

Prague - Heritages

Past and Present - Built and Social

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INTRODUCTION

Prague – Heritages Past and Present - Built and Social

2023 marks the twentieth anniversary of the UNESCO Convention on Cultural Heritage. It established culture as a concept to be safeguarded. That event came three decades after the World Heritage Convention. Through that, UNESCO had set up its World Heritage List of protected sites and buildings. The intervening years have seen multiple shifts in how we define heritage – as both material objects and social traditions. Today more than ever before, the distinction is blurred. The streets on which we live, and the monuments we protect are all connected to the traditions and social groupings we celebrate and preserve – whether physically, socially or, increasingly, digitally.

What we mean by heritage today then, is an open and diverse question. Our buildings and environments, our cities and neighborhoods, our memorials and our artworks, our cultures and communities are all component parts of what we understand as ‘preservable’ history. The dynamics at play are, however, complex. Conserving architectural heritage can conflict with development models. Community traditions are threatened by globalization. Monuments are often focal points for cultural contestation. Archaeological sites are valued in themselves and simultaneously erased by both the forces of conflict and ‘progress’. Digital models and modes of experience both attract a new audience and can alienate an older one.

However, the past and the present also overlap and mutually support. Placemaking sees built and cultural heritage as key to urban practice. Contextualization is central to planning laws. Museums are sites for communities and display. Digital modelling can be the only way to fully experience an ancient object or archeological site. Galleries present historical art while debating meanings in contemporary terms. Reflecting this scenario, the papers collected in this publication represent diverse perspectives of the complex and shifting concept of heritage.

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SADU THE TRADITIONAL BEDOUIN WEAVING: A HISTORICAL OVERVIEW

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INTRODUCTION

The Bedouin community, as a vital component of Arab society, is renowned for its nomadic existence that values efficiency and practicality above all else. One of the most notable aspects of their culture is their skills and abilities to create handmade goods. These goods also serve as a crucial source of income for their communities. These crafts provide economic benefits and play a significant role in preserving Bedouin cultural identity, whilst leaving a lasting impact on their society. Among their many notable crafts is the traditional textile weaving technique known as Sadu. This unique weaving style has evolved over time across the Arabian Peninsula. It is now widely recognized as an essential part of Arab cultural heritage.¹ It symbolizes the Bedouin community's rich history and commitment to preserving their traditions for future generations. Sadu is still practiced in various areas of the region, particularly in Saudi Arabia and Kuwait. Sadu is derived from the Arabic word "sadd" meaning "loom".² Sadu weaving uses a vertical loom and various wool threads to produce elaborate geometric patterns and designs. The woven textiles are typically used for: bags, belts, tents, floor coverings and ornamental objects. Indeed, Sadu weaving has recently gained popularity in these countries as a way to preserve cultural heritage and promote traditional arts and crafts. The historical dynamic of the relationship between handcrafts and modernity has fascinated many researchers. This paper focuses on weaving, examining the relevance of Sadu weaving in contemporary history. To understand the cultural significance of Bedouin weaving, this paper offers a predominately historical review of weaving as a craft, through late modernity (1900-1989) into the present, with significant reference to its practice through and beyond the shift of the Bedouin community to city dwelling, and its effects on their identities, lives and cultural heritage. Finally, this paper reflects on the efforts made in two regions of KSA (namely, Al-Jouf and Al-Qassim) to sustain Bedouin weaving, highlighting the strategies applied to achieve this, in comparison to international best practice in preserving heritage crafts and traditional culture.

Research objectives

- 1-Explore the history of Sadu weaving origins in KSA.
- 2- Gain an understanding of the process involved in creating Sadu fabrics, and their significance in today's context.
- 3- Examine recent initiatives aimed at reviving and maintaining Bedouin weaving traditions in the Kingdom of Saudi Arabia.

