge to the Authorised Heritage Discourse?," *Revista d'Etnologia de Catalunya* 40 (2014): 134–135, 140.

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THE TANGIBLE AND INTANGIBLE: INTERPRETING MODERN ARCHITECTURAL HERITAGE IN VIRTUAL REALITIES

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INTRODUCTION

Today, heritage practice engages a range of theory and practice to conserve or preserve architecture with historic value. In these practices, the connection of a building's tangible and intangible qualities serve to establish meaning and communicate architectural significance.[1] The paper defines the *tangible* as the phenomenon of touching a physical object; a sensation that can be differentiated from the object's tangible qualities are the *intangible* ones, which are established by socio-cultural values, use, and memory associating meaning or significance with the object or architecture. In this paper, tangibility is not only described as the sensation of touch but is further defined through reactions that are governed by mass and collision.[2] Connected to these physical qualities, the intangible serves social, cultural and historic associations with these objects, to create value during the objects use, over or during a specific time.

Changing heritage practice seeks to preserve the connection between the tangible and intangible qualities embodied within historic architecture using digital technology. This paper's enquiry into the field of digital heritage explores digital or virtual documents and the representation and dissemination of their historical information to the general public.[3] Within the realm of digital heritage, this work aims to create experiences of heritage buildings within virtual realities to communicate architectural significance. Computer simulations allow for digital reconstructions[4] of tangible heritage, which embed intangible information about the architecture and its history within the model's digital representation; these realities either combine with or replace the physical world.[5]

The paper aims to distinguish between what is real and what is virtual, in order to discuss how the experience of the tangible and intangible changes over the Reality-Virtuality Continuum (Figure 1). Moreover, how virtual realities change the perception of the tangible and intangible, and the significance they carry within a virtual environment, compared to a physical environment. This paper's enquiry into the tangible and intangible, their effect on interpretation and experience of heritage significance, will examine the role of authenticity and how this changes – along with the qualities of the tangible and intangible – in virtuality.

As such, the experience of authenticity in a digital context is different to reality. The virtual reconstruction of heritage environments carry heritage value but are created with the freedom either provided or limited by the digital medium[6]. Furthermore, the representation of these reconstructions

within virtual heritage environments is not necessarily concerned with photorealism, as a digital depiction is more effective when its purpose is to communicate significance through the explicit connection of the tangible and intangible. Observation through a virtual model is ineffective; thus, a more abstract or artistic approach may evoke memory or feelings a user associates with a place.[7] As a result, this paper presents an approach that aims to encourage user engagement within the virtual environment to generate interpretations of the architecture's heritage significance.[8] Therefore, this paper considers these questions about authenticity in virtual environments, which is related to user experience, and how a user derives value from the experience of virtual heritage.
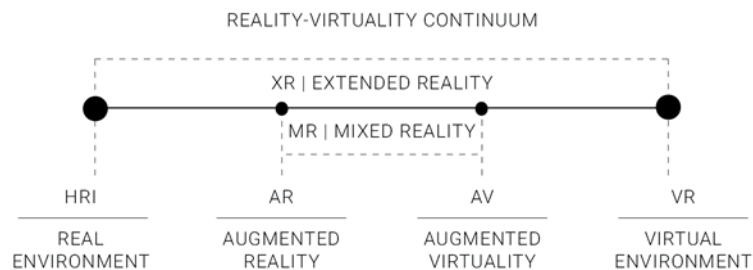
Figure 1. Reality-Virtuality Continuum adapted from Milgram[9].

INTRODUCTION TO CASE STUDY

This paper investigates the case of 'The Gordon Wilson Flats,' a heritage-listed Modern apartment building, constructed from 1957-1959 in Wellington, New Zealand (figure 2).[10] In 2012, an earthquake led to the evacuation of the building, which has been uninhabited since. Furthermore, as a result of poor maintenance, the Gordon Wilson Flats are deteriorating into a state of disrepair. Continuing earthquake risks posed by the building and its decaying exterior has led to a public debate concerning the future of the building. As a result, this, poses a question about the building's heritage status.

Figure 2. Left: Late 1950s Aerial photo of The Gordon Wilson Flats.
Right: The building façade in 2017.

The paper positions this case study's debate within the context of Modern architectural heritage, a period of architectural design often misunderstood in a contemporary context. In that, the public observes the decaying state of such buildings without understanding their history, and thus potential architectural significance, they are perceived only as 'old' and not of heritage value.

An earlier stage of this research proposed a methodology for the use of virtual reality (figure 3), which provides a method to reconstruct spatial experiences within the built environment and disseminate information about architectural heritage.[11]
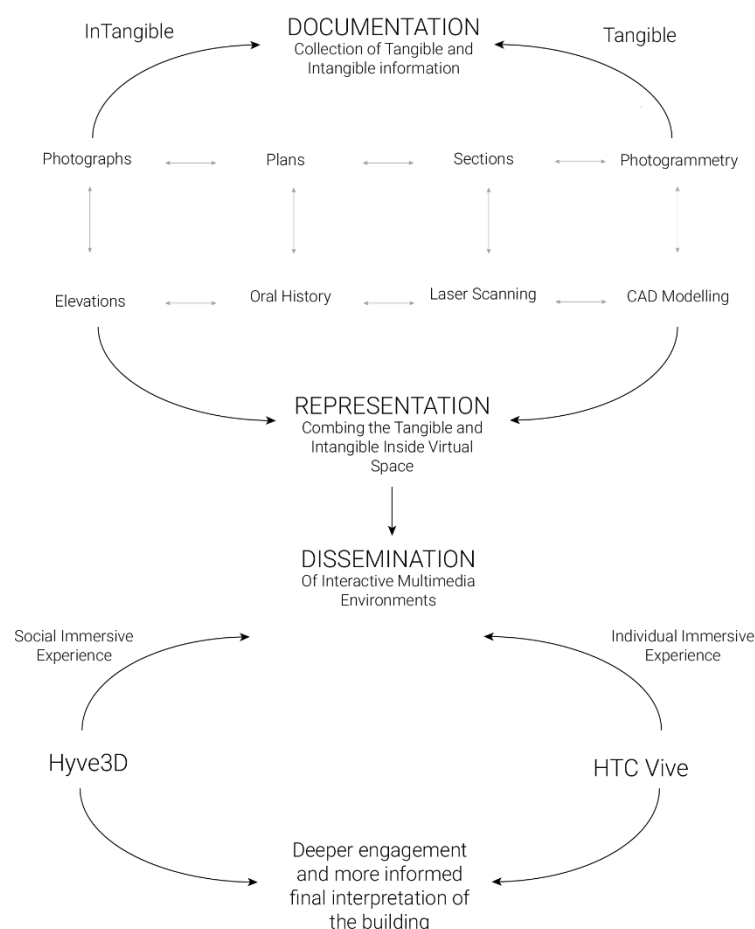
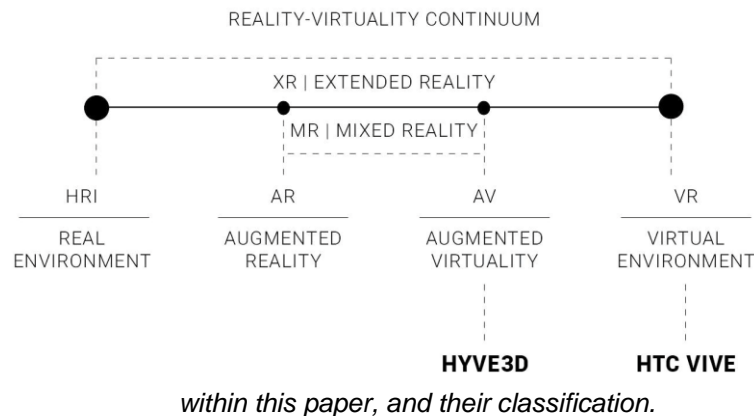*Figure 3. Methodology diagram.*

To begin the case study, different forms of documentation about the building were collected, including tangible and intangible information originating from different points throughout the building's history. Tangible information could be derived from: construction drawings; photographs which gave information about the building's architectural qualities; laser scan recordings; and photogrammetry. Intangible information was found in: newspaper and journal articles, which show public opinion of the building at particular times; oral histories from people who lived in the building at various times; and photographs. Next, using this information, a digital model of the Gordon Wilson Flats was generated.[12] Ultimately, the aim was to create an experience capable of engaging the public to inform discussion about heritage. This paper investigates the dissemination of this work with two virtual reality systems, the *Hyve3D* and the *HTC Vive*, to determine how the experience of virtual realities changes the perceived significance of heritage.

METHODS OF VIRTUAL DISSEMINATION

Milgram's Reality-Virtuality Continuum shown in figure 1 and 4 illustrates different realities currently recognised. New realities can disseminate experiences which reality cannot provide. The Gordon Wilson Flats virtual experience makes use of technologies that reside along Milgram's Reality-Virtuality Continuum; to disseminate the building's cultural heritage value, and encourage a user's

individual interpretation.[13] The Gordon Wilson Flats' case study translates the real environment into augmented virtualities and virtual environments, to pose the question: how does the experience of the tangible and intangible change throughout the realms ranging from reality to virtuality? This paper will, therefore, examine the experience of augmented virtuality and virtual environments, as these were both used as modes of dissemination for the virtual reconstruction of the Gordon Wilson Flats.

Figure 4. Reality-Virtuality Continuum adapted from Milgram[14] illustrating the systems used

REALITY-VIRTUALITY CONTINUUM

XR | EXTENDED REALITY

MR | MIXED REALITY

HRI	AR	AV	VR
REAL ENVIRONMENT	AUGMENTED REALITY	AUGMENTED VIRTUALITY	VIRTUAL ENVIRONMENT
		HYVE3D	HTC VIVE

within this paper, and their classification.

Real Environment

Current methods of heritage practice sit within reality, or the physical 'real' realm of the tangible, such as the building itself alongside photographs and historical documentation. As the built environment contributes significantly to our cultural heritage, many people desire to experience lost or inaccessible buildings first-hand. However, as significant sites may not be freely accessible to the public, the only means for such an experience is through viewing two-dimensional recorded documentsnd photographs; or from afar, behind fences that prevent access to ensure public safety.

Intangible contributions to the observer's first-hand experience are utterly dynamic and fluctuate in nature. As this intangibility relates to the anti-physicality of the experience, it derives from the ever-changing aspects within a real environment such as another viewer expressing their opinion, event or atmosphere which has occurred in the past. These intangible conditions are constantly changing and thus become interpreted differently by each observer due to the subjectivity of interpretation. As a result, in the case of abandoned and decaying buildings, signs of this intangible heritage are no longer evident – all the public take note of is the state of the architecture, which in most cases can only be observed from a distance.

Augmented Virtualities

Augmented virtualities refer to the merging of real-world objects into virtual environments. In this case study, the subcategory of mixed reality is carried out through the translation of objects from the Gordon Wilson Flats experience into virtual environments; these were scans of old photographs, documents and technical drawings, oral recordings, 3D photogrammetry models and 3D laser scan models. Merging this range of digital and physical media enriches the design and construction process,[15] creating different perceptions, comprehensions, and conceptions of spatial volumes within both physical and virtual environments. Tangible and intangible media preserved using this method is static in nature. Media staticity within the context of cultural preservation reduces the variables which dynamic and fluctuating interpretations based on other's subjectivity generates.

Virtual Reality Environments

Virtual environments, furthest along the Reality-Virtuality Continuum, are complete digital representational reconstructions, generated using computer-aided design. Virtual reality environments simulate the laws of physics and spatiality; however, these rules can be redefined or forgotten to create new worlds with new spatial experiences and interactions. As a result of these virtual reality environments, observers can experience a virtual model 'realistically,'[16] which replicates the real world conditions of the building. Within the Gordon Wilson Flats case study, building plans were reconstructed digitally to create an entirely virtual model which an observer can be immersed within and experience first-hand. Again, tangible data being preserved in this static way reduces variation in an observer's interpretation, generated by the dynamic and fluctuating site conditions and decay of materiality that are based on the physicality of the building within its context during a particular time. This digital preservation in this way leads to questions concerning the authenticity of these representations within its qualitative preserved state.[17]

DISSEMINATION OF THE GORDON WILSON FLATS VIRTUAL RECONSTRUCTION

Dissemination within this case study was split into two main categories: social immersion and singular immersion. These categories expand upon the above indroduction of augmented virtuality and virtual reality environments.

Social Immersion

The Hyve3D was implemented for the project's first presentation mode of the Gordon Wilson Flat's digital reconstruction. The system generates an augmented virtuality experience, which sits along Milgram's Reality-Virtuality Continuum, merging real and virtual worlds.

Within the Hyve3D system, as shown in figure 5, a 3D model is displayed via panoramic projection. A rendering engine distorts the 3D scene to be projected onto a spherical mirror, which is then reflected off the spherical mirror onto the curved canvas so the 3D scene can appear in proportion. The mirror is placed 2.5m above the floor and reflects the image onto a five-meter diameter spherical canvas. It allows for the projection of the 3D scene around an audience which is situated within in the centre or back of the semi-open canvas.[18]

As a result, the Hyve3D provides a different experience of immersion to that of virtuality, presenting a semi-immersive 3D virtual environment without the need to wear any virtual reality headsets and trackers. The outcome is a space where multiple people can experience and explore a digital, three-dimensional model together in real-time.

Social immersion aids are encouraging engagements, not only through a single user's interaction with the projected model but through the shared experience of the presentation.

Ultimately, this leads to the discussion about the building throughout the experience, giving people the freedom to actively share their interpretations and even past experiences of the heritage with others in the room; and contribute to the intangible value.

Throughout this project, photogrammetry models were imported into the Hyve3D. These models were optimised to allow smoother real-time interaction and remote collaboration within the system. Due to this optimisation, these models are not extremely accurate in their geometry, although the way multiple users have the opportunity to communicate during their experience, means that they can form meaning from these unconventional photogrammetric depictions and listening to the thoughts of others.[19] Therefore, these somewhat abstracted depictions can become topics of communication to generate further discussion and understanding.

Figure 5. The Hyve3D social immersion in use; virtual model is projected onto a concave surface, immersing the users within it.

Singular Immersion

Following the development of the Gordon Wilson flats virtual reconstruction, a virtual environment became the most prominent form of dissemination, using the game engine *Unity3D* to *SteamVR* and the HTC Vive system (figure 6). The HTC Vive is a head-mounted display with ear audio speakers and dual hand controllers which provides the user with an individual experience of the Gordon Wilson Flats in an immersive virtual environment. An advantage of using Unity3D is that it provides multiple environments and representations of the flats to be experienced and hence, curated to construct a narrative. This narrative takes the documentation and places it within the timeline of the evolution of the building to contextualise the building's decay, and thus encourage users to understand the significance of the building - based both on the socio-cultural history contributing to its design and disrepair, and tangible architectural value.[20]

The result is a multi-dimensional experience within virtual reality, based on the representations developed from the tangible and intangible forms of documentation.[21] Isolated within the environment, the user, free from the influence of others, is guided through space by their own interests. They only stop to look at what they are drawn to, or spend time in particular scenes longer than others. As a result, each user has a different experience, where they derive understanding in different ways. Each user's attention will reside on different objects, although the state of the experience remains static; as to move to the next point on the building's timeline the user must move to the next scene, and the user alone is in each scene. It gives each user the chance of experiencing the building in each of its representations without the subjective influence from another user or different site, context or decay simultaneously.[22]

Figure 6. A single user immersed within the HTC Vive system.

COMPARISON OF DISSEMINATION METHOD FOR THE CASE STUDY

So far, this paper has demonstrated how virtual realities provide the freedom to change how the tangible and intangible can be perceived within a heritage context. In the case provided by the Gordon Wilson Flats, virtual realities – augmented virtuality and a virtual environment – present two different experiences of the digitally reconstructed and documented building. These two presentations can, therefore, be compared in order to determine how each alters the experience of the tangible and intangible, and how this affects authenticity; and thus, interpretation of heritage significance and derived value.

As illustrated by the described singular immersion using the HTC Vive, these aspects can be simulated in fully immersive environments. However, due to the capabilities of generation provided by gaming engines and 3D modelling software, the experience is not the same as a real environment.[23] Therefore, the digital realm expands upon the concept of authenticity, as the definition of tangibility or the sensation of touching physical objects can be altered or manipulated according to a project's particular motivations.[24] The result is what can be described as *virtual tangibility*: the virtual representation of tangible objects within a digital space, in which a user experiences through interaction with this object. Tangible interaction (virtual tangibility) varies, both according to the designer creating a single experience, and along Milgram's Reality-Virtuality Continuum.

In heritage practice, the connection of a building's tangible and intangible qualities serve to establish meaning and thus communicate architectural significance. Comparatively, the virtual realities of the Hyve3D and HTC Vive both express a connection between tangible and intangible aspects, but in different manners (figure 7). Virtual tangibility within the Hyve3D relates to spatial free-rotational drawing on the Apple iPad, versus completely immersive spatial interactions within the HTC Vive, which the user has to physically press a variety of buttons on the two hand controllers which trigger feedback from colliders within the virtual scene.

Intangible aspects within the Hyve3D, a social experience among users, serves the cultural, historical and social associations with tangible virtual objects. Here interpretation and thus authenticity of the digital representation can be derived from communication between users about the virtual model, share intangible values. In contrast to this tangible interaction which creates intangible significance, virtual intangibility within the HTC Vive, a single-user experience, is derived from a multimedia presentation (oral histories, ambient sound, photographs and original documentation). These portray socio-cultural

meanings to be interpreted by the user according to their own ideology, without influence from other users – like the Hyve3D. Therefore, authenticity is generated from the curated presentation of digital documentation. It is intended to be viewed by the user in the virtual space, without the distraction of others and pressure to conform to social order. As a result, the user can move through space and view information that is interesting to them –in turn forming their own interpretation based on their viewing sequence and engagement.

Figure 7. Left: the experience of the Hyve3D.
Right: the experience of the HTC Vive.

The contribution of navigation to engagement and interpretation within the virtual space varies between both presentations. Socially, the Hyve3D can have more than one user controlling the position of the camera view of the model within the virtual space. Lack of one user's control over the navigation compares in parallel to one person pushing another's head physically through real space. The user's engagement and interpretation of space here becomes altered and not of their own as it has been subjectively interfered with by another user. Within the HTC Vive, the singular user within the space maintains full control of their position within the virtual narrative space, allowing their engagement to be self-owned and unbiased thus making them entirely accountable for their interpretation of the experience. It is, therefore, the result of the forming of interpretation and communication of knowledge, not the method of which, that contributes to the level of authenticity within the virtual experiences of the Gordon Wilson Flats. From here, these interpretations lead to a user's participation in public discussion, where they can discuss experiences and values after they have formed an opinion.

FUTURE WORK
Taking into account how different realities create different experiences of the tangible and intangible, it can now be considered how to use these modes of dissemination to present heritage information to the public to inform public discussion on architectural significance. The next stage of this project is to integrate the virtual reconstruction generated into a museum exhibition context. However, placing these within a museum context raises questions about this form of presentation will change the freedom of interpretation given within virtual environments. How will this change, or inform the interpretation of people's experiences within the virtual space? Therefore, if authenticity relies on the multiple interpretations, will this alter the authenticity within the experience? As this is to function as a tool to inform people about heritage, based on their individual ideologies, how will it be ensured that the disseminated experiences work as a participatory tool for public discussion?

Furthermore, referring back to the context the case study was placed within, it is essential to consider how the experience created - which documents the Gordon Wilson Flats, and their evolution over time - acts as documentation. If it was to be decided that the building was not worthy of heritage status, could this documentation serve to represent and remember the building virtually?

CONCLUSION

Immersive digital preservation provides the opportunity for dynamic observation throughout the building's life cycle, which physical structures are not capable of. Successfully preserving architectural heritage sites in this evolving technical manner allows freedom to inform perceptions of Modern architectural heritage. This paper has discussed the use of different types of virtual reality to disseminate information about heritage. Milgram's Reality-Virtuality Continuum defines the different types of realities used in this research. These were from the Hyve3D, which is classified as mixed reality; and the HTC Vive, which, through its experience is defined as virtual reality. As the connection between the tangible and intangible is vital in the communication of heritage significance, these experiences were discussed as to how new realities alters the experience of the tangible and intangible. Furthermore, as virtual reconstructions allow more freedom with regards to the representation of heritage, authenticity is dependent on the resulting representations, which allow users to derive meaning from experience. Through virtual realities, authenticity is constructed through representations which aim to present multiple opportunities for interpretation, allowing a user to create their own sense of significance and impression based on an interpretation influenced by their ideologies.

NOTES

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[5] Matthew Martin, James Charlton and Andy M. Connor, "Augmented Body: Changing Interactive Body Play. Proceedings of the 2014 Conference on Interactive Entertainment." (paper presented at the conference on Interactive entertainment, Newcastle, Australia, December 2-3, 2014).
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[8] Affleck and Kvan op. cit., 170.
[9] Paul Milgram, Haruo Takemura, Akira Utsumi and Fumio Kishino "Augmented reality: a class of displays on the reality-virtuality continuum," (paper presented at the annual conference Photonics for Industrial Applications, Boston, Massachusetts, December 21, 1994).
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[13] Milgram op. cit., 2.
[14] Ibid., 3.
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[18] Thomas Dorta, Gokce Kinayoglu, Michael Hoffmann, "Hyve-3D and the 3D Cursor: Architectural co-design with freedom in Virtual Reality,". *International Journal of Architectural Computing*, 14, (2016): 87-102.
[19] Marc Aurel Schnabel, Serdar Aydin, Tane Moleta, David Pierini, Thomas Dorta, "Unmediated cultural heritage via Hyve-3D: Collecting individual and collective narratives with 3D sketching" (paper presented at the CAADRIA, Melbourne, Australia, March 30 - April 2, 2016); Aydin, Serdar, and Marc Aurel Schnabel. "A Glitch in the Museum: A Digital Heritage Project Rejecting Authorised Heritage Institutions," Paper presented at LIVENARCH V-2017: Rejecting/Reversing Architecture, Trabzon, Turkey, September 28-30 2017.
[20] Bouchenaki op cit.
[21] Jessie Rogers, Marc Aurel Schnabel, Tane Jacob Moleta. "Future Virtual Heritage: Techniques" (paper presented at Digital HERITAGE 2018. New Realities: Authenticity & Automation in the Digital Age. 3rd International Congress & Expo. 26-30 October 2018, San Francisco, CA. (In Press)
[22] Schnabel and Aydin, "Amphiboly of Digital Heritage: Why to Create Authenticity through Gamification," op cit.
[23] Harmut op cit.
[24] Schnabel and Aydin, "Amphiboly of Digital Heritage: Why to Create Authenticity through Gamification," op cit.

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THE IRANIAN POST-REVOLUTIONARY PUBLIC SPACE: THE TRANSIT(IONAL) SPACE

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INTRODUCTION

The idea of the "Western democracy" was introduced by the rise of the "modern press" in the late 19th and the early 20th century Iran.[1] However, this imported norms and values confused the less educated and traditionally oriented population. Looking for a familiar ground, Iranian intellectuals inevitably returned to the old norms and decided to use indigenous ideas and symbols in order to make them understandable to the Public.[2] Thus, from the beginning, Iranian public sphere was a philosophically mixed communicative space, in which a secularized modernist discourse shared the same public sphere with the "religio-political tradition".[3]

With the violent upheavals of the early 1960s, though, it became eminently clear that growing sections of the (professional and new) middle class were refusing to accept the second Pahlavi (Mohammad Reza Shah's) socioeconomic programs.[4] For less politically unsettling future, regime's modernity, inevitably, had to be somehow leaving a space for those authentically local. Consequently, the question of modern yet regional identity surfaced in Iranian socio-political (and architectural) discourses.[5]

The regime implemented a clever division of labor between Shah and his wife, Queen Farah. While queen emphasized on the moral authority and traditional values, the Shah, who wanted to be strong at home and make Iran the preeminent regional superpower, had decided to import modernity via economic reform, referred to as the "White Revolution". The Shah modernization was not only actualized via this economic reform but also architecturally. To undermine the professional middle class/merchants and in order to make room for a freeway and modern shopping malls, Shah commissioned American urban planner Victor Gruen, known as the founder of the shopping mall, to design this master plan. From 1963 to 1967, Gruen developed the "Tehran Comprehensive Plan".[6] TCP, as a regime policy for urban gentrification, was intended to promote consumerism.

This "irreducible force" that traversed the people in Iran in the face of such detested modernization, belonged to the state, as Foucault believed,[7] was nonetheless grounded in the idea of autonomous modernity stems merely from the Iranian tradition.[8] In other words, as Talinn Grigor in her book titled *Building Iran*, wrote "Persia had become transformed, while at the same time seeking to resuscitates and fortify its cultural heritage. Inevitably, the concept of the traditional society, the traditional man and the traditional space permeated traditionalist discourse in architecture."[9] In regard to such inharmonious combination, queen, who studied two years architecture at *École Spéciale d'Architecture* in Paris, was asked to intervene in a progressive way of cultural domains. Yet, the new queen's architectural projects,

a few large-scale and governmental-funded cultural buildings, realized by Iranian architects with a background in Western architectural culture, were exceptional. Because these "cultural centers" were programmatically revolutionary, and because they introduced a new kind of public-political space in the city.

As a consequence of such tightly interlocking web of meaning between architecture and politics, theory of democracy was learnt, from built environment dealing with tradition,[10] by the Iranian U.S.-trained architect, sociologist, and painter, Kamran Diba. Particularly, he played a key role in modernizing the concept of the garden, through introducing the genuinely space, into his exemplary projects of cultural public parks. In a culture with the tradition of the "secret garden", the introduction of those cultural and semi-public parks/gardens were crucial. It was the first time the Municipality had commissioned an architect to design a public park.[11] The creation of these public parks, was intended to transform these areas into elite districts as quickly as possible.[12] However, Diba made a counterproposal to the actual commission, introducing to Iran the "neighborhood unit concept" and the "community center", which would provide social and cultural services in everyday lives. These public parks were designed as junctions for surrounding streets. Numerous entrances to parks made access easy, while integrated them into the existing streets pattern. They were transformed into pedestrian's thoroughfare connected with the alleyways and streets of the neighborhood. Parks were opened to the neighborhood, as semi-public centers and open-air meeting places (Figure 1).

Figure 1. Cultural center and public park Yousef Abad, one of Diba exemplary build project

In fact, modern public parks are essentially opposed to the traditional gardens. The old garden had an acute sense of privacy, an enclosed and defined open-air space within the introverted city fabric. In contrary, the open nature of modern public parks enables easy and fast state access and visibility, hence control. They provide space for "modern" interaction of citizens where the hierarchy of the social figures loose their intensity, hence significance and power. In contrary to the traditional architecture and urbanity which provide an inherent sense of order and the hierarchy of the people. Even though Diba's institutional spaces couldn't be totally realized as a learning ground for politics, in a culture with the tradition of the walled garden, these modern reinterpretations of the old morphology of the garden, were crucial developments. Middle class used these spaces for their "everyday forms of resistance". Since, as Henri Lefebvre believes, "the right to the city has to accompany not only the economic, political and cultural revolutions but also a revolution in everyday life."[13]

After the triumph of Islamic Revolution 1979, as a consequence of changing daily life, Tehran, however, turned to the introverted metropolis. While increased urban animosity caused most sociocultural spaces, created during the previous regime, lost their primary function and many leisure and cultural activities were transferred to the closed spaces of the home.[14] Accordingly, first and foremost infrastructural change, alleged "cultural revolution", ended in the closing up of the universities in order to discuss and decide later on the cultural and educational policies of the Islamic revolution. While, the arts (and architecture) became the symptom for the unsolved socio-cultural conflicts.[15]

Only during the so-called restoration (Rafsanjani presidency, 1989-1997) years, one of the top priorities for the mayor of Tehran was to bring people back into the city and resuscitate the public life. Therefore, Mayor Gholamhossein Karbaschi (1990-1998) initiated the "Tehran 2000" project with the famous slogan, "Our City, Our House", to invite people to feel safe and to participate more in the public domain. This project and the mayor's policy were aimed at bringing more individualism and freedom-in a general sense, not in a political sense-to the citizens.[16] Karbaschi, who studied in Europe, was convinced that restrictive state rules and regulations hinder an economy and, in general, social and urban development. Creating his own action plan, Karbaschi selectively integrated some of the projects already proposed in the 1968 TCP.[17] His vision of the ideal city was elaborated to include number of major characteristics, such as "a cultural city" and "a traditional and modern city".[18] In a short period of time, finally, the municipality had become financially independent. Consequently, it continued to establish new commercial units.[19]

Although, the "Tehran 2000" plan was eventually halted and Karbaschi was replaced, this "marked-based model" has been constantly (and inevitably) used. While it has been tolerated by the state because of its apparent political neutrality. However, rather than this intermediary role of the economic, the religious institutions also had had direct implications for urban form.[20] This religious concern had intensified from 2005 on, particularly in the case of public parks, since the space of modern parks undermines the religious structuring of society. As mentioned before, in a highly traditional and religious context, parks are, indeed, problematic.[21] Accordingly, Municipality (after Karbaschi) began to inaugurate serial privatized parks, exclusively for women. Returning back to the enclosed tradition garden, *Behesht-e-Madaran* (literally, Paradise of Mothers) as the first example of these parks was inaugurated in 2008 in district Three of the capital. The four other parks, had been gradually distributed among different districts of Tehran from then to 2016 (Figure 2).

Figure 2. Privatized park exclusively for women

In other words, Municipality gradually encouraged the marked-based and privatized model of the public space in not only the obvious cases of shopping malls, but also in cultural and recreational spaces.[22] As

a consequence of dominating such apolitical models, the fundamental challenge for Iranian architects after revolution, was to imbue the production of form with a diversity of causes that were not solely market-driven.[23] While they realized the animosity in the public space led people to tend to be anonymous in the city. Eventually, the solution was sought in designing transit(ional) spaces, where the public can proceed from the walking action to the momentary of the non-walking pauses. This new interpretation roots in the concept of the garden, which might be visible, though, nomad and informal. In these transit(ional) spaces, post-revolutionary architects integrated the everyday life of the park with the space of, cultural and/or non-cultural, consumption.

THE POST-REVOLUTIONARY PUBLIC SPACE: THE SPACE OF GOING

The first example of such critical build projects, is the book mega mall, called "Book Garden" (2007-2017). Also locating in Tehran's third district. This mega mall hosts exhibition spaces, children science park, art galleries, a drama theatre, cinemas and auditoriums, cafes and restaurants as well as other outdoor event spaces. The Building has a total built area of 65000 m2 in 3 floors and a 25000 m2 "Roof Garden". At rush hours, the lobby and main access spaces of the mall can accommodate up to five thousand visitors.[24] The enormous size of this mega mall is indeed problematic. While, based on the several statistics per capita book reading in Iran varies between 2 to 76 minutes, which is very low.

Implementing the green roof, however, is a key point in designing of the building (Figure 3). Since, it is not considered as just a covering element but as a thing which evokes perfectly the continuity of the motion.[25] Furthermore, the subversive program of the roof garden intends to disrupt the commercial rationalization of this mall. As the potential of program to reconnect architecture with its modernist aspirations toward a social program.[26] In fact, this roof garden acts as a "cultural public park". Its accessibility via grand eastern stairs, connects the building to the culture plaza, National library and Academies Complex, while eventually links to the Tabiat (literary, Nature) Pedestrian Bridge.[27]

Figure 3. Green roof of Tehran book mall

In the later projects, however, architects tried to last this short-lived transition, tacitly, longer. Accordingly, one year after designing the mega mall, in the same area, Tabiat Bridge (2008-2014) was planned to design (Figure 4). The bridge crosses Modarres Highway, one of the main highways of Tehran, and connects two public parks which are locates on two opposite sides of this highway, Ab o Atash (literary, Water and Fire) Park on the west and Taleghani Park on the east. Indeed, this 270-meters long bridge is the largest pedestrian bridge built so far in Iran. In the original master plan the

idea was to connect one point in one park to one point in the other park. But here the architect's idea was to create multiple paths on each park that would lead people on to the bridge. On the east side, there are multiple paths branching from both levels of the bridge and connecting to other paths within Taleghani Park. On the west where it connects to Ab o Atash Park, the bridge becomes 55 meters wide forming a plaza, this makes it difficult to recognize where the park ends and where the bridge starts. All the levels are connected to each other by stairs and multiple ramps, providing multiple paths throughout the bridge to get from each level to another. Creating a curved path, in contrary to the straight alignment that is typical of most bridges, was also intended to keep the users slow down and stay on this bridge. In other words, even though the bridges are usually considered as structural projects, here the approach was more architectural.[28] Furthermore, few cafés were also added on the bridge pathway for the public use.

Figure 4. Tabiat Bridge

In fact, the sensible delimitation of what is "common to the community", has been what these architects, followed in their exemplary build projects. Thus, through this perspective, it is possible to reflect on their artists' political interventions. The other significant factor in all these socio-architectural, yet apolitical, projects is the "dramaturgy of spaces", which focuses on the conceptualization and production of spaces in the "theatre event". This is often indebted to Henri Lefebvre, who have drawn attention to the "event-space" of architecture and the way that space is produced socially.[29]

However, these theatrical and informal spaces are only conditionally accessible. They can only be entered on condition that one plays with. In other words, whoever wants to play is obliged to play a part. While this collective pretending is what turns the game into a real event. In matter of fact, the rationality needs theatre, rationality needs a stage to become effective and real. While the street, where certainly offers a spectacle, can be fascinating from time to time but it is no theatre.[30] Particularly, in regard to Iranian streets where, rather than play as a traditional pattern of public spaces, they were/are full of animosity. To justify this claim, *Roznameh-e Shahrvand* (Citizen Newspaper) in October 2017 in an article titled "The Street Vendor Is the Political Declaration" quoted from Iranian sociologist Mohammad Khani that, "…Jamison believed the installation of the Coca-Cola billboard throughout the city, was the political statement. I (Khani) declare that street vendors should be also perceived as political statements in Tehran, whom must be severely tackled. What might have made urban policies ineffective more than occupying sidewalks throughout the capital?"[31] This quote, in fact, justifies streets and sidewalks as the sphere of power and resistance, a simultaneous space of political struggle and of repression and control.[32] Such deemphasizes public sidewalks has been developed through encouraging aforementioned introverted spaces and walkways throughout the capital.[33] Accordingly, when the space

of the city is a far more concrete space for politics than that of the nation, these transit(ional) projects, are exceptional in the city. Where non-formal and non-political actors, through their portable spaces, might become part of the city's scene. While, they are rendered invisible in the space of politics.[34]

Vali-Asr Mosque: The Dramaturgical Pattern of The Public Space

Such critical architecture reached its peak in the build project of Vali Asr Mosque (2008-2015). Where architect Reza Daneshmir challenged the hierarchy of the religious structure of society through the transient character of mosque's building form and the dramaturgical and event- character of its space. Vali Asr Mosque was planned to locate in the city center, behind the cylindrical modernist building of Tehran City Theatre (1967-1972), and next to the Public Park-e *Daneshju* (literary, Student Park). When the Municipality commissioned the traditionalist architect to design the mosque in this site, it's very traditional design faced furious opposition from artists and intellectuals. And forced Municipality in 2008, asked other architects (Daneshmir and his wife Catherine Spiridonoff) to redesign the mosque. "The previous design, in compared with the City Theatre's building was extremely large," Daneshmir cited, "It wasn't an appropriate design. Then, the 'landscape architecture' was offered, which works with public park-e Daneshju." [35]

Due to the democratic potentiality of the theatre building, Danshmir implicitly tried to return public space back to the city. Then, the mosque should be much more than just a religious building, it should be also designed as a public building in the city. In fact, the project is all about mosque's roof (Figure 5). The undulating roof plaza emerges from the ground next to the park without blocking the view of the theatre. As the continuation of the park, it turns into a dome at the top. With innovative interpretation of the traditional *Shamseh,* the ornamentation of the dome in Iranian architecture, architect would reinterpret traditional elements in order to create something new. He was searching actively for new forms in which to house contemporary public life, not only architecturally but also through challenging the hierarchy of the religious architecture within cultural and artistic public space. Accordingly, the social function of the mosque as a public building, rather than religious and traditional monument that dominates its environment, breaking a routine with the monumental "rooftop urban plaza", which also act as the open-air theatre.

Furthermore, this mosque remarkably has no traditional courtyard and it has been integrated fully with its surrounding. The open empty space, as the extrovert courtyard, is the entry to the mosque, but also to the theatre building and the modern park. In other words, this open empty space is the entry to the city's daily life, when crucially the traditional and the hierarchical relationship between public and private has been eroded, by its design. Thus, cultural and religious revival, in this mosque, hinges on their ability to create sacred space infused with their own vision of traditionalism and modernity. Accordingly, few years after starting its construction, the mosque was called as "the symbol of the serious invasion" of modern architecture and ideology.[36] These critiques eventually led mosque's inauguration has been still suspended.

Figure 5. Vali Asr mosque

Then, as Marc Treib concerns, in common with the *raison d'être* of modern architecture, landscape architecture in the form of garden, piazza and public park should not only promote comfort and well-being but also reflect social, material and aesthetic ideas. Accordingly, even if pre- and/or post-revolutionary landscape architectures aspire as icon, modernity, there, is dedicated to fundamental "social and cultural transformation",[37] among society. Even if, forms might never be more than the reflection of a transitional stage in the life of a society,[38] they are meaningful and crucial. The aesthetic expression of such political ideal, as Fredric Jameson believed, has two possible forms, utopian or subversive.[39] These landscape architectures should be seen in lens of the subversive heritage of Persian garden, to redefine the (bottom-up) modernity in contemporary Iran. What is needed, then, is not just recognition that design is political, but also a nuanced discussion about how design does political work, in different situations, for and with differently located participants, including sometimes ethnographers.[40]

NOTES

[1] Hassan Bashir, "The Iranian Press and Modernization Under the Qajars" (PhD diss., University of Leicester, 2000), 286.

[2] Cyrus Vakili-Zad, "Collision of Consciousness: Modernization and Development in Iran," *Middle Eastern Studies* 32 (1996): 158.

[3] Kamran Scot Aghaie and Afshin Marashi, ed., *Rethinking Iranian Nationalism and Modernity* (Austin: University of Texas Press, 2014), 15.

[4] James A. Bill, "Modernization and Reform from Above: The Case of Iran," Journal of Politics 32 (1970): 31.

[5] Markus Daechsel, *Islamabad and The Politics of International Development In Pakistan* (United Kingdom: Cambridge University Press, 2015), 224.

[6] Vesta Nele Zareh, "An (almost) all American City: The Vision and Legacy of The Tehran Comprehensive Plan" (paper presented at conference of the emerging Asian city: concomitant urbanities and urbanisms, Woodbury, LA, 2013).

[7] Foucault in October 1978 wrote an article, and analyzed the Pahlavi regime, for *Corriere della Sera*, titled "The Shah Is One Hundred Years Behind the Times." Janet Afary and Kevin B. Anderson, "The Seductions of Islamism: Revisiting Foucault and The Iranian Revolution," *New Politics* 10 (2004): 4.

[8] Shima Mohajeri, "From Archaic Globalism To Open Regionalism: Toward An Architecture of Cultural Place In Iran" (paper presented at ACSA Fall Meeting, 2011).

[9] Talinn Grigor, *Building Iran: Modernism, Architecture and National Heritage Under The Pahlavi Monarchs* (New York: Periscope Publishing, 2009), 165.

[10] "IASTE 2018: The Politic of Tradition," University of California Berkeley, accessed August 27, 2018, https://eahn.org/app/uploads/2017/07/iaste_2018.pdf .

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[12] Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (London: The MIT Press, 2002), 86.

[13] Gregory Busquet, "Political Space In The Work of Henri Lefebvre: Ideology and Utopia," *Spatial Justice* 5 (2013): 9.

[14] Masserat Amir-Ebrahimi, "Conquering Enclosed Public Spaces," *Cities* 23 (2006): 456-57.

[15] Saeid Khaghani, "The Political Unconscious," *Architecture Research* 7 (2017): 50.

[16] Amir-Ebrahimi, "Conquering," 458.

[17] Azam Khatam, "Tehran Urban Reforms Between Two Revolutions: Developmentalism, Worlding Urbanism and Neoliberalism" (PhD diss., York University, 2015), 173.

[18] Ali Madanipour, *Tehran: The Making of a Metropolis* (USA: John Wiley & Sons, 1998), 215.

[19] Madanipour, *Tehran*, 72–73.

[20] Madanipour, *Tehran*, 234.

[21] Talinn Der-Grigorian, "Construction of History: Mohammad Reza Shah Revivalism, Nationalism and Monumental Architecture of Tehran" (Master diss., MIT University, 1998), 169.

[22] Leslie Sklair, "Iconic Architecture and the Culture-ideology of Consumerism," *Theory, Culture and Society* 27(2010): 135.

[23] Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became An Instrument of Control and Compliance* (UK: Bloomsbury Academic, 2016), 68.

[24] "Tehran Book Garden," CAOI, accessed August 27, 2018, http://www.caoi.ir/en/projects/item/1156-tehran-book-garden.html#description .

[25] CAOI, "Tehran Book Garden."

[26] Michael Chapman, "Innovation and Marxism Architectural Production Within Late Capitalism," (paper presented at AASA 9th International Conference, Sydney, September 30- October 1, 2016).

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[28] "Nature Bridge," CAOI, accessed August 27, 2018, http://www.caoi.ir/en/projects/item/520-nature-bridge.html .

[29] Cathy Turner, *Dramaturgy and Architecture: Theatre, Utopia and The Built Environment* (USA: Palgrave Macmillan, 2015), 2.

[30] Bart Verschaffel, "Semi-Public Spaces: The Spatial Logic of Institutions," in *Does Truth Matter? Democracy and Public Space*, ed. Raf Geenens et al. (Springer, 2009) 142-43.

[31] Mohammad Bagherzadeh, "The Street Vendor Is The Political Declaration," *Shahrvand Newspaper*, October 12, 2017, http://shahrvand-newspaper.ir/News:NoMobile/Main/114908/ .

[32] Anastasia Loukaitou-Sideris and Renia Ehrenfeucht, *Sidewalks: Conflict and Negotiation Over Public Space* (London: MIT Press, 2009), 121.

[33] Loukaitou-Sideris and Ehrenfeucht, *Sidewalks,* 247.

[34] Saskia Sassen, "Public Interventions: The Shifting Meaning of the Urban Condition," *onlineopen.org*, November 1, 2006, https://www.onlineopen.org/public-interventions .

[35] Mashregh Special Report Group, "Vali-Asr Mosque: A Place To Worship God Or To Prostrate On Greek Goddesses," *Mashregh*, March 18, 2014, https://www.mashreghnews.ir/news/397970 .

[36] Its socio-architectural threats and hegemony, through number of pro-government newspapers were publicly distributed. For instance, in 2014 "Mashreq News" published an article titled, "The Vali Asr Mosque: A Place to Worship God or To Prostrate on The Greek Goddesses?"

[37] Maristella Casciato, "Modern Monumentality-Introduction," *The Journal of Architecture* 9 (2004): 151, 153-154.

[38] Nezar Alsayyad, "From Vernacularism To Globalism: The Temporal Reality of Traditional Settlements," *Traditional Dwellings And Settlements Review* 7(1995): 23.

[39] David Franco, "Constructing The Political Image of The Everyday: Fiction And Authenticity In Participatory Architecture" (paper presented at ACSA-103rd Annual Meeting, Toronto, Ontario, March 19-21, 2015).

[40] Christo Sims, "The Politics of Design, Design As Politics," in *The Routledge Companion to Digital Ethnography*, ed. Larissa Hjorth et al. (Abingdon: Routledge, 2016), 440, 442.

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AN IMPLEMENTATION OF BUILDING INFORMATION MODELING (BIM) PROCESS IN MANAGING A UNESCO WORLD HERITAGE SITE IN SI SATCHANALAI, THAILAND

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INTRODUCTION

Si Satchanalai Historical Park is one of the renowned for its exotic natural landscape and exquisite cultural heritages as one of the five of UNESCO World Heritage sites in Thailand. Tourism Authority of Thailand showed the number of visitors from around the world has visited Si Satchanalai Historical Park at 984,571 last year alone. With rapidly rising numbers of visitors per annum, responsible state agencies are struggling to maintain and manage those properties effectively. Today, there are many technologies available and could be applied to assist people to manage and have a better experience in everyday living. Building Information Modeling (BIM) is rather new technology in Thailand. It is a new process that allows architect, structure engineer and, MEP personnel to work together as a team to build a complete project with all kind of information in digital world. They use the BIM model to find error(s) and correct them in the virtual world and simulate the complete process even before the building being built. Additionally, the complete as built model can be use in facility management (FM) process to keep the property at its prime stage at all times.

In this pilot study the researcher propose applying BIM process as a tool for the Si Satchanalai Historical Park in generating the comprehensive virtual information model along with its master plan infrastructures development as a tool for Thais' cultural heritage management. All stakeholders such as local authorities, local businesses, local people, and all visitors could benefit from this tool in various ways. The local authorities could use this tool to track all necessary information in helping them to alleviate their public services and ease their infrastructure maintenance procedures. Local people could use information in adapting their way of living and might help improve their living qualities. Visitors will have more options to access information that will enhance their visiting experiences with safety. Local businesses will have new alternatives that help them develop new creative ways of doing business using BIM benefits. All gadgets with online capabilities will become these people best friend and help them access thru all local services and, information via mobile application(s). Moreover, this will assimilate to the creative tourism strategy model development process for World Heritage Site Area of Historical Town Si Satchanalai.

CONTEXTUAL BACKGROUND

According to a study and development of the creative tourism strategy model for a world heritage site of Si Satchanalai by HARC team generates the Creative Tourism Strategy Model. It was intended to perform as an interactive platform, through information and knowledge–especially on tourism safety within and around Si Satchanalai Historical Park in combination with the satisfactory levels from the local populace, all important stakeholders, key individual informants, and other experts, specialists, and scholars in relevant academic fields that formed a network of knowledgeable persons–could be shared and updated among its users across different types of devices. With above concept and available today technology, building information modeling (BIM) would be fitted and be able to apply into this creative tourism strategy model.

METHODOLOGICAL APPROACH

In this pilot study would use information from the finding of a study and development of the creative tourism strategy model for a world heritage site of Si Satchanalai. According to Louhapensang, C. and Seviset, S. (2017) studies and master plan development for Thailand's World Heritage sites , Table 1, display the three levels of situational awareness employed by the Creative Tourism Strategy Model which derives from the creation of the Creative Tourism Strategy Model utilised a combined means of Situational Awareness (SA)[1] and Cooperative and Collaborative (C&C) Learning[2] to improve collaborative efforts of the stakeholders in their decision making and planning for a development of the Creative Tourism Strategy Model, which were also established upon a conceptual premise of Participatory Theory (Figure 1).

Levels of Situational Awareness	Results
1. Perception Level (Which information do I need ?)	Tourists and travelers were careless to perceive a correct situation from relevant data supplied by mobile application.[3] Nonetheless, the surveys of Voice of customer (VOC) and their subsequent analyses disclosed that they would like to obtain key basic information, such as geographical location, weather condition, as well as traffic and accident on route.
2. Comprehension Level (What does this mean to me?)	Tourist and travelers were unable to comprehend a current situation when mobile application was not properly integrated with the linked data. Nevertheless, the analyses on the VOC surveys revealed that they would like to be informed about evolving situations, such as distance to next location/place of visit, together with possible impacts of hazard on own safety.[4]
3. Projection Level (What do I think will happen next?)	According to Jones and Endsley,[5] the Projection Level of Situational Awareness signified a use of information in realizing an accurate status on developing situations–in regard to their corroborating circumstances–thus allowing a person to understand such situations together with their expected consequences. Examples were a projected time to destination on alternated route, projected hazard level of weather condition, and projected chance in receiving a service.

Table 1. The three levels of situational awareness employed by the Creative Tourism Strategy Model
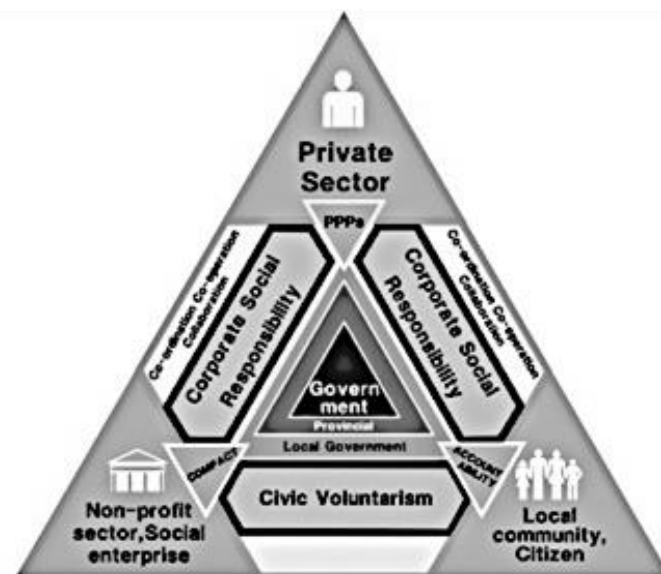
Figure 1. A diagram exhibiting the mechanism of the Participatory Theory serving as a modus operandi for the Creative Tourism Strategy Model

Autodesk (2018), defines BIM as an intelligent 3D model-based process that gives architecture, engineering, and construction (AEC) professionals insight and tools to more efficiently plan, design, construct, and manage building and infrastructure. The US National Building Information Model Standard Project Committee (accessed, 2018) defines Building Information Modeling (BIM) as a digital representation of physical and functional characteristics of a facility. A BIM is a shared knowledge resource for information about a facility forming a reliable basis for decisions during its life-cycle; defined as existing from earliest conception to demolition. This intelligent 3D model-based process could be adapted and applied for maintaining and managing facilities, infrastructures and other smart objects. According to Zhang, X., Arayici, Y., Wu, S., Abbott, C. and, Aouad, G. (2009) states that the implementation of more integrated information technology (IT) could lead to better deployment of service and maintenance resources for work on the right asset at the correct location therefore reduces costly maintenance mistakes, and increases the quality of service.

All ruins, attractions, and infrastructure in Si Satchanalai world heritage site would be created as 3D BIM models using 3D laser scanner and convert into Revit® models then embed vivacious information that will offer state agencies and all other stakeholders all desirable information in many dimensions. After the collaboration among stakeholders as described earlier in development of the Creative Tourism Strategy Model, they decide to come up with two dimensions of the temporal objectives. First, it was devised a long-term development framework for quality tourism (with a timeframe spanning from ten to twenty years), containing a wide range of emphases the acts of policy and strategy making, planning, extending, corporation, constitution and coordination, product development and diversity, marketing and promotion, tourism infrastructure and superstructure, in conjunction with assessments on economic effects of investments and tourism, human resource development, as well as socio-cultural and environmental impacts of tourism on the local communities.[6] Second, the model featured a short-term action plan as well (with a three-year circle) for priority actions to be undertaken in order to kick-start sustainable tourism development and preparation of several demonstration projects for the selected pilot areas in the district of Si Satchanalai as shown in Figure 2 and Figure 3.

Figure 2. Local area mapping of information on creative tourism in Si Satchanalai district
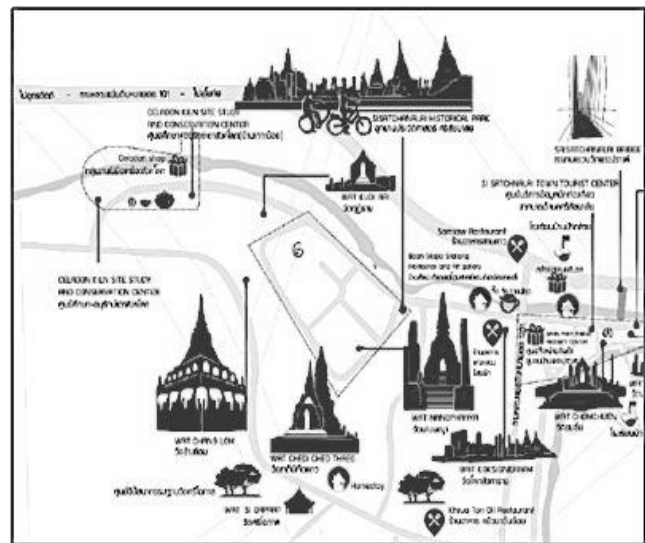
Figure 3. Local area mapping of information on creative tourism at Si Satchanalai Historical Park

As illustrated by Figure 2 and Figure 3, they represent the selected research working locales (pilot areas) dwelled on communities around Si Satchanalai Historical Park (Figure 4). In each selected location will have its unique story or local wisdom and each site history that all information could be linked to its 3D smart model with GPS and some of them might incorporate the Augmented Reality (AR) and Quick Response (QR) technology thus visitors could customize their search data and plan traveling routes throughout the area more enjoyable and suitable with their interest and travel schedule. Moreover, the state agencies could use these AR and QR to inspect and update their routines for equipment check-up and keep them run seamlessly as mention in Kivits, R. and Furneaux, C., (2013). They described in BIM: Enabling Sustainability and Asset Management through Knowledge Management, that the advantages of BIM, particularly the increased effectiveness and speed, enhanced fault finding in all construction phases (AKA, clashed detection), and enhanced collaborations across all involved disciplinary, visualization of data and its information management.

APPLICATIONS OF RESEARCH OUTCOMES

Once the site is identified with the agreement from stakeholders, the researcher's team starts formulating and gathering all needed information from findings then group related information into categories and propose a general conceptual model as a part of BIM process for managing historic town of Si Satchanalai (Figure 5) based on a conceptual premise of Participatory Theory shown in Figure 1 above. Figure 5 shows general conceptual model that the stakeholder could apply BIM process into the layers of Infrastructure for related state agencies for managing, tracking, and public servicing proposes. Moreover, the graphic shows many dimensions of data that all parties could share and harvest information as needed. In managing segment, information could be embedded into 3D smart BIM models such as Si Satchanalai ruins, attractions, and infrastructures that link to Internet of Thing (IoT) devices for state agencies use to manage and maintenance all instruments and equipment at ready to use stage at all time. Moreover, in each attraction other information (pictures, 3D animations, video, and etc.) could be linked to its 3D model using AR and QR techniques. Therefore, state caretaker could reach more information that leads them to manage their tasks more effectively.
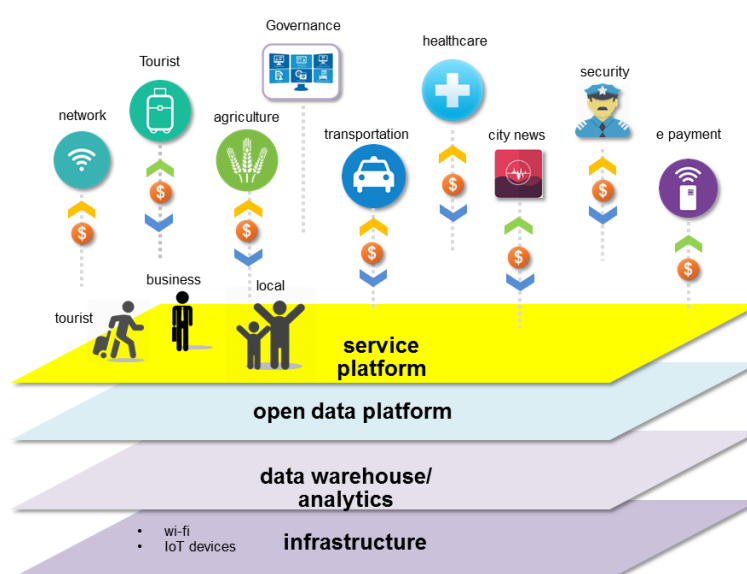
Figure 5. A general conceptual model as a part of BIM process for managing historic town of Si Satchanalai

Thus, the visitors could learn more about each attraction and landmark in depth with more pleasurable. In tracking segment, each instrument could be used to track IoT capable devices to see and analyze the pattern of travelers' behavior hence; the state agencies could collect data in various features then analyze them and put together information for more successful planning and managing upcoming events. In public services, they could use IoT devices to monitoring traffic, finding parking spaces, and emergency alerts which could provide public safety and might be able to keep city safe for all users. Moreover, today technology could provide many opportunities for all to generate benefit from these available information that could help the local, business to flourish and sustain. In this case, all stakeholders could use their IoT devices download application(s) to serve their activities needs and facilitate them in visiting the area with safety, confidence and more pleasurable ways as shown in Figure 6. In this Figure 6 displays variety of information management categories for historic town of Si Satchanalai that all stakeholders and visitors could select and information that suitable for their need to enhance the quality in their lifestyles.
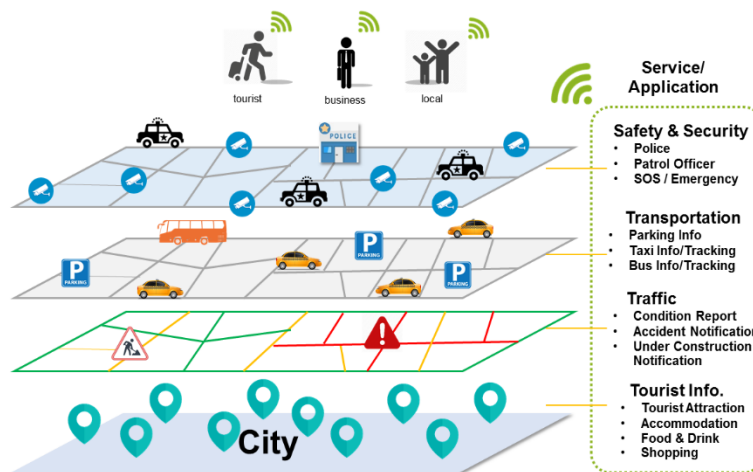
Figure 6. BIM process for managing historic town of Si Satchanalai

Figure 7 represents a rough idea of smart tourism flow of the tourists from planning to visit Si Satchanalai World Heritage Park until their departure. Tourists always plan their traveling in advance therefore it is necessary for them to search all related information that will assist them to travel with confident, safe, and economical. As mentioned above with BIM process and other tools are collaborated in this study would provide as much information needed for tourists to make their decision and come to visit Si Satchanalai. They can preview all attractions, accommodations and, other services they are going to see and experience during their visit. They can customize their plan that suit of what they desire and much more. This process will elevate their trip planning and visiting experiences and more enjoyable. On the other hand the locals and state agencies could track the tourists' behavior from their comments and feedbacks so all stakeholders could use all these information to accommodate and setup more interesting events and promotions that fit the tourists' needs. During their visit (2.Traveling), visitors could check information real-time on city info for related information before they are heading out on their trip. They could check information about city's information such as weather condition, allergies status, Traffic and city's news. Furthermore, they could find data about place to visit or info regarding of services and promotion of where they are going to eat or to shop. Moreover, with application they are using could embed features for safety that they could access to all assistant units if they run into the emergency situations. All assistant will come to them as quickly as possible after they press the emergency feature in the application. This is because all information will link to the responsible units as a network with smart BIM 3D modeling that offer the capability to warn and submit data to all related state personnel. With this reason, all devices must be able to operate at their full capabilities 24/7 with help of BIM process and will be mentioned more in Figure 8. While the tourists is leaving, many of them may write travel log for their travel experience in their social media that might bring more visitors to Si Satchanalai world heritage site in the future.
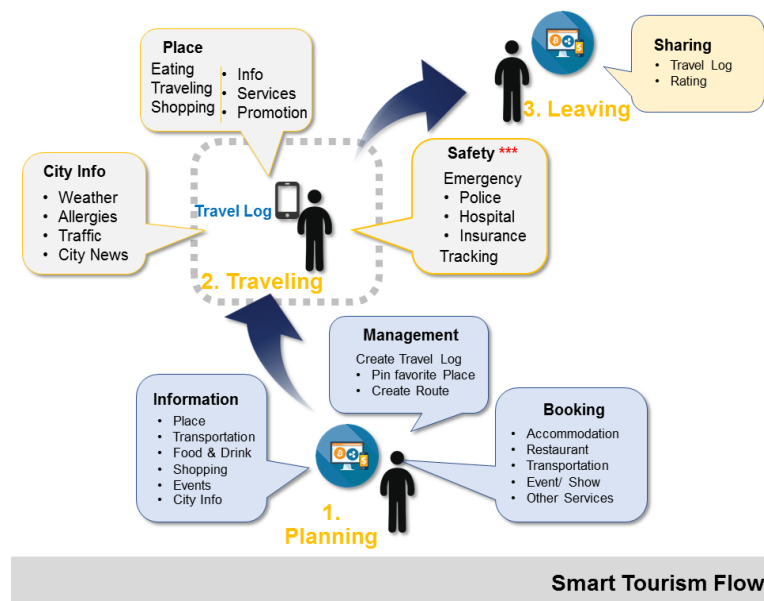
Figure 7. Smart Tourism Flow

In order to keep city of Si Satchanalai safe for all, the city must equip with security monitoring system that running in perfect condition at all time. As mention earlier, Si Satchanalai has rapidly rising numbers of visitors per annum that responsible state agencies are struggling to maintain and manage those properties effectively. Therefore, this is one of the area that applying BIM process into these security system infrastructures is more essential for the city. Thus, the city personnel could use benefit of BIM process to help them manage and maintain all instruments from remote at perfect condition at all time as shown in Figure 8. With one of smart BIM 3D model benefit is that each 3D object could be embedded with information such as type of equipment, technical specification, date of purchase, maintenance history and etc. This information could tell everything about each piece of equipment that becomes valuable when anything happens. Every accidents and events that could put any one life in jeopardy would be monitored and help will be sent out to the scenes more quickly and more effective only when the surveillance equipment run in perfect condition.   It is essential that all data must be updated in real time after service schedules for replace or repair any equipment. Furthermore, all this equipment could be used monitoring, tracking criminal activities occur in vicinity and will help keeping city safe and secure. The visitors will sense safety and could travel in this area with satisfaction. Figure 8 shows smart safety concept model that all smart 3D models, IOT devices, link to the network system and allow state agencies use special application to access and control from remote area. However, if there any error occurs the notification will be sent to the command center in real time. Then the agency will send work order to the on duty technician for repairing in short period of time. Moreover, Closed Circuit TV (CCTV) and sensor is one part of IoT devices use for monitoring and tracking activities in vicinity which also allow visitors get information and get help via application.
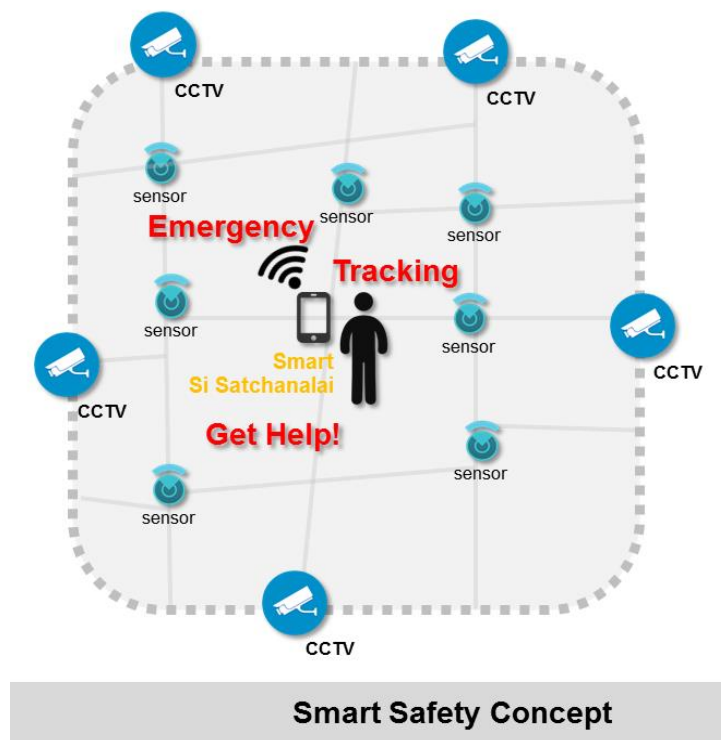
Figure 8. Smart Safety Concept

DISCUSSIONS

As above mention BIM process could be applied in to structures, ruins, attractions, and all infrastructures all information embeds into the smart 3D models will be collected in its own category. More related information to each object will add into the 3D smart object using links, Augmented Reality (AR) and Quick Response (QR) technology would lead people in new direction to access information in different formats. There are many new technologies available for us to select and use in many different ways. Building Information Modeling (BIM) is one technology that its' process could be applied and be utilized as a management tools for properties or asset management. All information could be linked into the smart 3D model to facilitate all state agents in data management, asset management in real time since all surveillance equipment and infrastructure must be maintained and work in top condition always. This BIM process is a must in helping the state run its organization smoothly. Moreover, the researchers have gathered information and furthering with the idea for smart tourism conceptual diagram as shown in Figure 9. In this conceptual diagram, visitors would access all travel information and city's database via end user applications that goes in the same direction as Louhapensang, C. and Kangkhao, S. (2018). While the state personnel could access IoT devices and all database through command center. Thus, they can monitor and track all suspicious situations through IoT devices. Since, all management must use pro-active approach BIM process will be fit and assist any organization to achieve their goals at ease.
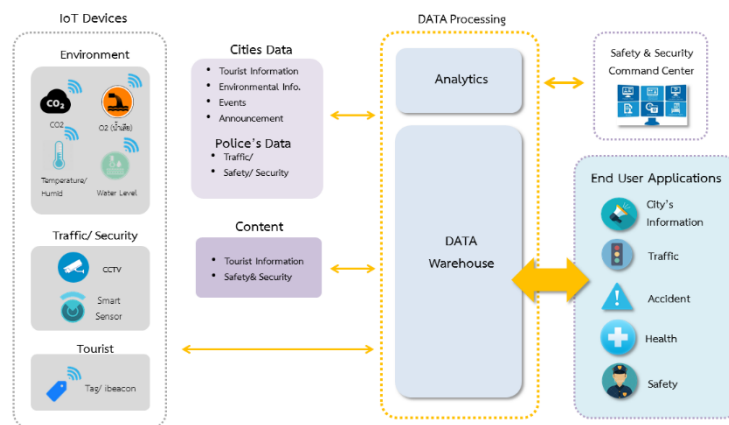
Figure 9. Smart Tourism Conceptual Diagram

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[1] Mica R. Endsley, "Toward a Theory of Situation Awareness in Dynamic Systems," *Human Factors*. 37, 1 (1995): 32–64.

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POST-INDUSTRIAL SITES- A NEW ERA OF PRODUCTION

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INTRODUCTION

Post- industrial sites sit vacant in dense urban areas as constant reminders of our failure to develop meaningful and sustainable strategies that allow for their rehabilitation and reintegration into the urban fabric. As the populations of cities continue to increase, these sites, given their proximity to urban areas, access to infrastructure, and a workforce, have the potential to support this growth rather than being a deterrent to it. The sites have the capacity to return to a state of productivity as landscapes that revitalize the sites while serving the environment, economy, and community. This paper will discuss two conceptual projects that exemplify an approach to the redevelopment of post-industrial sites that look to the sites' degradation and needs of the adjacent disadvantaged neighborhoods as assets to be capitalized upon rather than constraints to rehabilitation. These two strategies propose solutions that maintain the sites' industrial heritage by establishing new ecologies that respond to the needs of the sites and their communities and instigate a new era of production.

Most urban areas have numerous acres of post-industrial land that exist as monuments to the cities' successful industrial legacy but given the potential liabilities and costs of rehabilitation these sites are often left in disrepair despite the increasing need for developable land. Sites such as these have been referred to as "drossscapes", defined by Alan Berger to be," the inevitable wasted landscapes within urbanized areas that eternally elude the overly controlled parameters and the scripted programming elements that designers are charged with creating and accommodating in their projects."[1] Rather than sitting as vast tracts of unused landscapes these sites have the potential to be redeveloped as productive landscapes. Productive landscapes have been described by Andre Viljoen and Joe Howe as, "open urban space planted and managed in such a way as to be environmentally and economically productive, for example, providing food from urban agriculture, pollution absorption, the cooling effect of trees or increased biodiversity from wildlife corridors"[2] Similarly, Judith Stilgenbauer, in her essay *Processscapes- Dynamic Placemaking*, outlines these types of landscapes as "processscapes." She writes, "At the site scale, the first decade of the twenty-first century has brought to light numerous extreme process-driven landscape design concepts, which, by integrating ecology and design, offer solutions to many of the problems of our time. Putting natural processes to work, these projects focus on heavily performative (problem-solving and/or productive) processual strategies."[3] Analogous to these descriptions of "productive landscapes" and "processscapes," this paper will define productive landscapes as landscapes that are actively serving the community, economy, or the environment by producing quantifiable resources. The paper will present two conceptual case studies that solve environmental, social, and/or economic problems of the sites and their communities through the use of

natural and performative processes, as described by Stilgenbauer in her description of a "processcape," by redeveloping the sites into productive landscapes that serve the site, environment, and local communities.

PRECEDENTS

Often praised examples of redeveloped post-industrial sites such as Gas Works Park, Landschaftspark, Freshkills Park, or the High line, are successful in their attempts at referencing the sites' industrial legacy while providing thoughtfully designed green space, but sites such as these also have the potential to serve as productive landscapes. These landscapes have the ability to produce quantifiable resources, and similarly to building design today, be considered for how they can perform. Landscape performance, like building performance, requires inputs and outputs of resources and energy as can be seen in the diagram of a productive landscape, similarly defined as a "landscape machine," by landscape architect Paul Rocken, in Fig 1.
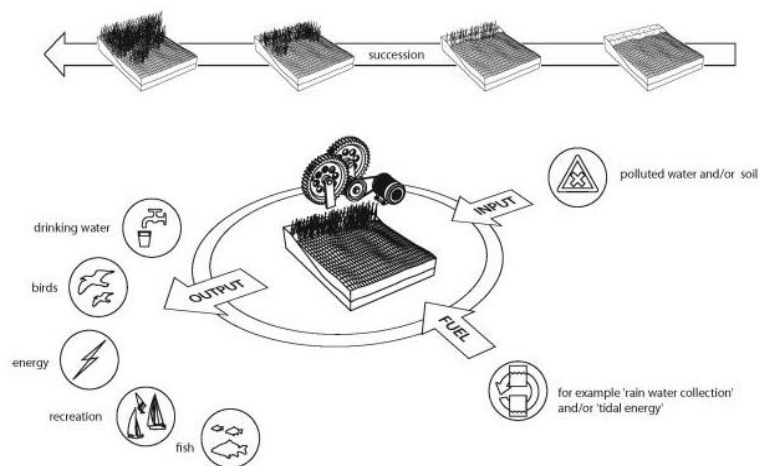
Figure 1. Conceptual visualization of a Landscape Machine
Alexander Herrebout 2011

Examples of projects that embody the principles of productive landscapes are Landschaftspark Duisburg-Nord, Die Plantage, and Spongepark. Landschaftspark Duisburg-Nord, in Germany, is a park that was built on the site of a blast furnace plant. In the design of this park landscape designer, Peter Latz, used plants that served as both landscaping and as a way of removing the contamination from the soil through phytoremediation. By doing this the park is not just recreational space but is also serving to rehabilitate the environment by remediating the soil. At Die Plantage, designed by Rainer Schmidt Landscape Architecture, as part of the larger Riemer Park in Germany, the design was inspired by the traditional meadow orchards of southern Germany. The resulting project included an orchard, designed as a grove with 137 fruit trees, instead of the more traditional shade trees. Although designed as part of a temporary exposition, the fruit trees remained, and park visitors and residents of the nearby mixed-used development harvest the fruit for consumption. In New York, Spongepark, designed by DLANDstudio, is a publicly accessible park that serves as recreational space and also absorbs and manages excess water runoff into the adjacent polluted canal. In all these projects the landscaping is not only used for leisure but also satisfies the needs of the environment, as in Landschaftspark Duisburg-Nord and Spongepark, or community, as at Die Plantage.

CASE STUDIES

This paper will discuss two conceptual proposals that apply a methodology that uses the environmental, economic, and/or social needs of the sites and their communities as inspiration in developing a path for their future. Similar to Stilgenbauer's definition of "processscapes," they seek to solve the problems of the sites and their communities but additionally they also attempt to use the problems as the impetus for solutions. The approaches suggest that these large-scale post-industrial sites reintegrate themselves into the urban fabric as productive landscapes that revitalize the sites while also providing an environmental and economic benefit to the neighboring communities. Roncken, Stremke, and Paulissn similarly describe this type of approach as, "productive landscapes that not only can produce food and accumulate energy but also produce clean dredge, healthy soil and fresh water at the same time, resulting in unfamiliar types of ecological biotopes that will create the sprouts of new origins of life." [4]

Symbiopia

The first project is a conceptual proposal for the redevelopment of an abandoned marine transfer station located on the waterfront of Manhattan, adjacent to a regional freeway that separates the nearby underprivileged neighborhood from its waterfront. Symbiopia uses the community's need for access to fresh food and jobs, and the site's connection to existing transportation networks, as the foundation for a new industrial landscape that engages in the research and development of food technologies which enable the growth of nutritious food in dense urban environments. Instead of sitting vacant, on a valuable waterfront site, the proposal suggests that the site become a productive landscape that fulfills the local population's need for access to nutritious food and economic opportunities, while connecting and integrating the site into the neighborhood through the addition of a programmed elevated landscape that bridges over the freeway.

With increasing urban populations, and the effects of climate change, the costs of growing pesticide-induced food on large farms that are far from cities, and transporting it to urban areas, needs to be reconsidered. A new system for food production and distribution is becoming necessary and post-industrial sites, often near low-income areas, with large acreage, and close to transportation infrastructure, have the potential to capitalize on this need by partaking in the food technology industry. This would introduce a new economy, accompanied by the jobs and public resources the neighborhoods desperately need, while providing healthy and fresh food to under-served populations. The current industrialized food system feeds 7.2 billion people, of which more than 50% live in cities, and yet only 3% are involved in the production of their own food. Engaging in the research and development of food technologies would begin to address this issue while solving the immediate need for access to fresh food and jobs for the local community.

This facility would consist of research laboratories, urban farming prototypes, and public amenities such as community kitchens, culinary libraries, and market areas for food vendors. Part of the facility would be located on a programmed landscape that straddles the freeway to provide the neighborhood with access to its waterfront and the research center. (Fig.2) Taking advantage of the site's access to regional transportation networks, such as the adjacent river and freeway, food grown on the site would be distributed through existing networks of farmers' markets, grocery stores, and community-supported agricultural pick-up areas.
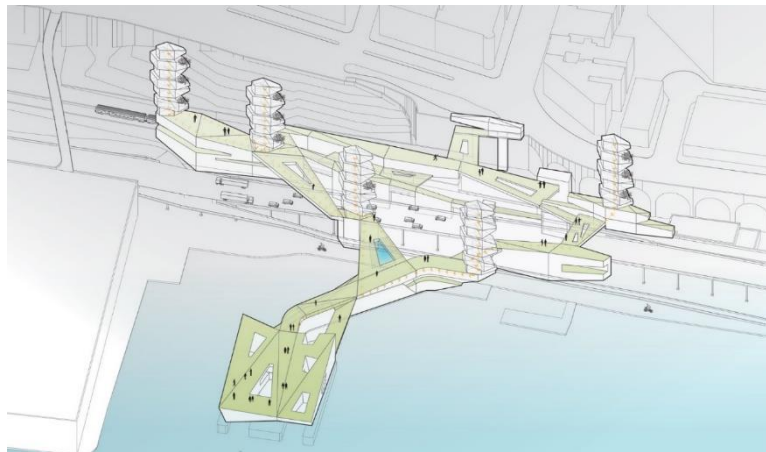
Figure 2. View of Symbiopia from the Hudson River

Symbiopia looks to the needs of the site and community as the impetus for redevelopment rather that an impediment to it. Establishing a facility that engages in the research and development of food technologies would generate a new industrial ecology that simultaneously returns the land to a productive state, by growing fresh food, while also providing the economic opportunities and public resources the community needs.

Manufacturing Gowanus

The second project uses the Gowanus Canal, located in Brooklyn, New York, as a case study to explore the possibility that brownfield contamination is an asset to be capitalized upon rather than a deterrent to development. Instead of remaining derelict, existing brownfields have the potential to be used in the research and development of innovative in-situ remediation technologies that remediate the sites while generating new jobs and industries. Furthermore, the by-products of the remediation process can be reclaimed and reprocessed into marketable products. This would create a new industrial ecology that instead of contaminating the land concurrently cleans-up the sites, develops solutions for their remediation, and produces new market goods.

The Gowanus Canal is a contaminated shipping waterway that has been in disrepair and rarely used since the 1960s. As affluent neighborhoods are rapidly developing in nearby areas, the legacy of the industrial success of the canal can be found in the many acres of brownfields that were left behind and remain there today. The majority of the sites bordering the canal are zoned for industrial uses and are currently either vacant of underused. Given the known pollution along the canal, almost all the sites are potential brownfields.[5]

Rather than preventing revitalization, the contamination and remediation of these brownfields should instead inspire possibilities for their restoration. This proposal suggests a return to the industrial heritage of Gowanus by establishing a new and innovative industry that engages in the research and development of in-situ phytotechnologies that remediate the land and how to reprocess the reclaimed pollutants in the production of new goods. This would remove the contamination from the sites while at the same time providing jobs and economic opportunities for the existing community. This new industrial ecology would return the land to a productive state and reestablish the neighborhood of Gowanus at the forefront of manufacturing.

The market for environmental technologies and strategies is increasing.[6] Brownfield redevelopment could take advantage of this emerging market not only as a consumer of these goods and services, but also as a producer of them. Contaminated sites are an expensive problem where the price of remediation

is often higher than the value of the land. Conventional engineering techniques, such as excavation and removal, are expensive and come with potential hazards such as air pollution from incineration and the leaching of landfills into groundwater. An alternative to these techniques is the use of phytotechnologies defined as "the use of vegetation to address contaminants in soil, sediment, surface water, and groundwater." [7] In a report published in 2001 by the EPA the cost of remediating lead in 1-acre of soil using phytoremediation was significantly less than using conventional remediation techniques. [8] Focusing on the research and development of in-situ phytotechnologies along the Gowanus Canal would simultaneously remediate the sites while also returning the area to its legacy as a manufacturing center.

Using data generated in the publication "Eco-Gowanus: Urban Remediation by Design," the project mapped the historic location of industries and their residual pollutants along the Gowanus Canal. Most of the contaminants were categorized to be chemicals, organic compounds, fuels, metals, and oils. (Fig.3)
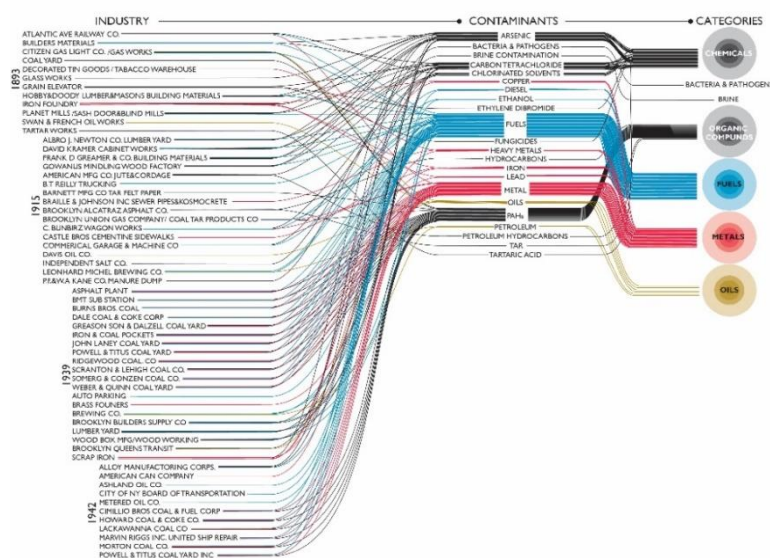
Figure 3. Categorization of contamination by past industries

Depending on the type of contamination that exists at each site, a different phytotechnology would be employed in-situ to research and develop its capacity for remediation. Phytoremediation, phytoextraction, and mycoremediation are examples of phytotechnologies that could remediate the contaminated sites and whose byproducts could also be collected and reprocessed into the production of new goods such as biofuels, landscaping soil, and reclaimed metals. (Fig.4)
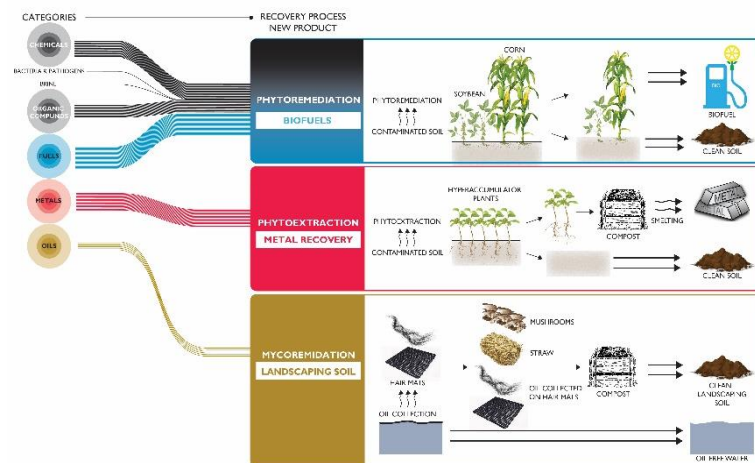
Figure 4. Phytotechnologies and by-products that could be reclaimed and used to produce new products

Phytoremediation uses living plants for the in-situ remediation of contaminated soil. Typically, during phytoremediation plants absorb pollutants, are harvested, and then are either incinerated or sent to a landfill. As being tested at Michigan State University, in collaboration with DaimlerChrysler and NextEnergy, a non-profit dedicated to the research and development of alternative energy, rather than being discarded the harvested plants could instead be reused in the production of biofuels. Sites along the canal contaminated with chemicals or organic compounds could engage in this type of research that would remediate the sites while also producing biofuels that could be brought to market.

Phytoextraction involves using hyperaccumulators, plants that have a higher tolerance for the absorption of metals, to absorb metals from soil and then harvesting and disposing of the plants. As an alternative to this practice metals could instead be recovered from the harvested plants and sold for profit. This technique could be employed on sites contaminated with metals, to remove the metals from the soil, and potentially recovering them for resale.

Mycoremediation is the use of fungal mycelia to remove or degrade environmental contaminants. Mycoremediation could be used to remove oil from the canal and then reprocess the collected oil into soil suitable for landscaping. This process was used in the 2007 Cosco Busan oil spill that left close to 60,000 gallons of fuel oil in the San Francisco Bay. Highly absorbent mats made from woven human hair were used to absorb the oil from the shores of the bay. These mats were then collected and covered with oyster mushrooms and straw. After several weeks, the mushrooms absorbed the oil from the mats and were composted to produce soil whose quality was sufficient to be used for landscaping. This same process could be used to collect and remove oil contamination from the water of the Gowanus Canal and in the production of landscaping soil that could be sold. The use of phytoremediation, phytoextraction, and mycoremediation are examples of phytotechnologies that could be researched and developed in-situ along the canal to both remediate the sites and create a new and innovative industry that would reestablish Gowanus as an industrial center. The potential for using the contamination on brownfields as an asset that fosters the development of a new industry focused on the research and development of in-situ phytoremediation technologies would simultaneously remediate the land and provide new economic opportunities for the existing community. A continuous walkway with informative displays and presentation areas would connect the various brownfield sites to educate the public about the potentials of the remediation and recovery processes. (Fig.5)

Figure 5. Rendering of the proposed public walkway.

CONCLUSION

The two conceptual case studies presented in this paper offer the opportunity to consider the environmental degradation and disadvantaged neighborhoods, typically associated with post-industrial sites, as inspiration for redevelopment rather than a deterrent to it. The projects attempt to solve perpetual problems of post-industrial sites and their communities by developing them into productive landscapes that simultaneously reinvigorate the sites while providing necessary resources for the adjacent communities. The proposals suggest that post-industrial sites evaluate the needs of the site, community, and environment to develop synergistic strategies that can foster new industrial ecologies that are rooted in the industrial legacy of the sites but assess current technologies, values, and concerns to generate new modes of production that can steer their future.

NOTES

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[3] Judith Stilgenbauer, "Processcapes- Dynamic Placemaking," in *Now Urbanism- The Future City is Here,* ed. Jeffrey Hou et al. (Oxford: Routledge, 2015), 98.

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PALACE OF THE ABOLITION: A CASE STUDY OF THE SIGNIFICANCE OF SERGIO BERNARDES

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INTRODUCTION

This case study is part of a graduation work for the University of Brasilia, and marks the end of the Theory and History of Architecture modules. The question behind this paper is: considering the current debate about the need for listing buildings and the conservation of modern heritage, what values can be found in the Palace of the Abolition, work of Sergio Bernardes, that justify its preservation? By answering this question, this work aims to contribute to the debate about the conservation of modern architecture through a declaration of significance of this building. A declaration of significance is "a survey of the values and meanings of a property, whether it is a monument or a historical site, and its purpose is to gather reasons why a good should be preserved (...)"[1]. This work is divided in three chapters: the first part shows the building's context, briefly explaining international Modern Architecture, the Brazilian Style and the work of Sergio Bernardes. The second part shows the methodology for writing a declaration of significance and its importance for the preservation of modern architecture. The last chapter is the case study itself, showing the Complex of the Palace of the Abolition, and finally presents the declaration of significance that is the product of this research.

CHAPTER 1. FROM CORBUSIER TO BERNARDES

In order to briefly study the architects of the modern movement, this work uses Montaner's (2001) classification into three generations, according to their style, aesthetics and date of birth. According to the author, the first one is that of the "protagonists of the Modern Movement"; the second is that of the "direct disciples of the masters"; and the third one shows the "continuity of the masters' proposals", but with an "impulse for a necessary renovation". Although he is not mentioned in Montaner's work, Bernardes could be a part of the third generation (according to his style and date of birth). Some of the main characteristics of this movement are the use of Modern synthetic materials, such as concrete and steel; the use of pure geometric shapes; skeleton structures; modulation; minimalism; flexibility (both in free floor plans and free façades); the integration between arts and architecture; and showing raw materials.

In Brazil, Bernardes (1919 - 2002) is part of the Carioca School of Architecture (known internationally as the Brazilian Style). This style happened between 1943 and 1960, and had Lucio Costa and Oscar Niemeyer as its two main architects. The most important characteristics of this style are related to

thermal comfort. The fusion between vernacular architecture and purist modernism aimed to create part of the national identity. The use of free shapes and the creation of extoverted spaces were also important characteristics, showing an important relation with the nature and the outside. Lastly, there is also the use of different elements in order to avoid direct sunlight, such as using varandas and overhangs, brises-soleil and some intermediate covered areas (porosity). These elements and concepts will be further explained in Chapter 3, with images of the case study.

CHAPTER 2. MODERN ARCHITECTURE

According to AZEVEDO, PONTUAL and ZANCHETI (2014), the three pillars of the international system of conservation are authenticity, integrity and significance. In this work, only the significance of the building was assessed. In order to write a declaration of significance, a set of values must be defined. In this case, RIEGL's (2006) values were used - which are divided in those of past and present. The values of past are antiquity (which reflects simply the age of a monument), history (which serves as a form of documentation of a certain period) and memory (which has an intention of commemorating a date); and the values of present are of use (when it serves a specific purpose) and art (when the building or monument in question shows artistic qualities).

The declaration of significance can be produced following different methodological steps. In this case, ARAÚJO's (2017, p. 49) method was used:

1. Determining the significance: Through analysis of academic texts about Sergio Bernardes, the chosen buildings and the architectural context, identify the physical attributes and cultural values of the work.

2. Significance assessment: Through interpretation of the values that were obtained in the previous step, categorize them according to RIEGL's (2006) values.

3. Writing of the declaration of significance: Through a synthesis of the values that were found and categorized, write a prototype of a declaration of significance.

The declaration was written according to the structure proposed by AZEVEDO, PONTUAL and ZANCHETI (2014), with the exception of the "conservation guidelines" step, as follows:

1.Building data: Identification of the chosen building – name, location and listing data

2. Presentation: Brief text (approx. 500 words) about the building's history, presenting its importance within its context, interventions, etc.

3. Cultural significance assessment: Initial paragraph presenting the values that were identified, followed by explanation of where those values were found in the building.

4. Illustrated list of heritage objects: Presents the characteristics where the values mentioned in the previous item were found.

5. Annexes: Relevant documents, maps and images.

In this case study, the last two items are with the body text and not as annexes, given that the declaration of significance is presented here as part of a graduation project and shown as the last chapter of this text.

CHAPTER 3. THE DECLARATION OF SIGNIFICANCE
Building data
Name: *Conjunto do Palácio da Abolição e Mausoléu Castelo Branco* (Palace of the Abolition complex and Castelo Branco Mausoleum)
Location: Av. Barão de Studart, 500 – Meireles, Fortaleza – CE, Brazil

Listing data: Government of the State of Ceará, 2011 – number 039 on the Listing Book of the State of Ceará (*Livro do Tombo da Coordenadoria de Patrimônio Cultural da Secretaria da Cultura do Estado do Ceará*). Law number 13.465, of May 5th, 2004.
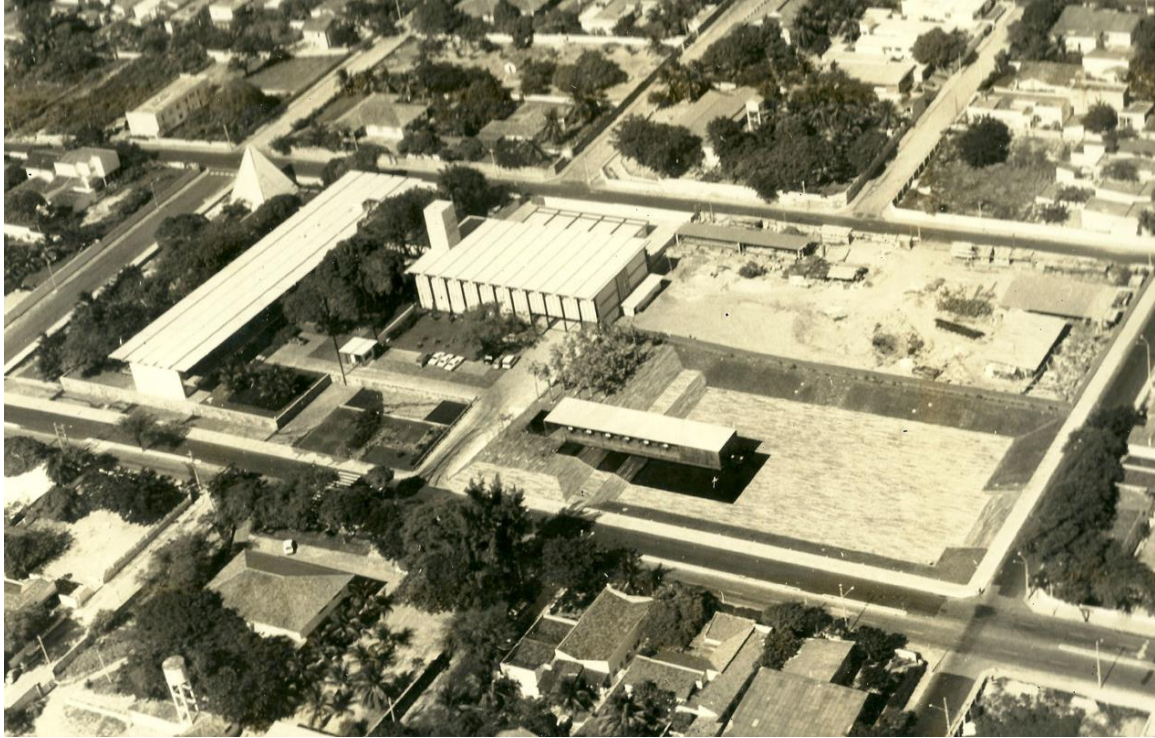
Figure 6. Complex of the Palace of the Abolition[2]

Presentation

The complex inaugurated in 1970 is formed by four buildings: the Palace of the Abolition (designed to be the official residence of the Governor of the State of Ceará), the Chapel, the Governor's Office (added to the project during the construction, as an annex of the Palace), and the Castelo Branco Mausoleum (commissioned to mark the date of five years since the former president's death).

The architect of the complex was Sergio Bernardes, the landscape architect was Fernando Chacel and the responsible engineers were Rui Filgueiras Lima and José Alberto Cabral.

This work shows important characteristics of the Modern Movement as a whole, and more specifically of the third generation of modernist architects, and of the Brazilian Style. This is one of the biggest works of the architect in question, where values and architectural elements that represent the period are used.

The complex has suffered grave deterioration after it ceased to be used as the Governor's Palace and Office, in 1987, when it was decided that each Governor should use their own homes as official residence. Both the Palace and the Office started being used for occasional exhibitions. In 2011, the complex received an intervention, in which the main characteristics of the buildings were preserved, and the main changes were in the interior layout.

The 2011 intervention allowed the Governor's Palace and Office to be used of their original purpose of Government Headquarters once again, but the residential use was permanently removed.

Cultural Significance Assessment

The following values were found in the complex: Value of history, value of memory, value of use and value of art.

The value of history can be found mainly in the architectural elements that contextualize the work in the Modern Movement, especially as part of the third generation of modernist architects and of the Brazilian Style. The complex can be considered a form of documentation of the period, as an example of architecture that represents the values and architectural languages in question. These can be found in some specific elements in the buildings. Those that correspond to the Modern Movement in general will be presented firstly, and secondly those that regard the Brazilian Style.

The use of synthetic modern materials, such as steel and reinforced concrete, is on all four buildings. In the Governor's Palace and Office, the skeleton steel structure built using a modulation follow general principles of international modernism. The other two buildings use reinforced concrete, and the Mausoleum was built with a skeleton structure and the Chapel is more robust. In the Mausoleum, the architect uses the technological advances in civil engineering to design a 30m long cantilever.

The geometry of all four buildings made of pure shapes, as was done by the masters of the first generation of Modernism, which inspires those of the third generation. Three buildings of the complex have a rectangular prism shape, while the Chapel is one fourth of a pyramid. This marks a counterpoint in relation to all the other buildings, which was also made by other architects of the third generation. The strong relationship with the between the buildings and the landscape is also an important point, which refers to the integration of the arts, a strong principle in Modernism.

Figure 2. Picture of the Governor's Palace[3]; Picture of the Chapel of the Palace of the Abolition Complex[4]; President Castelo Branco's Mausoleum[5]

Regarding the Brazilian Style, the first element to be pointed out is the preoccupation with thermal comfort, mainly in the building implantation (perpendicular to the site, but parallel to the ocean, making the wind go through the entire building) and in the openings. The use of overhangs and varandas in the Palace and in the Office is a way of protecting the façades from the sun while allowing the wind to pass through the building. Those elements are present in local vernacular architecture – the fusion between pure modernism and local vernacular is an important mark of the Brazilian Style. The use of steel tubes in the same manner that trunks of Carnaúba trees were used in older houses in the region is also a reference to local architecture while using modern materials and techniques.

Figure 3. Varandas and overhangs at the Governor's Palace[6]; Mausoleum – intermediate covered area that connects inside and outside[7]; Elevated walkway after the intervention[8]

There is also the extroversion, which is present in the architect's work. This characteristic can be seen mainly in the large quantity of glass used in the Palace, connecting the inside with the landscape, and also in the porosity (creation of intermediate covered areas that make a transition between inside and outside) of the buildings, which is also very common in this style. This can be achieved through the use of overhangs and in the open corridors of the Mausoleum.

The elevated walkway that connects the Office and Palace was also an element of porosity, which was enclosed in 2011. Even though it was a significant change, it has a good relationship with the rest of the complex, through the use of timber and shapes that are a reference to local traditions (the image shown in the corridor is a reference to the *Labirinto*, a kind of embroidery that is typical of the state of Ceará). If it is in fact necessary to keep the walkway enclosed, it is suggested to preserve this element in future interventions.

Another important alteration made in 2011 was the change of transparent to opaque glass brises-de-soleil in the Office, which changes the porosity of the building. The moat coating was also replaced (from grey stone coating to blue tiles), which affects the complex as a whole. In both cases, it is suggested to return to the original state in a possible future intervention.

The interior of the palace was also completely modified and is no longer suited to be the Governor's official residence - it is now also formed by offices. Changing the interior if the Palace, however, is exercising the free floor plan that was intended in the modern building. The 2011 renovation modified some parts of the original buildings, but did not compromise its value of historical documentation.
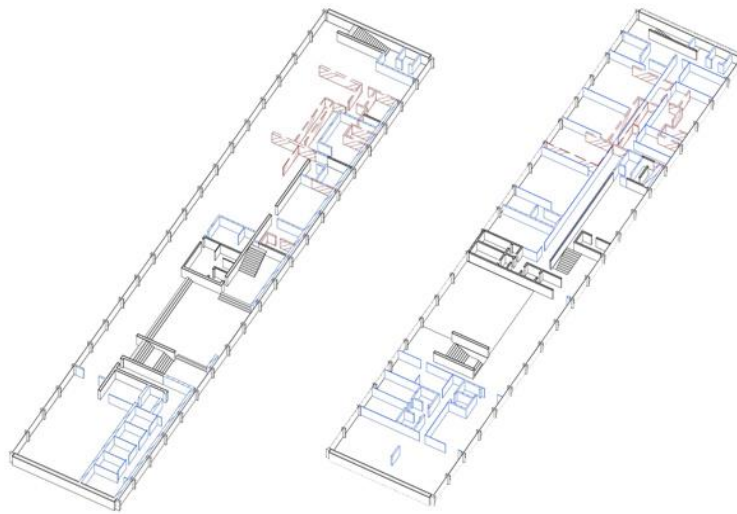
Figure 3. Ground Floor Plan, showing construction (blue) and demolition (red), comparing the internal organization of the palace before and after the intervention[9]; First Floor Plan, showing construction (blue) and demolition (red), comparing the internal organization of the palace before and after the intervention[10]

The value of memory can be found in the Mausoleum, given that the building was commissioned to mark the date of the president's death.

The value of use can once again be found in the complex after the 2011 intervention, since it is being used as the State Government Headquarters.

The value of art can also be found in the historic elements that were pointed out. Considering that the building follows aesthetical principals established by the Modern Movement, the artistic value is intrinsic to the project. The proportions, location and shape of the openings, the materials and the absence of ornament, for example, are some of the characteristics that define beauty in the period, and are all found in the Palace. The value can also be found in the integration of the arts, which is present on Fernando Chacel's landscaping and its relation to the buildings.

CONCLUSION

Here are presented the conclusions gathered in this study answering the initial question: considering the current debate regarding the need for listing and conservation of Modern Heritage, what aspects of value can be found in the Palace of the Abolition, work of Sergio Bernardes, that justify its preservation?

Through the study of values that can be found in architectural heritage, and the characteristics and architectural language of the Modern Movement – especially of the third generation of modernist architects and the Brazilian Style –, it was possible to find aspects and elements in the chosen work that justify its preservation.

The aspects of value that were found in the buildings are the values of history, memory, use and art. These are present in many architectural elements that were used, in the geometry, arrangements and layout of the buildings, their structure and materials.

The importance of pointing out these elements as significative within the context of modern architecture comes from the need for preservation. A declaration of significance, when used in the process of listing a building, can be used to point out which elements are essential to keep the authenticity and integrity of a building, in case of interventions and maintenance, in order to keep the history that this piece of heritage tells alive.

The declaration of significance is the initial step in the process of recognition and preservation. A possible development of this work, then, is to evaluate and judge the authenticity and integrity of the complex.

This methodology is still not broadly used in Brazil, and the model that was developed in this work can be used in the future, with the intent of preserving other works by Sergio Bernardes and other architects. By using the declaration of significance as the first step in preservation, it can avoid intervention proposals such as the one approved for the Palace of the Abolition complex in 2008. The project ended up being suspended, mainly because of the critics made by the Brazilian Institute of Architects – Ceará (IAB-CE). The proposal, which was already in an advanced stage, completely decharacterizes the buildings[11].

Modernism is an important part of our history, for in this period Brazil stood out in many different artistic fields, especially in Architecture, for using new concepts and technological advances in a unique way, combining tradition and vanguard. For this reason, significant works of Brazilian Modernism should be properly valued and preserved, in order to cultivate our History.

The Palace of the Abolition complex, as was pointed out in this work, has many different elements of great importance within the movement, as well as unique characteristics of the architect, which justify its preservation.

NOTES

[1] Valentim apud Araújo, 2017, p. 8

[2] Picture by José Alberto Cabral. Source: https://www.archdaily.com.br/br/01-148709/classicos-da-arquitetura-palacio-da-abolicao-slash-sergio-bernardes

[3] Picture by Beatriz Carneiro. Source: https://www.archdaily.com.br/br/01-149418/reabilitacao-e-restauro-do-palacio-da-abolicao-slash-dae

[4] Source: http://www.panoramio.com/photo/130735197

[5] Picture by Beatriz Carneiro. Source: https://www.archdaily.com.br/br/01-149418/reabilitacao-e-restauro-do-palacio-da-abolicao-slash-dae/526f144ce8e44ef4c200063b-reabilitacao-e-restauro-do-palacio-da-abolicao-slash-dae-foto

[6] Picture by José Alberto Cabral. Source: https://www.archdaily.com.br/br/01-148709/classicos-da-arquitetura-palacio-da-abolicao-slash-sergio-bernardes

[7] Picture by Beatriz Carneiro. Source: https://www.archdaily.com.br/br/01-149418/reabilitacao-e-restauro-do-palacio-da-abolicao-slash-dae

[8] Picture by Robson Melo. Source: https://www.archdaily.com.br/br/01-149418/reabilitacao-e-restauro-do-palacio-da-abolicao-slash-dae

[9] Source: technical drawing made by the author.

[10] Source: technical drawing made by the author.

[11] Braga and Paiva, 2016

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THE BORDER THAT PERSISTS EVEN IF THE WALL DOES NOT EXIST

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INTRODUCTION
THE IMPORTANCE OF THE CITY CENTRE AND ITS ELEMENTS

This paper focuses on a specific finding on borders of the city centre, which emerged from a broader research study conducted in the city of Trento, the capital of the Italian region Trentino-Alto Adige.

Trento is an "old city" that - like many other old cities - has been and is subject to constant transformations of a different nature: demographic, economic, political, social, and urbanistic. But all these transformations, have been occurring in, and sometimes also drastically modifying, an environment awash with elements that convey important meanings for people[1]. Yeung and Savage[2] identify two types of these elements: tangible ones (e.g. squares, monuments, buildings, etc.), that determine the legibility of the city, and intangible ones, which constitute the urban symbolism and, consequently, the figurability of the city[3].

All these elements acquire a further emblematic significance when they are located in the city centre, where the essence of socio-urban identity tends to condense[4]. As a matter of fact, the city centre is a particular place not only for its centrality, but also for its temporal component: it is usually the oldest area, from which the city evolves in space and time[5]. For this reason, the emblematic significance is attachable not only to specific tangible and intangible elements, but also to the urban centre as a whole by virtue of its spatial and historic centrality[6]. And this historic centrality is important also because it is based on the human need to maintain a specific continuity with the past and to recognize oneself in its signs, artefacts and places, which are then transmitted from generation to generation[7]. In this way, within the urban centre, historic objects and places generate and reinforce vividness of their image and the image of the city in individuals' minds[8], also enhancing the sense of socio-territorial belonging[9].

Thanks to these functions, the city centre tends to stabilize, to be definite and definitive[10], and this occurs in spite of the transformations related to the development of the city[11].

In the same way, also the borders of the city are ambivalent because, on the one hand, being a strategy of territoriality[12], they are imposed by a higher level of jurisdiction and for this reason they are subject to transformations[13]. On the other hand, borders are also a spatial element created by human activity and, tending to stabilize in people's perception, they encompass different dimensions, not only the political and administrative spheres, but also the social, emotional and cognitive ones[14].

So, since cities are constantly transforming and even the perception and the meaning that people attach to their elements can change, my study aimed to investigate which borders and elements of the city centre of Trento were currently perceived by the residents and if these perceptions had changed during

the last decades. However, this paper focuses only on a particular finding regarding the perception of the borders.

RESEARCH CONTEXT AND DESIGN

The city of Trento was founded by the Romans in the first century BC, and – as with many other old cities - it has been subject to a succession of empires, wars and continuous transformations. Trento, dominated for centuries by different foreign ethnic groups, in the Middle Ages became the bishopric seat of prince-bishops who built the city walls at the beginning of the thirteenth century, in order to enclose the city. After being annexed to the Austro-Hungarian Empire, the urban structure was utterly transformed in the second half of the nineteenth century: the Adige river was diverted, the Brenner railway was built and the medieval city walls were demolished. Trento went through other phases of urban planning: the one carried out by the fascist regime after the First World War, the reconstruction in the aftermath of World War II, the phase in the 60s related to industrial development and other recent phases linked to re-territorialization of disused areas, urban regeneration of the city centre and a more sustainable mobility.

For this study, during 2016, 421 semi-structured interviews and mental maps were gathered from residents of Trento. Interviewees were asked to pinpoint on a mental map (see Figure 1) the elements of the city centre considered meaningful, to explain the reasons why they were significant and if such elements have changed over time. Furthermore, participants were asked to draw the borders of the city centre, in order to verify if the indicated elements were inside or outside the identified area. I want to point out that questions were asked referring to the city centre and not to the historic centre; in fact the interviewers avoided using this expression during the data collection so as not to influence the interviewees.

Although a convenience sampling was adopted, 421 interviewees, all resident in Trento, were identified considering gender (211 males and 210 females) and age (105 people were aged between 18 and 34, 124 participants were between 35 and 50, 112 interviewees were included in the age class 51-65 and 80 respondents were Over 65).

Among these 421 interviewees, 220 people were born in the city, whereas 201 were born in other Italian municipalities or abroad; 37.8% of the participants (n=159) had at least one parent born in Trento, 62.2% of respondents (n=262) were sons/daughters of people not born in the city.

THE PERSISTENCE OF A BORDER

Using a data set, I analysed these interviewees' characteristics in relation with the three different perceptions of borders of the city centre which emerged from the mental maps.

The particular result on which this paper focuses, is that about 71% of the interviewees drew a "reduced" border (see line 1 in Figure 1) of the city centre, which corresponds to the layout of the medieval city walls (see line 0 in Figure 1). But, it is not conceivable that the participants knew the layout of the walls: first because – during the interviews - the walls were not mentioned among the significant elements of the city centre. And second because, of the old walls, only a segment (point A in Figure 1) and two of the 8 gates (points B and C) are left standing; nothing is left, or was built or affixed, that links these remains or that indicates in some way the layout of the old walls.

So, the old walls seem not to exist - as a tangible historic element - in the memory and perception of residents.

However, this result suggests that, for the majority of the interviewees, the city centre corresponds to the old part of the city, whose borders became long-lasting in the perception of the residents, even though important places and historic buildings are also located outside this intangible border. The other

respondents have a wider perception of the city centre: about 21% drew a "broad" border of the city centre (see line 2 in Figure 1) which goes beyond the walls and encloses other tangible elements of cultural and social interest such as theatres, museums, monuments, shops, and so on. And 8% sketched an "extended" border (see line 3 in Figure 1), which also includes some residential areas near the centre. No respondent indicated the border of the city centre identified by the municipal administration (see line 4 in Figure 1), which delimits an even wider area of the city.