Methods

By using a qualitative approach to understand the cultural significance of Sadu in KSA, the researcher has been enabled to engage in this cultural practice, through interactions with participants in their natural setting.³ Participants were selected purposively, based on their experience with Sadu. The sample consisted of 26 Sadu weavers and 6 members of organizations involved in preserving Sadu. Data collection involved semi-structured interviews, observation and visual materials. Observing the weaving process, particularly, provides additional insight into Sadu weaving evolution. This study uses thematic analysis to identify patterns that explain the ongoing cultural importance⁴ to the Bedouin weaving tradition.⁵

FINDINGS

The history of Sadu weaving in KSA

Context & Background

The KSA region was historically inhabited by several tribes, each contributing to unique cultural aesthetics in the desert. One of the most significant crafts of Bedouins was weaving. Since before Islamic history (622 CE), tribes have migrated from one place to another across the Arabian Peninsula and beyond, sharing weaving techniques and creating the region's material culture.⁶

Bedouin women led the crafts. As weaving experts, they could create a diverse array of items, including but not limited to mattresses, bags, tent decorations, pillows, and more. Their intricate and masterful weaving techniques were passed down through generations. This made their creations not only practical and functional, but also culturally significant, serving as a proud representation of their heritage and traditions. Sadu's significance is, therefore, the insight it provides into the region's cultural heritage. Aesthetically, it symbolises desert natural beauty, and females' awareness of their surroundings. This is done through patterns and designs that highlight nomadic life-styles and traditions. Therefore, producing continuity; communicated and preserved through Sadu artefacts. Alhamad⁷ states that women used their creativity and limited resources to express themselves. Bedouin women who were illiterate woven as a form of poetry and creative expression.

Through these Sadu products, Bedouin women realised 'Sadu weaving' as both functional (for Bedouin life and economy) and creative, capable of narrating their history and culture through art. In this sense, hand-stitched crafts were both key to their survival, as well as their personal expression of community, history, culture, and way of life.

Changes to Sadu practice through late modernity

Numerous factors have contributed to Sadu's development over time. One of the most significant influences came from the oil discovery in 1927. This momentous event brought about sweeping changes in the traditional way of life for these communities, altering their social, cultural, and economic dynamics. Oil exploration and production ultimately led to Bedouin communities being displaced from their ancestral lands. This was because they were forced to adapt to an entirely different way of life. Moreover, between the 1950s-1970s, many Bedouin families were forced to move to the cities as part of the urbanisation process in the United Arab Emirates (UAE), KSA and Kuwait, leaving their tents to live in expensive modern apartments⁸. The 1970 oil boom reshaped Bedouin lifestyles as they took advantage of new job opportunities. Since that time, the number of Al-Sadu weavers has decreased markedly and the craft has been in danger of disappearing.

Women's practice of Sadu weaving

Each generation of Bedouin inherited skill from their elders. Sadu was associated with constant movement, in line with the characteristics of Bedouin women's lives.

In the past, families sought the assistance of female relatives and neighbours in preparing for their daughter's wedding. This involved the creation of a tent and woven carpets, which required women to weave together the necessary fabrics. As they worked, they enjoyed cups of tea, fostering a sense of community and camaraderie. Throughout the process, women offered each other support and encouragement. They helped to stretch threads on the loom and sharing any excess yarn they had with one another. This collaborative effort was a testament to women coming together for a common goal. It remains a cherished tradition in many cultures to this day. Al-Mannai ⁹ described several practices and traditions associated with Al-Sadu, such as the requirement for women who have mastered weaving (Alshajarah Pattern) to also memorise the Qur'an. Each individual would engrave a symbol for herself to show she contributed to the piece. These symbols would only be understood by tribal members. However, with the aforementioned socio-economic changes, women's economic and functional roles in society have also drastically diminished through limited independence, a change in their social status among their tribes, and gender roles such as housekeeping.¹⁰ Moreover, their status is now determined by the number of children they give birth to. Therefore, until married, women have a very limited status in society, which prevents them from accessing education.

Changes to Bedouin lifestyle

Sadu's cultural worth has evolved over time according to economic and cultural developments. For instance, there is no longer a need to live in tents, and high-quality commercially produced alternatives to hand-woven tents are available to purchase. As more males left for work, many tribesmen gave up rearing and grazing cattle. Therefore, camels are no longer at the center of tribe interest, as they once were. As a result of a lack of demand and artisans, Sadu items are no longer useful but have evolved into a way to increase women's incomes by creating items that tourists and other interested parties find attractive. In the past, Bedouin tribes stimulated many distinct cultural aesthetics and diverse traditions and utilized art to express and communicate their beliefs and values. Bedouins used many forms of cultural expression such as tattoos, head accessories and clothing which differentiated them from those living in urban areas.¹¹ However, as a community, the term 'Bedouin' today implies more of an identity than a style of living.

Hopes for Sadu revival

Saudi Vision 2030 was launched in 2016 as a comprehensive roadmap for country development, aimed at reducing oil dependence. One of its key pillars is culture and heritage. This presents an opportunity to preserve and develop Sadu weaving as a craft and increase its practice. This is done through a revival in Sadu weaving heritage. Crafts and heritage are significant aspects of KSA's cultural identity and play a significant role in developing tourism and economic development. By promoting traditional crafts and heritage, KSA hopes to showcase its rich cultural heritage to the world and attract tourists. Indeed, in 2020 Sadu was added to UNESCO's representative list of the Intangible Heritage of Humanity.

PURPOSE, PROCESS AND PRODUCTS OF SADU

Products of Sadu

Bedouin women were extremely talented at making complex tents that were mobile, practical and capable of withstanding desert conditions. Notably, senior female weavers would weave fourteen-metre-long tents as their homes, capable of coping with harsh winds and the sun, offering sustainable

and portable accommodation.¹² Indeed, the female understanding of the desert architecture contributed to sustaining the Bedouin lifestyle. Tents featured a rectangular roof and goat fur and camel hair sheets.¹³ The ends of the tent were 90-degrees from the ground and the roof was raised by a large pole in the middle. Goat hair was used because it offers effective insulation and keeps moisture in.¹⁴ Furthermore, women also made woven carpets with a place in the middle to light a fire for preparing coffee because it represented their exemplary generosity and the hospitable nature of the Bedouin people.¹⁵

Process of Sadu

Weaving is a complex multi-step process. Wool is obtained by shearing a goat, washing, drying and brushing it with a comb or what Bedouins call 'Kirdash'.¹⁶ The fibres are then spun using a wooden spindle known as a 'Marzal' (See Figure 1).



Figure 1. Pre-Weaving Process, Photograph by: Abdulrahman Albrahim



Figure 2. Natural Wool Dye , Photograph by: Abdulrahman Albrahim

Certain items are manufactured depending on the yarn thickness; for example, thicker yarns are used to make thicker carpets or tent covers. In the past, almost all Bedouin women could weave. Weaving was considered a social event for women to socialise, talk, sing and drink tea. The art of spinning involves twisting fibres together to create yarn. The first step involves washing and carding the wool to remove impurities and align the fibres. Once this is done, the carded wool can be spun into yarn using a spindle or spinning wheel. Distinctive Bedouin spinning techniques have become extinct as

contemporary practitioners use industrial yarn instead of natural wool. This study's participants concurred with Canavan's findings regarding the disappearance of wool's natural dyeing techniques, in the face of inexpensive, quick-drying chemical dyes.¹⁷

Dying is another significant pre-weaving process and natural dyes (e.g., indigo, henna and turmeric) are used by Bedouins before weaving. Exclusive dye recipes using local plants and materials have been developed, and these are often closely guarded secrets passed down within families.¹⁸ Ingredients are crushed or ground into powder to produce the dye. Colour is extracted from the powder by boiling it in water. The yarns are immersed in a dye bath until the required colour has been absorbed. The colour will be darker the longer the yarns are soaked.¹⁹ Bedouin pre-weaving processes are an essential part of their textile traditions and require skill, patience and a deep knowledge of the natural materials and techniques used. By preserving these traditions, the Bedouin community may continue to produce handmade textile items.

Purpose of Sadu

Historically, Al-Sadu goods were crucial to Bedouin needs and life. However, they play a different role in the current cultural milieu, impacting Sadu perceptions. Sadu goods are now seen as cultural items created with tourists in mind, gifts for travellers to the Al-Jouf region, with designs inspired by the region's famous sites.²⁰

Findings from this research give insight into how products, process and purpose are rearranged as interconnected elements of production, in attempts to preserve Sadu weaving specifically; and heritage craft traditions, and cultural practices associated with their production, generally. For example, and as alluded to earlier, these cultural practices of meeting socially around Sadu processing and production of traditional items, is as much challenged by the decline in need and demand for these items, as it is overshadowed by the new-found urban lifestyles of their family units, and the different interests of younger generations and new markets.