In light of these results, it is important to consider which characteristics of the interviewees might influence these three different perceptions of the border. The latter have been analysed in relation with age, gender, length of residence, place of birth of the interviewees and place of birth of their parents.
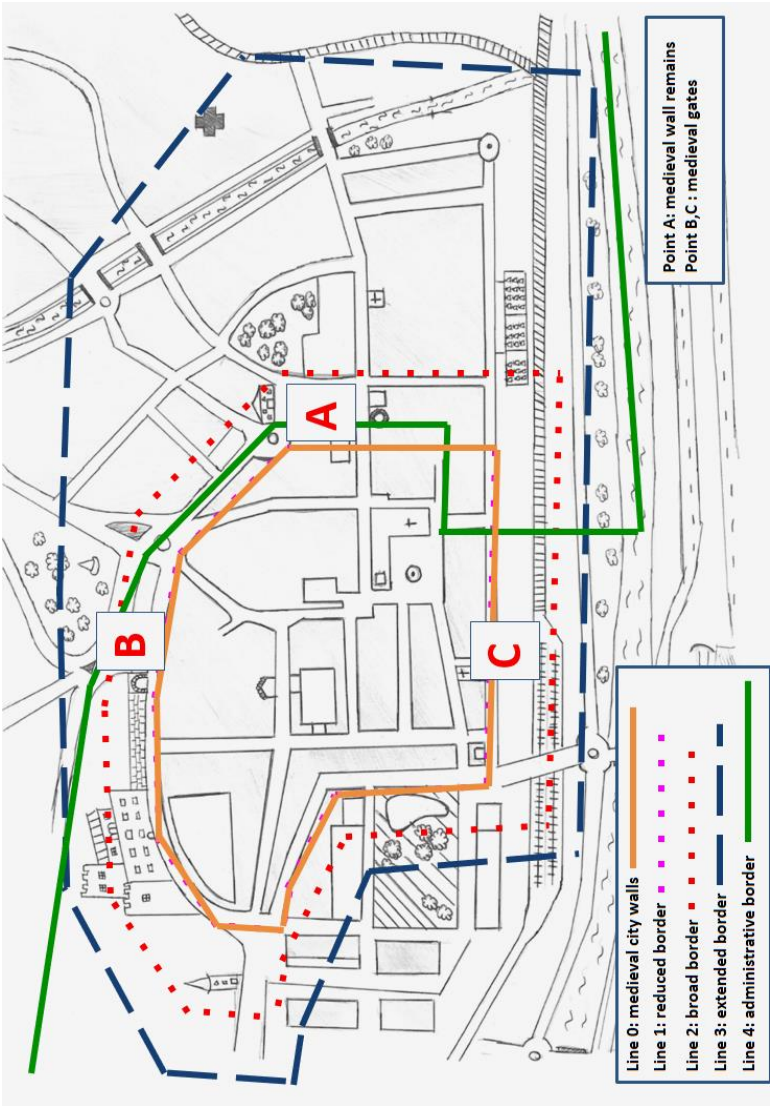
Figure 1. Mental map of Trento used for the data collection[15]

The analyses show that age and gender are not relevant, while the length of residence is definitely crucial: as shown in Table 1, among participants not born in Trento, as the years of residence increase, the percentage of people who draw the border like that of the layout of the medieval walls also increases.

Length of residence	Reduced	Broad + extended	Broad + extended

	border	borders	borders
0-10 years	57.30%	42.70%	100.00%
11-20 years	67.39%	32.61%	100.00%
21-30 years	72.00%	28.00%	100.00%
over 30 years	73.33%	26.67%	100.00%
From birth	77.25%	22.75%	100.00%
All respondents	70.81%	29.19%	100.00%

Table 1. Perceptions of the borders of the urban centre and length of residence in years or from birth (Pearson chi2(4) = 12.0623 Pr = 0.017).

Given this finding - and according to other research[16] - it is possible to affirm that length of residence is decisive in people's perception: as time goes by and they acquire experience directly, individuals attain knowledge of places and their elements[17] and this process also occurs in the identification of borders, which becomes less abstract[18].

But in this case, the border is almost completely absent from a material viewpoint: so, why do people persist in perceiving it as such?

Considering participants not resident from birth, it is possible to think that this depends on a horizontal transmission[19] initiated by natives: the longer a person lives in a specific place, the more he/she socializes with natives and, through this socialization, he/she internalizes the symbolic elements of territory[20].

For those who live in Trento from birth, it is assumed that transmission plays again a central role, but in this case its nature is intergenerational[21] or, more probably, intra-familiar. Among interviewees, about 81% of those who had at least one parent born in Trento had a perception of the city centre that corresponds to the area enclosed by the old walls.

BRIEF FINAL REFLECTIONS

Because of the length restriction of this paper, other statistical analyses carried out in order to further verify these findings cannot be shown. However, thanks to the results already discussed, it is possible to state that mental image and perception of places can be transmitted[22]. Considering that the old walls of Trento – as borders – have not existed for over 150 years, it is possible to claim that the transmission of perceptions, practices and meanings on the intra- and inter- generational level is a central issue as it allows the persistence of symbolic intangible elements in people's perception.

Being an element of space, borders acquire an essential quality of space, i.e. the fixity[23]; conveying meanings and building the collective identity, they not only acquire a long-lasting character, but also impose themselves upon the mutability enacted by territorial and administrative requirements of a specific area[24].

Around the world, there are at present more than 70 border walls and the intensification of the construction of new walls is a recent phenomenon: in the last 5 years, the number of walls has quadrupled and 2016 is considered the year of walls[25]. These new walls, erected for security or military protection or anti-migrant purposes[26], are actually more symbolical than functional, but can create feelings of isolation and segregation in people[27] instead of strengthening the place identity and sense of belonging. Considering that the symbolic meaning of walls as borders persists and is long-lasting, it is important to linger on and carefully think about what the future of the walls in construction or in design

(e.g. the wall between Mexico and the USA) is, which meanings will be transmitted over time and how the perception of a group of people will change in the future.

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CULTURAL VALUES AND COMMUNITY DEVELOPMENT AS REFERENCES IN APPLYING ADDITIONS TO HERITAGE BUILDINGS

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INTRODUCTION

After the rise of conservation movements following the WWII, a lot of regulations have been issued at global and national levels to conserve heritage. Number of buildings, sites and cities have been listed as heritage as a result of these regulations and set listing criteria. Conservation projects were implemented all over the world under the supervision, consultancy and funding of different parties. One of the subjects that has been brought up to the surface was about accommodating historic cities to adapt contemporary needs of the community and keep on conserving heritage at the same time. This trend was directly discussed before within the resolution of the symposium on the introduction of contemporary architecture into ancient groups of buildings in Budapest (1972),[1] and the recommendation concerning the safeguarding and contemporary role of historic areas in Nairobi (1976).[2] Generally, most of declarations and recommendations included subjects related to additions in a way or another. Some addressed the importance of being aware of the suitable architectural materials and techniques to the modern society as in the Charter of Krakow (2000) titled "Principles for Conservation and Restoration of Built Heritage"[3], other focused on the replacement of missing parts as in the Venice Charter (1964)[4],in the 2nd International Congress of Architects and Technicians of Historic Monuments. Also, the threaten of not following the traditional urban pattern when building a new building was discussed in The Resolutions of Bruges titled 'Principles Governing the Rehabilitation of Historic Towns'' ICOMOS (1975), [5]. Other related subjects were mentioned as the importance of supporting economic and social development within the conservation process as in the Norms of Quito, ICOMOS (1967) included in the ''Final Report of the Meeting on the Preservation and Utilization of Monuments and Sites of Artistic and Historical Value'' held in Quito, Ecuador[6], and many other subjects and references.

THEORETICAL APPROACH

The problem simply lies in the prevention of the contemporary layer to be added to living historic cities and also the contextual integrity got effected in some cases. So, the aim is to conclude criteria of additions which targets the rehabilitation of the contextual integrity of historical cities and satisfy the community's needs. The applied methodology depends mainly on the analytical approach through three

main levels. The first, analyzes the trends of implementing additions to heritage buildings and contexts. The second is meant by analyzing the chosen reference criteria meant to be converted into goals, in order to decide adaptable additions to the context. This research adopts the outstanding universal values set by the ICCROM as the criteria to be studied. The Third, analyzes different aspects related to the community, as contextual patterns, regulating policies, economics, technologies, urban design, the symbolism of added architectural forms, legislative guides and others[7].

ADDITIONS TO HERITAGE BUILDINGS

Number of published researches and official guides discussed the issue of additions. These publications dealt with additions through several perspectives. The most popular trend is the technical one, where the additions are sorted to their physical state whether it is vertical or horizontal , roofs , chimneys, windows, doors, within the backyards or foreyards, claddings, porches, verandas, lightnings, paints, accessibility, visual aspects, energy conservation , materials , a whole new added separated mass, fire safety within materials or new structures, sanitary, means of access or escape, workshop details for different construction methods and materials as wood, staircases, dividing walls, various architectural details and others[89]. Some guides are aware of the heritage value and the balance that should be approached between the modern needs and conserving heritage but there was not yet a guide to study the issue within set assessment criteria[10].

Individual researches also pointed to the values of heritage, as one of the studies perceived the values in keeping the relation of heritage to the surroundings and respecting the building's original relation to the context[11], also other aspects were put in consideration, as the added mass proportions, orientation, visual impact on the place's users, position, architectural identity, the prevention of harming existing values , in addition of being aware of the additions' meaning and symbolism. Other publication offered a wide introduction based on international and national policy documents and official references[12].

This research's contribution heads the very first step that should be defined in the process, whether to apply additions or not to historic buildings and spaces, or to reuse them to a total new function, or rehabilitate the old one to fulfill the new needs.

THE CASE OF HISTORIC CAIRO

In Egypt, Historic Cairo has been listed as a world heritage site according to the first, fifth and sixth criteria of the outstanding universal value set by the ICCROM, and witnessed number of projects especially in the zones of El-Gamaleya and AL-Darb Al-Ahmar. The Egyptian experience concerning conservation started early at the mid-19th century. Although the national movement started almost the same time of the global one began, but the evolution of the national policies and laws went slow in comparison to the international movement and the national changes concerning economics, culture, sociology, technology, prevailing value system, urban and others[13].

This imbalanced situation and the absence of policies which matches the needs of reality caused a sum of existing contraries. These contraries can be represented in finding frozen parts of the city due to rigid policies and at the same time illegal interventions harming the heritage context are found. In addition to other legal interventions occurred as a result implementing planned projects, some had positive impacts and others had negative effect to the contextual integrity of the historical city. So, this research is an initial step to conclude reference criteria in which additions to heritage buildings could be applied. The criteria aim to achieve balance between both the community's cultural values and adding new layer of the new givens of the present time. It is expected that this aim would give a chance to enhance a realistic development to the community, and to rehabilitate their believes in the power of their urban and architecture and cultural values.

CONVERTING OUV CRITERIA INTO AIMS *(ANALYSIS OF CONTEXTUAL INTEGRITY OF HISTORIC CAIRO IS INCLUDED)*

The Outstanding universal value (OUV) criteria, are adopted as a reference to be studied in-order to convert them into goals. The first six criteria meant by the built heritage, will be studied in means of analyzing listed cases that matches the needs of the case of study (Historic Cairo) to rehabilitate its integrity. The OUV has been selected as a reference instead of national set criteria, because it had the chance to be evolved several times, and include several main themes which could be applied in a variety of cases and aspects. The analysis is based on differentiating between the designer's and the community's role. As, the designer role should be directed to create and establish the circumstances allowing the community's interaction to the surroundings and restores the creativity to exist again.

The following will just mention aspects and themes attached to every criterion that could be related to Historic Cairo.

A more extended comparative study could be done, between Historic Cairo's potentials and already listed specific cases from all around the world.

Criterion 1 is one of the criteria which Historic Cairo has been listed upon as a world heritage site. The target now is to re-enhance the existing potentials in-order to produce -once more- the creative genius, masterpieces of new modern movement, the ability to reconnect the world, to have multiple standards and special production of creativity. According to previous researches and number of analysis that took place about Historic Cairo, it is concluded that the targeted issues of criterion one could be related to several contexts. One of these contexts is the economical context where crafts development and production is considered as an extremely vital issue specially after the removal of some workshops as a part of implementing a conservation project. This removal had a negative effect to the production of local products and therefore the authenticity and integrity of the place were affected[14]. Also, the legislations and policies context is related to the criterion, as the interaction between the community and their urban needs to be more provided and enhanced.

Old artistic creations took place as a result of integrity which used to exist between the social, economic, marketing, professional workers, and the authorities' interest in the Historic Cairo as it used to be the capital at that time. The dis-integrity occurred shall be rehabilitated using the unique potentials of the urban, architectural styles and crafts. As a proposal, reusing number of the abandoned heritage buildings and vacant areas as centers meant by developing and producing local crafts to match the present needs shall support the targeted contextual integrity rehabilitation. The additions could be built in sort of masses, interior decorations, façade ornaments and any other forms of additions that are related to existing crafts and local potentials.

The proposed themes to be fulfilled through additions could be related to a philosophy, artistic creations related to existing crafts, construction level, architectural level or a group of buildings. That could result masterpieces of new developments of a contemporary movement, integrating traditional, philosophical and artistic currents into a new synthesis, unique aesthetic realization which may be attributed to the unprecedented union of the natural site and the architecture, which all matches the criterion's themes[15].

As for Criterion 2, one of the most observed defects of Historic Cairo, is missing a connective network to the outside world, whether for researchers, marketing, individual tourists and others. This spot has a lot to offer the world and interchange human values with it, specially after the expected development takes place following this critical stage of inertia. Transferring human values are one of the goals that could be fulfilled within adding some uses as communication and marketing centers to have the chance to spread the local culture and develop various aspects to meet contemporary needs. Also displaying all

the features of a certain culture, new local architectural schools expressing certain works could be produced, foundation of a modern movement and other related aspects to criterion two may take place[16]. Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared as the main theme to criterion 3 can be found in Historic Cairo. Some cultural traditions and activities still take place within the place since the mediaeval ages. Other extinct ones could be revived in-order to rehabilitate lost values of belonging, even if that revival took place in a folkloric and festive ways. Some activities already have taken some attention, but did not affect deeply the community's cultural values[17]. Rehabilitating traditions and cultural identities should also deal with the internal urban migration, economic changes and others[18].

The paper's trend mainly meets criterion's 4 themes, as it allows a wide range from society expressions, creative responses, also spiritual as a basic component of the context, internal migration, colonization and trade, as well as technologies. These themes related to cultural traditions could exist through several contexts as the educational, economic, social, administrative, touristic and others. These contexts could be represented in new uses as creating nodes of marketing and developing craftsmanship, workshops, headquarters of internal zones, community centers, libraries and others[19].

The above-mentioned proposed uses would enhance handing the fruit of knowledge from one generation to the next, and the expression of sacred traditions and a delicate social balance as mentioned in criterion 5. Within respecting heritage buildings, this knowledge could be related to tangible aspects as in construction methods or materials, and intangible ones as in cultural traditions. The criterion's issues match the case of historic Cairo, as creating new expressions, keeping cultural pattern and the original residents, expressions of a unique daily life, interaction of man and nature in a certain environment, outstanding example of human settlement, making the optimum use of the existing environment, creating successive stages in the economic and social evolution, movement of peoples, systems of trade and others[20].

Criterion 6 is meant by socio-cultural life during a certain period as in ideas, beliefs, technologies, literature, artistic works, symbol of a certain evolution, crafts, economic and social patterns which could create exceptional and universal symbol, history of spread of a certain idea as the evolution of the context and the sense of belonging, modern economical chain and insuring and surviving one of the prime settings of the culture. [21].

The above review spotted only crafts and communication centers, but the historic Cairo context *contains much more potentials* as movies produced and literature written about this historic context. Number of different fields creatives were born and raised up there, surviving activities as in mulids (birthdays celebrations of saints) for both Muslims and Christians, social traditions and many more details are still alive and just need to be spotted, conserved or rehabilitated.

Figure 1. Tahteeb Stick Game[22]

CRITERIA OF ADDITIONS

It is hard or even impossible to separate the effect and result of each criterion than the other, for instance to achieve creativity or interaction with the outer world or even produce new typologies or new cultural expressions or handing the fruit of knowledge, all could be achieved with the same method of action, as reusing number of buildings as crafts development centers. The same centers would also contribute to the rehabilitation of the lost contextual integrity as in producing capable workers of developing the crafts, connect the residents and the immigrants to the place. The new use shall also be accompanied by functions related to the community's culture as in the way the workers would spend their break. Also, new technical solutions of conserving energy and the environment should be merged to the context's unique character. Psychological aspect also shall not be neglected. The society need to be satisfied by giving them the chance to live the existing time's advantages and technologies. Above all, sustaining the capability of the city to stand still as a city of crafts, even with different kind of crafts, within a connected network of cultural social relations. Following, are the concluded steps of deciding additions to a heritage context:

1.   Spot the problems obstructing the development of historic cities (as in lost integrity and elements affecting it).

2.   Decide the references to be analyzed in which to fit each case's needs of continuity (as the case of OUV and inversing the criteria to be goals to fulfil).

3.   Analyze the city's context (Locate Potentials as urban, architecture, economics, traditions, routes, cultural values, community development and others).

4.   Analyze the chosen references in means of the needs of the contexts' analysis.

5.   Decide the procedures and methodology of work of the first stage.

6.   Decide additions that would occur to the building.

And also, a proposed second stage will be meant by the technical decisions concerning materials, methods of construction, the range and category of additions.

CASE OF STUDY (THE ARSENAL AND SOUQ EL-SELAH STREET)

Rehabilitation of integrity in some areas, as in the case of Souq AlSelah street or (market of weapons street) and its relation with the arsenal factory[23] located at the gate of Bab El-Azab within the area of Salah El-din Castle in Historic Cairo. Souq AlSelah Street was famous of selling cold steel weapons, but when Mohammed Ali Pasha ruled Egypt and manufacturing became one of his priorities. The

production of weapons was one of his manufacturing targets. One of these factories was built at one of the citadel's gate called Bab El -Azab. After that, Souk AlSelah street converted its activity into repairing modern weapons at that time.

As time passed, and after the closure of the arsenal, the used to exist integrity took place was lost. According to the contemporary givens of urban, this integrity can be rehabilitated on several levels as the touristic, the economic or others. For the tourist level, the street can be reused as a tourist route where the arsenal can be reused as a hotel. Or, if it is decided to reuse the street economically, the uses of developing crafts shall be applied and the factory shall be reused as a workshop hub related to selected crafts. It is recommended to use Souq El-Selah street in both contexts in addition to the educational one. This variety of reuse is available as there are number of monumental and heritage buildings that can be reused as Al Gai Youssef madrasa, sabil mostafa Sanan, Sabil Mohammed Kotkhoda, Sabil mawsely, and others in addition to number of vacant lands. These urban potentials could benefit number of contexts as rest houses for visitors, educational purposes as libraries, children, craft development and marketing centers. In addition to use open areas in different activities as community gathering spaces where renewable energy generation methods could be applied. Also, it is preferable to get advantage of the Al-Jawhar Lalla Square project owned by a private investor where another spot of the land could be added to the context and supports the new layer of the present time.

Other contexts should be put in consideration as conserving the social pattern, initiating local/private partnerships, developing local construction technicalities and sharing decisions between architects and professional local workers as happened in Siwa within the Siwa's Sustainable Development Program by AghaKhan, where the old method of construction was rehabilitated and developed.[24]More innovative solutions should be practiced concerning the structural and environmental solutions.

Further researches meant by the national Egyptian case should take place in the future meant by the technical stage and setting adaptive reuse codes. Also, other aspects as environmental conservation, producing new architectural symbolism for the new additions and the old settlements, and others. For this case a more detailed study is needed to be done concerning as several aspects as for the crafts, typologies of vacant buildings, the location, methods of additions, proposed new uses and others in-order to rehabilitate integrity.

Figure 2. The case of Souq AlSelah Street and the Arsenal

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[1] "Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings at the 3rd ICOMOS General Assembly, Budapest, 25- 30 June,1972," International Council on Monuments and Sites (ICOMOS), accessed August 25, 2018. http://www.icomos.org/en/charters-and-texts/180-articles-en-francais/.

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[3] "The Charter of Krakow 2000: Principles for Conservation and Restoration of Built Heritage," International Conference on Conservation (Krakow 2000), accessed August 25,2018. http://lecceworkshop.unile.it/Downloads/The%20Charter%20of%20 Krakow%202000.pdf.

[4] "International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)," 2nd International Congress of Architects and Technicians of Historic Monuments, International Council on Monuments and Sites (ICOMOS)", accessed August 25,2018. http://www.international.icomos.org/charters/venice_e.pdf

[5] "Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings at the 3rd ICOMOS General Assembly (1972)", International Council on Monuments and Sites (ICOMOS)," accessed August 25,2018. http://www.icomos.org/en/charters-and-texts/180-articles-en-francais/

[6] "The Norms of Quito: Final Report of the Meeting on the Preservation and Utilization of Monuments and Sites of Artistic and Historical Value Held in Quito, Ecuador, from November 29 to December 2, 1967," International Council on Monuments and Sites (ICOMOS)", accessed August 25,2018. http://www.icomos.org/en/ charters-and-texts/179-articles-en-francais/resources/ charters-and-standards/168-the-norms-of-quito

[7] The author is working on a series of connected researches mainly concerning adaptive reuse, and this research is an important step directed to achieve a detailed national criteria of adaptive reuse. The main concern is to deal with the national case of Egypt, so it began with a study about a case of reusing heritage buildings in educational purposes, then a research of producing an adaptive reuse methodology matching the local case of Egypt,. Following that a study about the levels causing dis-integrity in national projects, then a paper about the strategies and legislations in means of the international movement and the local needs specially for the social and the economic.

[8] "Buttonville Heritage Conservation District," The Corporation of the Town of Markham Development Services Commission, 2011, accessed August 25,2018. https://www.markham.ca/wps/wcm/connect/markhampublic/b2a2e87f-eca5-4510-b9c1-b3e5d51bce7d/Buttonville_HCD_00.pdf?MOD=AJPERES&CACHEID=b2a2e87f-eca5-4510-b9c1-b3e5d51bce7d

[9] "Sustainable Management of Historic Heritage Guidance Series, Discussion Paper No.2, Assessment of Effects on the Historic Environment, 3 August 2007," New Zealand Historic Places Trust (NZHPT), accessed August 25,2018. https://www.heritage.org.nz/resources/-/media/a5d7ddee3dc841b9b2c6114e77d35129.ashx

[10] Practice Guidebook on Compliance with Building Safety and Health Requirements under the Buildings Ordinance for Adaptive Re-use of and Alteration and Addition Works to Heritage Buildings
2012" Buildings Department Hong Kong (2016 Edition), accessed August 25,2018. https://www.bd.gov.hk/english/documents/guideline/heritage_2016.pdf

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[14] Hanaa Moosa, Dis-Integrity in National Projects in Egypt a Special Case on Heritage Character Projects (November 24, 2017). 1st International Conference on Towards a Better Quality of Life, 2017. Available at SSRN: https://ssrn.com/abstract=3171831

The concluded levels of dis-integrity by the research, are: 1- The project's methodological approach itself, where the implementation should meet its aim and vision.2- Entrance approaches, is a level meant by the surrounding and inner contextual mutual relations through different methods of approaches (functional, cultural and visual). 3- Interaction within the surrounding contexts through transferring Experience, is a level dealing with an inside way of communication with the outside, in order to communicate and enhance other cases through media, also it is aimed to support researches concerned by such projects. The fourth and fifth levels deal with actions which should meet the local nature and needs of the area: 4- Authorities and policies level is not meant by the main legislations concerned by the heritage and conservation of the whole nation, but it addresses the minor scale of legislations, which would deal with special cases and areas. 5- Design decision, is an inner action which would affect both the external and inner contexts) As For the sixth, it deals with: 6- The whole integral pattern of all contexts in order to afford sustainability for the area facing any sudden outer interruption whether political or economic or any other, (as happened after the 2011 revolution)

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UNDERSTANDING HERITAGE AS PLACES: A RE-EXAMINATION OF THE BURIAL MOUNDS OF BAHRAIN

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INTRODUCTION

Heritage, what we see today, is a micro-cosmic part of the earth; a visible tangible source of the anthropocene, comprised of both material objects and places. In the 21st century, the dynamic context of cultural heritage being considered a significant force of developments with multiple layers of historic settings, there exists a need to understand them beyond the material manifestations: buildings. Indeed, heritage buildings are closely associated with the places and practices of history. Hence, the "sense-of-place" in the historic environment, mostly discussed as an experiential outcome of the object and its surrounding must be focused as the broader and most meaningful heritage rather than the buildings themselves. Many have examined these ideas by defining the links between historic environment and the sense-of-place as place distinctiveness or sense-of-specialness, place-continuity and place-dependency. There is an emerging understanding towards associating memories with heritage described as place as a portal to history which is more powerful and meaningful.

This paper engages this approach to re-examine one of the unique heritage places in history: the Burial Mounds of Bahrain that have spanned across Dilmun and Tylos periods. The objective is to re-examine and understand the sense-of-place of the burial mounds in terms of "places-as-heritage" to discover the intangible presence of the past.

The paper will traverse the historic burial mounds in Bahrain. It buttresses the analysis by the engagement of the people's perceptions and explores the indispensable transformations of the built spaces through the contemporary interventions and in the maintenance of heritage and the urban developments that have transformed the places. The research will contribute to understand the issues of heritage while promoting urban development by sustaining the historic 'sense-of-place'

THEORIZING THE CONTEXT
Sense of place

The notion of sense of place has its long existence in history. It has been perceived as "genius-loci" as an intangible sprit of space arose through the experiential outcome of manmade environments. Genius loci was traditionally used in garden landscapes. The term has been transformed broadly and can be applied to any landscape and any place including urban space[1]. In his book on Genius Loci, Schulz (1980) explored sense of place as "existential space", which is an association of a person with his

surrounding environment. He supports the idea with the space orientation and identification with natural conditions of the site and human contribution in the environment[2].

Heritage is a significant concern in today's urban development phenomena. The historic place embodies symbolic dimensions of our ancestors by their unique spatial connection with the place.

Shamai (1991, 350) explores a links between historic environments and the sense-of-place as place distinctiveness or sense-of-specialness, place-continuity and place-dependency All these terms represent the 'sprit of space' which keeps authentic layers of history well preserved[3]. In one of his article, Tuan (1974) studied the link between people and its surrounding place. He embodies the cultural element with sense of place as the main character of the place[4]. The idea can be also related with the emotional psychological bond which helps to establish "an intimate relationship with the place"[5]. In 2008 article, Relph elaborates sense of space with the feel of human senses such as smell, hearing, combination of sights, movement, touch, imagination, purpose and anticipation of a person[6].

Heritage as sense of place

Heritage is multivalent and its values are not immutable. In the past, heritage evaluation mostly focused on the iconic buildings to define significance, restoration and maintenance. As a result, the non-physical dimensions of heritage; 'the place' has often been overlooked. Place is not only where this heritage is situated, but the totality of social and spatial realities and histories that surround it both through time and space. Evaluation of the importance of 'place' and maintenance of them must indeed be the focus of heritage. While establishing the recognition of heritage, it is essential to understand the indispensable transformations of the built spaces through different slices of the anthropocene.

Heritage, what we see today, is a micro cosmic part of the earth, a visible tangible source of the anthropocene. It is comprised of both material objects and places. Materialistic sources can be considered as a *matter* to study, explore and discover the appropriate tools to sustain its use. Heritage is the integral part of the history. Marsden (1992) differentiates *history* as an interpretation one made of the past; and *heritage* as what has survived from the past[7]. With the endured tangible heritage (object), there is an unseen wrapped intangible part (practice) around it. In addition to the object and practice as heritage, Lowenthal (1998) pointed out the *subject positioning* of heritage to be evaluated as a fundamental slice. This collectiveness of heritage creates an ambiance in the urban fabric which needs to be evaluated in relation to '*sense of place-as-heritage*[8]. In her very recent publication, Fredholm (2017) defines managing a place´s image(s) or representations of the past as *place branding*; "heritage is about the qualities a collective associates with the place and its history"[9]. If we consider 'heritage as place' instead of 'heritage as building', it gives another dimension to be explored.

Historic Environment and sense of place

The dynamic context of cultural heritage is considered as a significant force of developments in the 21st century with multiple layers of historic settings in which it progresses. Evidence demonstrates that relatively modest investments in cultural heritage can pay substantial dividends and improve sustainable environments and social cohesion.

Historic environments and sense-of-place

place-dependency ⬅ ➡ place-continuity

place distinctiveness or sense-of-specialness,
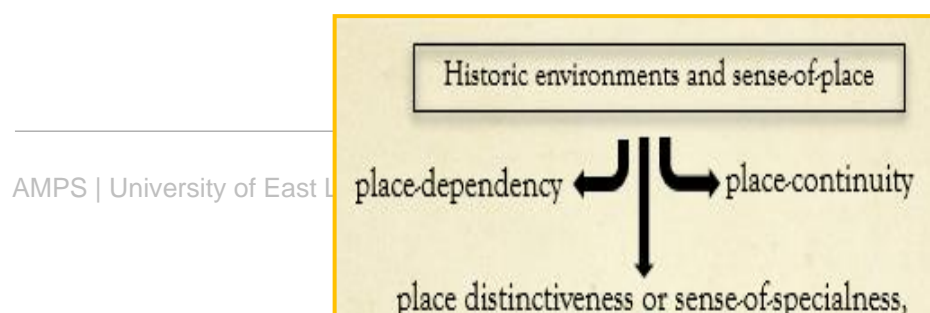
Figure 1. Historic environment and sense of place

Heritage buildings are closely associated with the places and practices of history. *Sense of place* in the historic environment, is mostly discussed as an experiential outcome of the object and its surrounding. Graham, Mason, Newman (2009), contribute to defining the links between historic environment and sense of place as place distinctiveness (a sense of specialness), place continuity (pre-representational engagement) and place dependency[10] (Fig.1). They talk about the subjectivity of sense of place and point out that there is no major study directly linked with *the subject*. They relate this concept with "phenomenology", 'which approaches place through experience'. Sense of place is a highly qualitative matter and it is necessary to experience the subject or in other sense 'the historic context'[11]. In contrast, the article 'new wine in old bottles or old wine in new bottles' defines conflicting qualities of immediate surroundings of heritage buildings; they also highlight that there is no strong theoretical material dealing with the intangible sense of place of heritage[12].

Place has been constructed over time and representing different slices of the anthropocene. The maintenance requires in-depth studies to examinine multiple layers of the anthropocene, as much as possible. Heritage can be personal or collective, local or global, 'poor planning and management can even lead to (violent) conflict' (Fredholm, 2017). This new approach to place needs to be taken for the sustainability of heritage; otherwise, only a partial heritage will be sustained and much will be lost. This sustainable approach will also direct how to manage the urban development with reference to the historic setting of the place. Some research has been done as shown but how to grasp this totality of place, as well as repair and maintain this 'sense of place' has not become a central part of the heritage examinations. This research opens doors to extend and explore the relevance, and the meaningful approach to look at heritage as an 'ever evolving place' rather than the static building.

Human intervention is the key source in the development of a historical setting. These interventions have some evidence in the form of heritage to reflect a certain period. As can be seen, contemporary approaches to the promotion of heritage is very much object-oriented, the artefacts of the history being constituted in the present life. We deal with heritage buildings by reproducing the same characteristics and materials and place it in the particular time and period. In this process of maintaining, we explore knowledge only about the existing slice of matter. However, if we begin to see beyond, we will look at the larger picture, beyond the slice of the anthropocene from the beginning of when the human intervention took place or displaced.

It is significant to find an equation through which they can be resurrected in order to conceive a holistic maintenance and care regime. At the present moment, we have little idea about how it can be done as

there are specific tools for specific situations. For example, the context of St. Paul cathedral will be a different slice on the anthropocene than the Blue Mosque in Istanbul. Likewise, *Kiruna kyrka* will have a very different context of location than the Taj Mahal in India. We cannot apply the same principles or same attitude between these principles. The intention of this paper is to raise the issue and highlight its significance to understand the authentic picture of history.

RESEARCH METHODOLOGY

The research followed the *social constructive theory* where object existence is subject to the observer perception through social interchange. The emphases here is on the 'consensuality' where absolute truth held within a community, however, outside the community the truth held by observer with relation to the other truths. It defines socially constructive experience where community is free to interpret their shared experience.

The research used un-structured observation which gave opportunity to observe the total situation of the area. In addition, Survey Questionnaire from the local people of the site helped to perceive their point of view regarding Burial Mounds, its sense of place and maintenance. Semi-Structured Interviews assisted to get direct feedback from the experts. It was done with the set of pre-determined questions

BURIAL MOUNDS OF BAHRAIN – A CASE STUDY

Introduction of Bahrain

Lowe (1986) describes the significance of Bahrain by relating it with the Dilmun Period (known from Sumerian to new Assyrian), and by emphasizing the "striking presence of thousands of burial mounds"[13].

Figure 2. Historic environment and sense of place

Bahrain is an island country with no city, it is situated along the Arabian Gulf coast and surrounded by Qatar, Oman and Saudi Arabia (Fig.2). Bahrain means in Arabic "two-seas". It is officially comprises of thirty-three islands which are connected through bridges and cause-ways. Bahrain has undergone through different ruling powers and finally since 1783, it is under Al-Khalifa family.

Bahrain is one of the Gulf Cooperation Council (GCC) country, comprising of six Arab countries that share many common cultural characters. Bahrain's history goes back to Dilmun and Tylos period where it was developed by the rich cultural and historic connections of the very early time.

Death and Burial in the Early Dilmun

Practice of Burial can be seen in various civilizations of the history. It is a ritual act of burying a dead body into the ground. Research shows that during archeological excavation, many burials are found with the objects of that time which represent the culture and custom of the formal practice. Burial represents the respect for the dead, sometimes to start the afterlife or end to the cycle of the life. Burial mounds can be related with the *necropolis* in general understanding. However, necropolises are more elaborated monuments. The necropolis or city of the dead, usually considered as a site located outside the city, in comparison of tombs which were always part of the city.

Dilmun and Tylos left remarkable traces of their traditional and cultural practice of burial and cemeteries. Burial mounds in Bahrain are the 'resting place of the dead'. The research done by various archeologists, show that the dead bodies were most of the time buried with the personal goods. During the excavation, variety of vessels in different scales and details found; these objects helped to investigate the age and origin of the objects. The transition in the development of the object can also be observed with the "high level of technical and artistic specialization". The dead body used to place in a unique position with "lying on one side, their head to the north, legs bent and their hands resting by or under their face" (Fig.3). The body used encase in a pre-built chambers built by stone along with the belonging of their life. The chamber used to sealed and leave the dead in the peace alone[14].

Steffen Laursen (2017) in his very recent publication, discussed about the burial and death rituals of the olden time. There were two phases of the ritual process of any individual death. The *intermediary period* comprised with three element, the provisional burial (body), the temporary stay on earth (soul), and mourning (the living). The second phase was *final ceremony* as the concluding phase of the ritual of death[15].
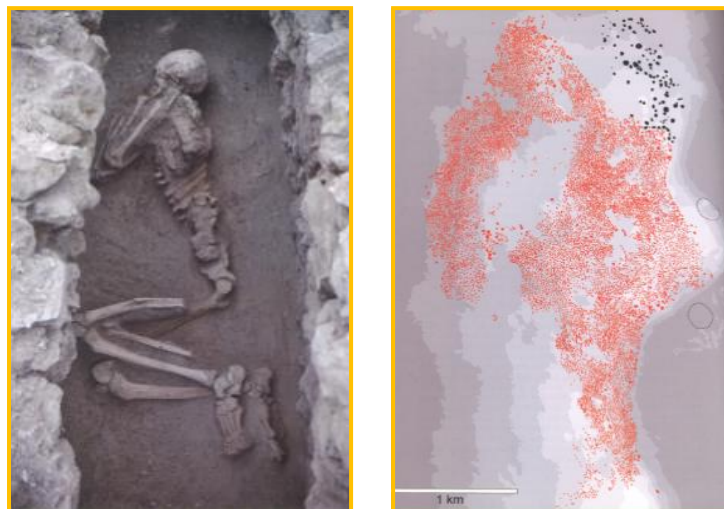
Figure 3. (Left). Position of dead body in mound
Figure 4. (Right). Estimated number of mounds

Burial Mounds of Bahrain- "the greatest curiosity"

The Bahrain Burial Mounds are considered to be world's largest pre-historic cemetery (Fig.5). MacLean and Insoll (2011, 82) mentioned in their research that the estimated numbers of mounds were calculated

as 170,000 on the main island, built very closely (Fig.4). Their research shows two main theories by Capt. Durand that either there was a community living along the cost, or Bahrain was an island of the dead. Their research also conclude with some references that the buried people were brought from some other part[16]. Many scholar present this idea that the Burial mounds are not only

Figure 5. Burial Mounds Bahrain

related with the Dilmun society. Laursen (2017) discuss association of Burial Mounds with different theories of people. For example, Curtis Larsen (1983) disagree with Lamberg Karlovsky (1982) in his research regarding the association of Bahrains Burial mounds with the foreign population. Karlovsky claimed that during the Dilmun times, Bahrain was the main land for the burial cult. He identified Dilmun as "gateway to immortality where pilgrims assured to gain access to the 'land of paradise' for their deceased family. To unjustified this fact, Larsen provides mathematical calculations of the population ratio on the basis of anthropological records and argue that all these Burial Mounds are related with the Bahraini ancestors. Laursen also supports Larsen, and provide further justifications to link the historic settlement of Burial Mounds with Bahrain.   .

RESEARCH FINDINGS - BURIAL MOUNDS
The sense of place and Burial Mounds

To fully explore the heritage sites and to understand the significant maintenance issues, it is indeed important to discover the non-existing sense which is more deeply engaged with the understanding between people and those material as well as non-material links that exists with the place. According to the people survey, it is interesting to know that 85% people do agree that these mounds give sense of history. More than 60% people believe that these areas have sprit of the historic people (Fig.6).
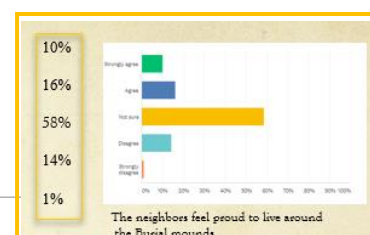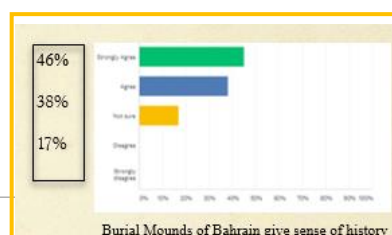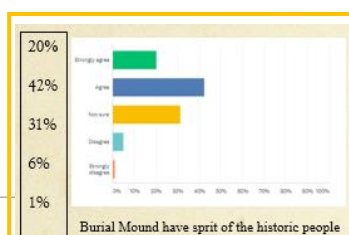
Figure 6. Sense of Place and Burial Mounds

Community and Burial Mounds

This is perhaps the most sensitive issue to maintain the sense of place of the historic sites. The general observations done with the engagement of peoples' perception derived using a survey of opinions about the feel of the place and the contemporary approach of the maintenance. The intention is to gain an insight on how people behave in different places, how local residents relate to the restored places and if they do indeed understand the sense of belonging to their historic past. 26% neighbors feel proud to live around the burial mounds. However, 58% people are not sure whether it is to be proud or not. It shows lack of awareness about the significant historic place. Although the residents do agree that the Burial mounds provide distinct landmark.

Conservation of Burial Mounds

With reference to the interviews, the government has already applied for the nomination of Burial Mounds of Bahrain for the list of World Heritage Site. The government is taking keen interest to promote the awareness of the historic archeological sites. As described by one of the official, there are three methods adopted for the preservation of the mounds (Fig.7)

1-   Indirect method-To provide fences and signages around the mounds

2-   Direct method- To do proper restoration of the monuments such as consolidation

3-   Raising Awareness- To make people aware about the significance of the site.

Figure 7. Conservation of Burial mounds

Contemporary interventions around the Burial Mounds

In this context, there are two clear opinion about people. While talking with the neighbors of the mounds, some agree that there should not be any addition which can destroy the historic feel of the place. However, others feel that these all mounds should be demolished in order to provide new houses to the citizens (Fig.8). It is worth noting here that the people who are in the favor of conserving these mounds, their families live there for years; they feel strong bonding with the place. People who are newly moved here in the new development done over the mounds, are in the favor of removing these mounds. It is very clear from their expressions that neither they have any association of the place nor they feel any historic sense while living around the mounds.

Figure 8. Contemporary interventions around mounds

CONCLUSION

It is argued that holistic historical connections that need to be derived from the place is more important in the conservation of heritage than the present sense of place itself which is only a recent layer of the anthorpocene. Literature review shows that the idea is not entirely new in heritage management discourse; the object and place is always connected when people are constructing history. That real heritage in the context of 'sense of place' strongly appears in the current urban setting of Bahrain where landscape is enriched with the historic mounds. People do have strong connections with such historic places, however, the new built environment around is diminishing the historic environment of the place. The Bahrain Authority for Culture and Antiquities (BACA) is working with the Northern Municipal Council to preserve the burial mounds and raise the community awareness. However, it is suggested to incorporate the significance of the world's largest cemetery in the academic curriculum with the number of study tour around the mounds. It will impact immensely to consider the importance of the burial mounds for the future generations.

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UNEXPECTED OUTCROPS OF "HERITAGE" IN HISTORICAL CONTEXTS: THE HOUSE-SHACK OF THE POET VALENTINO ZEICHEN IN ROME

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INTRODUCTION

Valentino Zeichen (1938 – 2016), a well-known poet of the Roman and Italian artistic scene, fascinated the public more with how and where he lived than with his poetry. However, his cultural message is so profound and dense that it deserves to be documented, understood and passed on to future generations. In this framework, the *house-shack*[1] where Zeichen has lived for more that forty years, represents an integral part of the romantic and poetical message condensed in his poetry.

Figure 1. – Works by Valentino Zeichen

Located in Rome, in the very heart of Borghetto Flaminio, inside the "cultural" axis of Flaminia Street, the house-shack is a micro-space with a high poetic density deeply in contrast with its architectural and formal inconsistency.
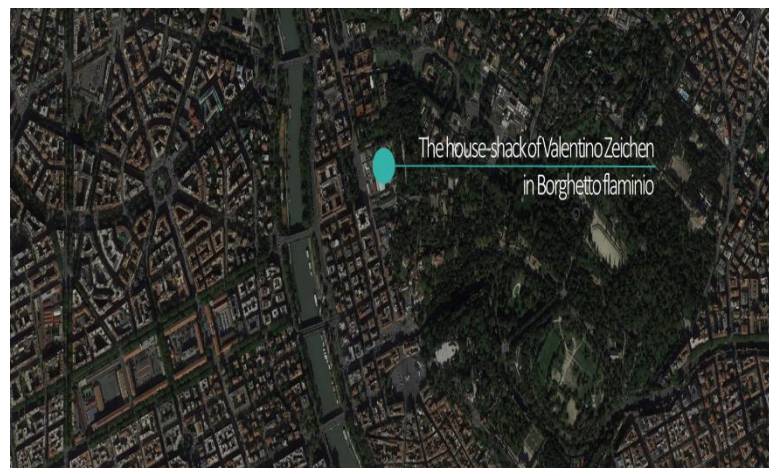
Figure 2. – The location of Zeichen's house-shack

Figure 3. –Zeichen's house-shack

Assuming that any architectural artefact is a tangle of tangible and intangible values, Zeichen's house-shack draws our attention on some fundamental questions: what shall we document and how? How can we assess its value from a historical and critical standpoint? What kind of conservation should be performed? How could we use such "informal monuments" as drivers for urban regeneration?

The research developed on this cultural "topos" (huge in terms of intangible value and irrelevant in terms of material consistency) pushes to the limit the disciplines connected with the Representation, History, Restoration and Design of Architecture. Standard methodologies are in fact inadequate in this case being mainly oriented to the investigation of tangible values of artefacts and not to their intangible components.

This evidence has somehow obliged us on an uncharted terrain, often pretty far from the consolidated paradigms of architectural investigation. We will present in this paper the preliminary results of our research as well as a discussion about the concepts and methods adopted.

THE REASONS AND THE METHODS OF AN "UNCONVENTIONAL" INVESTIGATION

Almost two years after the poet's death, the aesthetic and usage values of his dwelling are constantly fading. It is a dissolution of remembrance and memory, a loss of identity that is imprinted and codified in the very form of architecture, in which figures and expressive content merge together. However, such multifaceted "cultural" objects need a correspondingly multifaceted approach that is our case has involved experts in the fields of History of Architecture, Representation and Survey, Architectural Restoration and Design.

One of the starting activities has been the historical research. Carried out with scientific methods, in architecture it has one of its points of strength in the "direct" investigation of artifacts. In this way, in fact, scholars can accumulate not only consistent knowledge but above all that profound awareness necessary for the critical assessment of the "values" worthy to be passed on in form of collective memory.

In this framework, Zeichen's dwelling has obliged us to deal with a borderline subject with regard to the traditional boundaries of History of Architecture. This house-shack, so close to the very heart of Rome, represents an actual oxymoron both in sociological and architectural terms.

The Borghetto Flaminio is in fact an area of noble beauty, with a strong cultural character and rich in historical architectural and landscape quality. Where remains of ancient mausoleums, cemetery areas, monumental complexes of villas, gardens and palaces (i.e. Villa Giulia, Villa Borghese, Villa Poniatowski-Strohl-Fern, the casino of Pio IV, the Temple of St. Andrew, the Casina Vagnuzzi) coexist with museum venues, foreign academies and interesting traces of industrial archaeology.

Our historical architectural research has thus investigated the role of Zeichen's house-shack (self-constructed without any permission in a residual piece of public soil) within the artistic and cultural context of the 1960s as well as its constructive development and characteristics. The historical study has clearly enlightened the tenacious bond between Valentino Zeichen and his own refuge that went well beyond the mere utilitarian reasons of having a roof over his head. In the literary work of the poet we find in fact the "ideological" motivations for this way and place of living. The poet has chosen to live in total symbiosis with Rome as an archetype: ancient and modern, welcoming and cynical, place of beauty and symbol of decay, physical and sentimental emblem of the idea of the western civilization, eternal laboratory of the continuous transformation of matter.

Figure 4. – Valentino Zeichen in his house

The genius loci of Rome - and especially of the area in which is located the house-shack – coincides with the continuous variation and stratification of values and meanings that have been occurring throughout history. In this context, the low durability and fragility of the house-shack witnesses themselves the belonging of the architectural "monument" to our fleeting time: in its transience, the dwelling of Valentino Zeichen reveals the impermanence of contemporary.

Our research has also highlighted the traces of the creative process left behind by Zeichen in the house-shack. This living environment that we could define a 'domestic landscape' according to our contemporary sensitivity has also been a place of creative work and performance, as shown by several filmed documents that portray Zeichen intent in readings, recitations, happenings.

The attention of contemporary culture to the operative process of artists often involves the investigation of the reciprocal relationships between physical space, creator and work. The fragile house of Zeichen contains signs and words sketched on the walls, books, papers, working tools (like his typewriter), personal objects and utensils, which are visible traces of the poetic imagination[2]. At the same time, the small "architectural box" influences itself the artistic production, through the perspectives visible from its windows, its garden and through anything that absorbs the breath of the eternal city, the world and even the infinite.

The house-shack has not only sheltered the poet but has been a true representation of his poetics, the essence of his ethical and esthetical idea of life: a manifest of the ephemeral, the essential, the decadent and the transitory, embodied in the *things* he has been collecting throughout his life in this apparently very humble dwelling that instead are material witnesses of his way of living (Fig. 2). The conclusion

of this analysis is that the memory of Zeichen's lifestyle is a top valuable intangible element to achieve, through sedimentation, a complete critical assessment of the poet and of his work.

Figure 5. – Zeichen's things

However, as time keeps flowing quickly and leads not only to a material decay but also to a *loss of memory*, we have been engaged in retaining the essential information about a complicated and articulated set of experiences, expressed in different ways and with different means. Some are figurative (collages and works of art), other are extemporary (the very special use and arrangement of domestic objects, household tools, pictures, and personal belongings), other are literary (poems, novels) or otherwise artistic (video-interviews and theater performances produced within the house itself), other are completely immaterial (as the convivial moments in which the house was opened to friends often turning into artistic 'happenings').

THE CULTURAL VALUE ASSESSMENT OF CONTEMPORARY OBJECTS

This unconventional situation poses unusual and somehow new issues which imply a re-discussion of some "core principles" of memory transmission referring at least to Western culture approach. Considering the wide and unlimited extension of the meaning of *heritage* to an ever-growing number and category of objects, one first issue arising is what should be conserved; but, also, how objects and artifacts that are resistant to conservation or worthy only for their immaterial component can be preserved. The discussion guides us to issues which have already been tackled with the conservation of contemporary art: exploring such territories the margins of the (apparent) objectivity of the critical

judgment result drastically reduced and the value assessment of an artifact mined, questioning back the limits of contemporary restoration. Therefore, what can be considered as *cultural heritage* today? And what should not be considered such? How can we fix the chronological threshold that identifies the historicity of an artifact? How can we distinguish material from immaterial values, if a distinction exists? The matter around which conservation speculates today is not defined by recognizable and shared limits. In addition, the idea of cultural heritage does not shape around institutional scientific and technical principles anymore; rather, it feeds on the stimulus, the inclination and the sensitivity produced by common culture, which is itself largely influenced by figurative and non-figurative expressions of contemporary art.

Retaining the memory of Zeichen's house represents a cultural effort that draws back into discussion also the strongholds of particular Italian culture of conservation referred to the assessment of historical-critical values and founded upon the transmission of material substance[3]. Still, this 'shift' does not weaken the traditional approach to the conservation of memory. The discussion is not anodyne at all as the analysis of such problems, which are not strange to the realm of conservation, leads to a fruitful cue to develop the discipline by finding footholds to retain the memory of what, in principle, cannot be memorized.

The question is: how can we retain memory of his original way of living and inhabiting his ramshackle house, and of conceiving poetry and art? Today, this memory can only rely upon his poems and his house, which are the (last remaining) material and immaterial witnesses we have inherited of his existential experience. Probably, appealing to outmost material conservation and aiming at keeping in life what has perished already, is useless. In fact, since Zeichen's demise, the *house of the poet* has inexorably started to fade away, because its significance indissolubly depended from the poet's use. His daughter Marta has brought his belongings away from the house - clothes, books, pictures and works - so that today the house is not the same anymore. What can we do, then?

Useful suggestions may derive from experience developed within the conservation of contemporary art, which has started approaching similar conditions of *elusive materiality* by working on the re-adjustment of restoration methodology, empowering some aspect and toning down some other. As in the case of performance art - as Zeichen's life may be interpreted as a life-long performance - a sensitive and careful documentation, founded on the scientific survey of the house achieved right after the poet's leave, perhaps represents the only way to fix the memory of its significance, albeit within the cited limits. Storing the image of the house in the flagrancy of the poet's presence allows to ponder on a more faithful and reliable philological level, and discourages from concentrating on the mere objects which by now are clearly discharged of any significance. Paradoxically - but not completely - Zeichen's shack could be left to perish slowly (and spontaneously) until it disappears completely: this, in fact, is the fate of things in the poet's mind. Objects are destined to an end, as Zeichen wrote entrusting words with his epochal message. Actually, nothing can render the memory of his house as his "each thing to each thing has said good bye".[4]

Figure 6. – Zeichen's house today

MULTISCIPLINARITY IS THE ANSWER

The experimental work we conducted is an integrated example of multidisciplinarity within the domains of the history, representation and restoration of architecture pushing to the limits, as we already said, all the disciplines involved. The "standard" methodologies prove in fact to be inadequate being oriented towards material values of artifacts and only marginally towards their immaterial ones. However, even though in the past researches investigating the value relationships interweaving tangible and intangible aspects of heritage have been applied in rather an unsystematic manner, diverse experimental works have been conducted in this field[5]. Since the 2003 UNESCO Declaration on Heritage relevant efforts have been conducted for example within projects funded by the European Union or focusing on specific illustrious figures of the past mainly for musealisation purposes.[6]

The growing interest in deep understanding intangible cultural values implies to reinterpret usual investigation paradigms re-addressing them in an actual multidisciplinary form. The contaminated scientific approach we adopted has demonstrated the transitive role mutually played by restoration, history and representation of architecture in achieving a higher level of knowledge and confidence about the house of the poet considered as a whole.

It has involved not only the crystallization of the "scene" from a geometric point of view (survey) and the historical critical assessment of values, but also the information and data for the transmission and future interpretation of the memories of this fragile, ephemeral and intriguing piece of cultural heritage.

This view enlightens the importance of "seizing" the identity impressed and codified in the form of architecture. However, the canonical strategies for documenting an architectural space (surveying and modelling) prove to be quite ineffective in this particular context. The traditional 2D representations (plans, elevations, sections) cannot show in fact the profound meanings which permeate the surfaces of Valentino Zeichen's house.
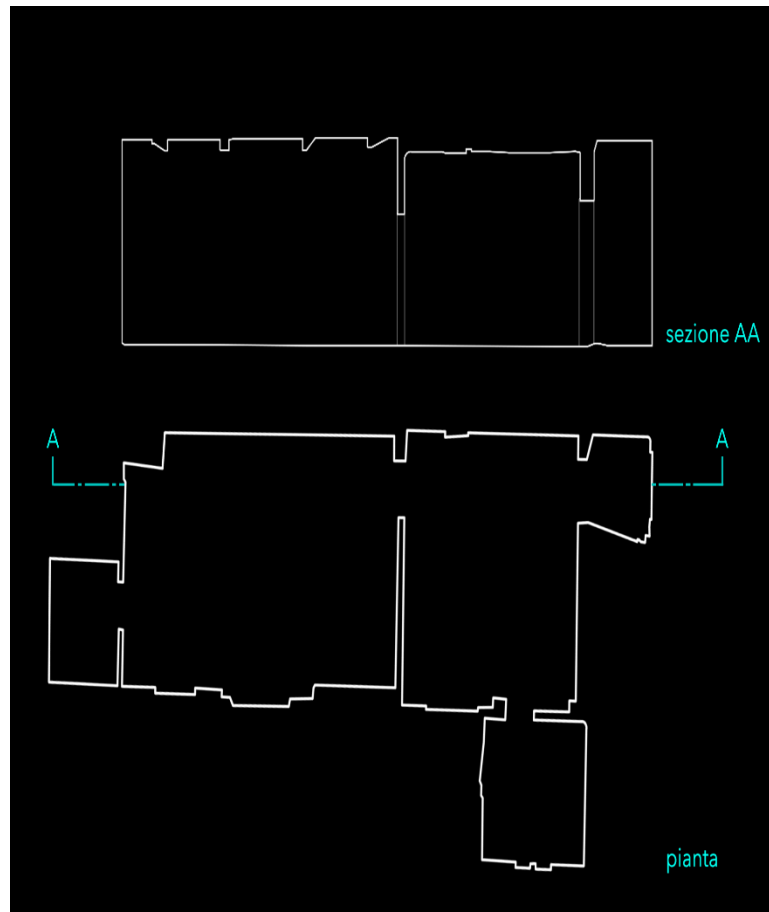
Figure 7. – Zeichen's house-shack: plan view and section

In some way they undermine the motivation to survey and represent such an artifact, apparently lacking in any formal quality itself and in relation with its context.