PRESERVING SADU: THE CASE OF THE BEDOUIN WEAVERS OF AL-JOUF AND ALQASSIM

Bedouin societies have faced challenges with Sadu as a traditional craft. Faced with globalisation, Bedouin women find it difficult to promote and sell their products to urban residents. This is due to their lack of technological capital, as well as economic capital. However, some Bedouin societies continue to produce profitable woven products. The cases of Al-Jouf and Al-Qassim serve as significant examples of efforts to preserve heritage and identity. The current study divides these efforts into two types: the first consists of non-profit organisations (namely, King Abdulaziz Association in Al-Jouf, and Herfah Association in Al-Qassim), and the second consists of individual weavers.

Non-Profit Organisations & Associations

Field visits to the two associations, including interviews with managers and officials from the production and marketing departments, reveal a general consensus that Al-Sadu products need to be improved. This quality is affected by many reasons, including: lack of infrastructure, unavailability of sufficient raw materials at the required price, abatement of natural resources, absence of branding, and absence of a clear market place and customer base. This situation is made more challenging by the availability of high-quality woven products, influencing customer choice towards favouring factory-made (affordable) woven products. Many alternative materials such as synthetic wool and synthetic dyes have been used to obtain satisfactory results.

Furthermore, both associations provide free training and workshops on Sadu crafts to impart knowledge and skills. However, they face difficulty obtaining the funds required for these workshops. Private sector generally supports this, such as community partnership programmes offered by local banks.

However, this research paper proposes that non-profit associations restrict efforts within a framework that does not always give Al-Sadu Craft the opportunity to develop into a textile industry. Non-profit organisations' attempts at preserving Sadu are limited to helping needy women find suitable employment prospects. This concentrates the associations' efforts and ambitions in this area and restricts the hunt for talent in the design and weaving industries. While the textile business and its design involve skills, expertise, and abilities that elevate the craft to a creative level, the practices of the craft are all associated with the same social class, i.e., Bedouin women from a low-income household, who, it is assumed, do this work to improve their income, rather than as a creative practice. This impacts younger generations' perspectives on Sadu, and young girls avoid it as representing low aspiration. This is further challenged by Bedouin women themselves, who traditionally see it as both a necessary craft, and one that supports livelihood.

Individual Weavers & their Motives

Bedouin weavers attempt to preserve their cultural heritage, by passing down weaving techniques to the next generation. When interviewed, they expressed the idea of cultural identity, and how they feel connected to their culture. There was no agreement among the participants concerning their motives. However, similarity in attitude was identified in that some described their relationship with Al-Sadu positively, while others were nostalgic about the past.

The former group that discussed their positive emotions about Sadu, also followed social developments and hoped handicrafts could regain popularity in the future. Additionally, they discussed product development, their desire to keep up with younger generations' interests, and to attract attention to Sadu products. In contrast, the nostalgic group had a negative view of the loss of this craft, emphasising girls' unwillingness to learn Al-Sadu. Both groups of weavers know the importance of their role in promoting craft work, despite old-age and insufficient resources. To raise awareness of their cultural identity, and to sell their products, they search for seasonal exhibitions and markets. This aligns with the nomadic life of attending seasonal markets for trade. As such, trade and markets are considered by most participants to be a significant issue in Sadu's heritage preservation. Furthermore, this clearly points to a historical shift from the socio-cultural needs-based economy of Sadu production, to a globalised consumer-based economy for Sadu preservation.

The tensions identified through analysis of findings, in differing attitudes and approaches to Sadu preservation, by non-profit organisations and even internally amongst Sadu practitioners, reflect through this research, their differing motives and agendas. This shared cause however, may warrant a look at successful practices in other parts of the world. This is in attempts to preserve both weaving craft and heritage, as well as the culture and way of life of the people who produce it. Some particularly significant examples will be provided here.