Nevertheless, the space of the house-shack is so dense that leads to a quite unconscious urgency to document as thoroughly and respectfully as possible anything contained within the walls that delimit the environment in which the poet used to live and that used to transpose in his works. An attitude that is quite similar to a "crime scene" survey.

Not only survey though, but also a way to "narrate" this space even beyond its three dimensions as well as the current state of places in order to block in a way the dissolution of their memory. This is the reason why we widely used methodologies for massive 3D acquisition, the more suitable in our opinion to respond to the need of documentation and preservation (at least virtually) of the different values of the house a few years after the poet's demise.

The numeric 3D model (point cloud) registers the space suggesting its continuity in a non-selective way, documenting on 1:1 scale the unity of a place that is bound to decay rapidly. This model can actually provide the basis for designing a conservation and a narrative project able to preserve and pass

on the knowledge about the poet, his dwelling and "performing space", his lifestyle and philosophy, and finally his work.

Figure 8. – Zeichen's house-shack: 3D point cloud
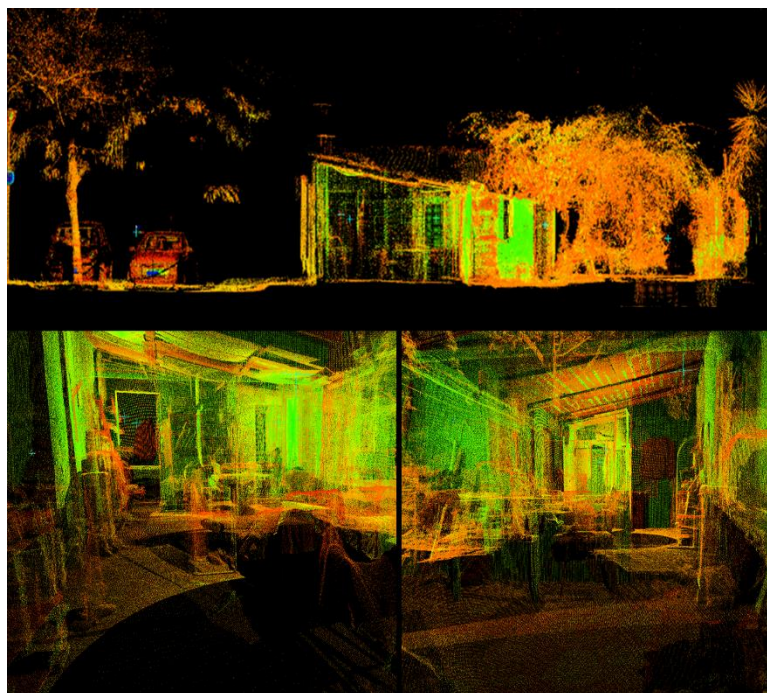
Figure 9. – Zeichen's house-shack: 3D documentation

Figure 10. – Zeichen's house-shack: 2D models with point cloud overlay

CONCLUSION

The house-shack of Valentino Zeichen has been for us a real "extreme" research topic about knowledge, conservation and possibly management and fruition of unconventional pieces of cultural heritage.

This evidence has drawn us towards the reinterpretation of some consolidated paradigms: from the very fundamentals (concepts and methods) of architectural disciplines to the need of a sound multidisciplinary approach exceeding the limit of Architecture. Our experience has reinforced the idea of Representation, History and Restoration of Architecture being across-cutting tools for the elaboration of a critical assessment on artefacts as well as for the passing on to new generations of values that are fragile, vanishing and intangible like those expressed by the *house of the poet*.

Moreover, beyond these conventional results that somehow always belong to already consolidated scientific disciplines, we came to the conclusion that such *unexpected outcrops of heritage* not only should be recognized and documented but also deserve to be studied and preserved together with the *expected* ones.

Furthermore in the real world they could be not as rare as it could appear, being the spontaneous cultural expression of individuals (as in Zeichen case), groups or even entire portions of a population.

However, even when these phenomena are identified, there is a tendency to consider them a sort of sociological curiosity. On the contrary we think that they could be profitably used as pivots around which develop new, more effective strategies for urban regeneration.
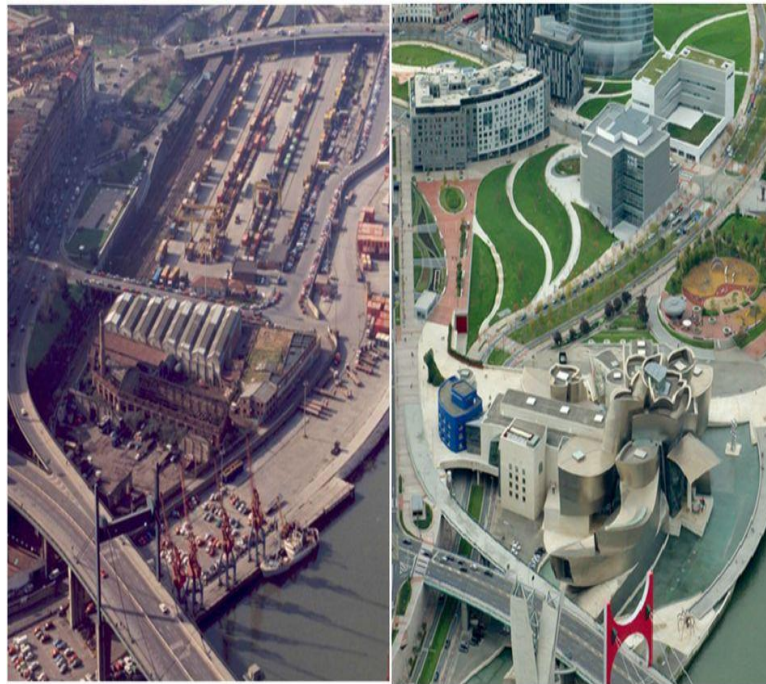
Figure 11. – Bilbao, the area of Guggenheim Museum before and after the intervention.

In this field, in fact, the standard approach appears a top-down one: after identifying issues and objectives of a urban quadrant, a team of designers develops a new structure, new functions and finally a new life for the interested area. The entire process very often consists in a re-writing of the existing urban structure in which most of the existing links and channels are simply cut out. We are not discussing this somehow unavoidable process: we just suggest that in the analysis of the context, a special attention should be put in the "unexpected outcrops of heritage" often unapparent and well deceived at a superficial glance like the house-shack of the Poet Valentino Zeichen.

Figure 12. – The Poet in his House.

NOTES

[1] This is a definition by Valerio Magrelli, an Italian intellectual and one of the fondest friends of Zeichen's.

[2] On this subject we could refer to *La poétique de l'espace* by Gaston Bachelard.

[3] For a general approach to the matter we suggest: *Teoria del restauro* by Cesare Brandi; *Trattato di restauro architettonico* and *Restauro Architettonico: principi e metodo* by Giovanni Carbonara.

[4] The translation is provided by the authors. Here it is the original line: "Ogni cosa a ogni cosa ha detto addio",

[5] The topic has been discussed in the International Conference *Patrimoni e Siti UNESCO. Memoria, Misura e Armonia - UNESCO Heritage and Sites. Memory, Measure and Harmony* that took place in Matera in 2013.

[6] In this framework we would cite the ENPI measures (Euromed Heritage, CBCMED Programs) and, more recently, some H2020 calls. On this specific subject of musealisation, we would like to mention the "re-installation" of Francis Bacon's Studio.

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THE CONCEALED *LOCUS*

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INTRODUCTION

Cultural heritage is considered the result of human productivity and expression transmitted from one generation to another. It encompasses creative expressions and rituals of societies which are mainly reflected in cultural products as tangible outcomes. Architectural conservation and heritage studies are disciplines dedicated not only to the safeguarding of cultural expressions but also to the approaching of the meaning and significance of these expressions. During the nineteenth and twentieth centuries, architectural cultural heritage was dominated by the concept of restoration, slowly shifting its attention towards conservation. Crucially, however, until the turn of the twenty-first century, heritage discourse mainly addressed material artefacts, from buildings and monuments to works of art, failing to consider the intangible dimension of heritage.

Among the charters that shaped the international perception of cultural heritage and contributed to a more holistic perception of it by referring both to its tangible and intangible dimensions, were the Nara Document of Authenticity in 1994[1] and the Québec Declaration on the Preservation of the Spirit of Place in 2008.[2] It was not until 2003, however, that UNESCO's Intangible Heritage Convention officially acknowledged the intangible dimension of cultural heritage, incorporating "practices, representations, expressions, knowledge, skills […] that communities, groups and, in some cases, individuals recognize as part of their cultural heritage."[3] Although the institutionalisation of intangible heritage brought forward the social facet of cultural expressions, it also reinforced the distinction between the tangible and the intangible. Consequently, these two dimensions are currently not considered as two sides of the same coin, but as differentiated typologies identified and examined separately within the broader cultural heritage context. Despite the distinction(s) between these two notions, cultural heritage still privileges the tangible, evident through management policies, conservation principles and design interventions, all focusing on the material and visual character of urban artefacts[4] and places. The intangible, as an embedded notion of heritage, is yet to be developed further.

This paper, part of a research in progress, aims to examine the inter-relationships between the two notions by considering them equally valid within the urban context. The proposed examination considers the heritage of a selected urban 'hinge,' Chambers Street, Edinburgh, in all stages of its existence. The sample is treated as an artefact, due to its footprint—i.e. in terms of materiality—and its memory—i.e. in terms of occurrences—and it is examined as a design intervention through processes that involve uncovering annihilated layers of previous eras.

THE LOCUS OF CHAMBERS STREET

Chambers Street is located within the central nucleus of the Old Town of Edinburgh (Figure 1). Due to its strategic position, the area in which the street lays has been serving as a place of historic urban alteration, contributing significantly to the city's development since the twelfth century. Chambers Street shows a high level of complexity not only for its acknowledged heritage established both by the street and its urban artefacts, but also for its transformation in shape, form and content alongside Edinburgh's spatial and social change during the past centuries. The site is of particular interest due to its connection with the different levels of the city, following the inclines of the ground through multiple formed accesses that break the continuity of its skyline, reflecting Edinburgh's distinct topography (see sections in Figure 2). From a first glimpse, it appears that the street was planned in its totality since the property lines of its buildings follow the recorded boundaries of the plots evenly. However, the analysis of the site reveals that the majority of its south side was a precursor of the street's current shape.
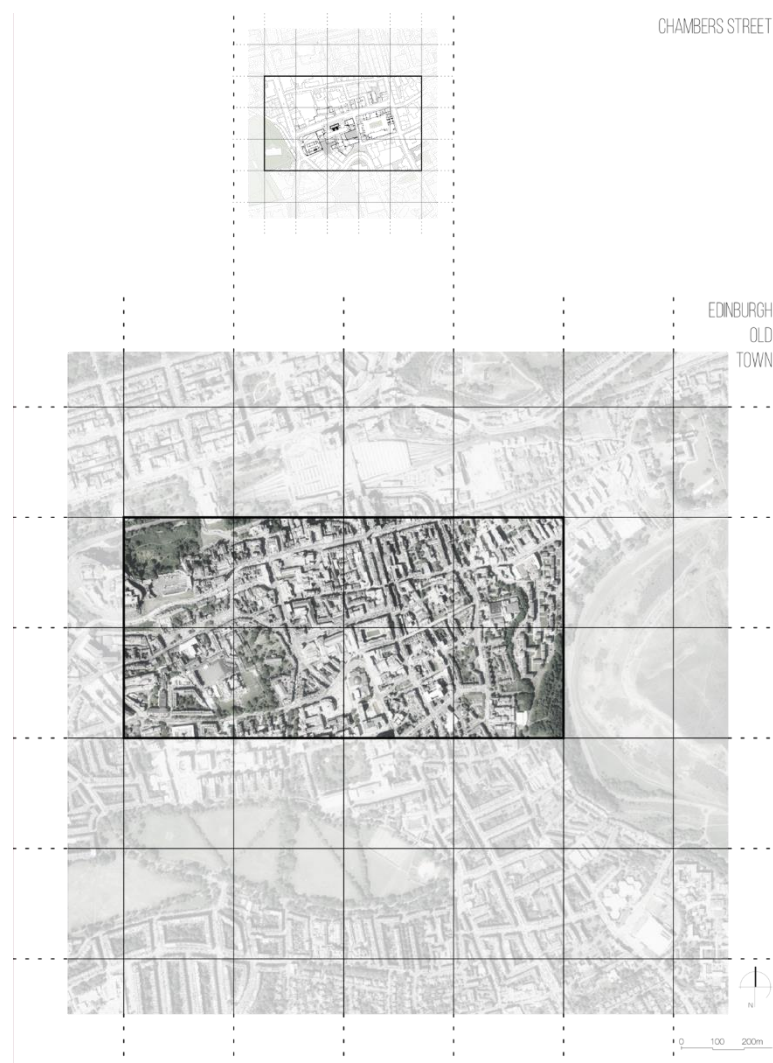
Figure 1. Location plan of Chambers Street © N. Kartalou

This study proceeds by examining both the street and its artefacts since they both shape its image and by extension its heritage. Echoing Jukka Jokilehto's suggestion, architecture should not only be

appreciated as an instrument that serves a purpose—i.e. inhabitation—but it should also be considered as a result of human creativity—i.e. work of art.[5] In this sense, Chambers Street's buildings are products of architecture, carrying with them a "world of significances"[6] that manifest acts of creativity and innovation. Notwithstanding, this *world of significances* is intangible, related to truth, time and memory as embedded notions of authenticity.[7]

Conservation of a work therefore is a process requiring understanding and appreciation of the world of significances, not just limiting to the material.[8]

The concept of creativity in architectural conservation can be extrapolated from the scale of an object to that of a building and by extension to the city. Presupposing that Chambers Street has cultural significance[9]—thus, making the site worth examining within the field of architectural conservation— the question is how can we acquire knowledge of a work's *world of significances* so as to safeguard it for the future (generations). For Jokilehto, the answer to this question can be revealed through critical observation and contemplation of the work of art and through its 'spatial-material reality that it puts forth.'[10] This standpoint presupposes the unveiling of an artefact's intangible dimension through visual evidence, and most crucially, the necessity of a *stimulus* that can provoke further examination of the object.

UNDERSTANDING *LOCUS* IN URBAN CONTEXT

The word *locus,* compared to the term 'place,'[11] can be thought of as a linguistic device that holds both the material and the immaterial dimensions of an artefact. Although *locus* is the Latin word for the term place, it does not only refer to a *location*, but also to a *setting* in which something is situated or occurs. In this sense, the term encompasses both notions of locality and occurrence, dissociating the *place* from a particular time frame (i.e. present time). The concept of *locus*, and more specifically its accusative form *genius loci,*[12] has also been proposed by Christian Norberg-Schulz towards an understanding of architecture through the lens of history and experience,[13] and it has also been appropriated in heritage discourse as the *spirit of place*.[14]

It seems then, that we need to proceed by understanding Chambers Street as an entity where the intangible expands from the individuality of a single object to the constitution of the ensemble framed as a whole.[15] In the case of the city—or, in this sense, of a place consisting of urban artefacts—each building carries its own *world of significances* that contributes to the condition of the place and vice versa. Crucially, however, the *locus* in itself does not offer visual evidence of the processes that led to the formation of its present state. Given that Chambers Street is embedded within a historic urban space where its fabric has undergone repetitive transformation over the years, its *world of significances* expands in time due to the multiple layers of modifications that carry their own perished or hidden *worlds of significances*. In this sense, Chambers Street is not just a collection of buildings defined by their individual structures determining the street's physicality, but a *locus* that embodies built fabric since the twelfth century. Although this embodied fabric is not visually present in the urban artefacts composing the site, its resonances and correspondences with the present are not considered and acknowledged as facets of the *locus's* heritage. It seems then that we need to direct our analysis towards a conceptual understanding of the *locus* as a process of human creativity.

TANGIBLE AND INTANGIBLE ELEMENTS IN URBAN CONTEXT

The aim in the following paragraphs is to present the intangible as a dimension of *heritage- assembling- artefacts*, and to examine the *world of significances* of the layers embedded within Chambers Street through time.

The first step towards this direction is to propose the intangible heritage of a *locus* as a quality that accumulates creativity, truth, time, memory and experience, enclosed within the physicality of the artefacts themselves. In order, therefore, to comprehend the *locus's* heritage in its totality, it is important to examine and conceptually apprehend both material and immaterial elements subsisting in the selected *site.* For this, we need to visit George Kubler's writings. Kubler, in his book *The Shape of Time: Remarks on the History of Things*, challenges the notion of a linear progression of time in regard to human behaviour and creativity in the field of history of art. He presents the idea of "the infinity of present instant,"[16] and he states that humans' lives cannot be described as straight lines. Kubler considers time as a constitution of past signals that emerge in different historical contexts, and he describes the process of creation as an action with an undetermined time sequence. Using the art of weaving as an example, he writes: "[Y]et at every moment the fabric is being undone and a new one is woven to replace the old, while from time to time the whole pattern shakes and quivers, settling into new shapes and figures."[17]

Interestingly, this description of the process of editing and adding is very similar to the one that occurs in the city. Chambers Street's fabric is constantly changing, taking new shapes and forms from one moment to another, leading to alterations of the *locus's* footprint alongside its visual image. However, the physical and visual evidence of the *locus* overshadows the presence of past layers. In this sense, the tangible evidence of previous instances seems perished, creating the impression that the process of making has been ceased too. The intangible embedded within the *locus* is thus the *world of significances* which is present in an immaterial essence, accumulating all states of the past that resonate through its fabric. Namely, the heritage of the *locus*, as something beyond its obvious image, is framed by the *noise*[18] of all tangible layers with their accompanying processes of creation and loss.

It seems then, that, in order to investigate the dimension of intangible heritage in an urban environment, we need to examine its past and unveil a site's recorded evolution. Crucially, however, the knowledge of a site's past can be acquired both through historical and archival research, and through the recollection of a *locus's* content. As Pierre Nora states, "[H]istory binds itself strictly to temporal continuities, to progressions and to relations between things. Memory is absolute, while history can only conceive the relative."[19] In this sense, the persistence of the intangible does not only lie in the history of the *locus,* but also in the *locus's memory* which can be understood as an intrinsic quality of heritage requiring the knowledge of the past to premise presentation of the intangible.[20] Echoing the ancient Greek philosopher Aristotle, memory needs a *stimulus* to be recalled; a starting point for the recollection of its contents. The stimulus, in this case, is the experienced *locus* itself, comprising all imaginary[21] and real states of its existence—i.e. the combinations of the tangible and intangible elements of its heritage.

INTERROGATION OF THE *LOCUS*

Chambers Street as experienced today is a result of the City Improvement Act of 1867. It was created in 1870 and named after William Chambers, Lord Provost of the City of Edinburgh, to commemorate his impact on the advancement of Edinburgh's Old Town sanitary conditions. The street is located in Old Town's south side, between George IV Bridge and South Bridge. It is included in the Old Town Conservation Area, and it is part of Edinburgh's World Heritage site. It comprises of ten listed buildings (or complexes of buildings), the listed statue of William Chambers and the statue of William Henry Playfair, with the latter being the most recent addition to the street. All buildings except for one[22] have pedestrian street access onto Chambers Street (see the ground floor plan in Figure 2).

The level of statutory heritage protection in Chambers Street is at a maximum degree. However, each of these categories fails to address the intangible dimension since all emphasise the physicality of

buildings and statues of the street (see Figure 3). By understanding Chambers Street as a *locus*, the constitution of the urban sample needs to be examined beyond its current visual and material condition.

Figure 2. Street level plan and longitudinal north and east sections of Chambers Street © N. Kartalou

Street Number	Name of the building	Category of listing
1 Chambers Street & 74-76 South Bridge	Former 'University House'	C
3 Chambers Street	Adam House	B
7-8 Chambers Street	Former 'Police Training School'	C
9-16 Chambers Street	Charles Stewart House	B
18-22 Chambers Street	Minto House & the Maltings	B
25 Chambers Street	Crown Office (Former 'Heriot Watt University')	B
30-31 Chambers Street	Former 'Edinburgh Dental Hospital & School'	B
32 Chambers Street & George IV Bridge	Former 'Bank of Scotland	B
—	Old College	A
44 Chambers Street	National Museum of Scotland	A
—	Statue of William Chambers	B
—	Statue of William Henry Playfair	—

Figure 3. The established heritage of Chambers Street © N. Kartalou

The interrogation of this *locus* initially focuses on the tangible, as a carrier of accurate evidence of the past for the substantiation of occurrences. The study turns its attention towards the listed buildings and artefacts of Chambers Street, in addition to those buildings and streets that no longer exist and which significantly contributed to the modification of the *locus*.[23] Particular emphasis has been given to the street level plan as it provides an oscillation between its solids and voids. The recognition and analysis of the plan are essential for understanding the transformations that occurred in the city, providing

historical evidence of changes and deformations, and revealing the intangible dimension of change. A sample of the urban footprint's recorded transformation is shown in Figure 4, presenting a horizontal timeline of Chambers Street including every recorded change in the area since the twelfth century.[24] The maps displayed on the top row of the timeline follow a chronological order backwards in time, where the urban morphology of the *locus* is recorded. The changes detected on the footprint of the *locus* are shown between each period. The transformations that occurred in each era are illustrated in a transparent grey colour, indicating the exact areas that have undergone modification within the locus. The bottom row of the timeline illustrates the fabric lost (in red colour) and the fabric added (in green colour), providing a mapping of the alterations between the selected dates. The representation of additions and losses aims to manifest the physical change within the *locus*, rather than that of individual buildings. The tracing of alterations also qualitatively reveals the density of change between selected key moments in time.[25]
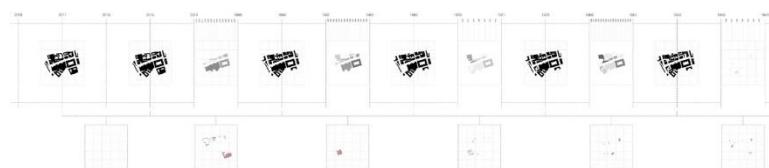
Figure 4. Sample of the timeline of the locus from 1950 until 2018 © N. Kartalou

Figure 5 is a historic overlay of all recorded phases of the *locus* of Chambers Street (layers). All phases are illustrated in grey transparent colour. The drawing does not intend to make a distinction between chronological periods, but to fuse them spatially. Such a simultaneous co-existence of physical layers leads to the identification of the intangible in spatial terms. The result of the superimposed drawings, through degrees of transparency and blackness, shows the density of change of both solids and voids in the *locus*. Compared with Figure 2 which foregrounds the formally established heritage of Chambers Street, Figure 5 provides visual evidence of the memory embedded in the *locus*. The more transparent areas indicate more change—or else, more *noise*—as this presupposes that they were occupied in all periods examined. This illustration provides precise information on the repetitive alterations of the *locus*, without attributing them into particular time frames. Ultimately, this drawing aims to demonstrate spatial evolution in its totality by revealing shapes and densities where intangible urban heritage emerges.

Figure 5. Superimposed historic drawings of the locus of Chambers Street © N. Kartalou

This research project aims to contribute and inform current intangible heritage discourse. The above presentation provides just a small sample of this research study on the *locus* of Chambers Street. The footprint has also been investigated in relation to usages, toponyms, plot lines, orientation, routes and

public/private spaces, according to available recorded evidence of the *locus's* function through time. This expanded examination initiates a discussion on the social dimension of a site's heritage, the interaction of people with the *locus,* aiming at expanding the notion of the *world of significances*.

The illustrated sample above is the result of an experiment whose objective is to reveal the intangible dimension of cultural heritage in urban spaces, while exploring tools and techniques that examine the inter-relationships between the tangible evidence and the actualisation of the intangible. Figures 6 and 7, represent respectively the established and the embedded heritage of the *locus* of Chambers Street. Both figures illustrate the non-built-up area of the *locus*; that is, before and after the investigation of the urban sample. In Figure 7, the *locus* is not perceived as sequenced, but as an amalgamation of all acquired and lost fabric of its subsistence. Chambers Street, here, is at the disposal of imagination, since it is represented as a *locus* of past states; as ideas and objects not perceivable through the senses. The *locus* is a processual artefact that takes the shape and form of the physical substances of all time, carrying the hidden *worlds of significances*. Rather than overshadowing the intangible dimension of Chambers Street by emphasising the established tangible heritage, this study attempts to reveal the site's concealed *locus.*[26]
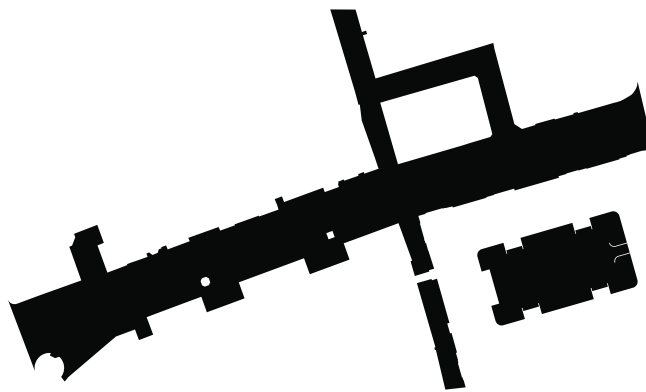
Figure 6. Plan of the non-built-up area of Chambers Street, based on its established heritage © N. Kartalou
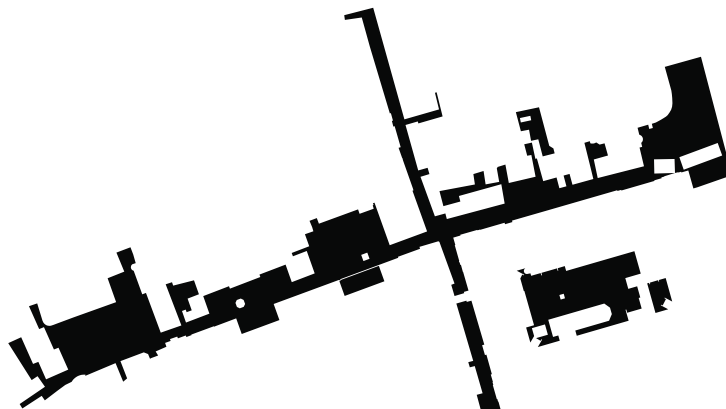
Figure 7. Plan of the non-built-up area of the locus of Chambers Street, based on the amalgamation of all acquired and lost fabric © N. Kartalou

NOTES

[1] The Nara Document was a precursor to the recognition of intangible heritage, since it proposed that heritage should be evaluated through cultural values, considering authenticity as a notion that incorporates both processes and products of human creativity—i.e. knowing their truth. More importantly, these heritage values are not based on fixed criteria, but vary according to the differentiated characteristics of disparate cultures. ICOMOS, *The Nara Document on Authenticity*, 1994.

[2] "Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects,) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to a place." ICOMOS, *Québec Declaration on the Preservation of the Spirit of Place*, 2008.

[3] UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris, 2003).

[4] *Urban artifact* (British: artefact), is a term used by Aldo Rossi to describe the buildings of the city as parts of a whole. The term refers to buildings as products of human workmanship which are forming the urban space and thus the city. See Aldo Rossi, *The Architecture of the City* (Cambridge, Mass.: MIT Press, 1982), 103.

[5] Jukka Jokilehto in his writings on authenticity supports the relation of tangible cultural heritage with the "spiritual or the intangible dimension that gives the real meaning" to a work of art. Jukka Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," *City & Time* 2, no.1 (2006): 5.

[6] Idem.

[7] Jukka Jokilehto, *A History of Architectural Conservation*, 2nd ed. (Oxon; New York: Routledge, 2018), 255-270, 422-427.

[8] Jukka Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," 5.

[9] "*Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations." *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, 2013.

[10] Jukka Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," 5.

[11] "Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections." *The Burra Charter*, 2013.

[12] The concept of *genius loci* derives from the classic Roman religion. "Latin term meaning 'the genius of the place,' referring to the presiding deity or spirit." Curl, James Stevens and Susan Wilson, "Genius Loci," *The Oxford Dictionary of Architecture,* 3rd ed. (Oxford University Press: 2015).

[13] Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: London: Rizzoli, Academy, 1980).

[14] ICOMOS, *Québec Declaration on the Preservation of the Spirit of Place*, 2008.

[15] The Burra Charter, adopted by Australia ICOMOS in 1999—revised in 2013, provided valuable definitions for the distinction of heritage practices and the understanding of 'places' of cultural significance.

[16] George Kubler, *The Shape of Time: Remarks on the History of Things* (New ed. 2008 New Haven; London: Yale University Press; 1962), 16.

[17] Ibid.*,*15.

[18] Michel Serres' *Genesis* is a philosophical narrative on the noise of life and thought. Through myths from disordered stories, he uncovers patterns of transmission of knowledge, where noise and disorder serve for the production of the order, to its genesis. Serres suggests the "pure noise," "the black multiplicity" as a virtual condition where all possibilities are present. From this multiplicity, or else noise, the multiple reveals itself through the amplification of events and moments and through the relationship between parts and wholes. See Michel Serres, *Genesis* (Ann Arbor: University of Michigan Press, 1995), 9-26.

[19] Pierre Nora, "Between Memory and History: Les Lieux De Mémoire," *Representations* 26, no. 26 (1989): 9.

[20] The term presentation, was originally used from Aristotle as *parāstasis* (Greek: *παράστασις < παρίστημι < παρά + ίστημι* – bring a form into existence) which means 'to manifest something in front of someone'. It was used by the ancient philosopher in his writings *On Memory and Reminiscence*, in order to state that human cognition is impossible without (mental) images. See Aristotle, *On Memory and Reminiscence* 350 BC, trans. J.I. Beare, accessed August 20, 2018, http://classics.mit.edu/Aristotle/memory.html.

[21] There is a dual meaning to the word imagination according to the Oxford English Dictionary: <u>a.</u> The power or capacity to form internal images or ideas of objects and situations not actually present to the senses, including remembered objects and situations, and those constructed by mentally combining or projecting images of previously experienced qualities, objects, and situations. Also (esp. in modern philosophy): the power or capacity by which the mind integrates sensory data in the process of perception; <u>b.</u> An inner image or idea of an object or objects not actually present to the senses; often with the implication that the idea does not correspond to the reality of things.

[22] The Old College was constructed almost a century prior to the creation of Chambers Street (its foundation stone was laid in 1789), in comparison to the other buildings on the north side of the street which were planned and constructed immediately after the opening of the street.

[23] The primary sources collected are: i. iconographic—such as maps, drawings, photographs—and ii. written— such as newspapers, planning applications and building warrant petitions, heritage management plans and conservation area appraisals. The secondary sources used concern books, articles and online datasets. It is important to note that Chambers Street itself is the source *par excellence,* as it is the only remaining tangible and visual evidence of the *locus* nowadays.

[24] The changes that occurred in the *locus* can be traced from primary and secondary sources which have been analysed both in architectural scale—i.e. each building—and in urban scale—i.e. the ensemble. It is important to note that the final result of the analysis is comprised of various sources that have been verified with each other in order to create the most accurate representation of the different periods of the *locus.* The observation of the existing condition of Chambers Street was also crucial for material evidence of past states.

[25] The years selected for analysis depend on particular events that occurred in the city in general, illustrating the significance of the *locus* within its general context—i.e. the city. In addition, these key moments reflect the alterations/demolitions/constructions/interventions of the buildings in the area of investigation.

[26] The verb conceal derives from the Latin word *concēlāre*, which means to keep something secret, to refrain from disclosing or divulging (something), to hide (a person or a thing). See etymology in Oxford English Dictionary: conceal < *concēlāre* (to keep secret) < *con* – prefix + *cēlāre* (to hide).

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THEORY IN PRACTICE. DIGITAL DOCUMENTATION IN DEVELOPING EFFECTIVE METHODS FOR PRESERVING CULTURAL HERITAGE. THE STUDY CASE OF RAKSILA WOODEN NEIGHBOURHOOD IN OULU, FINLAND.

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INTRODUCTION

"Not all new things are necessarily good nor are all old things bad.
There are many places in our cities - sometimes only
a few houses or a cluster of houses- which deserve to be preserved"[1].

This contribution addresses the urgent need to rewrite some central restoration guidelines still prevailing, in spite of the recent technological advancements provided by new documentation technologies. Traces of the past, old buildings, traditional constructions cannot be ignored and segregated in the process of urban development. In fact, they should be the starting point for new coherent, sustainable and harmonious development. During the last ten years, technology has literally revolutionized the approach of technicians, transforming theoretical analysis and investigation to something dynamic and more practical. Within digital database, it is possible to link different levels of information putting them in mutual relation helping the elaboration of new significant considerations. Investigations, inventory catalogues and digital 3D laser scanner survey are needed for understanding the development of architecture, neighbourhood or city, as well as new interpretation of restoration theories.

At the end of the nineteenth century, experts in architecture and archaeology such as Giuseppe Fiorelli, Camillo Boito, Gustavo Giovannoni opened the debate and began the production of documents aimed at describing the principles necessary for the conservation and restoration of monuments. An important event of synthesis of those principles was so far the International Conference in Athens on 1931, which produced the "Athens Charter of Restoration". The events and consequences that followed during the Second World War defined then a renewed interest in the protection and restoration of monuments.

The concept of "monument" was no longer segregated in its meaning as a single and isolated element, but it started to be enlarged and considered in its urban and environmental context. In 1964 the formulation of the Venice Charter was reached, sixteen articles define the theoretical guide lines for the

understanding, knowledge, conservation, restoration and dissemination regarding the tangible and intangible heritage.

Starting from 1964-'66 it was almost completely abandoned the use of the simple term of *monument* in favour of *cultural heritage*[2] (1975 Declaration of Amsterdam). A more precise term, which included spiritual, cultural, economic and social values, closely related to the identity of the object analysed. (Niglio 2005, 134).

1883	The Italian Conservation Charter, Camillo Boito
1931	The Athens Charter
1932	The Italian Restoration Charter, Gustavo Giovannoni
1938	Instructions for the Restoration of Monuments
1964	**The Venice Charter**
1972	The Italian Restoration Charter
1975	European Charter of the Architectural Heritage
1975	Declaration of Amsterdam
1987	The Washington Charter on the Conservation of Historic Towns and Urban Areas
1991	The Florence Charter on European Heritage
1994	The Nara Document on Authenticity
2008	Charter on the safeguarding of Palestinian historic towns and urban landscapes, Bethlehem
2011	The Madrid Document

Table 1. The main charters and international documents analysed, involved in the field of the restoration and preservation of heritage.

All of these documents have different special emphasis but they all deal with issues of recognizing and evaluating the tangible and intangible heritage. Starting out with the Venice Charter and in 1975 with the Declaration of Amsterdam grew the awareness about *integrated conservation*, an approach to the heritage through the implication of different figures of experts, involving different specialized techniques in order to define jointly actions of intervention and put in safe conditions the heritage in danger[3]. In '75 the main common belief was that preservation wouldn't be any more dissociated by the modernization of cities. The Washington Charter (1987) confirmed the importance of disseminating the consciousness of heritage knowledge throughout a multidisciplinary methodological approach and it emphasized the aim to involve all technicians and people in general to be active part in the protection and sustainable use of the cultural heritage. "*Our behaviour and identity are our local heritage.* […] *Culture **is** the heritage of behaviour and memory. Culture is heritage and heritage culture*" (Hardy M., 2008, p. 5). Today, we can agree that *heritage* includes tangible and intangible aspects, i.e. material and immaterial values, its investigation involves different types of knowledge and level of analysis. A heritage requires the involvement of social, cultural, environmental and the economic approaches in order to keep it alive throughout the generations[4]. The contribution describes the practical investigation and researches carried out in the case study of Raksila neighbourhood in Oulu (Finland). By linking the articles of the Venice Charter to the practical research investigation, the aim is to offer an interpretation of the articles with the belief that when theory serves practice better, it helps also maintaining the *genius loci*, the spirit of the place in the townscape.

Figure 1. Wooden architecture in Raksila. Regular distribution of buildings, colours of facades are some of the numerous elements, which constitute the authenticity of this neighbourhood.

THEORETICAL CONSCIOUSNESS IN TODAY'S DIGITAL ERA

Analysing the current situation of the legislation in the field of restoration and conservation of heritage, the difference between theoretical statement and detailed explanation of the practical procedures appears evident. The theoretical part composed by international declarations and documents, often reviewed and updated through the years, appears extremely complete[5]. However, how to put in practice these principles and articles still appears not yet well defined. Each method should be described and effectively argued in order to fix not only the principles but also the rules and practical strategies needed for transforming the theory into the practice. So far, the application of the Venice Charter has been compared and systematically studied only in the restoration of the Parthenon in Athens[6], but not when wooden buildings are involved. Since the Venice Charter still constitutes the basic document for ICOMOS, UNESCO´s World Heritage and partly even for DoCoMoMo, it has to be constantly re-analysed in light of the advancement of the technologies. Digital tools are evolving all the time, consequently methods and applications of technology in the field of restoration are offering always new insights and fascinating scenarios. For bridging the gap between the theory and the digital practice, today there is a new way of documentation and analysis in which theory will be put into action by defining carefully the practical actions, interventions and used strategies.

Our history is teaching us that in the protection of tangible and intangible heritage it is necessary today to act in a proactive and reactive way. Unfortunately, historical events and recent facts have already shown that the survival of cultural heritage is constantly put at risk[7]. Natural events as earthquakes and floods and mainly the dramatic human actions define the prior necessity to carry out analysis and documentation in advance and with a constant monitoring programme in order to ensure future generations to benefit and live our existing heritage. Moreover, not only the built heritage is at risk but so is its documentation (i.e. intangible heritage) when this is not in digital version. Often the historical memory and testimonies of an existed reality have vanished due to the presence of non-digital archives. The analysis of the case study of Raksila has been conducted through three main steps:

- Realization of an updated digital documentation of the site;
- Evaluation of the tangible and intangible values by cross checks of data (archival materials and information obtained on field);

- Definition of actions[8] and strategies of interventions for the preservation of the authenticity of the place.

The case study of Raksila has represented the testing ground for the application of the main articles of the Venice Charter, demonstrating one of the main point fixed in the Declaration of Amsterdam: "*The architectural heritage includes not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest*". The final aim of this research is the definition of a manual of use of the principles set out in which fix the practical tools necessary to achieve the goal expressed in these articles.

WHEN TECHNOLOGY ENHANCES THE CULTURAL HERITAGE

New necessities of adaptation of the environments and historical buildings require today a precise knowledge of the space and its surrounding[9]. Conservation and restoration could not represent anymore a passive practice dedicated solely to the application of general standards. However, they have to return to be considered as a *creative act* with the aim to rediscovering an ethic in the work activity. Experts cannot operate ignoring the conceptual discoveries of our time, involving cultural diversities[10] and without testing the new digital tools available in the field of survey and representation. The analysis of a context and its planning needs to acquire a *cultural role*. The understanding of a place can only take place through the individuation, comprehension, contextualization of all the tangible aspects and intangible values throughout the exercise of a continuous zooming and de-zooming process of the point of view[11]. People living the place, experts and responsible in their administration, they all contribute in the preservation of our tangible and intangible heritage. The documentation of the case study of Raksila started with the analysis of the historical framework by setting the main stages of the urban development not only of the singular neighbourhood but also of the whole city plan starting from the main historic events. In this context, the digital survey and the research sector of the representation are having better chances for renovation, transforming theoretical analysis and evaluation into new level of knowledge, directly connected to the practice and action.

Figure 2. Aerial photo of the wooden neighbourhood of Raksila. First nucleus is in yellow. Residential buildings from the '50-'60 are marked in red. Services buildings from '60-'70 are in blue colour.

HOW DIGITAL SYSTEMS AND METHODS CAN INTEGRATE THE ARTICLES OF THE VENICE CHARTER

The capacity of reading the different layers of a settlement as well as for a singular building represents the main activity for achieving consistent results useful in restoration and urban projects. Main technologies involved in the process of documentation of a heritage are laser scanning, topographic survey, photo modelling, use of drones and elaboration of digital inventories by using specific software and navigable models.

Figure 3. The process of redrawing the laser scanning survey. By exporting Ortho-images it is possible to elaborate the CAD drawings. The point cloud can be updated and used for monitoring specific situations over time.

According to the research experiences collected through numerous study cases, it is possible today to comment The Venice Charter and its application by suggesting specific methods for putting in practice its theory:

Art1. *The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event* […]

It underlines the importance of approaching a heritage by studying not only its physical characteristic but also its surrounding, including intangible aspects. The analysis of Raksila has included the important historic events by collecting pictures and documents regarding the original urban plan of the place. Information acquired from the laser scanning survey generated updated technical drawings used as metrically reliable base for elaborating thematic maps: year of construction of buildings, functions, streets analysis, analysis of the open areas, identification of public/semi-public and private zones.

Figure 4. The map of Raksila updated on the base of the point cloud. The map includes all different levels of information, from the measures to the characteristics of buildings, streets and vegetation.

Art2. The conservation and restoration of monuments must have recourse to all the sciences and techniques, which can contribute to the study and safeguarding of the architectural heritage.

The Venice Charter underlines the importance of transdisciplinary and multidisciplinary approaches in methodologies and interaction between different levels of knowledge. The experience on Raksila has involved meetings with the authorities of the city, but also interviews and discussions with the inhabitants of the area. *Inclusivity* has been the keyword in approaching the analysis of this district.

Art3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.
Art4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

In order to respect articles 3 and 4 today it is necessary to develop practical manuals of maintenance, where procedures, strategies and methods are clearly explained. The aim is to give to the experts the right support in performing their activities of documentation, preservation and new design.

Art5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose […]
Art6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept […].
Art7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs […].

Today´s technologies can provide the necessary help for safeguarding the wooden heritage in proper use and re-use. The preservation of the setting should be handled through the realization of landscape plan, colorimetric analysis and updated survey for dimensional evaluations. Digital database can put in interaction different levels of analysis and synthetize information in detailed documents.

Figure 5. Extract of digital documentation elaborated for the whole neighbourhood of Raksila, technical drawings, photomaps, dimensional analysis.

Art9. The process of restoration is a highly specialized operation. […] *The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.*

Whenever there is the necessity to work with a heritage, it is necessary to update the state of the art of it. This includes realization of digital surveys with postproductions, general and detailed photo documentations, historic analysis building up the chronicle of the main historic events, including possible previous restoration works and activities. Stratigraphy and analysis of detailed aspects can be today supported by photomodelling activity, which gives the possibility to obtain 3D mesh models with high accuracy.

Figure 6. Example of digital inventory for the description of buildings in Raksila. The record card includes all the information collected on field through the survey, CAD drawings, 3D modelling, investigation on site and historical info.

Art15. Excavations should be carried out in accordance with scientific standards […].

The scientific standards are precise but the operative principles for the documentation and survey of the cultural heritage still need to be further developed. Co-operation with archaeology for stratigraphic investigations is recommended.

Art16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work […] *should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.*

Article 16 contains all the main aspects that are necessary to develop in terms of creation of operational methodologies, actions, strategies. There is an evident need still today to define accurate systems for the elaboration of rigorous and analytical documentation. A sort of procedural manual designed for experts and technical operators, involved in the documentation and preservation of our world cultural heritage. Publication of results and dissemination through different levels of audience are today the main ways thanks to with disseminate the knowledge of a heritage and improve its preservation.

CONCLUSION

From the analysis of the Venice Charter emerged the necessity to correlate the principles described with a series of scientific attachments containing the operative protocols necessary to perform the requirements of the articles. Today it is fundamental to regulate the documentation on a heritage through the use of universally approved standards and methods able to recognize tangible and intangible aspects. Historical memory and preservation of a heritage passes through the collective validation of the cultural significance that a heritage brings with itself. Spreading its documentation contributes to the formation of a common awareness of the cultural value of that object and therefore of the importance of its protection. Today the main damage to heritage is happening where there is a lack of education in understanding the cultural context.

After the research conducted, the administration of Oulu has more accurate awareness of the uniqueness and specificity of this historic wooden district of Raksila. Technicians are now able to rely on a detailed documentation with high metrical accuracy and flexible reliability for a continuous updating and implementation of data. The presentation of the work to the inhabitants has generated an increase of awareness to their place. The recognition of the tangible and intangible elements of Raksila, not all described in this contribution, have helped people to welcome the concept of *integrated conservation* as a set of actions aimed for preservation, protection and promotion, renewal and development of this wooden neighbourhood.

The study described in this article is intending to promote the testing and the importance of the triangle theory-practice and action. The case study of Raksila is an example among others included in a European Research "Preserving Wooden Heritage"[12] conducted by researcher PhD Arch. Sara Porzilli, who aims to define new methods and guidelines to support the documentation, analysis and conservation of the wooden heritage. The hope is that from the elaboration of methods of analysis on wooden heritage it will be developed guidelines and manuals dedicated to other categories of heritage.

NOTES

[1] Edward T. Hall (1966) pp. 179-180.

[2] For detailed readings, Niglio, O. *Le carte del restauro. Documenti e norme per la conservazione dei beni architettonici ed ambientali.* Roma: Aracne Editrice, 2012. pp. 21-27.

[3] 1975 European Charter of the Architectural Heritage. "*Art7: Integrated conservation averts these dangers. Integrated conservation is achieved by the application of sensitive restoration techniques and the correct choice of appropriate functions* […]".

[44] 1975 European Charter of the Architectural Heritage. "*Art4: The structure of historic centers and sites is conducive to a harmonious social balance* […]". Social approach includes concepts of inclusivity, accessibility and rights. Cultural approach involves adaptability, possibilities for creativity and re-use of the heritage in harmony with its identity, local knowledge, aesthetics and diversity. The environmental sphere includes methods, materials and resource efficiency, land use, landscape analysis and resilience. The economic sphere includes analysis of local building materials, transparency, management, organization and affordability.

[5] In this contribution, only the main documents are mentioned. The argumentation does not want to be exhaustive. The aim is to offer to the reader a general consciousness about the present state of the theoretical part in the field of preservation and restoration.

[6] Ylimaula, Anna-Maija: Application of the Venice Charter in the Restoration of the Parthenon. - Too much intellect, too little emotion? NA, 1996:2. Gothenburg, 1996, pp. 20-34.

[7] European Charter of the Architectural Heritage (1975). Art.6: "*This heritage is in danger* […]".

[8] Compare with the Madrid Document (2011) in "Aim of the Document", it is declared that: "*More than ever, the architectural heritage of this century is at risk from lack of appreciation and care. Some has already been lost and more is in danger* […]*".*

[9] For a detailed reading compares with chapter "*Il restauro dell'architettura e del paesaggio*" pp.15-19 in O. Niglio. *Le carte del restauro. Documenti e norme per la conservazione dei beni architettonici ed ambientali.* Roma: Aracne Editrice, 2012.

[10] O. Niglio (2012), Paisaje cultural urbano e identitad territorial, Atti del Secondo Coloquio Red Internacional de pensamiento critico sobre globalizacion y patrimonio construido (RIGPAC), Firenze 12-14 luglio 2012, Roma 2012.

[11] "*In other words, I think that it will be ultimately proved that scale is a key factor in planning towns,* […] *urban scale must be consistent with ethnic scale, since each ethnic group seems to have developed its own scale*". Edward T. Hall, *The Hidden Dimension. An anthropologist examines man's use of space in public and private.* New York: Anchor Books, 1966. Chapter "Psychology and Architecture", pp. 169-173.

[12] Detailed information about the project on CORDIS webpage: https://cordis.europa.eu/project/rcn/209543_it.html

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ANALYSIS OF "APPROPRIATION" PRACTICED IN JAPANESE COMMERCIAL INTERIOR DESIGN BY SHIRO KURAMATA AND TAKASHI SAKAIZAWA

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INTRODUCTION

This paper is intended as an investigation of commercial interior design in Japan from the late 1960s to the early 1970s. Japan in this period saw its highest economic growth since World War II. The rapidly maturing consumer societies in Tokyo and other big cities in Japan created a vast demand for commercial spaces, including restaurants, bars, and boutiques. Numerous architects, fine artists, and interior designers designed the interiors of restaurants and shops, and according to architect Takamitsu Azuma, who designed many well-known commercial interiors, there were two designers who became cult figures in the world of commercial design. One was Shiro Kuramata (1934–1991) and the other was Takashi Sakaizawa (1919–2001).[1]

In the late 1960s, Kuramata was in his thirties; Sakaizawa was fifteen years older than Kuramata. Despite their age discrepancy, they had at least one thing in common, namely, a great and serious curiosity about the art movements in and outside Japan in the 1960s. It was this curiosity that led them to conceive their highly praised avant-garde commercial interiors. Indeed, most of their designs for commercial interiors from the late 1960s to the early 1970s drew inspiration from artworks of the time. Moreover, some of these could be described as interior designs conceived as an "appropriation" of art. The Supper Club Cazador in Tokyo, designed by Kuramata in 1967, might offer an example (*Figure 1*). The club interior had murals executed by Japanese avant-garde artist Jiro Takamatsu (1936–1998) featuring human shadows. Takamatsu executed similar murals for the Tokyo Gallery in 1966, and Cazador could be seen almost as its reproduction or "appropriation".

Figure 1. Supper Club Cazador, Tokyo, 1967, designed by Shiro Kuramata.

Another example by Kuramata is the showroom in menswear brand Edward's Head Office (Tokyo, 1969, *Figure 2*). In this case, the interior design showed strong similarities to minimalist artist Dan Flavin's signature works using fluorescent tubes. As for Sakaizawa's interiors, in the Tomomatsu café (Tokyo, 1970, *Figure 3*), he covered all the tables and chairs with vinyl cloth, which can be seen as an attempt to appropriate the "packaging art" of environmental artist Christo.

Figure 2. Edward's Head Office, Tokyo, 1969, designed by Shiro Kuramata

Figure 3. Tomomatsu café, Tokyo, 1970, designed by Takashi Sakaizawa

In art appreciation, the concept of "appropriation" began to play a significant role in questioning the value of originality during the 1980s. When Cazador, Edward's Head Office, and Tomomatsu were

designed around the year 1970, however, the act of "appropriation" was not granted such significance and was considered synonymous with copycatting. Therefore, it is possible to think that both Kuramata and Sakaizawa were well aware that they ran the risk of being seen as artistic epigones. Indeed, Kuramata's comment on his second interior design of 1970 featuring fluorescent tubes for Kanebo Cosmetics Corporation (*Figure 4*) strongly suggests that he was aware of such a risk: "When thirty-six poles of light stood on the floor, I thought people might call this "art" if I did not set up shelves and left the poles as they were. I felt myself a fool and ashamed to have such a desire. Indeed, just by setting up shelves to give a function, this transforms itself from 'art' to 'design'. In this case, what is the difference between 'art' and 'design'"?[2]
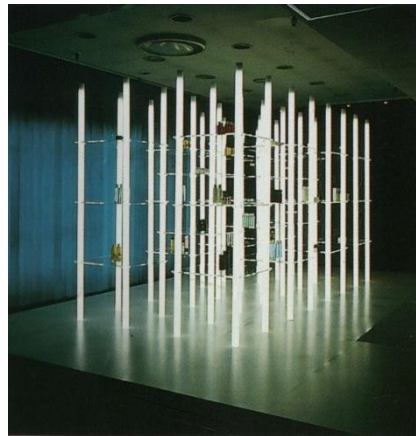
Figure 4. Display Design for Kanebo Cosmetics Co., Tokyo, 1970, designed by Shiro Kuramata

Why did Kuramata or Sakaizawa take that chance? There must have been a motivation for their attempts at "appropriation". Nevertheless, neither Kuramata nor Sakaizawa seriously commented on this matter, although they did refer to Dan Flavin and Christo as sources of inspiration. Thus far, critics and researchers have praised these designers' interiors as masterpieces, but curiously enough, they have never mentioned their remarkable affinities with their sources.

Therefore, the purpose of this paper is to discuss the possible motivations for the interior designers' attempts at "appropriation". The discussion in this paper will be based on analyses of the interior works and the literature. Two possible motivations to be discussed in the paper are as follows:

1. The practice of "anti-design"
2. The practice of turning an "interior" into a "landscape"

The paper focuses on these two motivations because the practices mentioned in the motivations were typical attempts made by Japanese avant-garde interior designers in the 1960s to get past two opposing poles of commercial interior design, that is, ornamental design and non-ornamental modern design. Shigeru Uchida, one of the leading Japanese interior designers and a prolific writer on the history of Japanese commercial interior design, notes that the practice of minimal art "helped to redirect the value of design, which was inclined to becoming ornamental."[3] The redirection here meant a rejection of designing ornamental shapes, which was actually the main idea of "anti-design." Following Uchida's theory, we will see how art movements in the 1960s, such as minimal art, helped the "anti-design" practice of Kuramata and Sakaizawa in Section 1.

Unlike the practice of "anti-design", the practice of turning an "interior" into a "landscape" to be discussed in Section 2, was not an idea prevalent among Japanese interior designers in the 1960s. It was

an idea peculiar to Kuramata and Sakaizawa, who often likened their interior works to outdoor landscapes. The presenter will analyse the possibility that the designers' curiosity about the art of the 1960s encouraged them to create a landscape for a commercial interior.

THE PRACTICE OF "ANTI-DESIGN"

One very strong reason why Kuramata and Sakaizawa may have "appropriated" works by Dan Flavin or Christo to create the interiors of Edward's Head Office and Tomomatsu may be that they saw in Flavin's or Christo's art a possible means of practicing "anti-design". In 1960s Japan, the term "anti-design" meant a rejection of designing the shapes of things or patterns. The "anti-design" practice prevailed among avant-garde designers at a time when they rejected the faith in decorative forms that many commercial interior designers had in mind.[4]

Typical restaurant and shop interior designs in 1960s Japan were either Japanese-style interiors with tatami (straw mats) and plastered walls or western historical-style rooms decorated with Classical or Gothic motifs. Scandinavian style was also popular; this featured a bold colour scheme accentuated by furniture and lamps imported from northern Europe. Thus, designing commercial interiors meant designing forms and colours of furniture or choosing furniture products.

Avant-garde designers like Kuramata and Sakaizawa were seeking an alternative to such notions of interior design. Remember that they were post-functionalist designers: in the late 1960s, functionalist design's rejection of "ornament" had no allure, and the world of architecture did not seem to propose anything new either. The situation made avant-garde designers look to movements in the art world rather than those in the architectural world. Looking back on this period, Kuramata said in 1986, "Rather than the movements of Bauhaus type design, I became more interested in art by Dan Flavin, Larry Bell, Christo, Donald Judd."[5]

Let me draw your attention to the names of the artists Kuramata mentioned. They are all producers of "installation art", using ordinary products or materials found in everyday life. What these artists attempted through their installations was a rejection of the belief that making things was the only way to display originality. It seems to have been in that belief that Kuramata and Sakaizawa found a new way of denying "ornamental" interior after functionalist design.

The interior of Edward's Head Office shows us that Dan Flavin's fluorescent tube works may well have led Kuramata to the conception of an interior without "lighting furniture". Given that many highly praised commercial interiors in the 1960s tended to feature lamps created by interior designers or architects, Kuramata's conception was certainly a breakthrough. In Edward's Head Office, neither the lighting furniture nor the display shelves were designed. Flavin's works taught Kuramata that he could escape the act of designing only if he put fluorescent tubes vertically on the floor. The rejection of lighting apparatus design soon became a kind of credo for Kuramata, as he said in 1971: "When I consider lighting, I do not work on designing lighting equipment first. I always begin with considering how the light should be."[6]

Sakaizawa also did not encourage interior designers to design lighting apparatuses for their interiors. He once wrote the following: "We are astonished to find there are numerous shops in which their original fine spaces are totally damaged by decorative lighting apparatus. This is not designing a shop but getting the design of the lighting apparatus to the front."[7]

Like Edward's Head Office, Sakaizawa's Tomomatsu was also devoid of ordinary lighting apparatus. Here, all the furniture was wrapped in white vinyl cloth and some of the tall cuboids had lamps on their tops but under the cloth. Except for the tabletops, everything in the room was wrapped to become just silhouettes of simple geometric abstract forms. It is evident that Sakaizawa had no intention of providing the furniture with bizarre forms or colour.

Sakaizawa noted in his essay in 1978 that "Christo proved the magical power of a piece of cloth with one work after another.[8] Sakaizawa also admitted the direct influence of Christo's art on his wrapped furniture in the interview of 1986,[9] so Christo's influence on Tomomatsu is certain. Indeed, Sakaizawa must have considered wrapping things and turning them into unified white silhouettes to be an "anti-design" method of designing interiors. It was not the only thing he found in Christo's packaging art, but we now know what Sakaizawa meant by "the magical power of a piece of cloth".

Similarly, Sakaizawa said how impressed he was by the Soriana armchair, designed by Italian designer Tobia Scarpa in 1968. The cloth covering the Soriana armchair was not cut out in a shape to fit the chair's form. Instead, a piece of cloth covered the whole body of the chair, leaving creases. Sakaizawa described such creases as the cloth's power to stay alive, that is, the magical power of the piece of cloth. According to him, this vital power is lost when cloth is cut out to fit the chair's form. By contrast, uncut cloth could create its own world, following its true property.[10] Thus, in Tomomatsu, he just wrapped up the furniture with cloth in order to make the furniture, indeed, the whole interior, full of life. Imagining that a piece of cloth has life was a rash idea. Nevertheless, to Sakaizawa, this idea certainly provided his "anti-design" practice (of not cutting cloth) with significance other than a rejection of designing the shapes of things or patterns.

THE PRACTICE OF TURNING AN "INTERIOR" INTO A "LANDSCAPE"

Apart from being "appropriations" of artworks, there is another thing that distinguished the interiors of the Edward's Head Office and the Tomomatsu café from commercial interiors by their contemporaries: they looked like imaginary landscapes rather than room interiors. In fact, they were intended to look that way. As for Tomomatsu, Sakaizawa wrote that he wanted the wrapped furniture complex in Tomomatsu to be seen by customers as "a group of camels resting in the desert".[11] It was therefore definitely an imaginary landscape.

Understanding commercial interiors as imaginary landscapes is not unique to Sakaizawa. Commercial interior design in Japan has been associated occasionally with the concept of "landscape" since the 1960s. *Space Design*, one of the most influential architectural magazines in Japan, published a special issue on commercial interior design in Japan in May 1986 entitled "Japanese Interior Design: The View from Within".[12] "The view" in this title meant "the landscape".

Why the concept of "landscape" has been linked with commercial interiors in Japan is not clear but in the case of Kuramata, he often associated his commercial interior designs with landscapes drawn from his childhood memories.[13] For the House of an Urban Plot, designed for a married couple in 1974 (*Figure 5*), Kuramata referred to his own childhood memory of looking up at the sky from a dry well as the source of the V-shaped glazed roof design.[14]
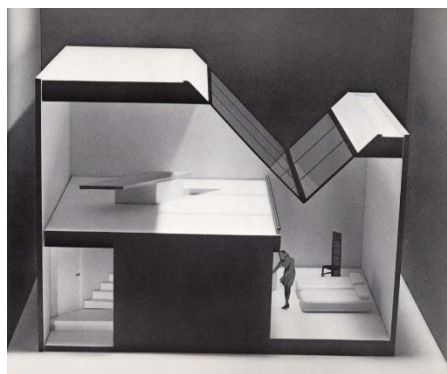
Figure 5. House of an Urban Plot, 1974, unbuilt project by Shiro Kuramata

Therefore, it can be assumed that Kuramata immediately fancied an imaginary landscape when he first saw Dan Flavin's installation work with fluorescent tubes, and then turned it into his own imaginary landscape of luminous wood by putting thirty-six fluorescent tubes vertically on the floor. Kuramata wrote in 1982 that light was able to create imaginary landscapes.[15]

We saw earlier that Sakaizawa likened the wrapped furniture of the Tomomatsu café to "a group of camels". This strongly suggests that Sakaizawa also considered commercial interiors as imaginary landscapes and furniture as imaginary spirits. In 1975, three years after the Tomomatsu, Sakaizawa designed the so-called Landscape chair, in which a piece of cloth was placed only over the metal legs (*Figure 6*). Here, we see links among three things: a piece of cloth, a chair, and a landscape. The reason why the three are linked can be found in Sakaizawa's comment on the Landscape chair that snow was able to turn familiar landscapes into something utterly different in a moment.[16]

Figure 6. Landscape chair, 1975, designed by Takashi Sakaizawa

Sakaizawa likened the piece of cloth to snow and in 1978 he noted that cloth was able to suggest the existence of things by showing only their outlines when they were wrapped.[17] Thus, when he saw Christo's packaging art, he recalled an extraordinary landscape covered in snow. He then employed cloth in the Tomomatsu possibly for the purpose of reproducing the same extraordinary landscape.

CONCLUSION

This paper has discussed possible motivations for the attempts at appropriation of contemporary art found in interior design by Kuramata and Sakaizawa in the late 1960s and the early 1970s. The analysis shows that the appropriation of installation art by Flavin and Christo may have motivated them to conduct two experiments. First, appropriation enabled them to design interiors without designing forms and colours of furniture and decoration, thus allowing them to practice "anti-design" interiors. Second, the appropriation of art encouraged Kuramata and Sakaizawa to understand interiors as imaginary landscapes, such as luminous woods or a landscape covered in snow. Indeed, negation of the design form and the understanding of commercial interiors as landscapes presented a new direction after functionalist design, and soon became common features of avant-garde commercial interiors in Japan. As Kuramata said when he finished an interior design for Kanebo featuring fluorescent tubes, "What is the difference between 'art' and 'design'?" One could say that Edward's Head Office and Tomomatsu look like reproductions of art by Flavin and Christo. Needless to say, neither fluorescent tubing nor cloth is a conventional material for making art, and in fact, both are functional materials. In this light,

it is natural that they should come to resemble each other, so that, in this unique case, it would be pointless to attack their resemblance to their sources of inspiration.

What is more important is what Kuramata and Sakaizawa found in art by Flavin and Christo. Although the two experiments of "anti-design" and "landscaping" seem like totally different things, the presenterassume that they came from the same thing, that is, both Kuramata and Sakaizawa imagining that elements or materials of interior design such as light and cloth, are something organic or living. To Kuramata, light was always something spiritual. To Sakaizawa, a piece of cloth had a life. Having these peculiar attitudes towards material in mind, they were naturally attracted to art that made the most of the characteristics of fluorescent tubes or cloth rather than architectural design. Through the "appropriation" of the art they found, the "anti-design" method and the interior as "landscape" became credos of their design throughout their careers.

NOTES

[1] Takamitsu Azuma, "Takashi Sakaizawa," *Contemporary Interior Design of Japan 1960–1975: Japan Interior Design Fifteenth Anniversary Issue* (1975): 90.

[2] Shiro Kuramata, "Standing Poles of Light," *Space Design* 70 (Aug. 1970): 113–114.

[3] Shigeru Uchida, "The Historical Development of Modern Interior Design through Meiji, Taisho, and Showa Periods," in *Japan Interior, Vol. 1*, eds. Shigeru Uchida and Kenji Oki (Tokyo: Rikuyo-sha Publishing Inc., 1994), 30.

[4] Uchida, "Historical Development".

[5] Shiro Kuramata, "Interview," *Space Design* 260 (May 1986), 42.

[6] Koji Taki et al., "Problem: Hoko no Tansaku [Problem: A search for directions] ," in *Interior no Jidai He: Nihon no Interior Design 2* [Towards the Era of Interior: Japanese Interior Design 2], ed. Japan Interior Designers Association (Tokyo: Kajima Shuppankai, 1971), 147.

[7] Takashi Sakaizawa, "Rensai—2. Watashi no Shomei Sekkei ho [2. My method of lighting design]," title and date of periodical unknown: 147.

[8] Takashi Sakaizawa, "Hyogen to Shite no Nuno [A piece of cloth as an expression]," *Japan Interior Design* 228 (Mar. 1978): 35.

[9] Takashi Sakaizawa, "Interview," *Space Design* 260 (May 1986), 40.

[10] Sakaizawa, "Hyogen".

[11] Takashi Sakaizawa, "Coffee Shop: Tomomatsu," *Japan Interior Design* 143 (Feb. 1971): 46.

[12] "Japanese Interior Design: The View from Within," *Space Design* 260 (May 1986): 6–96.

[13] See Keiko Hashimoto, "Shiro Kuramata's Interior Design," *The International Journal of Arts Theory and History* 12, no. 4 (2017): 21–26. doi:10.18848/2326-9952/CGP/v12i04/21-26.

[14] Shiro Kuramata, "Toshi Jutaku [House for an urban plot]," *Japan Interior Design* 184 (Jul. 1974): 68.

[15] Shiro Kuramata, "Design ni Motto Nichijo Taiken Wo [Design should reflect experience in everyday life]," *Space Plaza* 12 (Summer 1982).

[16] Takashi Sakaizawa, "Cabbage, Landscape," *Japan Interior Design* 203 (Feb. 1976): 22.

[17] Sakaizawa, "Hyogen".

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LIGHT AND DARK SOUND: PUBLIC SOUND ART, ACOUSTIC DESIGN AND THE HERITAGE OF LEEDS, UK

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INTRODUCTION

This paper regards public sound art, which is to say artworks that chiefly comprise and/or concern sound, and are sited in and address public space. Three public sound art works are discussed: Bill Fontana's *Primal Soundings* (2004) and *Sound Lines* (2005), and Hans Peter Kuhn's *A Light and Sound Transit* (2009). All three artworks were sited in public spaces in the city of the Leeds, UK, and addressed the culture and heritage of this city.

Fontana's *Sound Lines* explored the Dark Arches, a Victorian architecture that holds Leeds Train Station aloft of the River Aire. The Dark Arches soundscape was also part of *Primal Soundings* alongside three other Yorkshire soundscapes, which were projected inside and outside of Leeds Art Gallery. Kuhn's *A Light and Sound Transit* was an outcome of an urban development project called 'Light' Neville Street that concerned the regeneration of a passageway beneath a rail bridge that gives access to the Dark Arches and through which a busy road runs. Kuhn's installation, which is permanent, is a highly contemporary work comprising computer-controlled abstract sound and light projections.

Across this paper, how these works relate to the heritage of Leeds is accounted. All three works regard tangible heritages in Leeds as well as the intangible heritages these sustain, which includes distinct acoustic spaces and soundscapes, and distinct ways of being. The paper concludes with a statement of the usefulness of public sound art in accenting and illustrating heritage before considering the questions such works pose to urban developers. Here, acoustic design is introduced.

BILL FONTANA: PRIMAL SOUNDINGS

Primal Soundings (2004) was the first of two installations that were the outcome of a week-long expedition across Leeds and Yorkshire made by San Francisco-based sound artist Bill Fontana in 2003[1]. Fontana's visit was organised by Leeds-based art organisation Lumen who took Fontana to sites they deemed sonically interesting. The result of this expedition was the identification of four soundscapes that Fontana considered compelling and in some way emblematic of the history of Leeds and Yorkshire: The sound of wind turbines at Chelker Reservoir were selected because wind turbines are common across Yorkshire but also because, for Fontana, wind is so vital to the nature of the Yorkshire countryside, particularly the North York Moors. The second soundscape was formed from the signals of six seismometers that are buried across Yorkshire. The University of Leeds employs these

seismometers, which are sensitive to low frequency vibrations called microseisms, to monitor for earthquakes. These microseisms give indication of, in Fontana words, "the primordial energy that has shaped the landscape of Yorkshire"[2]. The final two soundscapes selected by Fontana were that of the clock at Leeds Town Hall that, to quote Fontana, has been "marking the passage of time and history in [Leeds] since 1859"[3] and the underwater sound of the River Aire as it passes through the Dark Arches. This soundscape was selected to mark the importance of the River Aire in the development of the city of Leeds.

Figure 1. The Dark Arches, Leeds, UK

Primal Soundings took place at Leeds Art Gallery and comprised four sound installations, one for each of the aforementioned soundscapes. The deep, percussive sounds of underground microseisms and, in Fontana's words, the "whirling, whining, whooshing and whistling"[4] of wind turbines were heard together in a space known as the Silver Gallery. At times, these two installations would go silent in order to activate the low frequency resonances of the space, bringing this architecture in to the work. A live transmission of sound from the Leeds Town Hall clock was positioned at in entranceway of the gallery. On the hour when the clock chimed, if a listener were entering or leaving the gallery, they would hear this chime twice: the transmitted chime first followed by the real chime arriving from the clock itself. Of this encounter, Fontana commented that it "momentarily create[d] the acoustic sensation of entering the future, or… moving in to the acoustic past"[5]. The sounds of the river Aire passing through the Dark Arches were projected from the façade of Leeds Art gallery in to Victoria Square where they served to mask the sound of traffic and give the sensation of water flowing over the square. *Primal Soundings* has much in common with Fontana's other public sound art works, of which there are many. Fontana refers to these work as 'sound sculptures'[6]. Bringing the sounds of one place in to another is typical of Fontana's work. So too is the receiving location being a notable building or monument. The intention behind the transposition of sound is also consistent across Fontana's work: The expectation is for these sounds to "deconstruct and transform"[7] the architecture they conjoin with and emphasise and explore the social, cultural or historic significance of, and the connections between, this architecture and the locations from which the transposed sounds come[8]. The use of scientific equipment to make audible sounds and vibrations not usually accessible to the naked ear is also common

in Fontana's work. So too is the bringing together of sounds from far off locations through live connections so they can be apprehended concurrently. Collating interesting, unique and emblematic sounds and soundscapes of a city or region to build a portrait of this location is likewise something Fontana has done for multiple works[9].
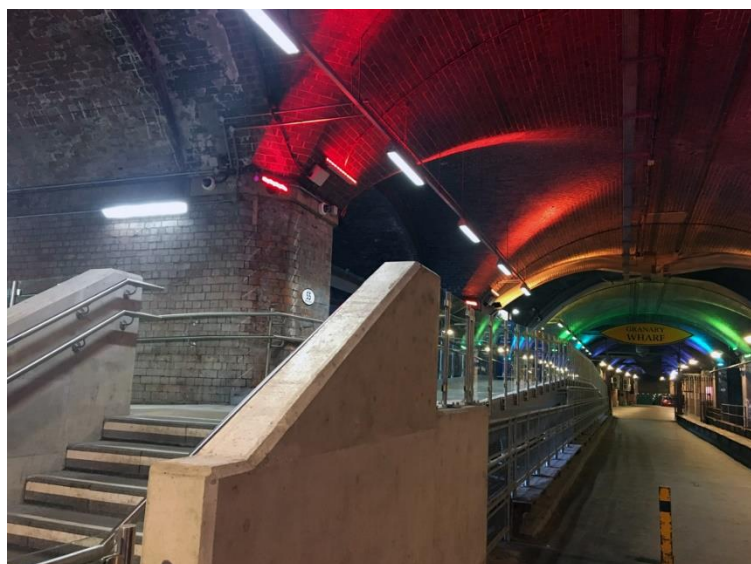
Figure 2. Leeds Train Station entrance along Dark Neville Street, Leeds, UK

BILL FONTANA: SOUND LINES

The year after the opening of *Primal Soundings*, Fontana elected to create a new work in Leeds focused upon, and sited at, the Dark Arches, a space which for *Primal Soundings* he had described as "magical"[10] and "central to the modern history of Leeds"[11]. The archways of the Dark Arches (fig 1.) were completed in 1869 to support what was then called New Station and which is now called Leeds Train Station. Further sets of archways connect to the Dark Arches and these both envelop a street known as Dark Neville Street and form a series of vaults. These vaults were used for storage and as workshops in Victorian times, and as the folk ballad *Down by the Dark Arches* tells, these spaces were also frequented by "ladies of the night"[12]. In the 1980s, the vaults were renovated in to shops and Dark Neville Street hosted a weekly market. Now after further renovation, one can find along Dark Neville Street, which has been rebranded Granary Wharf, bars and restaurants, a car park and a new exit from Leeds Train Station (fig 2.).

In an article in Pennine Magazine from 1984 about walking in Leeds, the following description can be found: "these arches are known as the Dark Arches, but it's your ears not your eyes which should lead you along the road to a bridge. Here the river Aire gushes spectacularly down 5 narrow channels underneath the railway"[13]. This description like many descriptions of the Dark Arches gives indication of how awe-inspiring an experience of the Dark Arches can be and how integral sound is to such an experience. At the centre of the Dark Arches' soundscape is the sound of the river Aire flowing through the space and reverberating around it. At times of high rain, this sound can be very loud and intense, and has been described as 'thunderous'[14]. The rumble of trains passing overhead further intensifies the soundscape.

For *Sound Lines*, through use of a network of microphones and speakers, Fontana brought in to the Dark Arches and the adjoining vaults, two new layers of sound: Sounds from above the arches – from inside of Leeds Trains station – and sounds from below – beneath the surface of the river Aire. This served to amplify the bond between the Dark Arches, the trains station and the river. These two new layers also served to complement and supplement the existing soundscape rather than replace it, which would be more usual of Fontana's work. In addition, the two new layers underscored the space's unique reverberant qualities, which placement and orientation of speakers further supported. Of the work, Fontana remarked: "the sensory immersion in sound you get in that space, it completely transports you and takes you into another dimension, and it's a very enveloping artwork. It's quite sensual, the underwater sounds from the hydrophones are quite beautiful"[15].

Sound Lines opened as part of the UK's annual 'Architecture Week' in 2004, which, to quote the event's publicity, celebrated "the best of contemporary architecture" and intended "to make us look, explore and think about the way in which architecture affects our lives"[16]. *Sound Lines* ran for two months throughout daylight hours. Across this time, *Primal Soundings* was also still on show at Leeds Art Gallery. Whilst it cannot be explicitly confirmed, Leeds Art Gallery believe the Dark Arches aspect of *Primal Soundings* remained active for several months beyond the initial term of the work. In the near future, the gallery hopes to re-exhibit *Primal Soundings*[17].

HANS PETER KUHN: A LIGHT AND SOUND TRANSIT

At the east end entrance of the Dark Arches is Neville Street. At this entrance, a rail bridge covers Neville Street to form a passageway. The regeneration of this passageway was the subject of an interdisciplinary urban development project called 'Light' Neville Street that concluded in 2009. This project was part of a larger scheme of regeneration of a region now known as Holbeck Urban Village. The regeneration of the Dark Arches was also part of this scheme. For two of the parties involved in the delivery of Fontana's two Leeds-based artworks and the discussions around the Dark Arches future, the opportunity arose to apply their thinking to Neville Street. These parties were Bauman Lyons Architects, who managed the project overall, and Media and Arts Partnership (MAAP), who managed the commissioning of pubic artworks for the passageway.

The passageway's soundscape was held in unusually high regard by the 'Light' Neville Street project. The project understood the potential for the acoustic environment to either thwart or enhance material renovations. The project included moving bus stops out of the passageway to, among other things, decrease the amount of traffic noise in the space. Acoustic panelling, which was designed by ARUP Acoustics, was also put in to the space for similar reasons. These actions laid the ground for *A Light and Sound Transit* (2009), which is a permanent public artwork by Berlin-based artist Hans Peter Kuhn. Kuhn's installation (fig 3.) comprises a two-dimensional matrix of lights that runs the length of the Neville Street passageway. This matrix consists of 3000 lights. Whether a light is on or off is decided by a computer. Every morning at 3am, the computer generates a new pattern of lights. Because of the number of lights in use, it is highly unlikely a pedestrian returning to the space would encounter the same pattern of lights twice. The sound component of the installation comprises eight sets of speakers spread out along the passageway. Through these speakers, an eight-channel composition plays. Like the pattern of lights, this composition is generated by a computer: Periodically from a bank of 500 sound loops, five are randomly selected. The computer then decides when each of these loops should commence and conclude, and how loud it should be played. Again, like the pattern of lights, it is highly unlikely a pedestrian returning to the space would encounter the same composition again. This is even

less likely if, as Kuhn intends, the sound of traffic in the space is perceived as part of the composition. Kuhn's intention for the composition is for it to fuse with, and in turn ornament, the sound of traffic in the space. The sounds of Kuhn's installation are abstract and textual, he refers to them as 'haptic sounds'[18].

Figure 3. View to 'A Sound and Light Transit' by Hans Peter Kuhn (2009)

HERITAGE AND A LIGHT AND SOUND TRANSIT

The Neville Street passageway was conceived as the gateway to Holbeck Urban Village and as such needed to be consistent with the vision for this region. The aims of the Holbeck Urban Village regeneration scheme included the establishment of a creative quarter for new media and digital technology business and the production of a "distinct sense of place"[19] through the sympathetic fusion of old and new architecture and communities of use. The region includes listed buildings such as Temple Works and Tower Works, and prior to regeneration, the region's land was mainly used for manufacturing.

Looking along the regenerated passageway (fig 4.), the lights of Kuhn's installation are suitably digital and the metal of the acoustic panels in to which these lights are set is suitably contemporary. The colouring of these panels blends with the colour of the rail bridge overhead and the organisation of these panels, and of the lights they contain, compare with the rail bridge's framework. Listening along the regenerated passageway, some of the sounds emanating from Kuhn's installation appear synthetic. Other sounds evoke the feeling of materials such as glass and brushed steel. Further sounds, those that are more abrasive and percussive, evoke the manufacture of materials. These sounds compare with what one sees and otherwise hears in the space but more than this, these sounds appear to gather together in the passageway images of other spaces across the Holbeck region and across the history of this region. Michel Foucault refers to this kind of space as a 'heterotopia'[20] and considering the context, the Neville Street passageway serving as such appears very apt.

Kuhn's installation was born of a particular set of circumstances that included the coming together of local architects and art organisations led by local artists and musicians to try and do something different and daring in their city. 'Light' Neville Street, which includes Kuhn's installation but also a further

artwork by local graphic designer Andrew Edwards as well as the efforts of Bauman Lyons, ARUP and MAAP, embodies a particular spirit in Leeds that Gavin Butt calls 'being-in-a-band'[21]. Butt is particularly speaking of the importance of being-in-a-band in Leeds across the late 1970s and early 1980s when Post Punk was strong in the city. Collaboration, experimentation, political motivation and a DIY attitude were characteristic of post punk in Leeds and continue to be characteristic of the city's art and music scenes today. Since at least the late 1970s, the music of Leeds has been challenging and noisy, and reflective of the city and its people. Kuhn's installation is similarly so.

Figure 4. View along 'A Sound and Light Transit' by Hans Peter Kuhn (2009)

TO CONCLUDE: ACOUSTIC DESIGN

Through the recontextualisation of environmental sound, Fontana's two artworks spotlighted and explored the aesthetic, historic and cultural significance of the tangible locations brought together by these works. Equally, Fontana's two artworks served to highlight the intangible qualities of the locations they addressed. In particular, Fontana's two installations demonstrated that the acoustics, and sounds and soundscapes attributable to a location can be unique, engaging and expressive. Kuhn's installation likewise underscores a distinct architectural circumstance, and provides example of how through sound, the tangible and intangible heritages of a location can be elicited.

The three artworks explored in this paper have been selected not just because they explore heritage but also because of the questions they pose to the various disciplines who contribute to urban development. These works ask: Are there particular acoustics, sounds and soundscapes worth protecting in the area under question? And can acoustics, sounds and soundscapes contribute to the success of a development in terms of aesthetics, functionality and meaning? To consider and respond to these questions is to undertake acoustic design, an interdisciplinary practice first defined by musician and sound activist R. Murray Schafer. To quote Schafer: "the principles of acoustic design may… include the elimination or restriction of certain sounds (noise abatement), the testing of new sounds before they are released indiscriminately into the environment, but also the preservation of sounds (soundmarks), and above all the imaginative placement of sounds to create attractive and stimulating acoustic environments for the future"[22]. As Gascia Ouzounian and Sarah Lappin's "Soundscape: A Manifesto"[23] from 2014 attests,

forty years after Schafer introduced acoustic design, such an approach is still not common in architecture and urban development projects. This paper is intended as an advocation of acoustic design.

NOTES

[1] Details of Fontana's 2003 visit to Yorkshire, the Yorkshire soundscapes he subsequently selected and his reasons for this selection are stated in the funding proposal for *Primal Soundings*. This document is held as hard copy at Leeds Art Gallery, Leeds, UK. Accessed May 25, 2018.

[2] ibid.

[3] ibid.

[4] Quote from the publicity leaflet for *Primal Soundings*. This document is held as hard copy at Leeds Art Gallery, Leeds, UK. Accessed May 25, 2018.

[5] ibid.

[6] Ben Borthwick, "Interview with Bill Fontana" (2006), accessed August 21, 2018, url: http://resoundings.org/PDF/interview_ben_borthwick.pdf.

[7] Bill Fontana, "Sound as a Virtual Image" (2004), accessed August 21, 2018, url: http://resoundings.org/Pages/sound%20As%20Virtual%20Image.html,.

[8] Jøran Rudi, "From a Musical Point of View, the World is Musical at any Given Moment: an Interview with Bill Fontana", Organised Sound 10.02 (2005): 97–101.

[9] The most exemplary of Bill Fontana's sound sculptures is arguably *Sound Island* (1994). This work was installed across the Arch de Triomphe, Paris, France. For greater discussion of this work and Fontana's further work, see either Fontana's website: http://resoundings.org/ or Matt Green "In and Out of Context: Field Recording, Sound Installation and the Mobile Sound Walk" (PhD thesis, Queens University Belfast, Belfast, UK, 2011).

[10] Quote from the publicity leaflet for *Primal Soundings*. This document is held as hard copy at Leeds Art Gallery, Leeds, UK. Accessed May 25, 2018.

[11] Quote from the funding proposal for *Primal Soundings*. This document is held as hard copy at Leeds Art Gallery, Leeds, UK. Accessed May 25, 2018.

[12] Lyrics to *Down by The Arches* printed and discussed in Peter Brears and Ann Heap, *Leeds Describ'd: Eyewitness Accounts of Leeds, 1534-1905*, Derby: Breedan Books, 1993.

[13] 'What Mr Norris Did Between Trains…', *Pennine Magazine*, December-January 1984-5, 36-37.

[14] 'Tunnel Vision', Tuesday Style, *Yorkshire Post*, March 14, 1989, 16.

[15] Anthony Moore, "Composer Anthony Moore has a Telephone Conversation with Bill Fontana" (2005), accessed August 21, 2018, url: http://www.resoundings.org/PDF/Interview2.pdf.

[16] Quote taken from Arts Council England online events listings for June 2005. Held as hard copy by Sue Ball of MAAP, Leeds, UK. Accessed May 16, 2018.

[17] Comments made by Nigel Walsh, Curator: Modern and Contemporary Art, Leeds Art Gallery, Leeds, UK in discussion with the author on May 25, 2018.

[18] The comments made by Hans Peter Kuhn and the details of *A Sound and Light Transit* provided in this paragraph are drawn from an as-yet-unpublished interview with Hans Peter Kuhn conducted by the author on October 4, 2016. An extract of this interview was played as part of the Sounding Leeds Symposium organised and conducted by the author and Phil Legard (Leeds Beckett University) that was held at the Tetley, Leeds on October 14, 2016. The morning session of this symposium was dedicated to the 'Light' Neville Street project. Much of the understanding of this project displayed in this article is drawn from the content of this event. See http://mgreensound.com/sounding-leeds/ for event details. Conversations with Sue Ball of MAAP (http://www.maap.org.uk/) have further informed this article.

[19] 'Holbeck Urban Village Revised Planning Framework', Leeds City Council, 2006, accessed August 20, 2018, url: https://www.leeds.gov.uk/docs/Holbeck%20Urban%20Village.pdf.

[20] Michel Foucault, "Of Other Spaces", trans. J. Miskowiec, Diacritics, 16.1 (1986): 22-27.

[21] Gavin Butt "Being in a Band: Art-school Experiment and the Post-Punk Commons", in *Post Punk Then and Now*, ed. Gavin Butt, Kodwo Eshun and Mark Fisher (London: Repeater Books, 2016), 57-83.

[22] R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester: Destiny Books, 1994).

[23] Gascia Ouzounian and Sarah Lappin, "Soundspace: a manifesto", *Architecture and Culture*, 2.3 (2014): 305-316.

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THE REVALORIZATION OF THE VERNACULAR VILLAGES HERITAGE OF THE AURES REGION THROUGH AN ECO-TOURISTIC APPROACH

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INTRODUCTION

Heritage and tourism, are recently the subject of several scientific research and publications between the relationship between these two concepts, complementary or paradox. UNESCO, in collaboration with the World Tourism Organization, has since 2001 developed a program with the objective of making tourism a tool for preserving heritage sites. Tourism, although it may have advantages, can also be destructive for the regions in which it is developed, it is precisely with this in mind that the program previously announced by UNESCO and OMT comes to develop a cultural tourism and sustainable development for the good management and governance of the sites. but this program involves the public institutions, partners, shareholders so that the benefits of the latter benefit everyone.

In 1962 Algeria had carried out a project of classification of the natural properties and the historical monuments neglecting the cultural and symbolic value in several traditional villages, as it was the case of the villages in the valleys of the Aures which were classified like natural sites . Project corrected and improved by the project of restoration of the cultural properties within the framework of the special program for the South 2006, this new configuration aims at the creation of centers of economy of the cultural inheritance (PEP) covering a major part of our villages of 'study .

From the 2007-2009 period, the State has set up the creation of safeguarded areas for the execution of emergency and restoration works recommended by Permanent Plans of Safeguarding and Development in the city of Batna and the region of the Aures, the program of classification in protected sectors covered the villages of "Ghoufi, Tighanimine, Bouzina, Taghoust, Amenthane, Menaa, Chemora", The state however does not have projects of tourist development for the region, in the Master Plan of Tourist Planning planned for 2025 which provides for cultural tourism for the city of Batna, several projects for the creation of tourist poles of excellence are planned for the four corners of the national territory .

Rich in built and cultural heritage, the valleys of Oued Abdi and Oued Labiod in the Aurès region with their Berber villages are among the oldest and most rich in vernacular heritage that has allowed the

settlement of indigenous populations adapting sometimes to a hostile environment leaving a cultural legacy and ancestral knowledge.

The Aurassian cultural heritage is today endangered, threatened by the abandonment of the chaoui way of life and the social practices of the inhabitants which are dissipated under the influence of the modern way of life.

Vernacular architecture is today in a state of abandonment, bartered for new homes built in brick and concrete near roads and not far from traditional villages. An agriculture that loses its richness and variety, but which remains more or less maintained. In view of this, an urgent response is needed. In this article, we will discuss how tourism development could help the region to preserve this heritage.

METHODOLOGY

Case of study

The study area of the current research is the two valleys of Oued Labiod and Oued Abdi in the Aures region, located in the heights of Eastern Algeria . Region with mountainous terrain that reaches an altitude of 2328m at Mount Chelia. Rich in natural resources, in natural landscape and history.

The most important tourist attraction of the valley is its geomorphologic structure coming into being as a result of a process having been lasting for thousands of years. The installation of the native population since decades and their interaction with their environment is also a very important point .
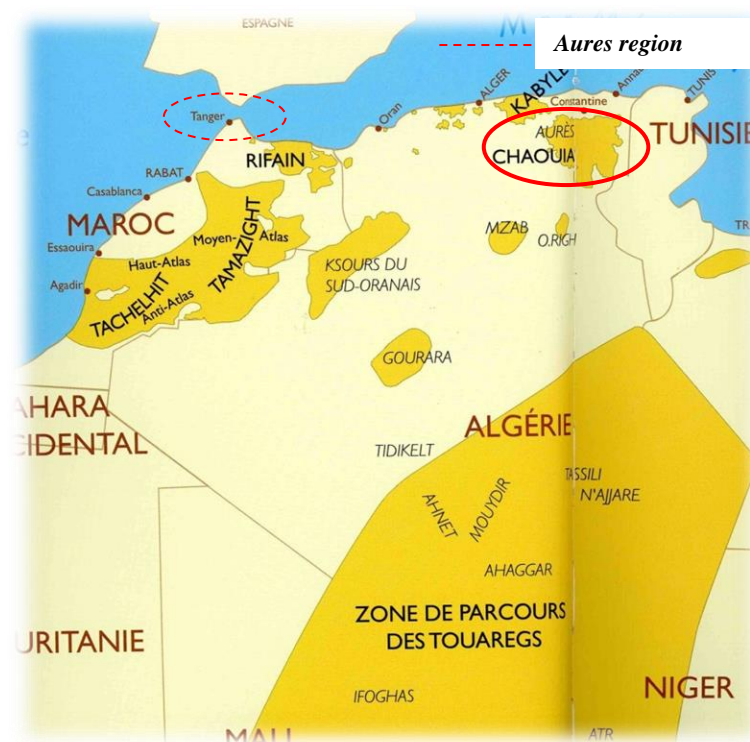
Figure 1. distribution of Berber societies, and the situation of the Aures in Algeria source: BERBERES, DE RIVES EN RÊVES, Gérard Gay-Perret, Michel Colardelle, Salem Chaker, Mireille Jacotin

To protect the Aurassian heritage , the preservation will target three principals Scales ; Landscapes , agricultural spaces , and constructions . With such a variety Of natural and built heritage , and how the inhabitants have appropriated the space. are so many criteria to consider in the touristic development .

The preservation and enhancement of the Aurassian landscape / vernacular heritage

Since long , the term of built heritage has been used to define the preservation of historic buildings and monuments , but recently this definition has been extended from monuments to architectural objects and artifacts and from the material heritage to include material and natural environment (Zeppel and Hall 1992).

The natural heritage used to describe all the natural landscapes , gardens , forests, mountains , rivers , islands and natural parks , but in reality most of the natural heritage can't be considered as purely natural because of the cultural component brought by the human presence .

This new approach proposing the study of the naturalistic and material dimension of the environment in a social and cultural perspective, is formalized in "GTP: geosystem, territory, landscape". (Bertrand 1991)

The natural environment is unchangeable, however it cannot be considered as a landscape to itself, the interaction of the elements built and added by the human presence to the natural elements becomes an inseparable whole called: "Landscape" (Bender 1993: 1; Whyte 2002: 7-9, Stewart and Strathern 2003: 1)

Figure 2. Ghoufi's village
source : author 2017

Figure 3. Current state of the built heritage , Ghoufi Village
source: author 2017

We made an in-situ investigation by questioning and interviewing the inhabitants about the traditional villages , and what do they think about . and if they did definitively abandoned the traditional habitations .

the results of our in-situ study conducted through surveys and interviews with the inhabitants showed that although the inhabitants have abandoned their traditional homes in search of comfort and better living conditions, however 70% of the population is not ready to give up traditional houses considered by most as an ancestral legacy.
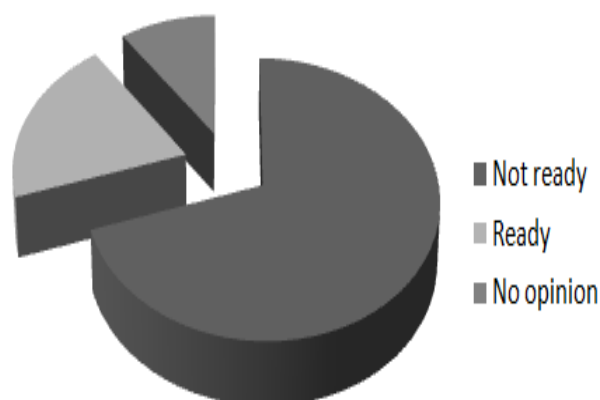
Figure 4. Graph showing the results of the survey of opinion in situ.
Author 2017

In the absence of a host structure in the area, the owners react!

housing is the first element of a tourist development, the absence of reception facilities in the region is blocking tourist development, cities are far from tourist sites, hence the need to create hostels near tourist sites.

Residents restore their traditional houses in guest houses with a typical decoration in a Berber chaoui style and to accommodate tourists whose flow increases. The house of Mr Azzouz, in the village of Ghoufi in the valley of Oued Labiod is one of them, with a traditional architecture in stone, and a typical interior of Chaouis houses,

Figure 5. Interior of Azzouz's guest house
Source : Facebook page
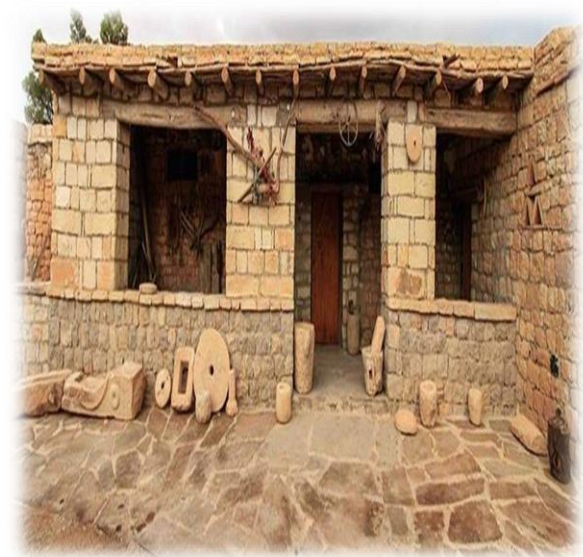
Figure 6. Picture that shows the exterior of Azzou's guest house
Source : Facebook page

The preservation and enhancement of the Aurassian culture

Another very important point is the promotion of the berber culture , The population represents the lever in the tourist attraction, through the promotion of its knowhow, way of life and local culture.

Focusing on showcasing the region's original productions, All local products such as agri-food, agro-forestry and artistic productions. Highlight on the built heritage , and the history of the place , develop and promote local crafts, and products made by the population like handicrafts, jewelry making, tableware and traditional dresses

Figure 7. Little Girls in Traditional Outfits, Berber Spring Festival 2017
Source: author

Promoting Participatory Governance and Endogenous Development

Such as applying the principle of participative governance in the region , through the Initiation of the population to organize cultural events and tourism infrastructures by the community, and promote their consultation. and finally Promote the local spin-offs of tourism activity.

DISCUSSION

By adopting an eco-responsible approach, and by realizing the importance of environmental socio-cultural factors, in the preservation and enhancement of all tangible and intangible heritage as well as to improve the living quantity of inhabitants.

The use of sustainable and local materials in the construction of villages, the adaptation and appropriation of the territory through the ingenious systems of water management and the creation and management of agricultural areas, the social organization of the population and tribes in an archaic society represents a masterpiece of the creation of human genius. This testifies to the existence of a Berber civilization, one of the oldest in North Africa, which has established itself in the most difficult

territories and has adapted to it by creating a living landscape of exceptional natural and cultural significance.

The historical evolution of the landscape defined above, demonstrates an identity built for centuries. the perception of the inhabitants vis-à-vis this landscape is subjective and cultural, it does provide a sense of identity and continuity, the living traditions of the population prove it. the abandonment of traditional dwellings in search of comfort and modernism has been a constraint. for indeed they continue to live the existing landscape in the same way that it was once lived.

Popular memory, living traditions, practices of rituals and folklore as well as beliefs explains a place of memory for its inhabitants the landscape of the valleys of Aurassia is more than a mere place to live.

The relationships and interactions between the different elements of the landscape and the communities to their territory explained above are elements to maintain, which today face the emblem and the danger of urbanization and modernity, indeed the abandonment of traditional dwellings is a first step towards the breaking of historical and cultural representation in one of the most important regions in the world in the expression of Berber history.

It would indeed be necessary to create a continuity in the expression of the historical and identity evolution of the site between old and new, past and present preserving its integrity.

Preserving and transmitting to future generations a living heritage does not include the remoteness of modernity and a comfortable way of life, but without urgent intervention the traditional villages, agricultural gardens as well as any old ingenious system will disappear under the pressure of modernity. accelerated degradation is indeed questionable in several villages.

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RE-READING URBAN HISTORY, COSMIC HEROES IN TRADITIONAL COMMUNITIES

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INTRODUCTION

The rules that define vernacular/ Traditional urban settlements can be totally different from the physical constrains that defines the modern ones. This is due to different aspects, one of them comes from the perception of space itself. As the modern urbanized world tends to perceive space as Conceptual – which is abstract, geometric and objectively measured, a context which places, people, and things exist within. (Dovey, 1985). The man in traditional community tends to think of space as a lived one Which is a pre-conceptual and meaningful spatial experience of what phenomenologist call "being in the world" (Heidegger, 1962). It is believed to be a concrete and meaning centered bodily experience. This space is not concerned with the setting (real or logical) of things are arranged, but the means whereby the positioning of things becomes possible. [1]

The question that arises is why the Man needs to organize his space symbolically? In fact, Man can endure any obstacle intellectually and his imagination can cope with anything but Chaos. It is the man's greatest fear to meet what he cannot interpret. Thus, to eliminate Chaos, the man uses inherited symbols of general orientation to assist him in organizing it.[2] In fact, the architectural space is only perceived as places performing a function – either external or internal - and inhabiting a meaning. The surrounding environment is categorized, and the undefined space is transformed to a determined place by symbols and cultural artifacts.[3]

THE AIM

Is to focus on the role of "the sacred Hero" through history in working as a center of Urban orientations in traditional communities. How it influences the settlement's development and how it can be transformed to an urban language that can be used in the world today.

METHODOLOGY

Using an analytical approach to investigate "Sacred heroes" as intangible heritage and its interpretations and manifestations in the human mind and his space perception extracting the main psychological factors that form indigenous urban patterns adapted in his physical environment and surrounding constrains. The analytical approach is used to examine how culture works, how the human mind thinks and acts within a society, and how its interpretations and manifestations can be the answer to summon

"The Spirit of the Vernacular" needed by the new urban world to regain its sense of dwelling and stability. Then a comparative methodology is used to compare several case studies from the world urbanism. It aims to reach urban guidelines in dealing with the urban development in traditional communities today to reach a certain level of cultural sustainability.

CULTURE AS A GENERATOR FOR TANGIBLE AND INTANGIBLE HERITAGE

When combining the basic human natural factors, such as genes, race, and instinct which are a universal inheritance, with the cultural components of language, religion, and knowledge with all their symbols, rituals, norms and values, the result would be an individual with a personal behavior that depends consciously and unconsciously on the collective mind of his or her specific cultural group. Such an individual can create cultural products - either material or non-material - that are unique and significant with its creative individual soul and incredibly works within a collective frame of culture and universal inheritance at the same time (Fig.1).
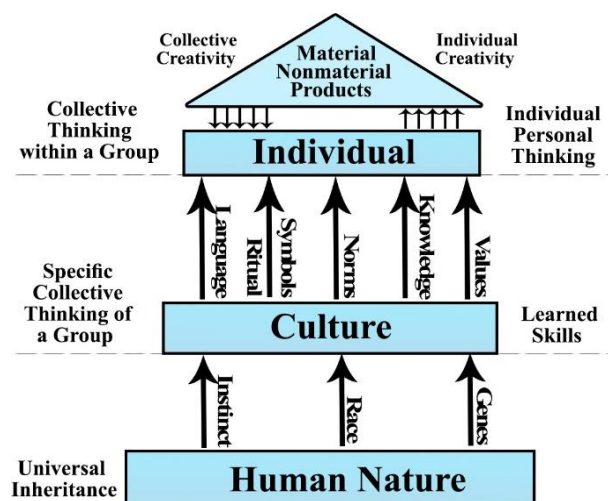
Figure 1. Cultural Components and its Relation to the Individual [4]

HEROES AS A MANIFESTATION OF CULTURE

Culture manifests itself in countless numbers of aspects as culture products themselves, either tangible or intangible can be recognized as cultural manifestation. However, some of these manifestations shape the minds of individuals within cultural groups and stimulate their collective behaviors to respond to the different life situations in a unique way that corresponds to their cultural heritage. These manifestations can be summarized in:[5]

1.   *Symbols:* words, images, signs and gestures that hold an underlying meaning recognized by a certain cultural group. These symbols are part of the inherited tradition and are passed from one generation to another. In some cases, they may demolish, disappear, or be replaced by newly developed symbols. In other cases, they may be transferred from one culture to another or even reach the state of universal recognition by the whole of different human cultures.

2.   ***Heroes:*** are persons whose stories are remembered, told and passed from one generation to another within a cultural group. Such heroes are either real persons who present a part of the group's cultural history or mythic persons whose acts deliver a sacred value rooted in the collective mind of the group and found the need to be passed – consciously or unconsciously - through generations to maintain such a value alive, or – in other several cases– they are real persons provided with mythic additional stories for all the previous reasons.

Hero's acts are "a model of behavior" that an individual in a cultural group follows to reach a higher value and feel connected to the sacred world of his own cultural community. According to Campbell (1949), the people, the tribes of the world and clans tend to preserve heroic myths and stories alive. As they are important to "the soul" to live. So, by trying to tell them and live them out in some way, wisdom and experience would be brought to the one's life.[6]

3.   ***Rituals:*** are collective activities that are socially essential. They are performed by the members of the social groups to reach certain objectives. These can be simple rituals performed for their own sake, or they can be more complicated rituals that are associated with religious or cultural ceremonies and use a symbolical language to reach a higher value or a higher sacred state that is needed by a society.

4.   ***Values:*** are the core of culture. It is the broad tendency for the preference of a certain to other, such as good versus evil, right versus wrong. These values are usually unconscious. They are not directly comprehended consciously on intention, but they are more comprehended through the people's action under different circumstances.

If these manifestations were imagined as pyramid steps or layers, then symbols would present the outer and lower layer. Or, in other terms, the external layer cannot be understood without the folklore of the cultural and mythical heroes who use several acts to reach the higher value. Therefore, as shown in Fig (2), it can be noted that cultural groups practice culture by repeating the heroic actions symbolically through the collective rituals to reach the old wisdom.
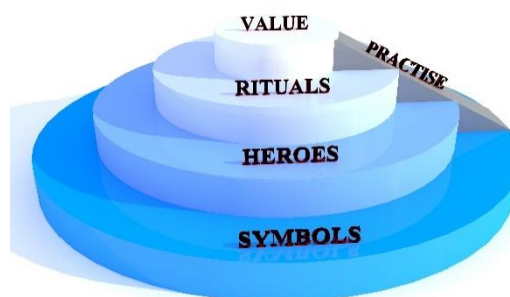
Figure 2. Cultural Manifestations [7]

HERO'S LEGACY AND URBAN ORIENTATIONS

After understanding how heroes are a very strong cultural manifestation that is formulated in the collective unconscious of cultural groups it is much easier now to comprehend the consistently

repetitive pattern of mythological and folk heroes/ saints with their astonishing journeys and their effect on the spatial order in urban settlements. Whether it is Indara killing the cosmic snake and founding the world in Indian mythology or Isis and her son Horus – Great Mother Archetype – collecting her husband's body parts and avenging him from Set – archetypes of Shadow/Chaos – in Egyptian mythology, they all form the image of primordial cosmic heroes whose lives, journeys, and deaths are rooted in the collective thinking of cultural groups through history. they produce an urban language and a spatial order within space creating the sacred fixed center of "Hero/ Saint" for all future orientations.

To a more comprehension of the importance of Cosmic heroes in the collective culture, the sketch drawn by Campbell (1949) of The Hero's Journey with its common factors that constitute repeatable patterns is cosmic hero's tales when compared with the sketch drawn by Jacobi (1942) in her analysis of "the self as the center of totality" based on Jung's definitions.[8] (Table 1).A huge similarities would be found. It explains how the sacred heroes transform to a sacred figure and a center of orientation. This is as much as what happens in the individual's mind when he or she forces his or her unexplained needs to be connected to the sacred to go back through Ego – as a threshold– and to connect and communicate with the archetypal images then emerging again through Ego with images and procedures that can be accepted and realized to become a total reality in an endless conscious/unconscious processing cycle.

Fig (3) Hero's Journey by Campbell [9]	Fig (4) Self as a Center of Totality by Jacobi [10]
The call for adventure	The need to be attached to the sacred and self-realization in the personal conscious.

The threshold crossing (the battle)	Passing the ego sensors to be in contact with contents of the collective unconscious.
The tests and fights in the underworld and the reaching of trophy/sacred marriage.	Searching for the sacred through archetypal images and reaching the state of self-balance by uniting with Anima/Animus.
The return/resurrection	Reaching the balanced realization of the self and healthy behavior of the psyche after embracing the archetypal images of the collective unconscious and attaching oneself to the sacred realm of life.

Table 1. Comparison between Campbell & Jacobi sketches

This importance of cosmic heroes manifest itself repeatedly in urban orientations in traditional social groups. As from the chaos of open land appears a sacred center which is associated with a hero tale, act, life or death. Therefore, to be connected to the sacred, people start to inhabit the surroundings and orient themselves around this sacred center physically through the orientations of their own houses and community. This sacred center usually connected to the sacred celestial realm with a vertical axe. a variety of festivals are usually held to celebrate and relive this sacred hero's journey. These festivals are attended by the community members or extended to other devotees from the surrounding communities according to the hero's/ saint's popularity.

There are a huge number of cases that could be presented to demonstrate the concept of Orientation around sacred center. In this paper, four cases are presented. Those cases are chosen based on the concept of variation to demonstrate how this concept exist in almost every cultural and traditional group from small villages/ communities to large cities, even in a metropolitan one such as Paris.

Case study (1): an urban city within a rural community (Islamic Beliefs), Tanta, Egypt
Case study (2) a northern district a metropolitan city (Christian Beliefs) Saint- Denis, Paris, France.
Case Study (3) an ancient regional trade Centre in the Sahara (Islamic Beliefs) Timbuktu, Mali.
Case Study (4) a small village in Rajasthan (Hindu Beliefs), India.

City/ Village	Tanta
Country	Egypt
Saint/ Hero	Sidi Ahmed Al Sayed Al Badawi
Historical Background	Ahmed Bin Ali Bin Yahia, one of the four pillars of Sufi philosophy, was born in Fez 596 Hijri (1199AD) and died in 675 Hijri (1276 AD). Sidi Ahmed Al Badawy was also very famous for his miracles after he resided in the small village Tanta to spread his teachings among his students.
Urban Settlement	After his death, the small village has grown around his tomb. and became a commercial hub that supports and accommodate thousands in devotees who attend

and Orientations	his moulid (Annual Birth festival) in the middle of October and visit in Different times of the year.
Figure 5. Tanta's Urban Orientation around the Sacred Mosque of Sidi Ahmed Al Badawi |

Table 2. Case Study (1)

City/ Village	Paris
Country	France
Saint/ Hero	saint Denis
Historical Background	Saint- Denis was the first bishop of Paris, he was martyred around 250 AD, and buried in the small settlement of Catolacus. Shortly after his death his grave became a shrine and pilgrim center.
Urban Settlement and Orientations	The settlement grows around his shrine and later Basilica and turned to a very well-known commune of Saint- Denis which became later a part of metropolitan Paris.

Figure 6. Saint Denis, Paris, France

Table 3. Case Study (2)

City/ Village	Timbuktu
Country	Mali
Saint/ Hero	Sidi Yahia
Historical Background	A well-known for his miracles, Sidi Yahia mosque and tomb is one of the famous saints of Timbuktu. Though the city is well-known with its 333 saints the importance of Sidi Yahia mosque comes from the fact that the mosque was built before Sidi Yahia's arrival (1440) based on a vision of prophet Mohamed that requested to build a mosque in the exact middle distance between the cities two famous mosques Djinguereber Mosque and Sankoré Madrasah.