PRESERVING WEAVING: INTERNATIONAL GOOD PRACTICE

Bedouin weaving within groups is one of the most notable outcomes associated with historical weaving industry processes. Research with the Mayan community of Guatemala²¹ suggests that weaving work groups provide weavers with a sense of community and support. This suggests a clearly social and pastoral purpose in cultural weaving. Collaborative efforts between associations and

individual weavers to teach the craft, for it to survive are fully consistent with findings from Bonder's studies.

Furthermore, Kuwait has been very successful in its strategy of preserving Sadu. This has been implemented by the Kuwaiti Ministry of Education, by including Sadu weaving in technical education curricula within general education. This initiative was registered on the list of best practices for preserving cultural heritage by UNESCO for the year 2022. Unfortunately, the Saudi context of this curriculum subject presents limitations to the development of textile education. For example, there are no weaving courses at universities for design students. Even textiles, as a subject, is considered part of fashion design at many universities in Saudi Arabia.

Based on research,²² crafts play a unique role in cultural heritage education, which is itself a crucial component of what is commonly referred to as "citizenship" education in Europe. Crafts allow students to engage directly with traditions through making. They help them understand how tradition shapes individual, family, communal, and national identities. Unlike many other European nations, Finland requires students to take "crafts" as a required subject in school.²³ The inclusion of traditional textile education in school curricula will raise the value of the craft and transfer it from being restricted to women, who simply want to enhance their income; to discovering new talents in the field of textiles, and in creating diversified areas for traditional textile applications.

Other international examples of heritage and craft education initiatives include: Taiwan's high-value placed on intangible cultural asset preservation through training programmes India's educational institutes like the National Institute of Fashion Technology (NIFT) and the National Institute of Design (NID) which provide specialised education in textiles, including textile techniques like handloom weaving, block printing, and embroidery; Japan's education institutions like the Kyoto Institute of Technology and the Tokyo University of the Arts that offer programs and research opportunities in traditional textile arts; as well as Peru's Centro de Textiles Tradicionales del Cusco (Center for Traditional Textiles of Cusco) which aims to preserve and promote the traditional textile heritage of the region through educational initiatives, including: workshops, training programs, and apprenticeships.

CONCLUSION

Although research is ongoing, findings indicate there is a tension between cultural and craft preservation. This hinges on a struggle for lasting identification of Sadu craft as a cultural heritage versus a national heritage. This supports international research findings suggesting a correlation with other traditional weaving practices in women's groups. Sadu is still practiced by women weavers with little or no formal school education. This leads us to conclude that weaving is confined to a narrow social framework. This may limit the openness of young talents to take on the craft, and limit the ability to innovate; or even elevate the craft to art.

Improving Sadu weavers' social standing is crucial for marginalised women workers. This is if they are going to be able to improve their livelihoods. Sustainable Sadu practices therefore require enhanced economic outcomes, and recognition of 'master-crafted' values through collaborative efforts with education and governmental institutions. Additionally, preserving traditional intellectual property rights for KSA's Bedouin communities, tribes and individuals is essential for initiating meaningful work in this direction.

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QUEDLINBURG, 1936: A MEDIEVAL TOWN SERVES NAZI HISTORY

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INTRODUCTION

Quedlinburg in central Germany is, according to the UNESCO website, “an outstanding example of a European town with medieval foundations, which has preserved a high proportion of timber-framed buildings of exceptional quality.”¹ Indeed, the town has over a thousand timber-framed houses, the oldest from the fourteenth century, and they lean against one another along winding cobblestone streets. Quiet and quaint today, the town was once a seat of political power. In the year 936, the body of King Heinrich I was interred in the crypt of St. Servatius church on the cliffs above the town. A thousand years later, Heinrich Himmler, head of the Nazi SS, recognized the potent symbolism of the anniversary. Himmler decided to use the town’s history to rewrite the German past, and he ordered permanent structural changes made to the church building. How much of that drastic Nazi intervention do tourists learn about today? What importance do the town’s public historians attribute to the Nazi period, given the more illustrious ten centuries that came before? Does the UNESCO mission of supporting cultural diversity make particular demands on a heritage site that had its history twisted to serve Nazi propaganda?