Urban Settlement and Orientations	

Figure7. Sidi Yahia, Timbuktu, Mali

Table 4. Case Study (3)

City/ Village	Mukam, Negar District, Rajasthan
Country	India
Saint/ Hero	Jambheswar Ji
Historical Background	The shrine of Jambheswar Ji was founded in 1593. In his Samadhi or the tomb of Guru, Jambherwar – the founder of Bishnoi Samaj cult – two ceremonial fairs are held twice a year. One is a large ceremonial festival with attendance from all the surrounding areas (Punjab, Delhi, Rajasthan, and utter Pradesh), and a smaller one with more localized attendees by locals and surrounding villages. The attendees of those two festivals perform rituals to revive the teachings of their Guru and perform a symbolic journey from his tomb to the sand dune of samarthal where Jambheswar used to preach.
Urban Settlement and Orientations	The village is a semi-urban region which depends on small business and agriculture. And most of the village activities revolves around the shrine and its festivals.
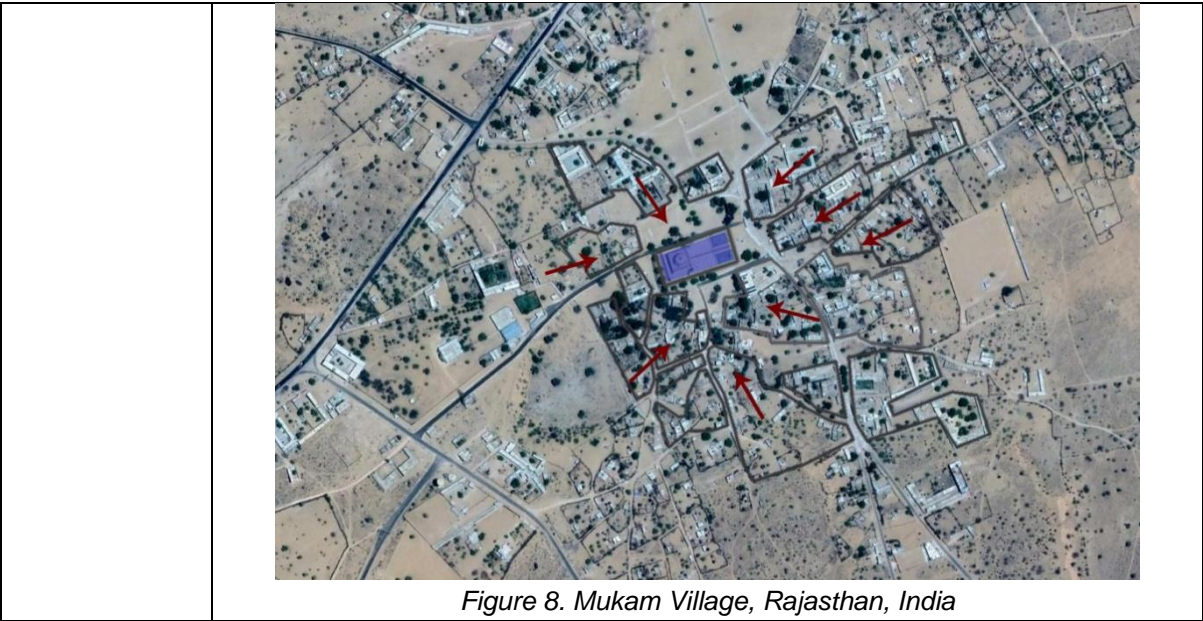
Figure 8. Mukam Village, Rajasthan, India

Table 5. Case Study (4)

FINDINGS,

New Tools for Understanding and reinterpreting Traditional Communities,

Dealing with traditional communities as a special case, and based on the concluded findings it can be stated that, a proposed model, (Table 9) which adapts a sustainable socio- cultural perception of the urban forms, is more eligible for traditional and popular communities than the usual approaches that adapts the physical and visual one. In such popular communities and to maintain their sustainability, it is important to change the approaches that depends on the psychological image of the single individual that is based on his physical impressions and knowledge to a collective one that takes its inspirations from the unconscious collective mind of the traditional group with all its inherited traditions and rooted unconscious images and its manifestations.

Table 6. Design Visions & Concepts Model		
Proposed Model Aspects	**Proposed Model Mechanisms**	**Participation**
Secular Perception of Space	• The analysis of the traditional place making concepts and the paradigmatic act of creation. • Visions of the creation of the universe which determines settlements relation with its surroundings. • Visions related to revealing and determining the sacred center (Based on a Cosmic Hero concept) and the future revolving orientations combined with the emerging sacred central axis that connects terrestrial world with the celestial one.	The Architect with the assisting professional team based on local visions through mythology and folklore.

Reinterpreted Tools and Urban Elements for Designing in Traditional Communities

Most of modern Urban theories are focused on physical elements – natural and man-made – which are characterized by common characteristics, such as color and smell, building a perceptual form of the urban environment. Such physical elements of the environment forms are the mental images of individuals. They claim that all individual perceptions are different and special. They are related to user's knowledge, experience or familiarity with urban site. They also considered the visual qualities of some elements and features to be used as generalities in the process of navigation in urban environment.

For Example, in Kevin Lynch Theories (1918-1984). These Theories were specifically chosen as it is one of the most common theories in urban design that is taught in universities and can be seen extensively in the traditional communities new designed urban forms. His analysis focuses on the physical urban elements and their visual perception and imageability. His famous physical urban elements are: [11]

- **Paths:** which are channels, such as streets, walkways, and transit lines, in which an observer potentially moves.
- **Edges:** are the linear elements, such as walls, shores and railroads, that break the continuities and form the boundaries between two phases.
- **Districts:** They are the medium to large sections of the city and are recognized by some common identifying characteristics.
- **Nodes:** are points and strategic spots in the city, in which an observer can enter, and which serve as the intensive foci, to- and from where he/she is traveling. They might include a crossing or break of transportations, a street corner hangout or a square. They gain their importance from being the condensation of some use or physical character.
- **Landmarks**: are another type of point reference. They are simply defined physical objects: a building, sign, and mountain. Their practical purpose is to symbolize a constant direction, such as isolated towers, golden domes and great hills

It can be pointed out based on the above findings together with the model presented that the reinterpreted tools and urban elements can take the following shape,

Landmarks/Sacred center:
The Cosmic Hero/sacred center in popular communities plays the role of both physical and spiritual landmark as it gives the significant sense of direction on the material urban sense and on the spiritual level to bring a sense of belonging and attachment to what is holy and sacred.

Nodes/Attached ceremonial spaces:
The spaces used for ceremonial/social spaces attached to a sacred center play the role of the foci space within the settlements where social/ religious activities can take place and where individual merges in the collective mind of the group maintaining its unity and social sustainability.

Districts/Urban orientations
The districts would take their common character from the orientation around the sacred center. The focus of urban direction would present and emphasize the collective direction and focus of the community, together with strength of the sense of belonging and the idea of being a part of the whole.

Edges/Territoriality

The unconsciously created boundaries along the orientations of urban districts and around the sacred center emphasize the collective concept of the sacred microcosm isolated and protected from the surrounded profane chaos and enhance the sense of belonging.

Paths:

The radial network of roads and paths emphasizes the concentric urban form and enhances the centralized unity of the settlement.
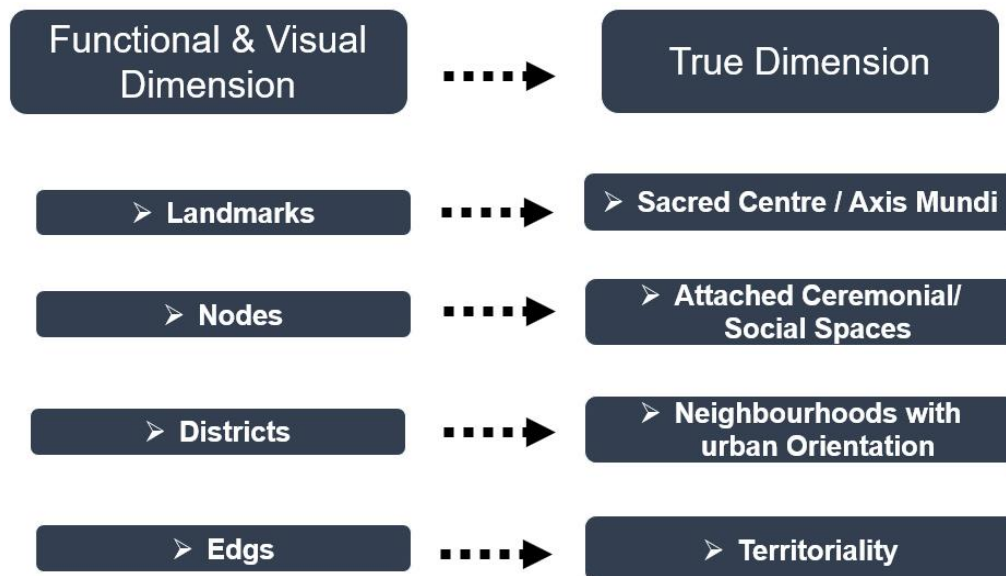
Figure 10. Reinterpreted design tools for traditional communities

When taking the past reinterpreted design tools for urban traditional communities, it should be insured that such a community will function in a sustainable socio-cultural method of growth, which enhances the social sustainable concept of individual belonging and participation within a community.

NOTES

[1]Kimberly Dovy, "Home and Homelessness," in *Home Environments. Human Behavior and Environment: Advances in Theory and Research.,* eds., Irwin Altman and Carol M. Werner, (Vol 8. New York: Plenum Press, 1985) P. 38.

[2] Susanne k. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, (The New American Library, (1954), First Published (1948)). USA, p. 233.

[3] Mike Parker Pearson and Colin Richards, "Ordering the World, Perception of Architecture, Space and Time." In *Architecture and order, Approaches to Social Space*, eds., Mike Parker Pearson and Colin Richards, (London: Routledge, 1994), P.4.

[4] Figure 1 is sketched by author based on David B. Brinkerhoff, Lynn K. White, Suzanne T. Ortega, Rose Weitz, *Essentials of Sociology*, Eighth Edition, (Wadsworth, Cengage Learning, USA, 2011, 2008) p. 32

[5] Geert Hofstede, Gert Jan Hofstede, Michel Mincov, *Culture & Organization, The Software of the Mind.*, (London: Mcgrew Hill Company, 1991), P.7.

[6] Joseph Campbell, *The hero with the Thousand Face*, (Princeton University Press, USA, 1949), p.xlvi.

[7] Figure (2) was sketched based on a previous sketch by Geert Hofstede, Gert Jan Hofstede, Micheal Mincov, *Culture & Organization, The Software of the Mind.*, (London: Mcgrew Hill Company, 1991), P.8 when he presented Manifestations of culture as Onion Layers.

[8] Jolande Jacobi, *The Psychology of C. G. Jung: An Introduction with Illustrations*, 7th ed., Trans., by Alan Glover (London: Chaucer Press, 1942), p. 130

[9] Joseph Campbell, *The hero with the Thousand Face*, (Princeton University Press, USA, 1949), p.227

[10] Jolande Jacobi, *The Psychology of C. G. Jung: An Introduction with Illustrations*, 7th ed., Trans., by Alan Glover (London: Chaucer Press, 1942), p. 40.

[11] Kevin Lynch, *The Image of the City*, (the M.I.T Press,1960), P.46- 48.

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THE IMPACTS OF A POLITICAL QUARREL ON HERITAGE: THE CASE OF TRADITIONAL BAZAAR IN TABRIZ

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INTRODUCTION

Bazaar as the core, has shaped the urban form of many traditional Iranian cities. Without Bazar, a settlement is not considered as a city. Several functions can be listed for Bazaar due to its close spatial relations with different parts of the urban form. Social, religious and cultural activities are among these examples. Nowadays, Bazaar considers as one of the most valuable heritages in Iranian cities.

Tabriz, as one of the most important and effective cities on the silk road, connected several regions to each other. It was the connection hub with Europe and Anatolia on its West, Caucuses and Russia on its north, Persia and Middle East on its southern and eastern regions. During the transition from tradition to modernity, the Bazaar of Tabriz had been the target of several changes and transformations. One of the most crucial acts which affected the structural and physical form of the Bazaar was "street widening act" enacted under the Reza Shah's reign and continued through the ruling years of his son MohammadReza Shah. This act tore down and separated the old and historical urban fabric in almost all cities of Iran between 1920s and 1960s. Tabriz was one of the first cities that experienced these changes.

In this study, the transformation of traditional Bazaar within the urban form of Tabriz will be analyzed and historical documents will be employed with reference to the theoretical framework derived from theories of urban geographers and historians like Lefebvre, Kostof and Madanipour. Visual documents will be utilized to support the main arguments of the study as well. Briefly, this paper aims to highlight the effects of the ruling classes during the Pahlavi period on urban form and demonstrate the struggle between the "*Bazariyan*"[1] and others who took upper hand in Bureaucracy and cabinet of Reza Shah. Attempts of changing the face of Iran eventuated a political quarrel between these social groups.

Transformation of the public spaces in Tabriz during the early years of 20th century is an undeniable fact and the Bazaar area is not an exception in this process. Regarding this fact, the previous urban fabric of the city will be considered in this research and the influence of state during Pahlavis on the built environment and public spaces will be discussed meticulously.

This study is an attempt to understand and evaluate the transformation of Bazaar area comprehensively. These evaluations consider both structural and ideological motivations. In addition, a more salient frame about the relation of power, state and public space of Bazaar tried to be drawn regarding the defined case study. State uses its tools to change the space within its power. These changes will be discussed

further but what is important here to mention the role of state apparatuses considering these transformations and how the space became the controlling mechanism of the state in the society. The urban fabric and built environment of Bazaar will be analyzed by employing the socio-political theories rather than considering solely physical issues and elements.

After the fall of the Qajar dynasty in 1925, ethnic minorities[2] were started to be neglected under the Reza Shah's rule. Unsurprisingly, he paid more attention to the capital city of Tehran regarding his centralized policies. During the first ruling years of Reza Shah Pahlavi, the state started to destroy remnants and clear the urban fabric from artifacts and structures, which belong to previous administrations and political powers. These actions formed a new urban fabric in all the cities in Iran. Production of new spaces in urban fabric influenced by the tendencies of the King himself and the cabinet members which almost all of them were graduated from European schools; from the countries such as France where Haussmannian ways of opening boulevards and principles of modern urban development took place during the 19th century. These conditions were maintained during the Second Pahlavi's period as well.

Besides the distinctive position of Tabriz during different political eras, the geo-political importance of the city has played a crucial role in shaping its urban fabric, too. Throughout the country's history, Tabriz has been the hub of Iran and functioned as a transit point for travelers and traders across Europe, Anatolia and Caucuses. Having an important function in the trade between Iranian cities and the neighbor countries in the West, the urban fabric of the city has been shaped mostly around its traditional bazaar. As an example, the expansion of bazaar created a very complex and intense tie between the traditional public spaces and the urban fabric. This space not only contains variety of different spaces in it, but also functioned as a transportation corridor inside the dense traditional urban fabric. Having access to several mosques, especially the *Jaame* (central) mosque, different market places, baths, and Madrasas; the Bazaar has strengthened social and political relations in itself and become the concentration point of traditional and mainly conservative society. In this context, the Bazaar has constituted a unique phenomenon among the old Iranian cities. In the case of Tabriz, it is one of the most significant and even nowadays it still one of the largest covered traditional Bazaars in the world. In each era, thanks to its social richness and influence on the society and its role in trade, the Bazaar has always been crucial in the eyes of political powers and ruling classes. Dominant powers tried to exert influence on the Bazaar ideologically and physically. Beside its social roles, Bazaar was the central or mere point for the accumulation of the capital in Iranian cities and the richest social class in traditional society was the "Bazariyan*"*.

THE RELATION OF POWER AND PUBLIC SPACES

The concepts of "dominant power", "action" and "spatial transformation" need to be clarified, since they together provide the theoretical basis to understand the occupation of the space, especially the Bazaar area. The dominant power here addresses the state and it refers to state behavior and governmental actions. During the Pahlavi dynasty, several aims declared for applied changes in the country and modernizing and developing the society were some of well – known items which mentioned repeatedly in several articles and works of the scholars. Here, it is necessary to mention that the ideology of building a new Iran formed during the early years of Pahlavi dynasty, under the reign of Reza Shah. His cabinet members and consultant believed that it was time to build a new Iran by having a nostalgic look to the pre-Islamic period of Iranian history. Intelligentsia believed that the fastest way to catch up with modern and Western World and emancipating society from traditional forces lies in the secularism, nationalism and liberalism. These elite groups wanted to forget the past which they were disaccord with

it and tried to build a new ideology from specific parts of the country's history. Similar to other modernization movements as happened in Turkey after the fall of Ottoman Empire and the establishment of the Republic under the leadership of Mustafa Kemal Ataturk, political authority in Iran wanted to make an amalgam of nationalism and modernism for having a rapid development in the country. Therefore, the project of modernizing Iran started in 1930s with radical tendencies of nationalism and a harsh opposition with traditional and religious groups. For intelligentsia, who had the upper hand inside the government, it was crucial to build a new nation for having a better future and a rapid growth. Cities and buildings were the most vulnerable items in this process. They became the representation tools to show this progress since they can change faster and more obvious than other aspects of the society. In this regard, it is significant to ask "who builds what, when, and how". In order to reach the complete answers of these questions, we should also mention "who destroys what, when and how". The theoretical framework thus can shape in a way to be able to answer these questions by considering the socio-political contexts of these processes.

"Space as occupation" asserts the political nature of the space. Within this context, public space plays a significant role in urban spaces and public sphere.[3] In this regard, occupation of traditional and iconic places by the government can be underscored by the state in Pahlavi period. As one of the most well-known examples, establishing the "Street Opening Act" destroyed the old fabric of the cities and in our case, it damaged traditional Bazaar of Tabriz under the name of this law. As Lefebvre acknowledged about the ideology, knowledge and space:

"The area where ideology and knowledge are barely distinguishable is subsumed under the broader notion of representation, which thus supplants the concept of ideology and becomes a serviceable (operational) tool for the analysis of spaces, as of those societies which have given rise to them and recognized themselves in them."[4]

It is scholarly accepted that city plays a unique role under capitalism – It was significant in the creation of capitalism itself. City has two important roles under capitalism: "an engine for capital accumulation, on the one hand, and a site for social/class struggle, on the other. It is crucial for the expansion of capitalism and for overthrowing capitalism. It is a theoretical object of curiosity because it is a political subject of necessity."[5]

By the physical and ideological transformation took place in Iran during first years of 20th century; these attempts were the first moves to integrate a capitalist society with western values. The political power wanted to bring globalization and liberal economy to the country as an accelerator for the modernization process and adaptation process to global world. After the fall of the Qajar dynasty, the traditional feudal system tried to be replaced with a secular and liberal system.

TABRIZ AND THE TRADITIONAL BAZAAR - THE BEATING HEART OF THE CITY

Tabriz is one of the oldest and more importantly continuously inhabited cities in the region. In some sources it was mentioned that the initial signs of the civilization go back to 1st millennium BC. In different periods, Tabriz was the capital city of several dynasties like Ilkhanate, Qara Qoyunlu, Aq Qoyunlu and Safavids. Unfortunately, within its long history, the city was destroyed multiple times by natural disasters like earthquakes and floods.

After the establishment of the Qajar dynasty by 1785, Qajars used Tabriz as the residence center of Iranian Crown Prince. As the result of this decision, Tabriz became the second important city following the capital city of Tehran for one and half century. The new role of the city in this period affected the newly built urban form of the city which was destroyed completely after the earthquake of 1780. Numerous new sites and buildings were constructed in new parts of the city. At the same time, this

decision caused the documentation process of the city for several times and variety of maps were provided and developed within this period from the new urban form of the city.[6]

Tabriz during the Qajar period is the most resembling form of the city for what we see today. The city gets its dynamism from three different sources: An active commercial space which is the Grand Bazar; the concentration of the military inside the city and in some suburban areas because of its geopolitical position close to Russian and Ottoman borders; and more importantly its political significance which was functioning as the "Valiahd Neshin" for the Qajar prince. These factors affected the urban fabric of the Tabriz in a very clear way and each item manifested itself by its spatiality. By taking a closer look to the old maps, the grand Bazar, governmental complexes and military barracks and camps can be realized obviously on each map.
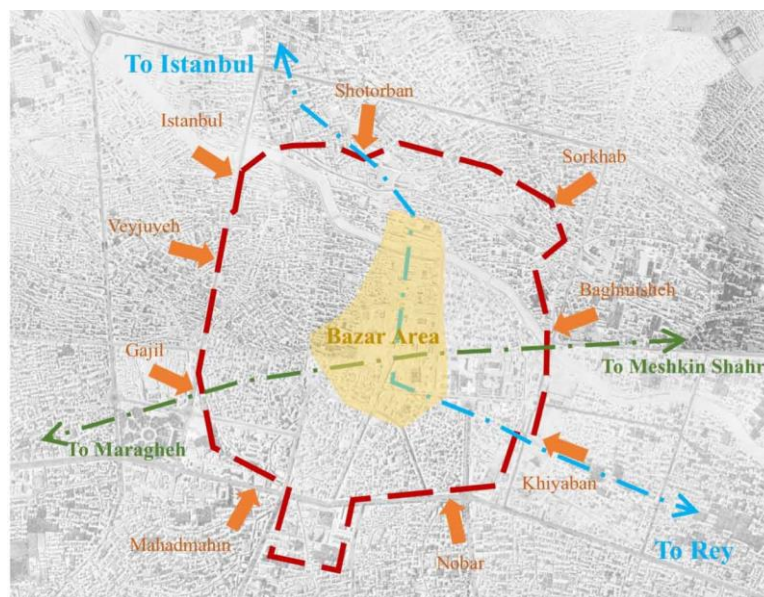
Figure 1. Overlaying city walls of Tabriz during Qajar period drafted in 1807 – 8 by Trezel – Fabvier and the aerial photo of 1967. Also gates, main paths and Bazar area can be seen in this graphic. Edited by the author

Bazar is the heart of the traditional Iranian city. Without it, a settlement is not considered as a city. Variety of functions which were collected under the name of Bazar like social, religious, economic, educational and cultural functions are common phenomenon for Iranian cities. Generally, activities in the Bazaar can be categorized in two main areas. The first one is economic activities like trade, storage, warehousing and production. The second one can be named as non-economic activities like religious, educational, recreational and services.[7]

As it was noted before that Bazaar was not only the place of trade but also accommodated physical relations and inclusions with some of the most important structures like Jaame Mosque, religious schools (Maktab and Madrese), Khangahs[8], public baths and other significant urban spaces inside its fabric. The extended parts of Bazaar also had physical interactions and connections with governmental and administrative buildings. Because of these reasons, it is an undeniable fact that the urban fabric of Bazaar can be consider as one of the most fundamental spaces of a city for its role in connecting political, economic and religious spaces together and have a significant role in this interaction.[9] During the social, economic and political crisis, Bazaar was the stronghold for the people that wanted to show the objection and dissatisfaction. Strikes among *"Bazariyan"* can be seen during the history (and even

nowadays). These strikes took place by closing shops and trade centers and at the same time using mosques and religious complexes for these activities. It was one of the common ways to show the opposition by these social classes.[10]

Some of the most important Rastehs[11] in Bazaar can be listed as: Bazaar-e Amir (mostly dominated by jewelers and gold traders), Bazaar-e Kaffashan (shoe makers), Bazaar-e Sarrajan (saddlers), Bazar-e Shishegarkhaneh (glass makers), Bazar-e Kolahduzan (hat makers), Bazar-e Mesgarha (coppersmiths), Bazar-e Dallale Zan, Bazar-e Sadeghiyeh Bazaar-e Haramkhaneh, etc. Some of the most important Timches[12] in traditional Bazaar of Tabriz can be listed as: Timcheye Amir, Timcheye Mozaffariyeh, Timcheye Sheykh Kazem, Timcheye Mirza Shafii, Timcheye Mohammad Gholi, Timcheye Haj Rahim.[13]

"STREET WIDENING" ACT AND ITS SPATIAL IMPACTS IN TABRIZ

It is a well-established fact that "Street Widening Act" changed the face of all Iranian cities in a dramatic way and in this process Tabriz was not an exception. The capital city of Tehran was the main target for this transformation. It is noticeable that a huge amount of the city just levelled to the ground by benefiting this act.

A new understanding and type of street emerged inside the urban fabric of the cities after this period. It is important to know that some of these actions took place before the legal bases of the act which passed by the parliament. The reason for this statement is that many of the demolitions happened during mid 1920s and early years of 1930s and the act passed in the parliament on 13 of November 1933. The streets which opened in Tabriz before this period will be mentioned in upcoming parts of this section. Another most important impact of this process was the new commercial spaces on both sides of the streets and new service spaces that showed up in new spatiality like recreational spaces such as cinemas, parks and cafes which were among these spaces.

The first street which opened in Tabriz during Reza Shah's era was Pahlavi Street (Today named as Emam Street). By establishing Pahlavi street from 1921 until 1926, several new spaces shaped around it as well (Fig 2). Pahlavi Street became the main axis of Tabriz and at the same time it was the transportation hub from Tehran to Western cities like Urmia and the borderline as well. New spaces usually had western motives and functions. Two important parks were built during this period. First one was "Bagh Melli" and the other one was "Bagh Golestan". The construction of "Bagh Golestan" started by 1929 and it was the transformation project for Gajil cemetery for making a new and modern green parcel with recreational spaces (Luna park). New open spaces like this one and new established streets tore down the old urban fabric of Tabriz. By making more streets for transportation systems, state successfully divide the Bazar area to smaller parcels with no physical interactions between them in contrast to previous periods. Also new commercial areas on the streets restricted the economic power of Bazaar and "Bazariyan" and this action decreased the political and social status of these groups in the society.
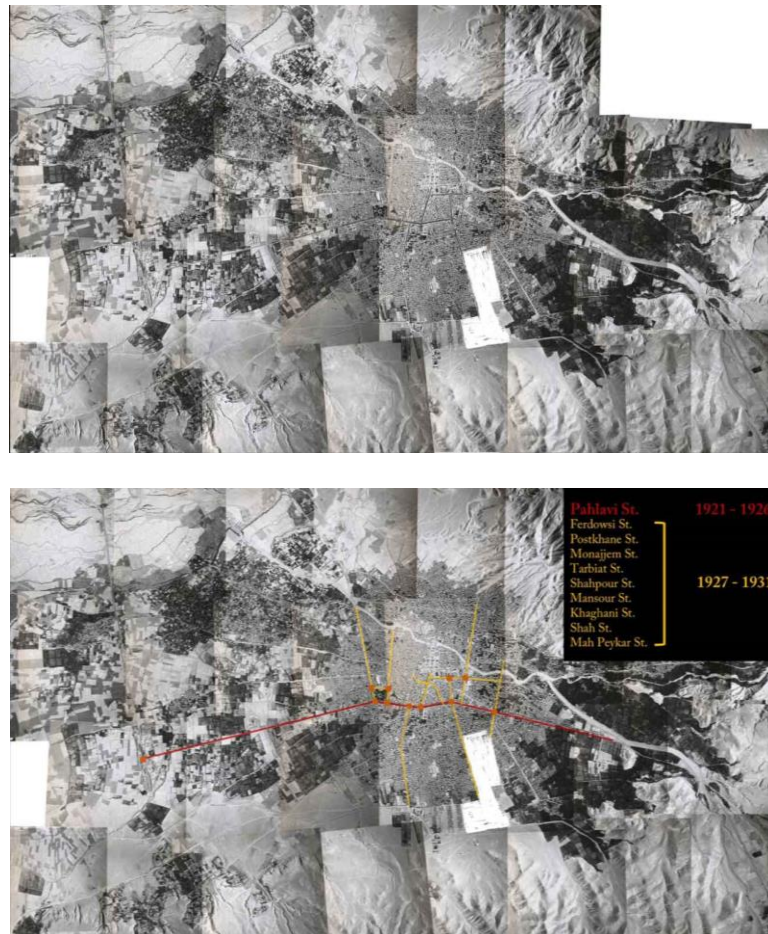
Figure 2. Aerial photography of Tabriz in 1956, Showing the new openings and streets on the picture with red and yellow lines. Red Line is the Pahlavi street which discussed in the above part and the yellow lines are the openings connecting to the main axe. Edited by the author
Sources: Iran National Cartographic Center, National Documentation Organization Tabriz branch

Iranian cities got the shape of 19th century's industrial cities of Europe in a very rapid way. The new street systems successfully took the place of traditional transportation hubs inside the urban fabric. They became the main axis of the cities and all service spaces were placed on the new emerged spaces for the needs of newly established white collar and blue collar groups inside the society. The new rival of Bazaar easily conquers it and the space of Bazaar became a historical place and recalling nostalgia rather than being active in everyday life. In each city, there were two main streets intersecting each other and at least one of them passed through the Bazaar area. The intersecting points functioned as the squares which was also a new established space inside of the Iranian cities. During Reza Shah's reign only one street passed thorough Bazaar area. This process completed in later years during MohammadReza Shah Pahlavi's reign. However, the Shahbakhti street (renamed to Jomhouri-e Eslami after the revolution) connected the Ferdowsi street to Khaghani street and tore down the southern part of Bazaar and disconnect its spatial relation among northern and southern parts of Bazaar during late years of 1930s. In addition, extended part of Ferdowsi street directly went through the Bazaar area. The intersecting point of the Shahbakhti Street and Artesh Street became a large square (Fig 4) and in later years (probably in 1956) the new police department (Nazmiyeh) was built on one of the sides of square, within a close distance to Bazaar area (Fig 3).

Figure 3. Locating the new established buildings and streets opened during 1920s and 1930s in Bazaar area
Edited by the author
Sources: Iran National Cartographic Center, National Documentation Organization Tabriz branch

Figure 4. Tupkhaneh square, National Bank (left) and New building of the governor (Right)
Source: http://tabriz.ir/?PageID=279&GID=42&pageindex=2

Figure 5.The Building of new Police department in Tupkhaneh square
Source: http://tabriz.ir/?PageID=279&GID=42&pageindex=2

The main targets of expanding spaces by destructing the core spaces of the city centers were three major social classes and groups. Traditionalist merchants in Bazaar area, Ulama in religious areas like mosques and old nobility in their residential quarters which were almost attached to Bazaar area as well. These three groups shaped the "aristocratic formation of Qajar class structure"[14]

Regarding the transformations of the solid urban fabric, the process continued during the ruling years of Mohammad Reza Shah Pahlavi as well. The old urban fabric of the city was divided into more parcels by opening new streets and widening the old ones. Probably the most malicious one was the Darayi Street. Darayi Street cut through the Bazaar area and penetrated inside several religious complexes (Fig 6). The most important one is "Saheb Al Amr" complex (Mosque and Madrese) (Figure 4.18 and 4.19). Darayi Street completely divided eastern parts of the Bazaar from its main body and the new constructions[15]that was built in that area destroyed and demolished all the built environment in that region.[16]

Figure 6. Comparison of the Aerial photographs of Bazaar. 1956 (Left one) 1967 (Right one)
Source: Iran National Cartographic Center
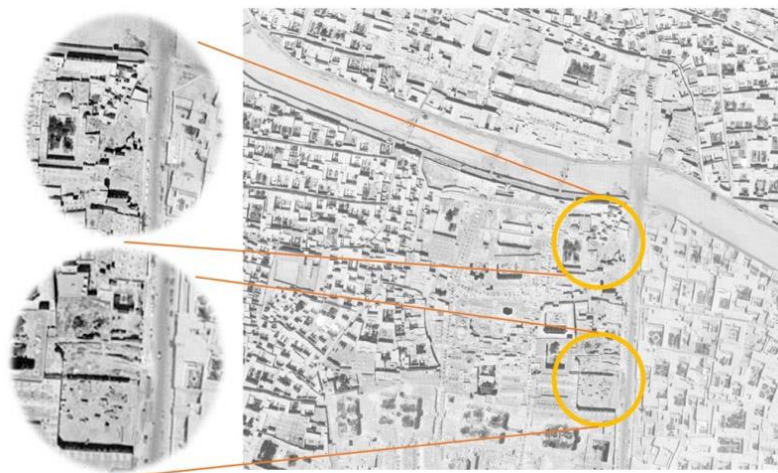
Figure 7. Highlighting the destructed parts of the Bazaar.
Edited by the author
Source: Iran National Cartographic Center

Figure 8. Aerial position of Saheb al Amr complex after opening Darayi street. New Established street passed through the garden of the complex and tore apart mosque and Madrese in this complex.
Photographed by the author

Figure 9. The garden of Saheb al-Amr complex during the constitutional revolution which was one of the main gathering points of the revolutionists.
Source: http://www.wikiwand.com/fa/

CONCLUSION

Signifying aspect of space can be mentioned as its relation with power and ideology. By studying these motivations in a socio-cultural context, it can be seen that space become the representation tool for powers (specifically political powers) and newly emerged ideologies that support these powers. In addition to being a representation tool, it is the power apparatus of state to relocate specific groups or change their built environment. So the history of built environment (and its destruction) became the history of the ruling classes as Rossi said. Each shifts in political powers and transferring of the power from one to another group has profound changes in social order. Inevitably these changes affected the urban form as well with the desire of change in the society. As David Harvey asserts we have to be able to change our cities as we can change ourselves. It is a collective right rather than being an individual one. The exercise of the collective power has to be done by the processes of the urbanization. The right to the city is one of the most invaluable and yet one of the most neglected rights of people in the cities. As it can be seen about the case of Tabriz and its traditional Bazaar, the space became the target for these kind of changes however, it can be mentioned as one of the most invaluable heritages of the city. Unfortunately, even the previous trend did not stop and these transformations are a big threat for the historical heritages in the city

NOTES

[1] the name given to the merchants of the Bazaar.

[2] Iran is a country with vast group of ethnic minorities like Azeris, Kurds, Lurs, Baluchs, etc. In addition to different ethnic groups in the country, different religions can be found in the country as well. Pahlavi dynasty under the ruling of Reza Shah started to build a new nationalist mentality and the government paid more attention to Persians as the main group in the Iranian society.

[3] Minkenberg, Michael (Ed.) Power and Architecture: The Construction of Capitals and the Politics of Space, Berghahn Books, 2014. Page 4

[4] Lefebvre, Henri. Production of Space. Oxford: Basil Blackwell, 1991, trans. by Donald   Nicholson-Smith, originally published by Editions Anthropos in 1974. Page 45

[5] Merrifield, Andy. The new urban question. London: Pluto Press, 2014. Page 1.

[6] Fakhari Tehrani, Farhad. Parsi, Faramarz. Bani Masoud, Amir. Reading up of old maps of Tabriz. Tehran, I.R. Iran. Ministry of Housing and Urban Development, Urban Development and Revitalization Organization, 2006.

[7] After mentioning the lists and categories, Kheirabadi adds this point: "in a traditional society like that of Iran, in which religious, political, economic and other activities are closely interrelated, separation of the structural elements of the bazar by their particular function always involves the risk of oversimplification." From the book of "Kheirabadi, Masoud. *Iranian Cities*. New York, USA. Syracuse University Press, 1991."

[8] khangah is a building designed specifically for gatherings of a Sufi brotherhood or tariqa and is a place for spiritual retreat and character reformation. In the past, and to a lesser extent nowadays, they often served as hospices for saliks (Sufi travelers), Murids (initiates) and talibs (Islamic students).

[9] Soltanzadeh, Hossein. Tabriz, a Solid Cornerstone of Iranian Architecture. Tehran, Iran. Cultural Research Bureau, 1997.

[10] Ibid.

[11] Rasteh is the title given to groups which concentrate in the specific places in Bazaar and usually trade the products from the same categories.

[12] Timche is the core part for several trade centers. It is one of the most significant parts of the Bazaar and the entries and exits usually controls by its gates.

[13] Soltanzadeh, Hossein. Tabriz, a Solid Cornerstone of Iranian Architecture. Tehran, Iran. Cultural Research Bureau, 1997.

[14] Grigor, Talinn. Building Iran. New York: Periscope Pub, 2009.

[15] Constructions can be named as the "New building for the ministry of finance", "New Building for the national bank", "New Building for the governor", and "Nazmiyeh" (Police department)

[16] Rad Yousefnia, Ali. *Structural and Ideological Transformation of Public Spaces: The Case of Tabriz,* Ankara, Turkey, METU Thesis, 2018. Page 70 - 72.

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TOWARDS ECODESIGN. THEORIES AND PROJECTS FROM THE 20TH CENTURY UNTIL TODAY

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INTRODUCTION

In the last decades of the twentieth century, ecodesign was structured as a socio-environmental design approach concerning both architecture and product design. This was spurred by international programs and actions related to sustainable development, preceded by the contribution of intellectuals and activists who have engaged in the progressive construction of a systematic critique of the indiscriminate exploitation of natural resources, pollution and unconscious consumerism since the 1950s. In this ideological substratum, certain views and alternative theories of American environmentalists stand out, for example Rachel Carson (1907-1964), Jane Jacobs (1916-2006), Barry Commoner (1917-2002) and Stewart Brand (1938), as well as sociologists and economists in the United States and Europe such as Ernst Friedrich Schumacher (1911-1977), Vance Packard (1914-1996), Guy Debord (1931-1994), Herman Daly (1938), Serge Latouche (1940), Jeremy Rifkin (1945) and Gunter Pauli (1956), coming to compose a complex cultural scenario characterized by a newfound awareness of production processes combined with a strong orientation towards independent creativity.

Today, ecodesign is a true interdisciplinary design criterion, characterized by diversified and multi-scale application scenarios, as well as by operating methods that enthrone the configuration of products, systems, spaces and services throughout their entire life cycle, with particular attention to the reduction of energy consumption and waste and to recycling[1].
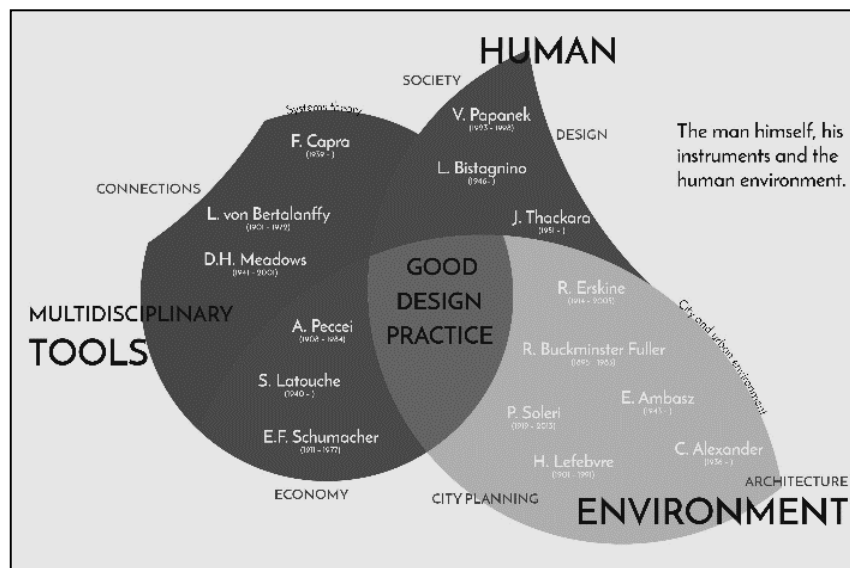
Figure 1. Marco Manfra, Towards Ecodesign conceptual map, 2018

FROM SYSTEMS THEORY TO SYSTEMIC DESIGN

Critical awareness of the complexity of issues related to environmental and social sustainability has developed over time according to borrowed holistic visions, in many cases taken from systems theory. The origins and early developments of systemic thought date back to the 1920s and 1930s in Europe and start from the new insights of organismic biology as opposed to reductionism.

In parallel, in the same decades the psychology of Gestalt, the new science of ecology and quantum physics provided numerous cultural contributions to the strengthening of this cross-disciplinary and process thinking. According to the systemic view, the world must be perceived as an interconnected network of relationships whose elements are defined through connections with the whole, according to the Gestalt principle, whereby "the whole is more than the sum of its parts".[2]

In the 1940s and 1950s the theory of systemic thought was interpreted through the development of specific disciplines such as tectology, the general theory of systems and cybernetics, which together constitute the core of the so-called classic systemic theories.

These theories describe the organisational principles of systems through self-regulation and feedback loop logic. The Austrian biologist Ludwig von Bertalanffy (1901-1972), author of the book *General System Theory* (1968), consecrated systemic thinking in recognising that living organisms are open systems that must nourish themselves through a continuous exchange of matter and energy with the surrounding environment, and intuits their functioning as being distanced from equilibrium and linearity. In the 1960s and 1970s the comprehension and discussion of complex systems was further advanced thanks to the advent of computers and new non-linear mathematics: a mathematics of relationships and patterns that generates theoretical models such as the *complexity theory*, the *chaos theory* and *fractal geometry*. As Fritjof Capra said: "These models demonstrate the features of a coherent theory of living systems together with a mathematical language that suits it".[3]

And it was precisely the Austrian physicist and theoretician of systems Capra (1939) who highlighted the possible connections between systemic theories and the design sphere in three essential essays: *The tao of physics* (1975), *The turning point* (1982) and *The systems view of life* (with Pier Luigi Lisi, 2014). For Capra, the great challenge of the 21st century is design oriented to the development and maintenance

of communities and societies created in such a way as to "not interfere with nature's extraordinary and intrinsic capacity to sustain life".[4] In accepting this challenge, the future designer, or simply the individual, must first understand the real organisational schemes that ecosystems have developed over millennia to ensure life.
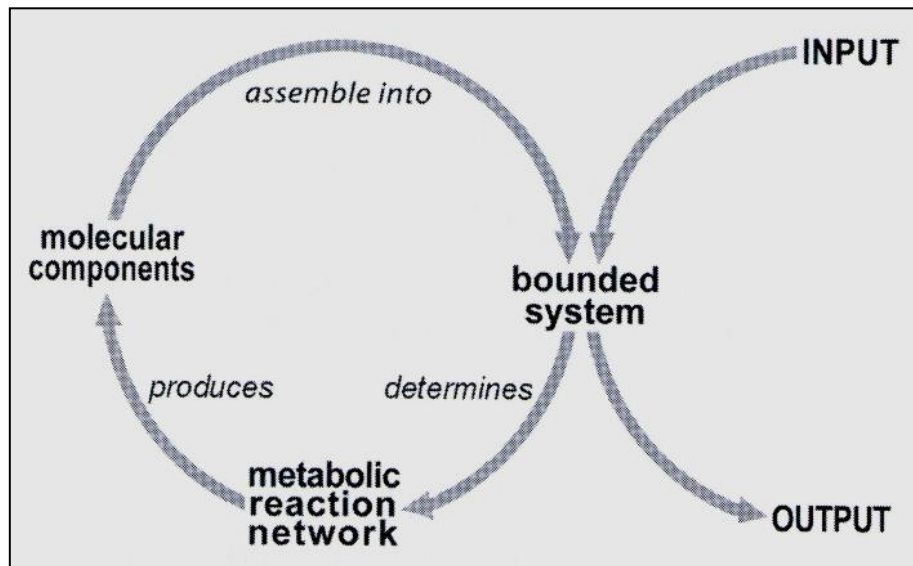
Figure 2. Fritjof Capra, an outline of the cyclical logic of cellular life that is self-maintained while generating input and output, 2014

The author identifies this essential knowledge as eco-alfabetisation. This ecological approach guarantees greater awareness towards understanding the world as an interconnected and constantly evolving system. All the crucial crises of our time, from the energy crisis to that of the environment, have been caused by a distorted perception of the world and worsened by the pretense of solving problems in an exclusively reductionist manner, rather than with a holistic and multidisciplinary approach which passes from "the parts to the whole, from objectivity to relationships, from measurement to mapping, from quantity to quality"[5].

In the last twenty years an unprecedented synergistic relationship between systems theories and design culture has led to the creation, thanks also to the work of the Italian Luigi Bistagnino (1946), of the new systemic design discipline that is a catalyst for holistic, ecological and scalable solutions aimed at, as far as possible, a radical rethinking of society. To do this, systemic design methodology not only addresses the development of the product itself, but the entire "product-system", appropriately placed in a social, economic, environmental and cultural context. This economic-productive model is inspired by basic principles of ecology (such as interdependence and cyclicity) and generative science and, operating in a strictly local context, creates a dense network of relationships that can transform the output of a production system into a resource - input - for another, generating economic flows and new job opportunities. New agricultural and industrial production processes can work synergistically and autopoietically, guaranteeing respect for ecosystems, a tendency towards zero emissions and a transition to a desirable "new humanism"[6].
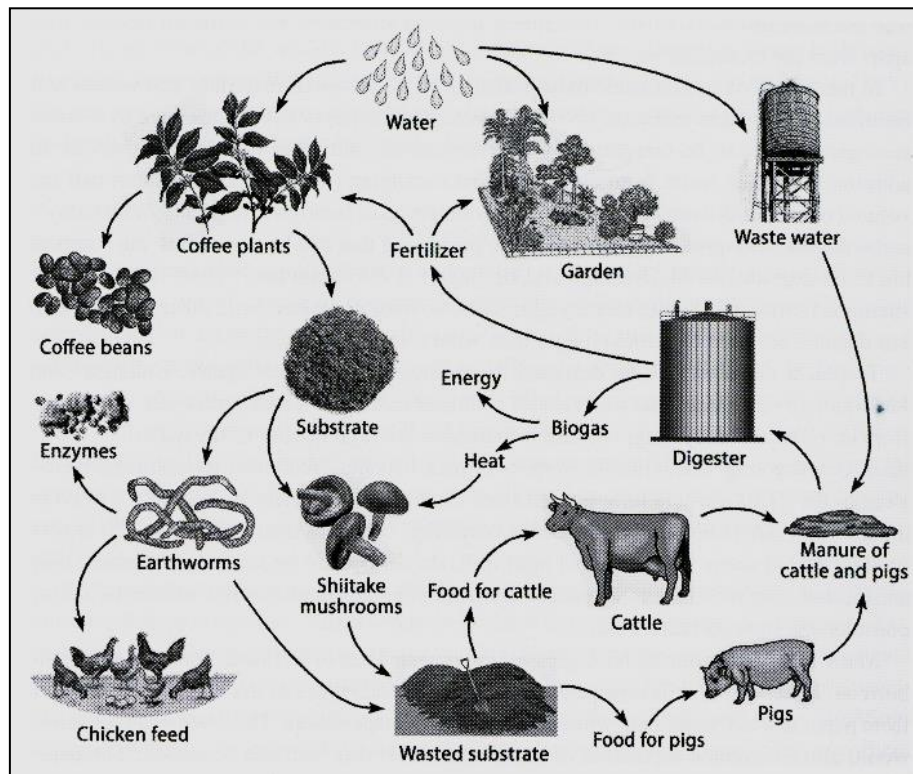
Figure 3. Fritjof Capra, ecological cluster of a Colombian coffee farm; systemic layout of input and output, 2014

SUSTAINABLE DESIGN AMONG NEW STRATEGIES, PRODUCTS AND SERVICES

One of the forefathers of design culture who was aware of the complex environmental and social problems was the American Richard Buckminster Fuller (1895-1983), who began his theoretical and design work at the end of the 1920s with a visionary and all-encompassing style, approaching the real with a holistic method featuring a careful analysis of nature and man.

Even before considering him an architect and designer, Fuller is a philosopher of living. His entire career is marked by innovative experiments aimed at solving articulated problems concerning the material and constructive configuration of objects and architectures, energy efficiency, energy supply, distribution networks, social and settlement organization, and the integration between living spaces and transport. For Fuller, the configuration of objects and environments changes in an intimate bond of reciprocity, people's uses and behaviors. In short, he is a philosopher-scientist of total design, anticipating many aspects of systematic and in some ways systemic design[7].

This is why Fuller is referenced as a forefather of ecodesign.

The visionary Fuller philosophy aimed at promoting actions for the collective improvement of society was programmatically stated for the first time in the manifesto *4 Dimension Timelock* (1927-1928). The document speaks of lightness, adaptability, multi-functionality and recycling as basic themes for a new design of reality. In all this, every material, constructive and energetic aspect of the natural or anthropised environment is connected with the fourth dimension, that is, with the temporal dimension. Thus Fuller proves himself once again the forefather of contemporary ecodesign, which bases all its intervention strategies on an upstream analysis of the entire life cycle of objects and buildings that considers time as a major factor for the projection of design[8].

Between the 1920s and 1930s Fuller designed modular prefabricated houses and aerodynamic vehicles, until in the 1950s he began studying the geometry of tetrahedrons or cuboctahedrons, which are the basic shapes of the organic or natural mineral world the designer is inspired by. The aggregation of these modular forms then led him to invent geodesic dome structures that became real multi-scale passepartout to resolve the design of the environment constructed by domestic, urban, and territorial dimensions[9].
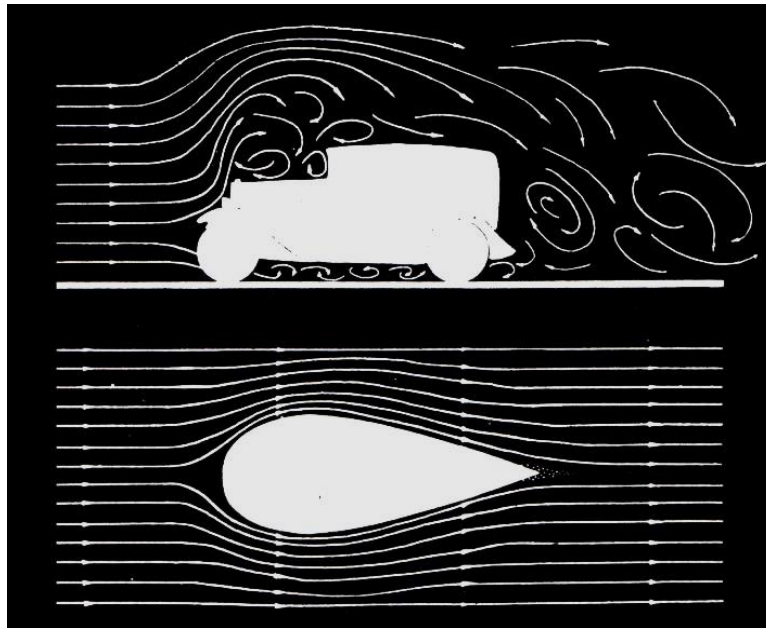
Figure 4. Richard Buckminster Fuller, aerodynamic studies, 1932

After a long process of theoretical elaboration and political activism, the environmental and social issues affirmed in the United States and Europe between the 1950s and 1960s became established as sustainable design practices, which were then variously applied starting in the 1970s.

One of the most symbolic careers in this regard is that of Victor Papanek (1923-1998), an Austrian-born American and pioneer in the applications of the concepts of recycling, accessibility and mobility. He designed products for UNESCO and the World Health Organization, as well as light vehicles powered by human energy and a taxi for the disabled for the car manufacturer Volvo. He developed systems for spreading seeds in difficult-to-access locations in order to reforest them, as well as the prototype of an educational television to be distributed in developing countries at the mere cost of nine dollars. In his essay *Design for the real world* (1971) and in his self-production manual *Nomadic furniture* (1973), with a multidisciplinary approach, Papanek proposes a concept of ecological, economic and socially useful design, which becomes a powerful tool man can use to design the environment, society and himself, solving real problems starting from participatory creative moments such as brainstorming or the matrices of morphological analysis[10].
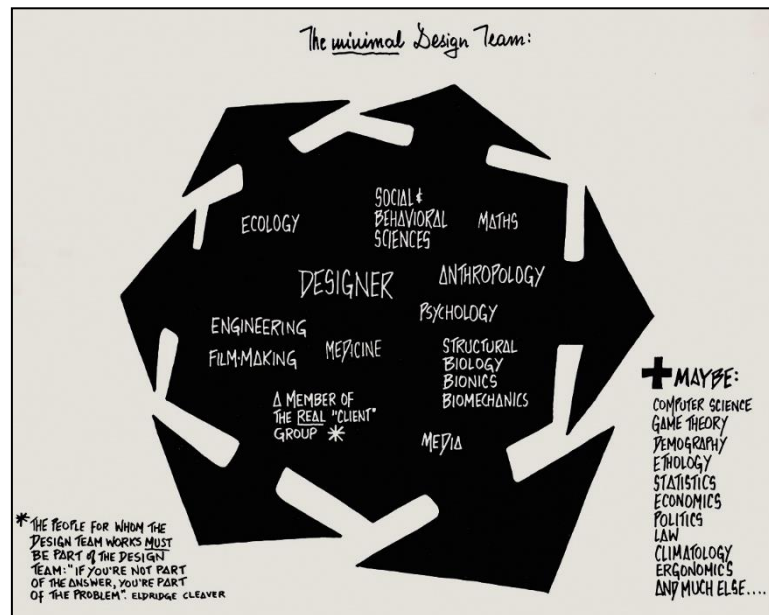
Figure 5. Victor Papanek, The Minimal Design Team, from Big Character Poster No.1: Work Chart for Designers, 1969

Proceeding towards the new millennium, the British John Thackara (1951) more meaningfully and internationally grasped the testimony of a design that shuns passive consumption practices in order to trigger processes of environmental awareness, participation and resilience. Thackara is a designer and a great communicator, and has promoted a substantial change in the established paradigms of social organisation and technology since the 1990s. In 1993 he founded the network *The doors of perception* with offices in France and Bangalore, which brings together designers working in various fields and proposes radical innovations in the fields of education, health, conscious tourism, commerce and the media. His main essay entitled *In the bubble. Design in a complex world* (2005) supports a view of design aimed at local sustainable development, based on the assessment of the environmental impact of products, processes and services throughout their life cycle[11]. Thackara recommends passing from a more manufactured-centered design to a more user-centered design, designing fewer objects and helping people have an improved quality of life with innovative infrastructures and services, for example in the field of food distribution directly from the manufacturer to the consumer or as regards evolved mobility[12].

CITY DESIGN BETWEEN A SYSTEMIC APPROACH AND PARTICIPATION
In the second half of the twentieth century the design culture focusing on environmental and social sustainability also addressed the urban scale, opposing itself to the consumption of agricultural and forest land, to pollution mainly caused by traffic, to the loss of a sense of community, to the increase of social differences in cities and to the phenomena of ghettoisation.
A pioneer of this opposition is the architect Paolo Soleri (1919-2013), who in 1960 was an advocate of the concept of arcology – a neologism formed from the terms architecture and ecology - to indicate dense "architectural organisms"[13] conceived to be the means of all the elementary functions that make the life of a city possible while respecting nature. Contrary to the waste of land, time and energy of the so-called American ecumenopolis, the visionary architect came to elaborate the three key concepts of arcology: complexity, intended as the collection of several elements; miniaturization, or the extreme

reduction and compactness of that which is extension at multiple levels; and duration, intended as a context in which distances disappear and time becomes relative.