This paper uses the example of Quedlinburg to examine the potential gains and challenges of including fraught, divisive, even traumatic history at an otherwise celebratory UNESCO site. I draw on the concept of “heritage dissonance” as discussed by scholar Višnja Kisić, who argues that we should move away from a single historical narrative to “address exclusions, divisions and symbolic conflicts related to the interpretation and uses of ‘normalized’ aspects of heritage.”² First, I will describe how Himmler used Quedlinburg in the 1930s. Then I will share my recent experience as a historian-tourist in that town. Finally, I will return to the question of heritage dissonance at a UNESCO world heritage site.

HEINRICH HIMMLER COMES TO TOWN

Second in command after Adolf Hitler, Heinrich Himmler wielded immense and lethal power in Nazi Germany. Deeply racist and antisemitic, Himmler carefully designed the concentration camps, calculating the mechanics of murder on a massive scale. His interest in Quedlinburg was not death, however, but deception. Himmler planned to assert for the Nazis an ancient pedigree, a mystical connection to the powerful medieval ruler who could be resurrected in public memory as Hitler’s direct forebear. The church with its crypt would be repurposed as a national pilgrimage site to venerate both King Heinrich and Adolf Hitler. The rededication of the church in July 1936 would be a national event. Hitler himself would attend, his speeches broadcast on every radio station in the country.



Figure 1. St. Servatius with Gothic windows in the choir at the far end, and wooden pews placed around the carved medieval gravestones in the floor. Chandeliers hang from the ceiling. The entrance to the crypt is the dark archway in the center. Source: Steinhäuser, Die Entweihte Kirche, 31

Himmler arrived that May to oversee the preparations. He began by claiming the crypt as property of the state and had an iron gate installed at its entrance. Next, he desecralized the church. Over the objection of the minister, Himmler ordered the crucifix and a stone altar removed. The Bible disappeared, the pews were replaced with chairs, and huge SS flags soon hung inside the apse. The stone sarcophagus of King Heinrich proved a disappointment: when opened, it was empty. But the event would proceed, even without the royal remains. Meanwhile, the townspeople prepared for the five-day celebration, repainting the trim on their houses and hanging swastika flags from their windows.³



Figure 2. The caption of this image reads: “The city of Quedlinburg has already put on festive decoration for the days that are dedicated to the commemoration of Heinrich I.” Source: Steinhäuser, *Die Entweihte Kirche*, 18

On July 1, five hundred teenagers, boys first, marched in rows of three up the cobblestone path to the church, now renamed Heinrich’s castle “Heinrichsburg.” Four companies of SS soldiers lined the path while the boys in their *Hitler Youth* uniforms filed up the hill and into the church. Hitler had not come after all, so Himmler stood on the altar in front of the giant swastika flag and consecrated the young people and their flags to the cause of fascist Germany, while everyone raised their right arm in the Nazi salute.



Figures 3 and 4. Left: Boys marching to church. The caption under the image reads: “500 HJ [Hitler Youth] Flags on the way to the cathedral, where they will be consecrated.” Right: Hitler salute in the packed and repurposed St. Servatius church. Source: Steinhäuser, *Die Entweihte Kirche*, 7, 21

The next day, Himmler's noon-time speech in the crypt rewrote history, tying Hitler to Heinrich I, and both to the fated glory of the German Reich. The "Führer of a thousand years ago," as Himmler called the king, had invaded neighboring countries to expand the land base for a racially defined, namely Aryan nation. The mortal remains of this great German king had gone missing, Himmler admitted, but his grave was nonetheless "hallowed ground to which we Germans do pilgrimage." To honor the king, we must faithfully serve "the man who, after a thousand years, took up the human and political legacy of King Heinrich: our Führer, Adolf Hitler." Himmler then placed a wreath with SS ribbons on the empty grave as camera bulbs flashed.⁴

Even after all this, Himmler was not done with Quedlinburg. The search for the king's bones continued, and Himmler announced their discovery shortly before the anniversary the following year. A skeleton with a bejeweled headband had come to light, Himmler declared, and he returned to Quedlinburg in July 1937 to rebury the royal remains. Himmler's diggers had ruined the original sarcophagus, so they used a new one with Nazi insignia. This time, only a handful of high-ranking SS men plus the mayor attended the night-time ceremony. Flickering torches lit the crypt while an organist played solemn music. Himmler gave a short speech, then the sarcophagus was closed and sealed. (A decade later, investigators reopened the sarcophagus and found only a skull from a female body, and no headband.)⁵

The pretense of finding the royal bones was finished, but the take-over of the church was not. In 1938, Himmler forced the minister to relinquish the keys, then ordered masons to break through the south side of the church to create a new door, the so-called Himmler Gate. Workers dismantled the pulpit, tore out the ancient gravestones in the floor, changed the stairs that flanked the lower altar, and put in new lighting. Rounded windows replaced gothic ones, and the newly Romanesque apse received a circular stained-glass window with the Nazi party emblem: a black eagle holding a swastika in its talons. The sanctuary had become a festive hall dedicated to fascist nationalism.