The topography of an arcology is presented as a compact, dense, three-dimensional and human-scale energetic nucleus. In 1965 in the magazine *L'Architecture d'Aujourd'hui*, Paolo Soleri announced his intention to create a large arcology prototype on some land sixty miles north of Phoenix, Arizona and in 1970, he finally began construction of the Arcosanti urban laboratory. Featuring continuous ups and downs, the compacted spaces were meant to favour the systemic interaction of every type of resource, from physical to intellectual, generating what Soleri defines as urban effect. At Arcosanti, the working spaces and areas for private life, community, exchange, culture and leisure interact and coexist, each with their own times and ways. The absence of cars, frugal life, the recycling of materials, waste reduction, forms of energy conservation and numerous greenhouses complete what has become an ecological society in a marginal land[14].
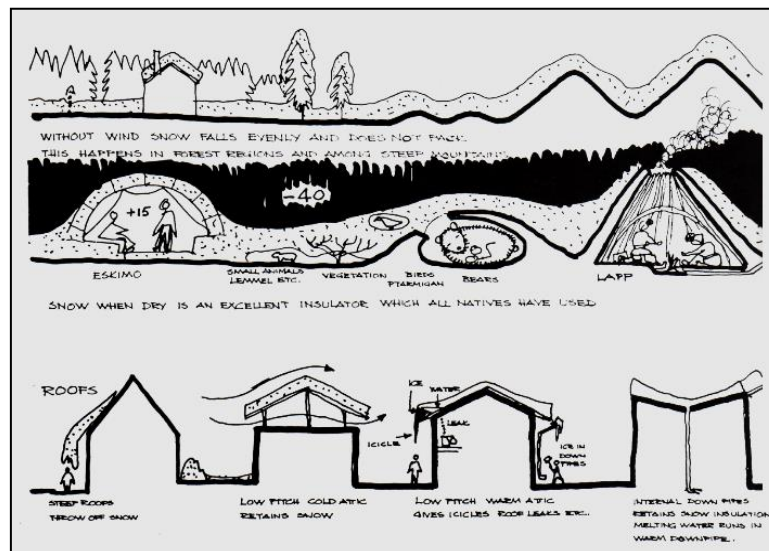
Figure 6. Ralph Erskine, studies on the benefits of the snow pack, 1959

In addition to the rapid and disordered growth of modern cities (sprawl), the loss of a sense of community is one of the major concerns of many militant urban planners, including the American Randolph Hester (1944). To solve these two interconnected problems, he proposed adopting a participatory type of urban planning for the creation of ecologically sustainable places oriented in a communitarian sense. Hester's approach is based on the concept of ecological democracy, which can also be found in the design philosophy of another central figure of the rise of ecodesign applied to cities: the England-born architect Ralph Erskine (1914 -2005).

He lived in Sweden from an early age and was deeply influenced by the Scandinavian environment. Throughout the second half of the twentieth century, Erskine promoted a concept of settlement based on self-sufficient communities that live while respecting the natural environment. The fundamental themes of his design proposal are an integration between architecture and context, the formation of organic communities and the construction of habitable cities. The active participation of the entire community and the careful evaluation of the climate and social environment are the cornerstones of his work. The architect's most symbolic work is the unfinished urban layout of Resolute Bay (1970-1978) - a city for Eskimos and Canadians - in the arctic belt of Canada. His theories on participation, social

spaces and design, linked to the climatic aspects of exposure to prevailing winds and the accumulation of snow, reach their maximum expression in Resolute Bay [15].

Through the experiences described above, the use of local resources and renewable energy, the restoration of green areas, new transport methods, systems for recycling and reusing materials and good participatory practices have today become guidelines for the theories and designs of the contemporary sustainable city, as in the emblematic case of the Ecocity promoted by the American activist Richard Register (1943), as well as based on the most authentic needs of man and on a design method that brings indispensable awareness and responsibility. These projects ultimately seek to satisfy new anthropological models, even before economic ones, while simultaneously facing the problems of individual comfort and the environmental and social sustainability of communities through minimal and specific practices that will hopefully become evermore widespread.

NOTES

* The paper is due to the common research of the authors. The writing of the introduction and the second paragraph is by Davide Turrini; the first and third paragraphs are by Marco Manfra.

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[4] Capra and Luisi, 11.

[5] Fritjof Capra, "Una scienza per il vivere sostenibile," in Luigi Bistagnino, *Design sistemico. Progettare la sostenibilità produttiva e ambientale*, (Bra: Sloow food, 2009), 180.

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[7] Anna Rita Emili, *Richard Buckminster Fuller e le neoavanguardie*, (Rome: Edizioni, Kappa, 2003), 12-20.

[8] Roberto Grimaldi, *R. Buckminster Fuller 1895-1983*, (Rome: Officina, 1990), 19-26; Emili, 21-34, 85-95.

[9] Grimaldi, 48-58; Emili, 107-120.

[10] Victor Papanek, *Design for the real world. Human ecology and social change*, (New York: Pantheon Books, 1971), in particular, chapters 7, 9, 10; Victor Papanek and James Hennessey, *Nomadic furniture*, (New York, Pantheon Books, 1973), 1-10.

[11] John Thackara, *In the bubble. Designing in a complex world*, (London: MIT Press, 2005),18-19.

[12] Thackara, 24-25, 41-49.

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[14] Ryan, 256.

[15] Stefano Ray, *Ralph Erskine: architettura di bricolage e partecipazione*, (Bari: Dedalo, 1978); Peter Collymore, *Ralph Erskine*, (Florence: Alinea, 1982).

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GRAFTING CULTURE ONTO URBAN SPACE: THE EXPLORATION OF COMMUNITY-BASED PRACTICES TOWARDS SUSTAINABILITY IN THE CASE OF PAFOS, CYPRUS

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INTRODUCTION

2017 was an exceptional year for Pafos; as a European Capital of Culture (ECoC) it unveiled its remodelled city centre to welcome eager spectators in a multitude of events. According to Pafos2017[1], more than 200.000 locals and visitors participated in over 300 actions that involved staples like music, theatre and exhibitions, but also 'outsiders' like gastronomy, technology and the environment[2]. Following the entire development closely, we are interested in how the ECoC event has re-shaped the urban and social space of Pafos, in a process that started long before the actual event and will continue to affect the city in the coming years. We are looking at the dynamic articulations and mutual dependencies between urban spaces and social groups, between the city's tangible heritage of natural and man-made environments and its intangible heritage of people's traditions and aspirations. On the occasion of the ECoC, the citizens of Pafos managed to transform the city centre through spatial and artistic interventions; it remains to be seen how these changes are now affecting the citizens themselves, and to what extent a community-based strategy has managed to direct the city towards sustainable development practices.

THE BACKGROUND
Culture as an urban strategy

The institution of the European Capital of Culture goes back to 1983, and since 2006 the selection of a host city has become a rigorous competitive process among interested parties[3].The designation is not a recognition of accomplishment, but an acknowledgement of the city's plans to involve the ECoC legacy in its future goals. That is, the designation is not based on what a city *is*; it is based on what it aspires to *become*.

Glasgow, in 1990, clearly illustrated the title's potential for urban changes, striving for transformations in multiple fields: the inclusion of local identity into definitions of culture, the involvement of emerging home voices with world-renowned artists, the spreading of activities beyond the city core in both permanent and ephemeral structures[4]. Cultural investment has been linked with urban development in

a number of studies, and extensively published theories of the *creative class*[5] have influenced policy makers world-wide, as cities strive for liveability[6] in order to attract production, consumption, and investment. A recently published study of 168 European cities has directly associated job growth and increased prosperity with culture and creativity[7]. It is then no wonder that the ECoC designation is sought after, as a stimulus for development beyond the cultural.

Culture as a social and spatial coagulant

Pafos's application for the 2017 ECoC was based on the understanding that issues of social, spatial and economic disparity *should* be put to the forefront, and that culture could be regarded as a means to address them head-on. In the 1970s[8] Pafos experienced unprecedented growth that quickly and haphazardly transformed a small town into an international holiday destination. As building spread into untouched waterfronts and countryside, the urban centre lost a large part of its inhabitants, who were displaced for political reasons. Meanwhile, along with the increasing numbers of tourists, two large groups of immigrants started to pour in: retirees and labourers. In 2011, one third of the district's almost 90.000 residents had been born abroad[9], and every year the area of Pafos welcomed about 680.000 more visitors[10]. Yet unemployment was on the rise, and younger people were moving away. Integration is a thorny issue, and the absence of a lively urban core as a common point of reference for the diverse social groups was not helping. When it came to culture, for a city that boasts a long intercultural history, rich traditions and exciting creators, Pafos had few performance and exhibition venues.

The Pafos2017 Working Group (WG)[11] soon realized that the bid could only succeed if it became a collective effort, as a long-awaited-for opportunity for citizens to present their ideas and co-shape a vision for their city. The bidding strategy would be based on the community, in order to empower its members and to build social capital through participatory processes. Indeed, people coalesced in volunteer groups to develop the multiple aspects of the application.

The Urban Development and Infrastructure group, comprising architects and engineers, drew a rather ambitious regeneration plan for the historic city centre[12], with projects that could form the basis of a sustainable development plan for Pafos, even if the bid was unsuccessful[13]. The concept was to exploit the district's mainly open public spaces and natural sites as potential stages for the ECoC events -the premises of the Open Air Factory. This remodelling would, in essence, reclaim these neglected spaces and create a spine connecting older buildings and new structures; it would re-shape the city core as a coherent network and highlight its historic and spatial features; it would redefine points of reference for citizens and visitors, during the 2017 events and beyond. Culture would instigate a spatial transformation, just as it was already activating a social transformation, bringing disparate groups of people together for a common cause (figure 1).

THE FOREGROUND

Following the bid's success, the Municipality of Pafos integrated the ECoC's spatial programme into its funding tool, the Integrated Sustainable Urban Development Plan 2014-2020[14], claiming assistance from the EU Cohesion Fund for Investment in Growth and Employment (2014-2020). The ISUDP grounds the extensive urban regeneration in terms of job creation, financial viability, protection of cultural heritage, enrichment of the tourism economy and social cohesion.

The implementation of the proposed spatial infrastructure has been, for the most part, completed. Pafians were remarkably patient during the two years that the entire city centre was a full-blown construction site; the project deliveries, beginning in early 2017, boosted their optimism for the future and their pride in the city, which is reflected in their opinions for the 2017 ECoC. The Pafos2017

Cultural Barometer[15] confirms that a balanced and wide range of people participated in the events, and their opinions on the quality of the events improved steadily as the year wore on. The openness of the participants to multi-cultural events, in fact, their expectations for cultural exchange, was not a surprising finding, given the multicultural legacy of Pafos and the city's stated intention to pursue cultural dialogues[16].

The Barometer also finds that regardless of their level of engagement with the events, 70% of the people asked agreed that Pafos has, as a result, changed greatly. A larger number, 90%, had a positive opinion on Pafos being the 2017 ECoC, mentioning the rise in the number of visitors, the urban projects, the city's cultural development and a general hope for the city's future. An equal percentage believe that the long-term effects of 2017 will be positive, too, yet concerns are expressed that Pafos will regress to its past state of neglect for city spaces, low quality cultural events and administrative corruption once the festivities are over[17].

1: Municipal Theatre
2: Municipal Gardens
3: Moussalas Acropolis
4: Historic School Complex
5: Kennedy Square
6: Attikon Theatre
7: Old Powerhouse Cultural Centre
8: Markideion Theatre
9: Open Khan
10: Ottoman Baths
11: Ayia Sofia Mosque
12: Mouttallos Quarter
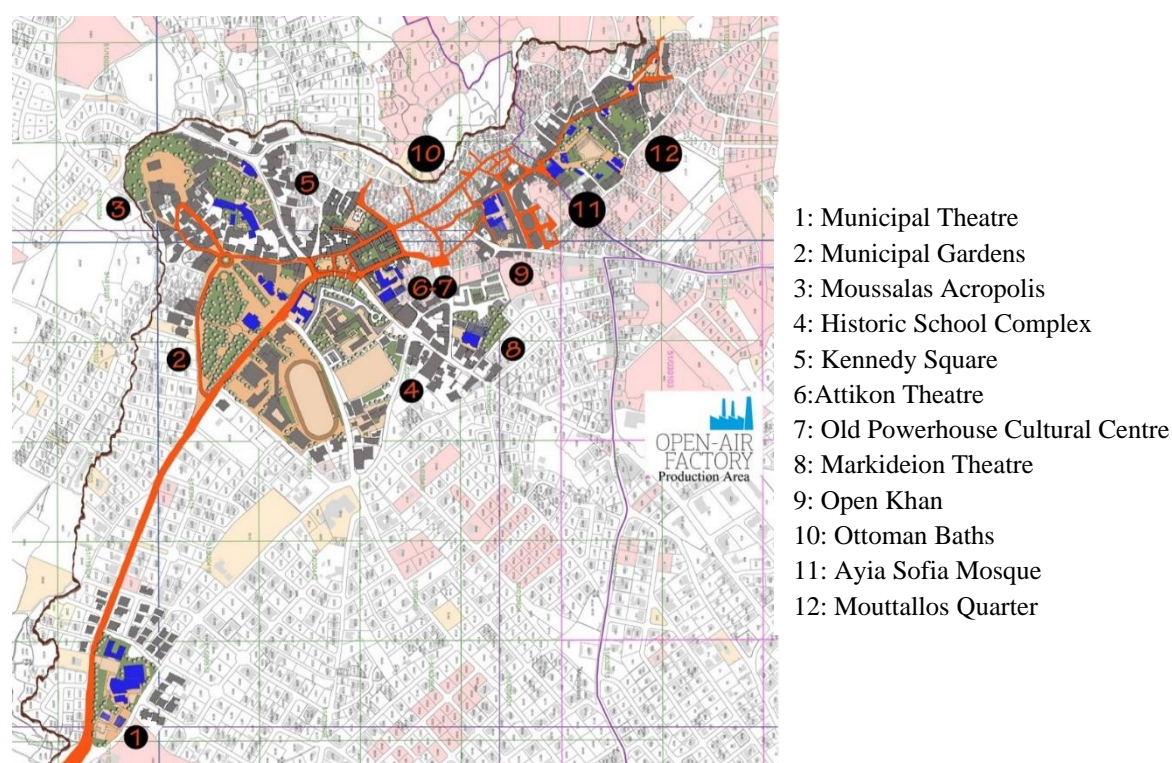
Figure 1. Regeneration plan for the historic city centre: The premises of the "Open Air Factory" (Pafos2017)[18].

THE STUDY
Methodology
Along with the official study, we took a parallel course and looked at how these reclaimed urban spaces are actually used. Our students[19] have mapped and talked to people that used two of the city's most iconic spaces: Kennedy Square and the Municipal Park, employing the methodology developed by Gehl[20]. The analysing methods and the dates and duration of the monitoring periods were determined after preliminary visits and non-participant observation. Both sites were monitored six times, on weekdays and weekends, between October-November 2017. Each monitoring period lasted two hours.

The results are categorised under distinct headings that follow the short descriptions of the two study areas.

Kennedy Square: Before and After

Before its remodelling, Kennedy Square was a rather insignificant pedestrian space south of the most important traffic intersection of Pafos' commercial hub. Initially a farmer's market, in the 1960's it became part of a major urban facelift; dominated primarily by coffee shops under the shade of peppercorn trees, a narrow space was left for pedestrians.

For Pafos2017 the city included Kennedy Square as a crucial node along the planned cultural axis that connected all major cultural venues and public spaces in the historical city centre. The renovation of Kennedy Square, completed in early 2017, involves street diversions and extensive pedestrianisation. It allows more frontage to restaurants and bars so that seating can be placed outdoors with wide spaces for pedestrian flow. The newly planted trees, street lighting and furniture were placed along the northern perimeter to create a visual barrier between the street and the pedestrian area. A large landscaped parking lot was constructed further north across the street.

Figure 2. The renovated Kennedy Square[21].

People's Expectations and the Aftermath

In general, Pafians embraced this grand regeneration scheme, as they all agreed that this was a much-needed intervention. However, the stretched-out and encumbered construction period imposed great constraints, especially on small family businesses located in the area. Some decided to move out. The few remaining shop owners are gradually generating bigger turnover and profit. Within a few months, new businesses have sprung up, slowly but steadily filling in the square and street fronts. With spring arriving and Pafos entering the touristic season, people venture outside and enjoy leisure, entertainment and sight-seeing in the historical city centre.

Culture in Public Spaces

Interviewees have commented that 2017 was an extremely important and beneficial year for Pafos, as it was the first time in its recorded history that their city had so many cultural events scheduled in a year. Cultural events re-introduced the renovated city centre to locals and tourists, in the sense that they made its potential as an attractive public space known[22].

The manifestation of culture in a public space plays upon the latter's openness and inclusivity in order to establish it as a place where public life occurs, and gradually solidify it as an everyday spectacle: life interacting in and with a public space is itself a great sight. People walking, standing, sitting, socializing, playing and in general doing something are worth observing, and that attracts more people.

Culture, especially site-specific culture, contextualizes a public space: cultural events that play upon the characteristics of a site, strengthening its distinctiveness, enlivening its space and boosting its rhythm[23]. Indeed, street performances, 'living' sculpture and objects used as props became prime attractions. People would interact with them, take pictures to capture their experience and post them on social media[24].

Activities, Inclusive Design and Safety

Shop owners have reported that Kennedy Square always attracted locals and tourists; but after the restoration and pedestrianisation of the city centre, the number of people using these spaces increased dramatically[25].

We recorded a large number of activities happening in the square every day until late in the evening, especially on weekends[26]. The uniform surfacing of the square, devoid of level changes, and the clear demarcation of boundaries and soft edges entail smoother transitions and allow more activities to take place inside the square. People-friendly design enabled families with small children, the elderly and people with special needs to move freely, safely, and with peace of mind[27]. The space is used by a wide range of ages, from toddlers to the elderly, men and women. The number of children present in the square, especially in the early evening hours, was impressive[28].

We also observed that the space is used by both the local populace and foreign visitors, suggesting openness and inclusivity.

Claimed Ownership

As Kennedy Square is gradually being established as a people-friendly place, primarily due to its informal character[29] and its serving as an entry point to the pedestrianised city centre, people are starting to feel a sense of pride. As a result they have claimed ownership of this space, keeping it clean, watering the plants, holding parties in front of storefronts[30].

Culture and Revenues

In economic terms, the local service, travel and hospitality industries increased their revenue from cultural tourism. In a domino effect, the crowds flocking to Pafos district are potentiating other forms of tourism[31]. Businesses in Kennedy Square and the pedestrianised centre benefited greatly from cultural events housed nearby[32]. On Wednesday and weekend nights, all bars and restaurants are full until late in the evening, and customers remain seated for an average of two hours[33].

Culture and Quality of Life

Cultural happenings improve the quality of life in a public space, and by extension living in a city. A lively public space with an embedded cultural character not only showcases but also embodies city life, giving it meaning and purpose, and making it a desirable place of residence[34].

Figure 3. Studying Kennedy Square
Left: Weekday 12:00 – 2:00 p.m. Counting people and mapping the direction of pedestrian flow.
Right: People holding their own festivities in Makariou Avenue[35].

Municipal Gardens: Before and After

Until the 1990's, the public life of the bourgeoisie unfolded in the Municipal Gardens and its surrounding area. The square was the town 'parlour', fronted by the City Hall, schools, and the esteemed *"Euseveia"* clubhouse. Surrounding streets were lined with large neoclassical and modern mansions. Like 18th c. Georgian parks, the Municipal Gardens featured tennis courts and rendezvous areas, a dance floor and a waterlily pond. The area was a stage for the drama of public life; social activities were

observed for pleasure; business transactions were conducted in the margins of entertainment; it was the place of 'polite' society.

As lifestyles changed, the Gardens were abandoned and, after a half-finished attempt to remodel them, the Municipality and the Church clashed over ownership. A massive citizen outcry and the successful Pafos2017 bid put an end to the dispute and gave the Gardens, now overgrown with weeds and rubbish, back to the public.

Figure 4. Municipal Hall Square and Gardens[36].

No Culture = No one's Land

Since the existing facilities were demolished, there are no amenities provided to residents or tourists. The Gardens remain desolate and only the plentiful trees testify to a lively past[37]. Although it is right behind the City Hall, few people use it, preferring the remodelled Square in front. A series of Pavilions built for Pafos2017 instigated interest in the gardens, which soon faded[38]. Without any activities, cultural or otherwise, it is difficult to revive its socio-cultural meaning as a public space.

Non-design, segregation, insecurity

The landscape, with the exception of the tree cover, a few scattered benches and the carved out amphitheatre, offers no support to any use, and thus cannot sustain any long-term activity. It has been transformed into a transitional space, only to be crossed on the way to somewhere else[39].

Researchers observed only two occasions of increased usage: (1) early weekday morning and lunch hours, by students going and coming from school, and (2) Sundays until early evening hours, by ethnic minorities socializing and having picnics on their day off; apparently they appreciate the seclusion offered by the Gardens.

Design flaws and lack of maintenance cause problems. The awkward sight lines of the amphitheatre make it unsuitable, while poor irrigation causes vegetation to die out. Minimal lighting creates unsafe conditions and encourages activities that require 'privacy'[40]. Vandalisms are avoided only because there is nothing left to vandalise. Abandonment and indifference towards this particular space bred mistrust and contempt towards the local governmental authorities and the church.

The Gardens as a Void, and Life around 'It'

Presently, the space of the Gardens is avoided, while city life revolves around it. Bars, cafes and restaurants are thriving in the adjacent buildings[41]. While parents socialise, children play with the water fountains of the newly renovated square. Young students and adults arrive en masse to partake of delicious foods and plenty of spirits, enjoying good company and live music well into the night. The "*Euseveia"* club holds a full house every night.

Although the numbers do not compare with the ones recorded at Kennedy Square, they provide evidence of an increasing surge of usage in the area, despite the central void. It seems that remodelling the area *around* the Gardens has drawn people back to their 'old haunts'; as if the potential of this space as an urban 'hall' is resurfacing again, like a DNA strand; a kind of urban genetics supported by the social environment.
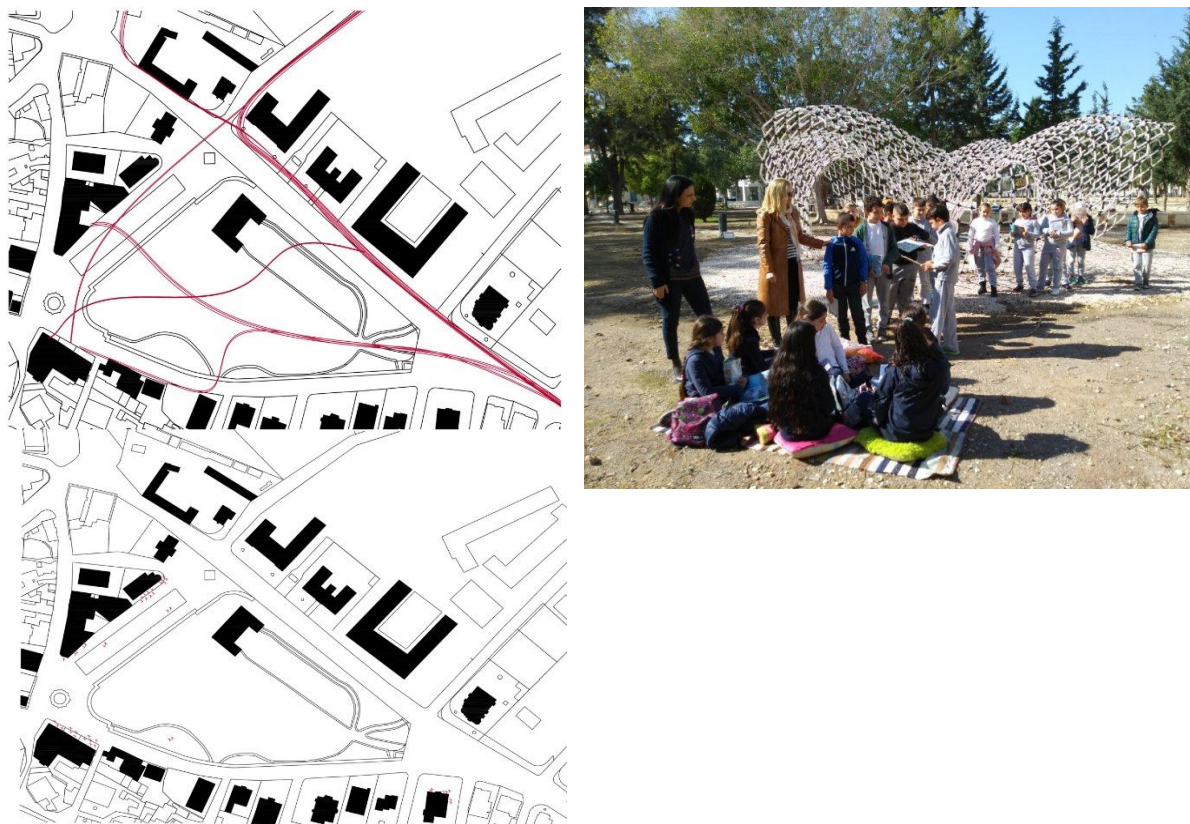
Figure 5. Studying the Municipal Gardens.
Left: Weekday 10:00 a.m. – 1:00 p.m. Counting people and mapping the direction of pedestrian flow.
Right: Sporadic use of the Gardens[42].

Figure 6. Kennedy Square (right) and Municipal Gardens (left) by day[43].

Figure 7. Kennedy Square during weekends (right) and weekdays (left)[44].

Figure 8. Day- and night-life around the Municipal Gardens[45].

CONCLUSION

As 2017 was ending, concerned cultural bodies and organizations orchestrated a meeting where the community, Pafos2017 and municipal representatives came together to discuss future plans[46]. It became evident that there was no succession plan, and that diverging opinions about managing cultural venues, urban spaces and creative activities have met financing problems and bureaucratic bottlenecks.

Yet what is also evident is that the community is concerned and anxious to sustain the Pafos2017 legacy with a rich and high-quality cultural programme that builds on current momentum. People have appreciated the changes in the city space as much as the events themselves. They acknowledge the success of the ECoC in redefining Pafos's identity, re-shaping its inward- and outward-projected image, and enhancing people's sense of place and confidence. They also recognize how strongly interconnected and mutually depended the socio-cultural and spatial dimensions of Pafos are, constituting a unique multi-faceted and comprehensive identity which can pull people back to public places.

There is an urgency to avoid past errors (delays and organizational hick-ups), or the introversion of conventional administrative structures, and an apparent desire to re-visit the inclusive scheme of the bidding process. Past volunteers can now work with experienced and knowledgeable personnel to promote their visions for culture in well-designed spaces that are already in the spotlight. The focus should remain on the present and future community needs, aspirations and desires, engaging all citizens and establishing social capacity-building practices. Our study indicates that the spatial changes instigated by an essentially communal effort have the potential to achieve the social transformation that was envisioned; we feel that Pafos's long-term sustainable urban development strategies need to keep their focus on community-based practices and exploit the human capital, together with the space, that the ECoC has left behind.

NOTES

[1] Pafos2017 is the official body in charge of the organization, management and evaluation of events.

[2] (Tsagkaridis 2018).

[3] Interested cities in the selected country put together complete proposals, to be assessed by a panel of international and local experts. The title is awarded to the city that most successfully addresses the issues of theme, program, citizen involvement, long-term expectations and the European dimension of the events. See (European Community 2009, 2010).

[4] (García 2004, 2005).

[5] (Florida 2008, 2012, 2014).

[6] (The Economist Intelligence Unit 2017).

[7] (Montalto, et al. 2017).

[8] This development was, to a large extent, a result of the conflict that divided Cyprus and separated the south of the island from the, until then, more touristically developed north.

[9] (Republic of Cyprus 2015).

[10] (Republic of Cyprus 2012).

[11] As members of the Pafos2017 Working Group (WG) and co-ordinators of the Urban Development and Infrastructure group of volunteers, E. Dova and A. Sivitanidou were closely involved with all stages of the bidding process.

[12] (Karaletsou, Dova and Sivitanidou 2011, 20-23).

[13] (Dova 2013).

[14] (Municipality of Pafos 2015).

[15] The Pafos2017 Cultural Barometer is the official evaluation tool, based on questionnaires and evidence gathered during the 2017 events. See (Tsagkaridis 2018).

[16] (Tsagkaridis 2018, 61)

[17] Ibid, pp. 11-13.

[18] (Karaletsou, Dova and Sivitanidou, 2011. Drawing by A. Sivitanidou)

[19] The study is based on the student projects for module ARCHEE402 Open Urban Spaces, tutor: A. Sivitanidou, 2017-18. The students are E. Efraim, M. Eleftheriou, C. Georgiou, I. Paraskevaidou, D. Pegeioti (Kennedy Square) and L. Shushanashvili (Municipal Gardens).

[20] (Gehl and Svarre 2013). Data collection is based on: (a) Counting, (b) Mapping, (c) Tracing, (d) Tracking, (e) Looking for traces, (f) Photographing, (g) Keeping a diary with field notes, (h) Interviewing, (i) Test walks and Reconnaissance visits.

[21] (PhotoLarko. The official photographer of Pafos2017)

[22] Dance student #1: *"Do you believe that I am local and I didn't know the name of the square? I watched a street performance here and I was impressed ... Now I come every Sunday for coffee with my friends. It's the new hip hang-out place to be! "*

[23] Dance student #2: "*…The idea that a specific space can generate a performance, which in turn would enliven and give a new meaning to the space intrigued me. So, I collaborated with the artist who made a sculpture of a woman sitting on a bench in the square. I choreographed a short dance interacting with the statue… The statue is still there and I think people are still interacting with it.*"

[24] Students recorded that on a normal weekday during morning hours, there were 18 tourists interacting with the statue. Whereas during evening hours (7:00 – 9:00 p.m.) the number of people increased to 12 children who also played around the square, 36 young students who took pictures with the statue while eating and drinking take-away snacks and drinks, and 27 tourists during their sight-seeing leisure walks.

[25] Students recorded the following:
Weekday 12:00 – 2:00 p.m.: The number of people walking (472) swelled right after schools, businesses and services closed for lunch break to 758. From 45 people sitting in the restaurants and deli/coffee houses, the number rose to 89.
Weekday 3:00 -7:00 p.m.: Numbers decreased to 403 walking, 66 standing and 64 sitting in the square.
Weekday 7:00 – 9:00 p.m.: 392 persons were recorded walking, and 165 sitting. Very few persons were standing in the square for an average of 10 minutes (9). However, shop-owners commented that during the summer months the people frequenting and sitting in the square are almost triple the number recorded during late autumn and early winter months, mainly because of the fine weather and the soft lounge music playing in the background.

[26] Students categorized recorded activities into optional and necessary. Then, they divided them into a) walking actions (strolling, walking to experience or do something were classified as optional, whereas walking to shop, run errands, do a job or transit were considered necessary), b) standing activities (to quench thirst or eat, do or look at an activity, greet and talk, deal with hindrances or stand to wait), and c) sitting (to enjoy life and the weather, watch life, to read, eat or drink, look at an activity, supervise or rest).

[27] 75-year-old local lady: "*Oh, I lived here all my life! When I was younger, every morning I would take my walk, shop and run errands. … Yes, the sidewalks were narrow and it was difficult to swerve around haphazardly parked cars […] it was always like this, we didn't know any better. And we were young, we didn't mind […]. But now I cannot walk very much because of my arthritis. It is good that they pedestrianized the street and the square. Now, I can go slowly and safely to my neighbours for coffee and chat, or just take a walk.*"

[28] 'Morphou Souvlakia' food shop owner: "*Before, parents had to hold on to their children in case they ventured into the busy street. Now, the big square attracts a lot of children running around, playing, and riding their bikes or skateboards, while their parents sit nearby to eat and drink, or just enjoy the sunshine and the fine weather. It is safer.*"

From an average of 16 children playing in the square during a weekday afternoon hours, their number doubled to an average 35 during Saturday and Sunday late afternoon and evening hours. This phenomenon is unprecedented, considering that before renovating the square there was no space left for children to play.

[29] In contrast, the Municipal Hall Square has always been the formal public space where religious festivities occur and government officials orate, but also where people orchestrate rallies and protests.

[30] 'Noir' bar owner: "*This is our square. It's my livelihood. So, I feel that I have to contribute to keeping it functional, clean and attractive. I planted these plants to make the space more inviting and friendly. As a matter of fact, we all (i.e. shop owners) water the trees and the plants and clean our sections of the square.*"

[31] Since 1974, the Pafos district has gradually accumulated the largest percentage of leisure tourism, compared to other districts in Cyprus. However based on the new National Tourism Strategy, the hospitality industry had to diversify to other forms of tourism in order to confront competition between new and mature sun & sea destinations, decrease dependence on UK and Russian markets and break from seasonal and off-peak restrictions. Interest has now been directed to business, sports, nature and agrotourism as well, because they can increase product diversity, strengthen and vary local brands, increase employment throughout the island and thus implement a more competitive and sustainable tourism development (THR 2017, 14-17).

[32] 'Boulevard' café-bar owner: "*People would sit to eat or drink something before or after going to the cultural events. If performances were scheduled at the square, they had to reserve a table beforehand because we had a full house.*"

German couple that travel every year at different ECoCs: "*This is the first time we come to Pafos city centre, in order to watch a melodrama at 'Attikon'. We decided to eat something at the square before catching the show. It's a really nice public space, local and different from the touristic area of Kato Pafos. We will definitely come again.*"

Apart from the Palia Ilektriki Cultural Centre (restored a few years past), the Markideion Theatre, Attikon, Municipal Hall Square and Ibrahim Khan resulted from architectural competitions set up by the Pafos2017 Working Group (WG) and its consequent Urban Development and Infrastructure Group, and constructed with funds secured via the Integrated Sustainable Urban Development Plan 2014-2020 scheme, in order to house cultural events for Pafos2017 and beyond.

[33] Students recorded the following:

Saturday between 11:00 a.m. and 1:00 p.m.:754 people were walking in and around the square, 63 persons were standing and 87 sitting.

Sunday from 4:00 to 6:00 p.m.: 426 people were walking, 54 adults were standing and supervising 36 children playing either with the features and street furniture of the square or with their own toys, skateboards and bicycles, and 52 people were sitting. By 9:00 p.m. the number of people sitting rose to 186.

Saturday 9:00 – 11:00 p.m.: 647 persons were walking to cross the square. They were purposefully walking to either go somewhere or sit at the restaurants, bars and coffeehouses, which were full, reaching maximum combined capacity of 512. Most of these customers remained seated until 2:00 a.m., when the music programme ended and consequently the businesses closed for the night.

[34] Local businessman: "*My father located his insurance company in the city centre forty years ago... I do not intend to move because the 'Pazari' has always been the centre of the city. Most of services, my customers and friends are here, making my life and job easier. … It's more convenient to walk to a cultural venue to watch a show, instead of frustrating over finding a parking spot. I prefer living in the city. It's a way of life that I enjoy.*"

'Noir' regular costumer: "*I live in Russia, but I come every year to visit my daughter. I passed from this square and I liked it. So, every time I visit Pafos, I come here in the mornings to sit, relax, drink my beer, watch people and pass my time. I am also looking for an apartment to buy in the 'Pazari' ... It's lively, but not loud, and a great place to be.*"

35 Diagrams by D. Pegeioti. Photograph by M. Eleftheriou.

36 (PhotoLarko. The official photographer of Pafos2017)

37 Local resident #8: "*I remember coming here when I was young. It was the hip place to be! I would hang out with my friends and play tennis; my grandfather would play chess and my father 'pilota' drinking coffee; and young girls would chat over ice cream and pastries. This is where I met my wife. So to me, this place was unforgettable due to such fond memories created here. It's a shame it's destroyed.*"

38 The Pavilions, which were conceived and constructed as ephemeral structures, were demolished in 2018.

39 High-school student #1: "*Yes, we pass through the park to go to school and come back […] because it has shade, its cooler and far from the busy street. But it is not used very much. It' always us walking in there…*"

40 High-school student #2: "*We only go there to hang out with the gang, listen to our loud music, practice our dance moves, smoke and 'do our things' without bothering or been seen by anyone. Who would go there? There is nothing to see or do.*"

Local resident #3: "*This once prestigious and highly esteemed place is now a ghetto. Street lamps are broken, benches are covered with graffiti and even the trees are carved with profane messages! Undesirable objects and garbage litter the place. The only people I have seen hanging out during the day are teenage gangs playing loud music, racing with bicycles or skateboarding on benches.*"

41 During evening hours, weekdays and weekends, researchers recorded a constant number of people sitting (115), whereas pedestrian flow increases by 260% compared to a weekday. The highest number of seated customers is recorded on Sunday mornings and lunch hours (145). Equal numbers of people walk and sit around the Gardens (90) on a weekday or Saturday between 10:00 a.m. – 1:00 p.m. The highest number of teenagers and children walking are recorded during 1:00 – 2:30 p.m. on weekdays when schools close.

42 Diagrams by L. Shushanashvili. Photograph by PhotoLarko.

43 Photographs by E. Efraim and L. Shushanashvili.

44 Photographs by M. Eleftheriou.

45 Photographs by L. Shushanashvili.

46The meeting was organized by the Pafos House of Arts and Letters, on Dec. 14, 2017.

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SOCIOLOGICAL ECOLOGIES: ON THE URBAN-REGIONALISM OF AUGUSTE COMTE, RICHARD CONGREVE, AND THE BRITISH POSITIVISTS

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Amidst the soot, stink and splendour of Victorian London a coterie of citizens set out to break-up the British Empire. They believed that the region satisfied the conditions of intellectual, cultural, political and economic life. Now gone and forgotten these actors found unity in Positivism, which was the creation of the French philosopher, Auguste Comte (1798–1857). Hailed as the philosophy of the 19th century, Comte's Positivism was a complete system of life. It was 'at once a scheme of Education, a form of Religion, a school of Philosophy, [and] a method of Government' founded on sociology.[1] In a tumultuous age of revolution and expansion, Comte thought that Positivist sociology and religious humanism could reconcile global and local conflicts by creating a vast network of small utopian city-states.

Positivism is often overlooked within discussions of regional urbanism.[2] The purpose of this paper is therefore to remedy this neglect by offering an alternative chronology of British urban regionalism. Using an intellectual history method this paper traces the motivations and intentions of six key citizen-sociologists affiliated to Positivism. They are Auguste Comte, Richard Congreve, Frederic Harrison, Charles Booth, Patrick Geddes and Victor Branford [Fig 1]. These actors understood the region as a unit nested between and affected by the empire, nation, city, district and household. Their systematic and multi-scalar approach is outlined here as a precedent for contemporary thinking about citizens uniting to create alternative forms of regional life.

COMTE & CONGREVE: THE INTERNATIONAL LEVEL
While assistant to the 'positive philosopher' Henri de Saint-Simon, Comte developed scientific-historical surveys of Western society. They traced the withering-away of the powers of monotheism and monarchy since the medieval period. Comte forecast that science and industry were emerging as new modern 'spiritual and temporal' power structures.[3] As such a 'deliberate planning and policy' could transform the West, opening a Positive Era of society.[4] Thereafter Comte introduced his new 'master-science'[5] of sociology and a secular creed called the Religion of Humanity. [6]

During the revolution of 1848 he produced a utopia-planning programme called the Occidental Republic,[7] which proposed to use sociology to plan the devolution of Western Empires into regional units. The programme included a calendar, cultural festivals, regional currencies, banking system,

ethical codes and flag system. Most importantly, Comte's programme called on citizen-sociologists to organise a network of new types of architecture for Positivist 'spiritual and temporal' interventions in town and country. These institutions would serve as the critical spatial agency for opening the Positive Era. The principal 'spiritual institution' was known as a Positivist Society Hall, Church of Humanity or, later, Civic Society. It would coordinate the organisation of public life in the modern city-region. As the hub of the local community and catalyst for structured social change, each place would act as a centre for regional sociology, institute of humanist scholarship and republican hall of social activism. Part of the activities here would include social investigations for regional place making. Following Comte's design theory, Positivist groups would plan other spiritual interventions, such as schools, libraries, parks, gardens, hospitals and homes. New temporal institutions, such as workshops, factories, banks, exchanges and union halls would operate according to Comte's system of moral capitalism.

Comte believed that five hundred modern greenbelt city-communities would emerge across the world by the 1960s.[8] They would have the character of a small functionalist city with tight interrelationships between urban and rural. The architectural expression would be a matter of participatory design situated in response to local topography, climate, materials and urban fabric. Each city-state, with a land area comparable to Belgium, would contain around two million people.[9]

The Oxford don Richard Congreve (1818-99) was the first to establish organised Positivism in Britain and to promote Comte's urban regional ideas. He discovered Positivism during the 1840s, while under the influence of the Saint-Simonian sympathiser, Thomas Carlyle. During the Crimean War, he issued studies on Aristotelian 'social science' and Western politics. These works used historical and geographical surveys using a map without names to diagnose and treat international relations. Recalling Comte's sociological law that all empires fall, Congreve proposed a post-war pact between France and England. Each nation would refrain from forging contrived imperial unions.[10]

Following Comte's Occidental Republic programme, Congreve opened the first British Positivist Society in London in 1859. Here Congreve, the ex-Anglican minister preached Humanity,[11] while claiming that sociology was of 'direct political interest' to Victorian life, for the re-organisation of the Empire into 'complete' regions.[12] While Britain annexed various territories during 1870s Congreve published a programme called 'Systematic Policy'.[13] Based on his survey work, the Policy proposed that Positivist Societies would organise a guardianship of nations to facilitate pan-European devolution. The Societies would also lead sociological surveys for town and country improvements. They would offer free public education, civic rites of passage, art lessons and concerts. Congreve's Policy sought to moderate the powerful individualistic forces driving imperialism while establishing a collective sense of regional identity. Through to the 1910s, Positivist Societies opened across the Empire and followed Congreve's Policy [Fig. 2]. They sought to establish sociologists as the 'intellectual' or 'spiritual' authorities for organising independent communities.

HARRISON & BOOTH: THE NATIONAL LEVEL

From the 1860s the barrister Frederic Harrison (1831-1923) aimed to unite and coordinate national industry to form the 'temporal power' of the Positive Era. Congreve introduced Harrison, his former Oxford pupil, to Comte's view of the city-region during the mid 1850s. Harrison previously followed in the footsteps of John Ruskin who, like Comte, appreciated the guild lifestyle, which produced the sublime aesthetics of the medieval landscape. In Comte's Occidental Republic programme trade unions stood as the modern equivalent of the guild system – the new 'temporal power' for producing the Positivist city-region. Yet during Victorian times trade unions were considered a menace to society.

During the 1860s 'social war' between capital and labour, Harrison set out on national industrial surveys, documenting working conditions, hours and wages, education, pastimes, beliefs and living conditions. Publishing his findings in scientific journals and parliamentary proceedings, he aimed to legitimise, systematise and strengthen the institution of trade unionism.[14] Like the relationship between the medieval clergy and guilds, the Positivists' desired to counsel trade union disputes with capital.

During the annexations of the 1870s, Harrison prompted trade unionists to re-orient the focus of the aristocracy away from offshore exploits to a civilising mission at home. He published a planning framework entitled 'Our Social Programme'. This remedy for national social problems proposed the devolution of England following regional sociological investigations, the municipalisation of industry, a secular-humanist education system and cultural programmes. Strike funds, meanwhile, would finance mid-rise mixed-use housing units, transport links, playgrounds and civic spaces. Harrison's Programme promoted 'Home Rule All Around',[15] and he accordingly celebrated the Local Government Act of 1888 by producing writings that envisioned 'Ideal London'. The London County Council thereafter appointed him to design the Kingsway Boulevard, which permitted trade unionists to begin rebuilding the city [Fig. 3].

The urban cartography of the Positivist sociologist Charles Booth (1840-1916) proved indispensable to various London improvement schemes, including Kingsway. As early as the 1870s, Booth was infatuated with Comte's scientific system of 'benevolent intervention'.[16] During the calamities of the 1880s, the captain of industry accepted Harrison's invitation to contribute to the social investigations of the Mansion House Committee. Witnessing severe distress, he felt urged to repay his 'debt to humanity'. The successful steamship company owner turned 'scientific sociologist'.

Booth was determined to use his resources to diagnose and treat the conditions of the 'bitter outcast', the sick, elderly and the idle. His urban-regional social survey of London formed a series of books on poverty, industry and religion. He expanded the Positivists' analyses of 'temporal' and 'spiritual' institutions and drew on the methods of the Saint-Simonian social scientist, Frédéric Le Play. From the 1880s to the 1900s, he compiled studies on 'urbanisms in embryo', housing conditions, redundancy and old age. Booth's survey findings showed that the 'evils' of overcrowding demoralised the body politic [Fig. 4].

From the 1890s, Booth sought to shape public consensus on a comprehensive combination of proposals called Limited Socialism. First, Booth proposed a system of home colonies to decongest towns, train workers and encourage family life. Next, he promoted new unionism for unifying skilled and unskilled labour, to create the true industrial or 'temporal power' of Positivism. Old age pensions would establish a social safety net, and a new policy of infrastructural urbanism managed by a land development authority would temper speculative building. Effectively, Limited Socialism aimed to address the ethics of poor industrial, financial and urban land management.

GEDDES & BRANFORD: THE CIVIC LEVEL

The Scottish polymath Patrick Geddes (1854-1932) developed a regional survey method that addressed the severed links between town and country life. While a student of the evolutionary biologist, Thomas Huxley, he sought out Congreve at the Positivist Society in London. Under Congreve's direction, Geddes' early essays discussed the links between biology, community and economics. Following the agrarian ideas of the Physiocrats, he suggested that the laws of biology provided the basis for establishing ethical regional communities. Collecting biological and social facts about the environment would enable one to index 'natural wealth' and set out planning forecasts.

Along these lines, during the 1880s Geddes led an 'almost Positivist' Summer School. It offered the 'sociologic teaching' of outdoor education by way of regional surveys.[17] Students documented the lives of civic and rustic types of people, as outlined in Comte's and Le Play's works [Fig. 5].[18] By the 1890s Geddes opened his Outlook Tower in Edinburgh. Here he exhibited the 'sociological facts' collected during regional surveys. He called this exhibit an 'Encyclopedia Civica', and it explained the past and present of the people and their region. Its purpose was to inform planning schemes for harmonising individuals, institutions and the environment.[19] He held that a network of Civic Societies like the Outlook Tower could plan regional wholes, foster inclusive public government and initiate imperial devolution. Geddes employed this sociology before planning approach in response to various humanitarian crises. He also used the method to develop a scheme to transform the Scottish town of Dunfermline into a Garden City-State. Such projects rallied support for the Town Planning Act of 1909. From the late 1890s Geddes' partner Victor Branford (1863-1930) aimed to disseminate applied sociology for planning regional 'wholes' throughout Britain's colonies and the Americas. He was a founding member of the Sociological Society and developed an 'art of polity-making' called 'City Design'.[20] This art put ultimate emphasis on *the self* as the sociological agent for social transformation. Moved by the works of Ernest Mach and James Ward, Branford set out to link science, faith and citizenship. The regional survey method was *the link* – a 'sacred way' – a process of self-actualisation for the good life of citizenship.[21] As an ethical entrepreneur, Branford also saw the survey as the basis for planning agricultural and industrial processes leading to regional autonomy. From the late 1890s he surveyed life in various South American outposts. Fixated on creating small states with the character of the Positive Era, his business ventures connected telephone, rail, road, waterway hubs, housing and industries.[22] These projects underpinned his budding theory of City Design, which addressed the two competing psychologies of formalism and idealism [Fig. 6]. During the great industrial unrest of the 1910s, Branford encouraged idealists of different vocations to unite and to contribute to cooperative-economics schemes to finance new place-making projects.[23]

Branford and Geddes incorporated these ideas into their post-war reconstruction programme called the 'Third Alternative'. Here university-led citizen-groups would participate in sociological surveys and propose solutions for housing deficiencies, industrial gridlock, rural decline and despondency. The Bank of England and cooperative societies would finance the total reconstruction of the nation as the 'moral equivalent of war'. Branford and Geddes proposed England's devolution into twelve Garden City-states. Each state would establish its own 'Policy of Culture' following Comte's 'practical treatise', the Occidental Republic.[24]

CONCLUSION

Seeking an alternative form of regional life, Comte's followers used sociology to examine nested social problems, from the international level to the household unit. They developed programmes for empowering the people to initiate social reorganisation. Their central motivation was to inculcate citizens with a sense of empathy and accountability for each other and their city-region. The Positivists' work stands as an example of concrete politics, where citizen-groups acted as an intellectual and practical leaven to global speculative development. This alternative chronology of urban regionalism is offered here as a precedent for those who continue to work along these lines.
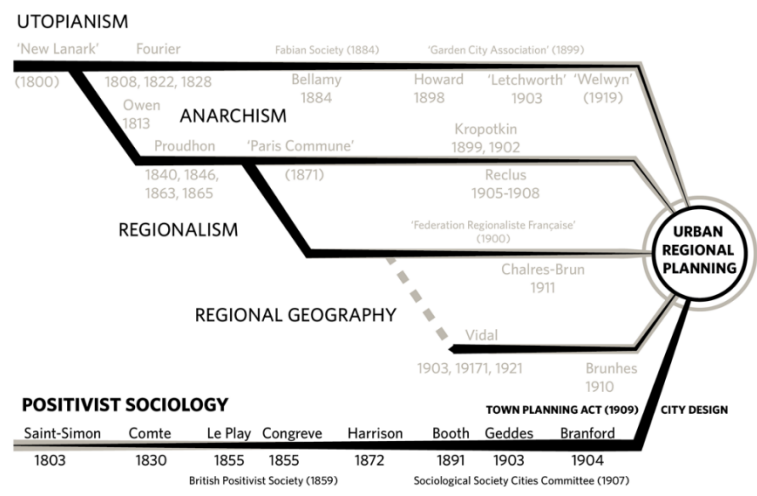
Figure 7. 'Precursors of Regional Planning,' from Weaver's Regional Development and the Local Community (1984), pp. 31. Revised and redrawn by the author (2012) to show the Positivist sociologists described above.

Figure 2. The Positivists' Newton Hall, London. BLPES-LPS 5/4, (1906).
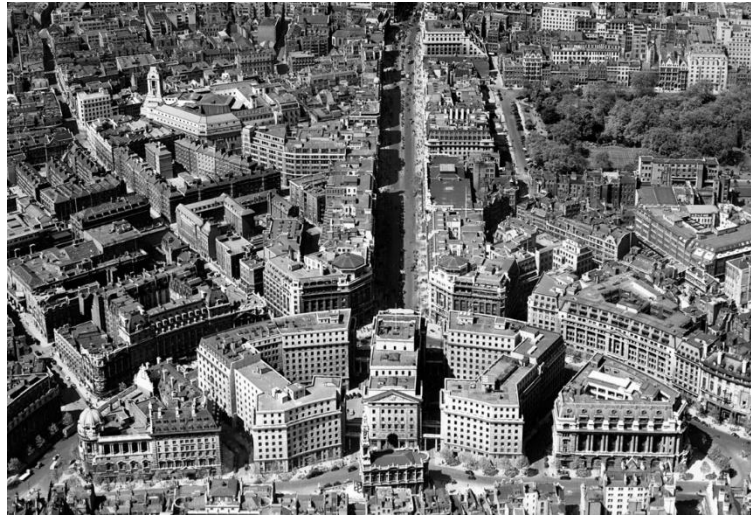
Figure 3. Kingsway aerial, (1946). http://www.britainfromabove.org.uk/image/eaw000649

Figure 4. 'Descriptive Map of London Poverty, 1889'. Charles Booth, L&LP (1902).

The Association of the Valley Plan with the Valley Section
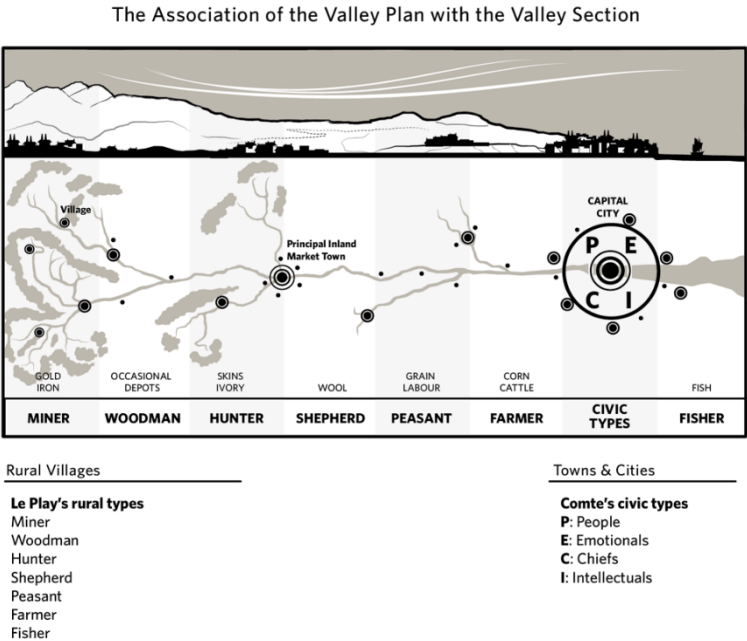
Figure 5. 'The Association of the Valley Plan with the Valley Section'. Victor Branford and Patrick Geddes, The Coming Polity (1919), p. 296. Redrawn, with the table of 'Le Play's rural types' and Comte's 'civic types' added by the Author (2012).
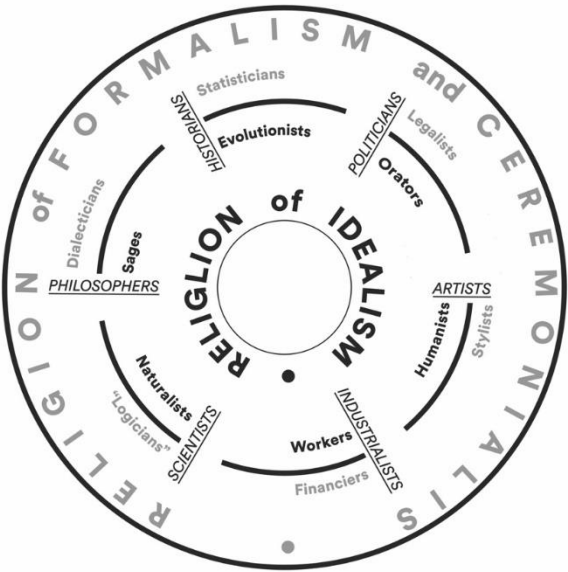
Figure 6 The Religions of Idealism and Formalism Diagram. Adapted from Victor V. Branford, 'A Sociological Approach Towards Unity', in Ideals of Science, ed. James Edward Hand (1904), pp. 155. Redrawn by the author, 2017.

NOTES

[1] Frederic Harrison, *The Philosophy of Common Sense* (London: Macmillan & Co., 1907), 44-5; *National Social Problems* (London: Macmillan, 1908), 428; Henry Ellis, "Can the Capitalist be Moralised? I & II," *To-day* 4, no. 3 (1885).

[2] Julian Wright, *The Regionalist Movement in France, 1890-1914* (Oxford: Clarendon, 2003); A.H. Halsey, *A History of Sociology in Britain: Science, Literature, and Society* (Oxford Oxford University Press, 2004); Colin Rowe and Fred Koetter, *Collage City* (Cambridge: MIT, 1983); John Scott and Ray Bromley, *Envisioning Sociology* (Albany: State University of New York Press, 2013).