Figure 5. The St. Servatius church before and after the structural changes of the 1930s.

Source: Steinhäuser, *Die Entweihte Kirche*, 31, 39

The disregard with which Himmler restructured a church initially built in the eleventh century attests to his irreverence for any historic artifact that did not serve Nazi propaganda. The Nazi party *claimed* an ancient lineage, but material objects mattered less than their emotional affects and political uses. Himmler knew the skeleton was a fraud, yet for several years he returned for a candlelit commemoration in the crypt. The actual stone and mortar of the medieval sanctuary were dispensable; what mattered were the myths he could tell about the place.

THE ST. SERVATIUS CHURCH TODAY

This brings me to my question about public history in Quedlinburg today. A few scholars have documented the Nazi pageant and the changes to the church that followed. I wondered how much of this scholarship had made its way into public-facing information for tourists in this UNESCO city. In May 2023, I entered the tourist bureau at the marketplace in Quedlinburg and purchased the books I found with the words “world heritage” in the title.

Quedlinburg: Welterbe, originally published in 2004 and now in its third edition from 2012, features plentiful color photographs. The author, an art historian, explains that the National Socialists found gothic architecture “not German enough” and so built the Romanesque apse and changed the stairs. But after the war, the author says, the church was restored to its “well-proportioned clarity.”⁶ An odd assertion, given the significant and permanent alterations Himmler made to the building.

A guide to UNESCO World heritage city Quedlinburg, fall 2022 edition, explains the “misuse” of the church by the National Socialists, those “extremely intolerable contemporaries” who turned the church into a Nazi cult site. The author notes with precision that the church superintendent handed over the keys on February 6, 1938, and that after “these blackest years” the church once again held a worship service on July 3, 1945. The specific dates bracket the Nazi period as safely over, with nothing more noted about “these blackest years” in between.⁷

The tourist bureau also sold a glossy magazine, *1100 Years of Quedlinburg*.⁸ Published in 2022, the author avoids the Nazis altogether, jumping neatly from the 1920s to the US army officer who stole the church treasures in 1945 and mailed them home to Texas, where they remained until an heir tried to sell them in the 1980s, prompting Germany to buy them back.

The woman in the tourist office mentioned one more publication, just out this year, but it is “not for the lay person,” she said. She had sold her only copy, but I found it at a local bookstore. Titled *1100 Years Quedlinburg: History, Culture, World Heritage*, this anthology of scholarly articles runs to 600 pages and weighs six pounds.⁹ One carefully researched article with 13 pages of text and 118 endnotes described Himmler’s make-over of St. Servatius. But how many tourists will spend 70 Euros to pack this brick in their suitcase and then read it when they get home? A better option is for sale at the entrance of the church itself.

The Desacralized Church (Die Entweihte Kirche) appeared in 2013.¹⁰ A small hardcover of 48 pages and 30 photographs, the book tells the gripping story of the efforts of the minister and church superintendent to resist the Nazi take-over at very real risk to themselves. Written by a pastor at the church, the book quotes letters between the church leaders and Nazi officials to show the struggle for the keys. There are no endnotes; just a bibliography of eleven books at the back.

I hoped for more information as I entered the church. A modern crucifix hangs above the altar, and visitors can see a stand-up exhibit, a triptych of posters titled “Heinrich as historical figure.” The middle panel explains that the National Socialists misused King Heinrich to add historical legitimacy to their imperialist designs. The height of the church’s misuse, the panel says, was the Romanesque apse with its round window featuring the swastika-toting eagle. (That window has since been filled in with stone.) The poster shows the photo of Himmler in the crypt, saluting the wreath on Heinrich’s grave.