[3] Richard Vernon, "Auguste Comte and the Withering-Away of the State," *JHI* 45, no. 4 (1984).

[4] Auguste Comte, *System of Positive Polity*, 4 vols., vol. IV (London: Longmans, Green, and Co., 1877), 538; Ronald Fletcher, ed. *The Crisis of Industrial Civilization* (London: Heinemann Educational, 1974), 29-40.

[5] Auguste Comte, *System of Positive Polity*, 4 vols., vol. III (London: Burt Franklin, 1876), 523.

[6] Frederick Engels, *The Condition of the Working-Class in England in 1844* (London: George Allen & Unwin, 1943), 53; Karl Marx and Frederick Engels, *The Communist Manifesto* (London: Penguin, 2002). Emile Durkheim, *Socialism* (New York: Collier Books, 1962), 134; Claude Henri de Saint-Simon, *Oeuvres de Saint-Simon*, 6 vols., vol. IV (Paris: E. Dentu, 1868), 11-96.

[7] Henri Gouhier, *La jeunesse d'Auguste Comte*, 3 vols., vol. II (Paris: J. Vrin, 1970), II, pp. 58-61; ibid., III: III, 407. Here Comte was following the footsteps of the revolutionaries of the 1790s.

[8] See: Konstanze Sylva Domhardt, "The Garden City Idea," *Planning Perspectives* 27, no. 2 (2012); Eric Paul Mumford, *The CIAM Discourse on Urbanism* (Cambridge: MIT Press, 2000).

[9] Matthew Wilson, "On the Material and Immaterial Architecture of Organised Positivism in Britain," *Architectural Histories* 3, no. 1 (2015); "Republican Spaces: an Intellectual History of Positivist Urban Sociology in Britain, 1855-1920" (Ph.D. Thesis, Royal Holloway, University of London, 2015).

[10] Richard Congreve, *Essays, Political, Social, and Religious*, 3 vols., vol. III (London: Longmans, 1900), 529-769.

[11] James H. Billington, "The Intelligentsia and the Religion of Humanity," *The American Historical Review* 65, no. 4 (1960); Gladys Bryson, "Early English Positivists and the Religion of Humanity," *American Sociological Review* 1, no. 3 (1936); Andrew Wernick, *Auguste Comte and the Religion of Humanity* (Cambridge: Cambridge University Press, 2001).

[12] Richard Congreve, *Essays, Political, Social, and Religious*, 3 vols., vol. II (London: Longmans, 1892), 356; *Essays*, III, 488-9; *The Politics of Aristotle with English Notes* (London: John W. Parker, 1855), x-xviii.

[13] *Essays, Political, Social, and Religious*, 3 vols., vol. I (London: Longmans, 1874), 107, 201-8; *Essays*, III, 107-18.

[14] "Builders' Combination in London and Paris," *National Review* 11, no. 22 (1860).

[15] Frederic Harrison, "Our Social Programme," *Positivist Review* (1894); "Ideal London," *Contemporary Review* 74 (1898).

[16] Mary Booth, *Charles Booth* (London: Macmillan and Co., 1918), 8-9.

[17] Victor Branford, "The Edinburgh Summer Meeting," *Positivist Review*, no. 12 (1893).

[18] Victor Branford and Patrick Geddes, *Our Social Inheritance* (London: Williams & Norgate, 1919), 35.

[19] Patrick Geddes, "The Influence of Geographical Conditions on Social Development," *GJ* 12, no. 6 (1898); *Education for Economics* (Manchester: Co-operative Printing Society, 1895).

[20] Victor V. Branford, "A Craft University," *Athenaeum* 1, no. 4626 (1918).

[21] Victor Branford, "Survivals and Tendencies in the University," *Sociological Review* a7, no. 1 (1914).

[22] Ibid.

[23] Victor V. Branford, "A Sociological Approach Towards Unity," in *Ideals of Science and Faith*, ed. James Edward Hand (London: G. Allen, 1904); Thorstein Veblen, *The Theory of the Leisure Class* (New York: Modern Library, 1934); Victor Branford, "The Founders of Sociology," *American Journal of Sociology* 10, no. 1 (1904); V.V. Branford, *Science and Citizenship. A Lecture delivered before the Manchester Sociological Society. November 13th, 1905* (London: George Allen, 1906).

[24] V. Branford, "Towards the Third Alternative," *Sociological Review* a11 (1919); SSCC, *No. 7. The Third Alternative* (London: Headley Bros., 1917-9); *No. 14. Earth, Hell, and the Third Alternative*, ed. V.V. Branford and P. Geddes (London: Headley Bros., 1917-9); Charles Bungay Fawcett, *Provinces of England* (London: Williams & Norgate, 1919); Victor Branford and Patrick Geddes, *The Coming Polity* (London: Williams and Norgate, 1917); *The Making of the Future*, New ed. ed. (London: Williams & Norgate, 1919).

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WHEN THE PAST BECOMES THE FUTURE: DANISH ETHNIC HERITAGE AS A TOOL OF SURVIVAL IN AMERICAN TOWNS

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INTRODUCTION

In the summer of 2013, the documentary "Denmark on the Prairie" aired on the nationwide Danish Broadcasting Corporation, causing significant reactions among the Danish population. With this documentary, the Danish heritage, that had been transmitted to the U.S. by Danish immigrants more than one hundred years earlier, now returned to the mother country in a new, Americanized version. It astonished the Danish population who were flattered by the fact that people far away celebrated their Danish roots. The documentary almost set viewer records, and a sequel that revisited the Danish-minded residents of two Danish-American twin-towns in Iowa, Elk Horn and Kimballton, aired just seven months later.[1] Elk Horn and Kimballton, that have a population of about one thousand in total, have benefitted greatly from being in the Danish spotlight: The number of Danish tourists visiting the towns has increased dramatically since the first documentary aired, financial support has been provided by numerous Danes, and while small towns have been slowly dying all over the Midwest, the boosted attention has rejuvenated the two towns, their mayor states.[2]

In the first documentary, Jordan Hansen, a 4th generation Danish-American immigrant says: "When I see the Danish flag, I think of Elk Horn. I think of Denmark as well, but in my mind, when I hear "Danish", I think of my home town." Later on, he asks: "What would Danes think of this place? I have always hoped it wouldn't be like a joke to them." By implying that his own conception of Danishness could be considered wrong by ethnic Danes, Jordan raises a question of authenticity. The Danish viewers soon addressed this question, too. Accordingly, a Danish YouTube user comments on the contemporaneity and authenticity of the Danishness portrayed in these documentaries. He writes: "Don't get me wrong, it's very commendable that these people want to maintain their Danish roots, it's just that the actual tree was bulldozed and replaced by an apple store long ago."[3] My intension is, however, not to address the question of authenticity or to assess whether or not the Danish culture is interpreted correctly in these towns. Rather, the purpose of this paper is to explore how and for what purposes the Danish heritage has been revitalized, negotiated, and operationalized in three Danish-American towns: the Iowan twin towns of Elk Horn and Kimballton as well as Askov in Minnesota, and Danevang in Texas. I will argue that these selected Danish-American sites constitute a fruitful basis

for studying how the revitalization of a material and immaterial ethnic heritage can affect local economies and the social cohesion of local communities.

HERITAGE AS AN ANALYTICAL CONCEPT

In order to approach this topic analytically, I draw on Laurajane Smith's definition of heritage. First of all, Smith defines heritage as: "a social and cultural process."[4] Her main argument is that heritage is intangible *by default*. The concept of heritage does not refer to specific places, sites, or material objects, but to the social and cultural process of giving value and ascribing meaning to things, she argues. Consequently, heritage is an act, rather than something that is possessed. In spite of the intangible nature of heritage, it is through its various tangible and intangible representations, that we can study the production and reproduction of heritage. Secondly, "[heritage] is more about change than cultural stasis". "It is a process not simply about the preservation or conservation of traditions but is also a process in which cultural and social values are rewritten and redefined for the needs of the present", Smith clarifies.[5] As such, heritage mediates the past, present, and future and will thus reflect and adapt to contextual changes. As a dynamic assemblage, heritage is comprised of elements from the past which have been given value in the present and which we hope will serve as somehow beneficial in the future. Thirdly, Smith underlines that: "the idea of heritage is used to construct, reconstruct and negotiate a range of identities and social and cultural values and meanings."[6] Thus, heritage is not merely a cultural concern or a marketable commodity that attracts tourists, but also a personal and social concern able to affect, challenge, and reaffirm individual identities. By adopting Smith's notion of heritage as an intangible process, I will examine how the revitalization and (re)production of heritage has been formative for community life in the three mentioned towns.

REVITALIZING THE DANISH HERITAGE

The histories of Askov, MN, Danevang, TX, and Elk Horn-Kimballton, IA are, to a great extent, very similar despite their different geographical locations. From around the turn of the twentieth century, they were all planned as Danish colonies almost exclusively housing Danish immigrants. Just as in local communities in Denmark, a cooperative spirit became a defensive strategy that kept the towns alive in times of hardship, and among outsiders they were soon known as cooperative commonwealths and modern utopias.[7] Due to geographical isolation, they all remained ethnic enclaves until the First World War, after which multiple factors such as advances in transportation and communication technologies opened up the communities, and soon they began to adapt to their American surroundings. Probably as a result of this Americanization process, the three communities seem to have assessed who they were, and where they wanted to go as collective entities. Heritage sustainment and revitalization must have been an answer, as the Danish identity, that originally defined the communities but now was threatened, once again became a center of attention in the post-Second World War period.[8] Consequently, two types of ethnic heritage initiatives occurred in the three towns: museums were built—funded either privately or by the county—and various community activities were organized. Through these initiatives, local entrepreneurs actively filled an institutional void of preservation and remembrance of the Danish cultural traditions and values that had formerly characterized the towns.

Due to changing socio-economic conditions limiting the numbers of jobs in smaller towns and pulling the youth towards larger cities, some Midwestern states have experienced economic hardship in recent years. To overcome this time of crisis, several Midwestern towns have attempted to transform their rural crop economies into modern experience and leisure economies based on their ethnic foundations.

As especially Elk Horn and Kimballton, IA bear visible and physical marks of, their Danish heritage has been operationalized as a tool of survival. Here, a process of "re-heritagization" through which the cultural significance of the Danish heritage is reaffirmed and attributed value once again,[9] has been started by local entrepreneurs, thereby activating the already existing heritage resources of the towns in order to revitalize them. The decision to re-configure these towns as Danish historical sights has had transformative physical and social consequences in all three cases, which I will exemplify in the following sections.

Since the towns now promote place-specific tourism based on historic locations, they are highly dependent on physical evidences of their Danish history. In both Kimballton and Askov, murals visualize the history of the towns and symbolize their Danish heritage. The Kimballton mural[10] (fig. 1) is particularly interesting, as it mediates the past and present: On the one hand, the mural tells the history of the town through recognizable heritage symbols such as the Danish and American flags, a Lutheran church, and a farming scene. On the other hand, it captures present tourist attractions such as the historic downtown area, Danish folk dancers, the Danish windmill of Elk Horn, and the Little Mermaid statue of Kimballton.

Figure 1. The Kimballton town mural. Photo: Private

By depicting both historic and present community scenes as well as both tangible and intangible representations of heritage tourism, the mural not only visualizes the proud Danish history and identity of the town, but also encourages its residents to commemorate and celebrate the ethnic identity of the community. Displayed as pieces of street art in the centers of Askov and Kimballton, the murals function as local advertisements with a very narrow scope, though, primarily targeting locals and visitors who are already there. In contrast, Elk Horn does more than exhibit existing resources of the town. Due to its status as the largest and most active rural Danish-American town in the U.S., the official Museum of Danish America has been placed in Elk Horn, making it a popular tourist destination. With ethnic indicators such as a Viking home and a Danish windmill, the Danish history of the town is not only replicated in Elk Horn, but also new historic layers, that reach far beyond the lifespan of the town, have been added to the already existing tourist attractions in the area.[11] As the case of Elk Horn demonstrates, heritage constitute an assemblage comprised of simple, easily recognizable symbols[12] that have been ascribed value as representations of the Danish heritage. Replicas have been produced as heritage representations in order to manifest and materialize the Danish identity of the town.

Moreover, symbols, that would seem arbitrary to most ethnic Danes, have likewise come to materialize the Danish history and heritage in Askov, which the rutabaga exemplifies. Until the 1970s, Askov, a town of approximately 360 residents, provided massive amounts of rutabagas to Campbell's Soup Company and to nearby farmers as feed for their livestock. The rutabaga—also known as "the Swede"—was originally imported from Denmark around 1910 to make the town prosperous in a time of economic depression, and even though the rutabaga is no longer cultivated in Askov, it still plays a significant role in the town's self-understanding. In spite of its Swedish origin, the rutabaga has been constructed as a part of the Danish heritage and functions as a gathering point during the annual "Rutabaga Fair and Festival", where rutabaga sausages, jams, and malts are served, while the Askov queen is elected.[13] It is obviously not the rutabaga itself, but rather the value that is attributed to the rutabaga that makes the rutabaga a symbol of their Danish history and constitutes it as part of the Danish heritage. The rutabaga soon became an integral part of the identity of Askov, and the town has, accordingly, claimed to be the "Rutabaga Capital of the World".[14] Such titles articulating a particular ethnic identity comprise an intangible and effective channel of advertisement with a scope that reaches far beyond the town borders. Today, Danevang likewise brands itself as the "Danish Capital of Texas,"[15] whereas Elk Horn-Kimballton brand themselves as the "Danish Villages of the U.S."[16] Since these titles connect the Danish identity of the towns with specific geographical locations, they have become important elements in the global web branding of the towns, thereby demonstrating how heritage can be used as a communicative act to attract ethnic heritage tourists.

What characterize these examples of heritage representations is that they not exclusively address ethnic heritage consumers from Denmark and far and wide, but also the people living in the towns and nearby areas who either volunteer or participate in the recurring town activities that keep the Danish heritage alive. In other words, the concepts of the "global" and the "local" are combined through the various heritage activities, just as the line between the categories of the "tourist" and the "resident" becomes blurred in these towns.

INTERNALIZING THE DANISH IDENTITY

The revitalization and sustainment of the ethnic heritage rely heavily on volunteers and a close-knit local community supporting such initiatives, just as the former cooperative commonwealths did. The ethnic composition of the three towns has changed dramatically during the last decades, though, which challenges the heritage sustainment. While a majority of the inhabitants of Elk Horn and Kimballton have Danish ancestors, this is not the case in neither Askov nor Danevang.[17] In Askov, the residents comprise a pan-ethnic, mainly white group of people, whereas Danevang is now primarily Hispanic. The people working and volunteering at the museums are thus not necessarily personally related to the Danish-American heritage, which raises the following questions: How does the ethnic heritage of a town survive when the ethnic population has abandoned it? And why do people of other ethnic backgrounds engage themselves in the Danish heritage?

To answer these questions, I adopt a sociological conceptual framework to the history of the Danish towns. According to sociologist Peter Berger, society is a dialectic phenomenon; through three stages—externalization, objectivation, and internalization—societies are socially produced and continuously negotiated.[18] This dialectic process is able to capture the social and physical production and reproduction of the Danish heritage in the three towns, I will argue. When the towns were built *by* Danes and *for* Danes more than one hundred years ago, each of them became an external facticity; as physical objects in the landscape they materialized a Danish way of life. Ever since, the towns have evolved due to the needs of their residents as well as their social and political contexts. As the ethnic backgrounds

of the residents became more diverse, the Danish identities of the towns faded. The towns were, in other words, no longer continuously socially produced and sustained as Danish. However, this changed as the local communities started to promote and engage themselves in the Danish heritage revitalization. In order to understand why a considerable part of the town residents—no matter their ethnic background—seem to be somehow involved with the Danish heritage today, I draw on the concept of "internalization", that is the process through which structures of the objective world are transformed into structures of the subjective consciousness.[19] When the communities started to launch and organize various heritage initiatives, the Danish identity of the towns was not only reconstructed, but the involvement with the Danish heritage also impacted on those residents who participated and volunteered in these events. The communities seemed to know that they needed to pull together in order to revitalize the Danish identity of their towns.[20] Thus, heritage became a collective interest of the residents. Through this engagement and involvement, some residents of other ethnic backgrounds appear to have appropriated the Danish heritage. As a Norwegian-American woman working in a Danish-American museum stated, she would gladly invest her time and work in the sustainment of the Danish identity of the town, as long as it would improve the survivability of the town. As such, the Danish heritage seems to have had a centripetal force, attracting locals, creating strong community cohesion, and making the residents able to internalize the ethnic heritage of their town—without making their non-Danish ethnic backgrounds a decisive factor. This process of internalization also illustrates the close relationship and interconnection between the local and the global: While heritage development and tourism are themselves international phenomena and parts of globalization, heritage tourism is dependent on the cooperative actions of local actors.[21] A similar community spirit was a prerequisite for the cooperatives that originally made the towns ethnic and financial centers.

To remain Danish, the heritage must, however, be continuously reproduced, which makes the towns fragile as Danish cultural centers. Especially new generations and non-Danish residents, who have not (yet) appropriated the heritage, pose a threat. If the communities do not succeed in engaging this group of residents in the Danish heritage—a process which Berger has termed "socialization"[22]—the Danish identity of the towns will presumably perish.

CONCLUSION

With this paper, I hope to have demonstrated the complexity of the utilization, negotiation, and production of heritage. Through these case studies, I have sought to demonstrate not only how heritage works beyond its tangible and intangible representations, but also how heritage has had transformative power in regard to both the economic, cultural, and social environments of the towns. In the chosen cases heritage has been utilized as a local strategy to highlight and preserve the distinct ethnic identity of the town in times of economic and cultural globalization—as such, the Danish heritage has become a marketable commodity and a tool for local distinctiveness and survival. As a (unforeseen?) result of this heritagization process, the social cohesion of the involved communities has been reinforced. Moreover, the heritage engagement in the towns mirrors the changing needs of the communities. Several factors have triggered this process of heritagization of which the two most important ones seem to be 1) a decreasing ethnic awareness among the Danish-Americans which they reacted against by reinventing the towns as ethnic centers and thereby reaffirming their ethnic identities, and 2) the revitalization of the Danish identity of the towns as a means to withstand the changing socio-economic conditions that have reduced the number of jobs in smaller towns, demanded higher levels of education, and pulled people away from the small towns into larger cities. Both of these factors reflect greater

political, national, and global tendencies, illustrating how heritage is a process that responds to the needs of the present.

In closing, I would like to return to Jordan Hansen and his concern about ethnic Danes thinking of Elk Horn as a joke. By giving this presentation, I hope to have nuanced the question of *who* the heritage celebrated in these towns belongs to. Whether it is the Danish population, as Jordan assumes, the Danish pioneers who originally built these towns, or the communities who have revitalized and continuously reproduce the Danish-American heritage, one thing is certain: what happens in these small towns *is* truly authentic to the people living there. The Danish heritage is now an integral part of the community life. Less certain is it, however, whether they will manage to keep the Danish heritage alive in the future.

NOTES

[1] Both documentaries are available online: *Denmark on the Prairie*, 2013, accessed August 23, 2018. https://www.youtube.com/watch?v=Xo3mGCZdvB0. *Denmark on the Prairie – Back to Elk Horn*, 2014, accessed August 23, 2018. https://www.youtube.com/watch?v=9rYn9ayD6W8&t=144s.

[2] Jørgen Ullerup, "En Søndag i Elk Horn, Iowa," *Jyllands-Posten*, June 5, 2014, https://jyllands-posten.dk/premium/indblik/International/ECE6695789/en-soendag-i-elk-horn-iowa.

[3] "Comment on Denmark on the Prairie," Youtube user, accessed August 23, 2018, https://www.youtube.com/watch?v=Xo3mGCZdvB0.

[4] Laurajane Smith, *Uses of Heritage*, Reprinted (London: Routledge, 2009), 2.

[5] Ibid., 273.

[6] Ibid., 3.

[7] Steven J. Keillor, *Cooperative Commonwealth* (St. Paul: Minnesota Historical Society Press, 2000); Annie Lee Williams, *A History of Wharton County, 1846-1961* (Austin, TX: Von Boeckmann-Jones, 1964).

[8] The choice to revitalize the Danish heritage might reflect a general expansion of local and small-scale museums that took place in this period or the American political climate that from the late 1960s and onwards tolerated ethnic diversity to a greater extent than earlier cf. Smith, *Uses of Heritage*, 199.

[9] This definition of re-heritagization is adopted from: Jennie Sjöholm, *Heritagisation, Re-Heritagisation and de-Heritagisation of Built Environments: The Urban Transformation of Kiruna, Sweden* (Luleå: Luleå University of Technology, 2016), 87.

[10] The Kimballton mural is registered online: "Kimballton Town Mural," Waymarking.com, accessed August 22, 2018, http://www.waymarking.com/waymarks/WMDDD9_Kimballton_Town_Mural_Kimballton_IA.

[11] Hanne Pico Larsen, "A Windmill and a Vikinghjem: The Importance of Visual Icons as Heritage Tropes among Danish-Americans," in *Performing Nordic Heritage: Everyday Life and Institutional Practices*, eds. Lizette Gradén and Peter Aronsson (London: Ashgate, 2013), 73–98.

[12] The association of ethnic identity with iconic cultural elements has been conceptualized by the American sociologist Herbert J. Gans, See e.g. Herbert J. Gans, "Symbolic Ethnicity: The Future of Ethnic Groups and Cultures in America," *Ethnic and Racial Studies* 2, no. 1 (1979): 1–20, accessed August 20, 2018, doi:10.1080/01419870.1979.9993248; Herbert J. Gans, "Another Look at Symbolic Ethnicity," *Ethnic and Racial Studies* 40, no. 9 (2017): 1410–17, accessed August 20, 2018, doi:10.1080/01419870.2017.1308527.

[13] "Askov Rutabaga Festival program," Askov Rutabaga Festival & Fair: A Community Event, accessed August 23, 2018. https://askovrutabagafestival.com/index.html.

[14] For the history of the rutabaga in Askov, MN see: J. P. Miller, "Askov, Minnesota Through Fifty Years," *Dansk Nytaar*, 1958, 74–79; Nina Rupp, *The Rutabaga Industry in Pine County* (Pine County: East Central Community College, 1983); Else Mogensen, *Askov. En by i Minnesota* (Copenhagen: Nyt Nordisk Forlag Arnold Busck, 1984).

[15] "Danish Heritage Museum of Danevang," Danish Heritage Preservation Society of Danevang, Texas, accessed August 23, 2018, http://www.danevangtx.org/Danish_Heritage_Museum/Home.html.

[16] "The Danish Villages," Danish Villages, Elk Horn and Kimballton, Iowa, accessed August 23, 2018, http://www.danishvillages.com.

[17] Information about the demographic composition of the communities was given to me during my five months of field work in the three Danish-American towns in the fall of 2017.

[18] Peter L. Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion* (Garden City, N. Y.: Doubleday, 1969), 3–9.

[19] Ibid., 4.

[20] The windmill in Elk Horn illustrates the collective efforts of a local community. In a few days in the middle of the 1970s, 30,000$ were raised in order to buy a Danish windmill, dismantle it in Denmark, transmit it to Elk Horn, and reassemble it there. Over 300 volunteers supported this project, that was carried out without any hired help at all. "Windmill History," Danish Windmill, Elk Horn, Iowa, accessed August 23, 2018, http://www.danishwindmill.com/danish_windmill_history/history_overview.asp.

[21] The dialectic between Globalism and Localism in regard to tourist-historic cities is discussed in: G. J. Ashworth and J. Tunbridge, "Whose Tourist-Historic City? Localizing the Global and Globalizing the Local," in *A Companion to Tourism*, eds. A.A. Lew, C.M. Hall, and A.M. Williams (Malden, MA: Blackwell, 2004), 210–22.

[22] Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion*, 15.

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FROM 1970 JERUSALEM TO THE FUTURE: SIR NIKOLAUS PEVSNER'S FUNCTIONALIST VISION OF A TOLERANT ARCHITECTURAL WORLD

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INTRODUCTION

On his visit to the Holy Land in December 1970 as one of the international members of the famed Jerusalem Committee, Sir Nikolaus Pevsner came to think of the significance of *tolerance* in the course of pursuing an ideal twentieth-century architectural environment for ordinary people to live in. Although a fervent Modernist and a firm apologist for functionalism in architecture, Pevsner was never stubborn in his stylistic preferences and architectural views. He always believed in the importance of leaving room for compromise, for he was convinced that the life of architecture depended on its functional capacity to serve the changing needs of people, and help to make their lives fuller, happier and more intense. Drawing attention to Pevsner's unforgettable days in Jerusalem, when he had to put himself in the middle of an escalated and sometimes even inflammatory debate on architecture and urban planning, I would like to examine how Pevsner came to attach such great importance to the concept of *tolerance* as an indispensable tool of architectural wisdom, able to synthesise diversified, often conflicted, views and values in architecture.

Figure 1. Pevsner in Jerusalem in December 1970. From photographs and newspaper articles, now held in the special collections at the Getty Research Institute

TEDDY KOLLEK'S JERUSALEM COMMITTEE

Set up in 1969 by Jerusalem Mayor Teddy Kollek, the Jerusalem Committee was the mayor's advisory body for future urban development of the city of Jerusalem, based on the 1968 Master Plan for Jerusalem "representing six years of work by Israel architects and planners" with the primary purpose of solving pressing problems in housing, transport and commercial redevelopment through the proposal of "a new, functional, high-modernist Jerusalem, eight times larger [than it was in 1970], with a green belt surrounding a heavily built-up centre."[1]

Teddy Kollek was born in 1911 in Nagyvázsony, Hungary, and grew up in Vienna. In 1934, Kollek, then aged 24, moved to British mandated Palestine where he became an activist of the Betar Zionist Youth Movement. During World War II, Kollek dedicated himself to the rescue of his fellow Jews from Nazi Europe, negotiating with Adolf Eichmann and liaising with Jewish underground groups inside Nazi-controlled Europe[2]. After Israel achieved statehood in 1948, Kollek worked as a diplomat in the US and then served as the director-general to the office of Prime Minister David Ben-Gurion. In 1965, he was elected mayor of Jerusalem, and was re-elected five times, finally defeated in a bid for a seventh term in 1993.

The Jerusalem Committee consisted of some seventy renowned international experts — "outstanding friends of Jerusalem"[3] — selected by Mayer Kollek himself from different fields such as theology, philosophy, architecture, landscape architecture, urban planning, sociology, art, art history, economics, journalism, law, etc. The experts included, for instance, such figures of architecture, landscape architecture and art-architectural history as Louis Kahn, Philip Johnson, Buckminster Fuller, Isamu Noguchi, Bruno Zevi, Lewis Mumford, Edward Maxwell Fry, Moshe Safdie, Sir Philip Hendy and Sir Nikolaus Pevsner. The reason they all agreed to join the committee was due to, in Moshe Safdie's words, "the aura of Jerusalem and the Mayor's personal commitment."[4]

The questions of who should be invited to be members of the Jerusalem Committee, and subsequently, which members should form the Townplanning Subcommittee, seem to have been decided in two stages. Following the ceasefire of the 1967 Arab-Israeli War, Kollek, who appeared to have been motivated by the desire to gain "goodwill for the idea of a united Jerusalem," initiated the development and preservation of the city of Jerusalem. It was then that Kollek invited more than 40 people from different parts of the world — Europe, North and South America, Asia and Africa — to form "a world advisory council," the Jerusalem Committee, which was expected to discuss "the future physical and cultural development of Jerusalem"[5] as "the property of the whole world." At the first meeting of the committee, held in July 1969 in Jerusalem, it was recommended that a specialised subcommittee be established in which "a particular expertise could contribute to various facets of Jerusalem's development."[6] This led to the inauguration of the "Townplanning Subcommittee," consisting of some 30 "leading planners, architects and art experts from Europe and America" who held their first meeting in December 1970 in Jerusalem. It was at this point Pevsner was asked "to lend [his] experience and ideas to [the 'Townplanning Subcommittee' and the full Committee] and join [in the] attempt to enhance the physical beauty of Jerusalem and make manifest the universal spiritual truths basic to all faiths and peoples."[7]
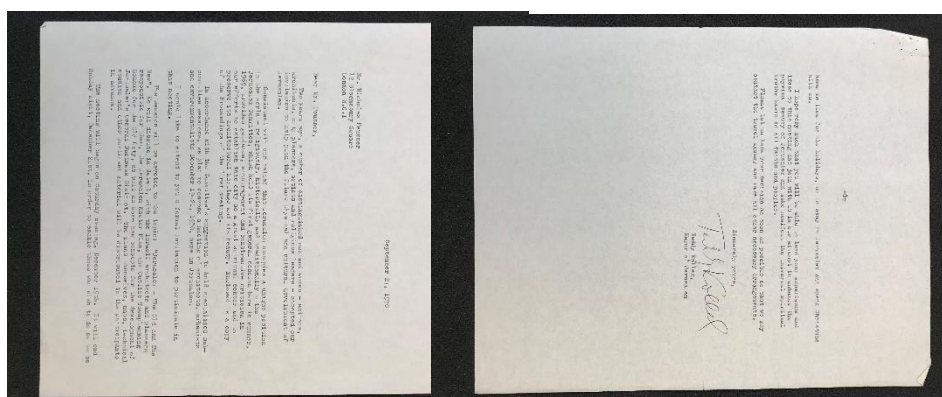
Figure 2. Letter from Teddy Kollek to Pevsner on 27 September 1970, asking Pevsner to accept the invitation to participate in the "Townplanning Subcommittee" of the Jerusalem Committee (The Getty Research Institute)

THE ORIENTAL AUTHENTICITY OF JERUSALEM

The committee itself was, in terms of its openness to views and opinions from outside Israel, an ambitious, challenging, multinational exercise; yet many people in Jerusalem feared the outcome of the exercise would be disastrous. A "Western imagination" likened Jerusalem's "Orientalist physical beauty" to "its spiritual virtuousness," so that many late-twentieth-century architects sought in the city's Orientalist authenticity "salvation from a familiar and ubiquitous modernity" and an image of a city which escaped "contemporary Euro-American urban renewal, inner-city highways, and sprawling suburbia."[8]

American architectural critic Lewis Mumford, then best known for his *Highway and the City* (1958) and *The City in History* (1961), saw in the structure, topography, soil, ancient walls, and historical sites of Jerusalem a key to overcome "all present divisions and antagonism" in the post-Six Day War Israel and the world, and felt that "not merely the fate of Israel, but the destiny of the world in the centuries to come may actually be at stake" in Jerusalem.[9]

Susie Harries, the author of the latest and most comprehensive Pevsner biography,[10] summarises the reactions of foreign experts to the new, functionalist plan presented to them by the Israeli planners:

Diverse as they might be in their professional perspectives, the majority shared a belief in the unique status of Jerusalem as a spiritual centre, and they saw many aspects of the Master Plan as a threat.[11]

Such emphasis on Jerusalem's symbolic and spiritual significance would lead to a disregard for the efficiency and profitability of Jerusalem, then with a population of 300,000, and the actual needs of its people.

Exclusionary and self-righteous speeches by distinguished, yet often eccentric, experts in architecture and urban planning such as Louis Kahn, Philp Johnson, Bruno Zevi, etc., were, in fact, all characterized by overemphasis on concepts, mythologies, philosophies and a zeal for heritage conservation at the expense of realistic consideration of the actual lives and daily necessities of the people who lived in Jerusalem. "Let's make big plans. You have to dream big," Philip Johnson declared.[12] For him, the

Master Plan lacked a grand idea commensurate with the city as a spiritual centre of the world. Louis Kahn, a twentieth-century giant in architecture, is said to have asked "repeatedly" for "the 'theme' of the city to be expressed," while Buckminster Fuller, an American designer and "design scientist", had spoken of "synergy, the mystery of mass phenomena."[13] Pevsner felt that the statements and behaviour shown by many of his distinguished fellow Jerusalem Committee members were unconscionable. Coming from capitalistic, first-world countries, they were insensitive in the demands they wished to impose on the people of Jerusalem, which would subject the people to substandard living conditions in the overriding concern for Jerusalem's spiritual, archaeological, and cultural significance. Bruno Zevi, an Italian architectural historian, in particular made Pevsner feel that his "job" as a member of the Jerusalem Committee and a chair of its sub-committee was a "not quite" happy one.[14] Zevi appeared to Pevsner to be a "professional provocateur," hysterically denouncing the proposed Master Plan as "collective hara-kiri."[15]

EUROCENTRIC IDEAS VS. THE QUALITY OF LIFE OF THE PEOPLE OF JERUSALEM

Not only Western experts but also Israeli preservationists wanted to emphasize "the character, forms, materials, spaces, and activities of the ancient city," and saw Jerusalem as "an Orientalist, place-bound city in a late-twentieth-century built landscape" with various structures and ancient remains which all told of "their past."[16]

The Getty Research Institute in Los Angeles holds in its library an extensive archival collection of Pevsner-related papers which includes the programme of the three-day conference of the "Townplanning Subcommittee" of the Jerusalem Committee, from the 19th to the 21st of December 1970.[17] This programme reveals the intensity of the discussions. The committee members first dealt with the Jerusalem Master Plan, followed by a presentation "introducing the Old City of Jerusalem and its Environs," followed by a one-day tour of the city and four more sessions of discussion.

The schedule was no doubt planned by Israeli national officials for whom the representation and preservation of the historic character of Jerusalem and its authentic, Orientalist image, in drawing tourism, were of paramount importance. Their concern was shared by many of the committee members who had their own Orientalist-Eurocentric concepts of Jerusalem. It is said that at the first meeting of the Jerusalem Committee Louis Kahn "declared" that "Jerusalem deserved the aura of the immeasurable";[18] and that, furthermore, in the course of discussion, urban design was considered by many committee members as a "means to give" their particular concept of Jerusalem as "an antiquated, mysterious, symbolic and pristine" city "an appropriate form."[19]

Pevsner feared that the foreign experts' Eurocentric ideas might subject the people of Jerusalem to falling behind, sacrificing their quality of life for the sake of the spiritual, historical, and archaeological significance of Jerusalem, even as the visiting foreign experts themselves enjoyed, back in their own cities, the wealth and convenience of first-world countries. In fact, the debates which took place in the committee were quite heated for Pevsner, who always believed that the value of design, whether for a single building or for extended urban planning, is dependent on its utility to the people for whom it was designed. He defined "the designer" as someone "who invents and draws objects for use,"[20] while the purpose of design, whether for architectural or industrial reasons, was to fulfil contemporary needs.

Pevsner himself "felt strongly about the need to preserve the ancient character of the city," thus showing that he understood the importance of maintaining Jerusalem's Oriental authenticity. Yet, in his view, many of the assembled experts were overly concerned with this and were discounting efficiency, profitability and the importance of keeping in mind that any form of design should be planned, drawn, and constructed as a means of serving the people who would be subject to their designs. Mayor Kollek

expressed Jerusalem's dissatisfaction and frustration with the self-complacency of those foreign experts, saying, "You would like to drive up in big cars but you want us in Jerusalem riding on donkeys."[21]

Figure 3. 3-day programme of the "Townplanning Subcommittee" of the Jerusalem Committee (19-21 December 1970)

THE PRINCIPLE OF TOLERANCE IN ARCHITECTURE: NIKOLAUS PEVSNER'S FUNCTIONALIST VISION OF AN IDEAL ARCHITECTURAL WORLD

Pevsner perhaps sensed egotism and even authoritarianism in those authorities in architecture and urban design. A German-born Russian Jew whose memories of the Third Reich (including the death of his mother by suicide rather than being sent to a concentration camp) never faded, Pevsner was opposed to intolerance in any shape or form, and abhorred intransigence in the expression of opposing views and total disregard for actual necessities of ordinary people.

In December 1941 Pevsner wrote a critical note on Nazi architecture for the magazine *The Architectural Review* under the pen name of "Peter F. R. Donner"[22] in which he severely criticised not only buildings constructed in Hitler's favourite Neo-classical style, but also Nazi architecture designed in the so-called Modern Style; for to Pevsner they were both crude in how they achieved their effects and the subtlety in their use of these effects to impress the people, while totally dismissing the daily needs of the general public. The conspicuous and abhorrent error of Nazi architecture was in fact, according to Pevsner, expressed by Hitler himself in his own words, spoken on January 22, 1938 at the opening of the First National Exhibition of Architecture and Crafts in Munich: "This exhibition ... represents the beginning of a new era. For the first time since the building of our cathedrals we see here a truly great architecture, i.e. not an architecture using itself up in the service of petty everyday commissions and needs, but an architecture reaching out far beyond everyday needs."[23]

In making light of "petty everyday commissions and needs," Eurocentric Orientalist ideas on future Jerusalem in 1970 resembled architectural policies of the Nazi regime, for the Nazis and certain members of the committee dismissed everyday needs of ordinary people.

Nearly a quarter of a century after World War II, gazing from Jerusalem, Pevsner felt that the state of the world, still being torn apart by the violent conflict of opposing parties, remained as precarious as it had been in the days of the Holocaust; and what he saw in the meetings of the Jerusalem Committee confirmed his view that the worlds of architecture and urban planning were no exceptions.

Following his participation in the Jerusalem Committee, Pevsner wrote, in a letter to Mayor Kollek on 28 December 1970, of his misgivings:
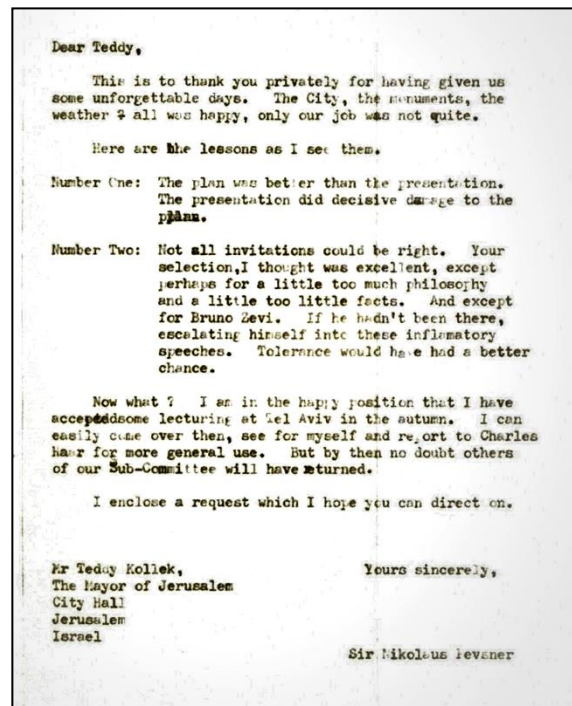

Figure 4. Letter from Pevsner to Teddy Kollek on 28 December 1970, a copy of which is now held in the special collections at the Getty Research Institute

Not all invitations could be right. Your selection, I thought was excellent, except perhaps for a little too much philosophy and a little too little facts. And except for Bruno Zevi. If he hadn't been there, escalating himself into these inflammatory speeches. Tolerance would have had a better chance.[24]

What did Pevsner mean by *tolerance* here? We find a key to what he meant in a lecture given in the United States shortly after his engagement with the Jerusalem Committee. In 1972, Pevsner was invited to deliver the first Raoul Wallenberg Lecture at the University of Michigan: he titled it "Architecture as a Humane Art."[25]

In this lecture, Pevsner insisted on the importance of the architect's awareness that what he designs, unless it is strictly intended for a private client, has the possibility of being used by "a number of people who are all anonymous," and therefore the architect's core social responsibility is "to create a building which is anonymous enough fully to serve the needs of a number of unknown people."[26] Pevsner believed that architects must bear a responsibility to work creatively, yet humbly, for their unknown public, and that their works should be calm, quiet, understated, humane, not in the service of their own

fame, wealth and power, nor that of dictatorial rulers. This may well have been what Pevsner meant in mentioning "tolerance" to Kollek.

How did Pevsner's concern for *tolerance* influence how he felt about Modernism? Pevsner, throughout his life, was unquestionably one of the most eminent, prominent and enthusiastic apologists for Modernism and standard-bearers of Modernist functionalism. However, he didn't always rate Modernist-functionalist architecture highly. He once disparaged the thoroughly Modernist design of Mies van der Rohe, of the Illinois Institute of Technology, as a demonstration of architectural egotism in which the architect's unrelenting pursuit of Modernist functional details was undertaken primarily to satisfy his own self-esteem.

By Modernist architecture, Pevsner did not mean geometrical, undecorated glass and iron structures, but the architectural pursuit of the principle of *tolerance* by which the architect faces reality and is courageous enough to avoid self-righteousness in his or her serious concern for the needs of others, and can ultimately become a true functionalist.

Meanwhile, in Jerusalem, Moshe Safdie, a member of the Jerusalem Committee, had been asked by Mayor Kollek to open a Jerusalem branch of his design office, and so was designing an urban plan for the Mamilla neighbourhood, one of Jerusalem's most vital commercial districts, during the British Mandate. The Mamilla area had been scheduled to be redeveloped according to a proposal by modernist architect Michael Kuhn which featured "an array of modernist forms — low- and high-rise, neatly designed rectangular buildings arranged along a main thoroughfare with elevated walkways and separate traffic systems for pedestrians and vehicles."[27] Kuhn's plan was, however, unpopular amongst not only foreign architectural experts, but also Israeli Orientalists, who were looking for an image of age-old Jerusalem, as well as national officials who wanted to maintain the historic character of the area to attract tourism. Therefore, Kuhn's plan was set aside and Safdie was commissioned in 1972 to prepare a new plan.

In December 1970, Pevsner mailed to the office of Mayor Kollek the brief report of "my sub-committee," which recommended "that pilgrims' and tourists' cars should be kept in major garages some distance away [from the Old City] and that from these garages a constant shuttle service should be arranged to the gates of the Old City," and "that [an] underground garage for residents only should be provided outside and close to the walls [of the Old City]."[28] Safdie's new plan for the Mamilla redevelopment, proposing "a megastructure built into the landscape, with major transportation facilities and several parking floors hidden beneath terraced gardens," is similar to the recommendations of Pevsner's sub-committee; yet it is not certain whether Pevsner approved of Safdie's design. In the previously mentioned Raoul Wallenberg lecture, delivered in the same year that Safdie was commissioned for the Mamilla project, Pevsner referred fairly critically to Safdie in remarks on Habitat, an ambitious housing project Safdie had designed for the 1967 Montreal Exhibition. Although admitting that "I have a great respect for him … I know him …," Pevsner nevertheless questions Safdie's way of thinking that "the architect's vision of what the people ought to want"[29] supersedes the importance of fulfilling everyday needs of ordinary people.

Safdie is best known today, especially to younger generations, as the architect of Marina Bay Sands Singapore. This example of architecture, designed to be a flashy tourist attraction, if not a symbol of the architect's self-righteousness, shows that Pevsner's misgivings about Safdie half a century ago were well-founded.
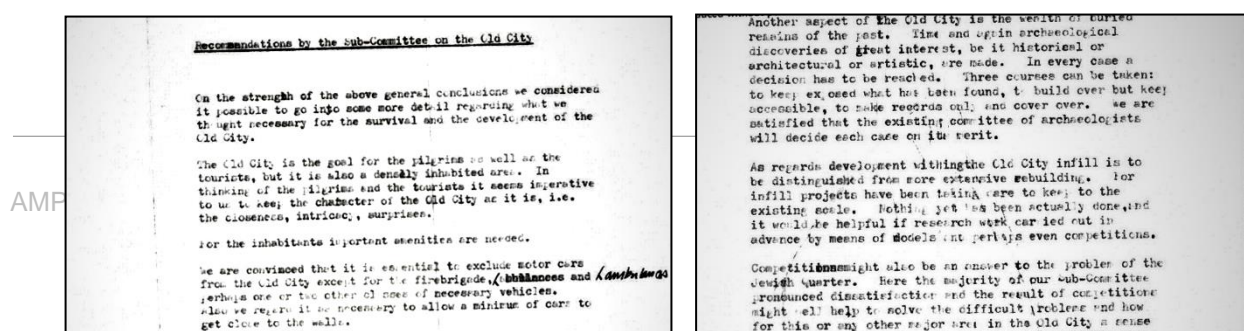
Figure 5. Recommendations by the Sub-Committee on the Old City of Jerusalem, dated 28 December 1970, a copy of which is now held in the special collections at the Getty Research Institute

CONCLUSION

For Pevsner, the importance of resisting the architectural temptation to flaunt one's talent is revealed in the words of Pevsner's hero, a chief innovator of Functionalism, Walter Gropius, who had pursued the principle of *tolerance* and reflected in 1961 on his Bauhaus days: "How to dwell, how to work, move, relax, how to create the life-giving environment; these were what occupied our minds."[30]

"This [Gropius's statement] is to me precisely what ought to occupy the minds of all architects,"[31] said Pevsner in 1972. According to Pevsner, "if an architect neglects function he neglects duty"; thus there should be no space for the architect's ego to take over. Rather than function demonstrating the architect's talent, genius and/or obsession with details, good architecture and good urban design should evoke "the pure expression of function, the pure consideration of the duties of the architect toward the community":[32] that is to say, the pursuit of *tolerance* in designs that take in the realities and needs of ordinary people, their communities, and the particular age they live in.

It was this vision of pursuing the principle of *tolerance* in architecture, Pevsner's vision of architectural wisdom, which led Philip Johnson, who sat on the same Jerusalem committee in 1970, to remark to Pevsner: "Nikolaus, you are the only man alive who can still say functionalism with a straight face."[33]

NOTES

[1] Susie Harries, "Pevsner in Jerusalem," accessed June 30, 2018,

https://susieharries.wordpress.com/2010/03/06/pevsner-in-jerusalem

[2] Lawrence Joffe "Teddy Kollek: Liberal Jerusalem mayor who sought peaceful relations in a divided city," *The Guardian*, January 3, 2007.

[3] The Jerusalem Committee, ed. "The Jerusalem Committee," n.d. (c. 1975): 1. Nikolaus Pevsner papers, Box 10, Special Collections, Research Library, Getty Research Institute, Los Angeles, CA, USA.

[4] Alona Nitzan-Shiftan, "Frontier Jerusalem: The Holy Land as a Testing Ground for Urban Design," *Jews and the City: The Frankel Institute Annual* (2008): 46.

[5] The Jerusalem Committee, ed. "The Jerusalem Committee," 1.

[6] The Jerusalem Committee, ed. "The Jerusalem Committee," 2.

[7] Letter from Teddy Kollek to Pevsner on September 27, 1970, a copy of which is now held in the special collections at the Getty Research Institute, Los Angeles, CA, USA.

[8] Nitzan-Shiftan, "Frontier Jerusalem," 46.

[9] Nitzan-Shiftan, "Frontier Jerusalem," 46-47.

[10] Susie Harries, *Nikolaus Pevsner: The Life* (London: Chatto & Windus, 2011).

[11] Susie Harries, "Pevsner in Jerusalem," accessed June 30, 2018,

https://susieharries.wordpress.com/2010/03/06/pevsner-in-jerusalem

[12] Susie Harries, "Pevsner in Jerusalem," accessed June 30, 2018,

https://susieharries.wordpress.com/2010/03/06/pevsner-in-jerusalem

[13] Susie Harries, "Pevsner in Jerusalem," accessed June 30, 2018,

https://susieharries.wordpress.com/2010/03/06/pevsner-in-jerusalem

[14] Letter from Pevsner to Teddy Kollek on December 28, 1970, a copy of which is now held in the special collections at the Getty Research Institute, Los Angeles, CA, USA.

[15] Susie Harries, "Pevsner in Jerusalem," accessed June 30, 2018,

https://susieharries.wordpress.com/2010/03/06/pevsner-in-jerusalem

[16] Nitzan-Shiftan, "Frontier Jerusalem," 48.

[17] "The Jerusalem Committee, Townplanning Subcommittee: Schedule of Meeting (December 19-20, 1970)", now held in the special collections at the Getty Research Institute, Los Angeles, CA, USA.

[18] Quoted in Abraham Rabinovich, "Planners under Fire," *The Jerusalem Post*, December 25, 1970.

[19] Nitzan-Shiftan, "Frontier Jerusalem," 48, 49.

[20] From Nikolaus Pevsner's Cobb Lecture for the Royal Society of Arts, delivered on November 24, 1948, under the title of "Design in Relation to Industry through the Ages".

[21] Sandy Isenstadt and Kishwar Rizvi, eds., *Modernism and the Middle East: Architecture and Politics in the Twentieth Century* (Seattle: University of Washington Press, 2008), 169.

[22] P. F. R. Donner (N. Pevsner), "Criticism," *The Architectural Review* XC, 540 (1941): 177-78. Pevsner wrote this note under the pen name of "Peter F. R. Donner," the name Pevsner used possibly due to the fact that his actual name was amongst nearly 3000 names in "The Black Books," a list of prominent British residents to be arrested on the Nazi's invasion of Britain, prepared by the SS the previous year.

[23] Donner, "Criticism," 177.

[24] Letter from Pevsner to Teddy Kollek on 28 December 1970, a copy of which is now held in the special collections at the Getty Research Institute, Los Angeles, CA, USA.

[25] Nikolaus Pevsner, *Architecture as a Humane Art: The 1972 Raoul Wallenberg Lecture* (Ann Arbor, MI: College of Architecture and Design, The University of Michigan, 1972). The Raoul Wallenberg Lecture series had been instituted in 1971 to commemorate Raoul Gustaf Wallenberg, a University of Michigan graduate. Wallenberg, a Swedish national, took an honours degree in architecture in 1935, and, following a career in banking and inter-export businesses in the second half of the 1930s and early 1940s, became, in 1944, the first secretary of the Swedish Legation in Budapest in charge of a department responsible for the protection and relief of Jews. It is said that "he issued thousands of protective passports of his own elaborate design, complete with official seals and triple crown insignia of Sweden," thus saving thousands of Jews. Wallenberg also rented thirty-two apartment houses, "raised the Swedish flag over them, and used them as safe houses for the sheltering of Jews." The Wallenberg lecture series was meant to evoke the spirit of Wallenberg.

[26] Pevsner, *Architecture as a Humane Art*, 24.

27 Nitzan-Shiftan, "Frontier Jerusalem," 47.

28 Recommendations by the Sub-Committee on the Old City, dated 28 December 1970, a copy of which is now held in the special collections at the Getty Research Institute, Los Angeles, CA, USA.

29 Pevsner, *Architecture as a Humane Art*, 38.

30 Pevsner, *Architecture as a Humane Art*, 35.

31 Pevsner, *Architecture as a Humane Art*, 35.

32 Pevsner, *Architecture as a Humane Art*, 26.

33 Pevsner, *Architecture as a Humane Art*, 23.

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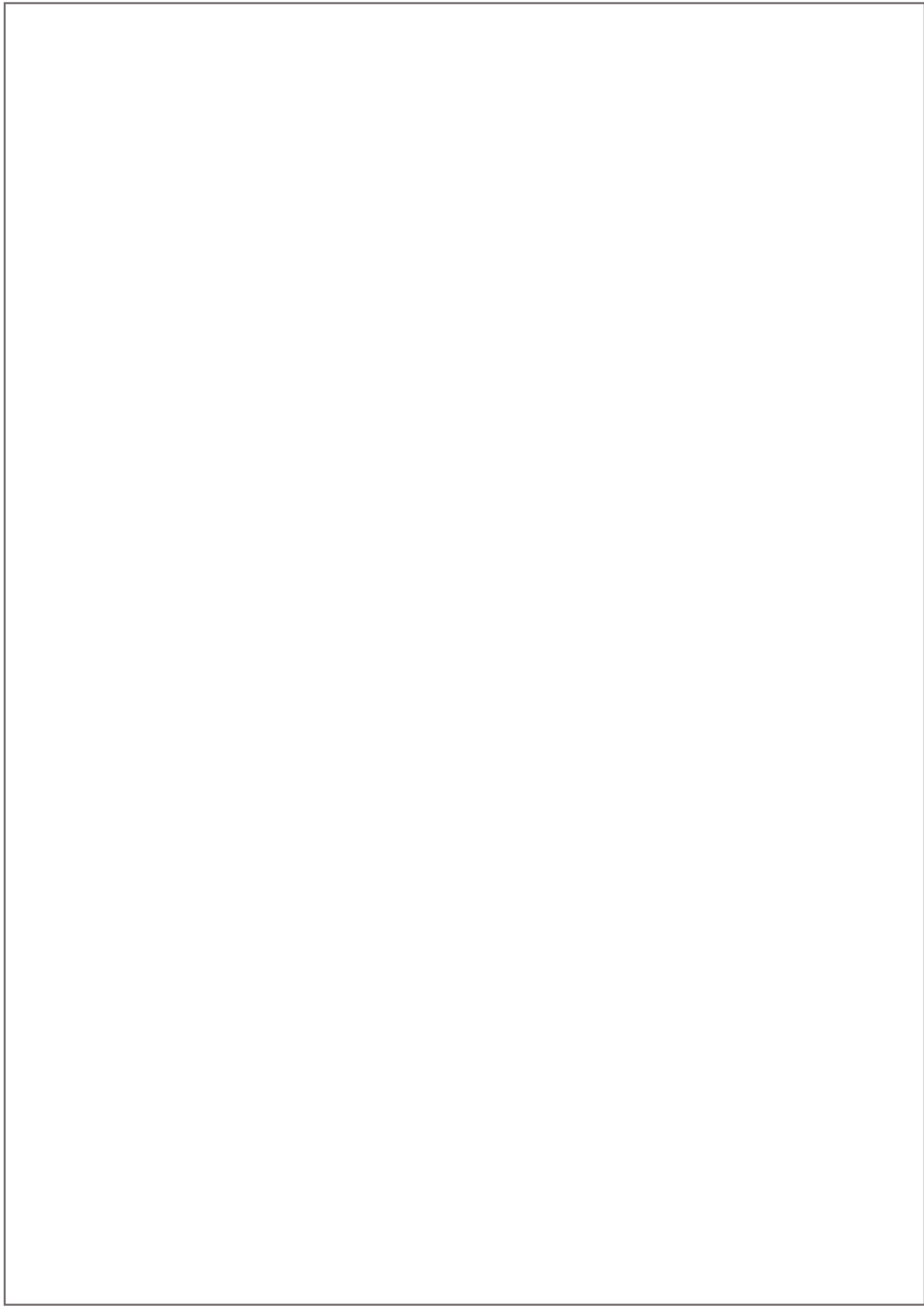
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