Figures 6 and 7. Left: The church interior today, looking from the altar toward the back. Right: exhibit panels on the high choir. Source: photos by the author.

I appreciated the posters placed on the high choir on the way to the treasure room with its returned jewels where visitors will see them. But I noticed that in the exhibit no one takes action but the Nazis. The posters do not reference the church leaders who fought the take-over of the church. Nor do we learn about the full-throated endorsement of Nazi ideology by townspeople and municipal leaders. Nothing points to the effects of the Nazi regime on actual people. How did the Nazi pageant effect the Jewish residents, for example? Where did they go during the 5-day ceremony in 1936?

Even today, it's not easy to learn about the lives of Jewish people in town and what they experienced during the Nazi era. I have found only two German-language pamphlets, both written by Eberhard Brecht, born in town in 1950, an SPD member of the German Parliament in the 1990s, then mayor of Quedlinburg from 2001-2015. His first pamphlet from 1996, *Jews in Quedlinburg*, is now out of print. The second one, published in 2019 in response, Brecht says, to resurgent antisemitism, is titled, in translation: "The Destroyed World of Jews in Quedlinburg, 1933-1945."¹¹

From Brecht I learn that in 1925, only 38 Jews lived in Quedlinburg. It appears the town had not been a welcoming place for a long time, since the Middle Ages, in fact. Jewish shopkeepers and tradesmen came and went rather than stay and establish wealth and standing over time. No distinctly Jewish neighborhood developed, although a Jewish cemetery was purchased in 1813 and a house served as the synagogue. In the late nineteenth century, some families achieved success in the seed breeding business, a main industry in town. Despite such economic success, to be Jewish in Quedlinburg was to be *discretely* Jewish, to blend in. Jewish children attended the town's schools, and some Jews married Christian spouses.¹²

No amount of friendly interaction with neighbors could protect Jewish families from the laws passed in the 1930s. Hitler declared a national boycott of Jewish businesses, excluded Jews from civil service, all teaching positions, and the legal and medical professions. In Quedlinburg, as elsewhere, Jewish business owners and professionals had to take menial employment to make ends meet. The

so-called “blood protection laws” of 1935 said that no German, defined now in racial and religious terms as only “Aryan” and only Christian, could marry anyone of so-called mixed blood or anyone with more than one Jewish grandparent. Offenders went to prison or the workhouse. German Jews lost their rights of citizenship and could no longer own property, vote, or receive their pensions.

In was in precisely this context that Himmler came to town and many if not most residents celebrated Heinrich I as an Aryan forerunner of Hitler. Two years later, groups of townspeople trashed Jewish homes and businesses on *Kristallnacht*, or the Night of Broken Glass. The next day, police arrested several Jewish people and interrogated them. Over the next four years, thirteen Jewish residents managed to emigrate, but at least thirty-one Jewish townspeople were murdered in concentration camps, and three more took their own lives before being deported. The Nazi version of an Aryan and aggressive King Heinrich had played its part in justifying the genocide. So just what kind of education should Quedlinburg’s world heritage site offer tourists today?

A COMPLICATED HERITAGE AND THE PEACE-KEEPING MISSION

UNESCO was founded in 1945 “in response to a world war marked by racist and anti-Semitic violence.” Every January, on the International Day of Commemoration in Memory of the Victims of the Holocaust, UNESCO commemorates “the victims of the Holocaust and reaffirms its unwavering commitment to counter antisemitism, racism, and other forms of intolerance that may lead to group-targeted violence.”¹³ The emphasis on combatting intolerance suggests that a world heritage designation need not be only celebratory, and that visitors could benefit from engaging with a more inclusive, complicated, and troubling history.

In the case of Quedlinburg, however, UNESCO’s goals are in tension with its teachings. The UNESCO website on the town blithely maintains that “St Servatius is one of the masterpieces of Romanesque architecture.”¹⁴ One wonders how it can be a Romanesque masterpiece when Himmler tore out the Gothic windows as “not German enough” and put in a new apse that bore a Nazi eagle not too long ago. No signage in the church informs visitors about the now-removed eagle window or the other permanent changes made to the building. Tourists can see the photo of Himmler in the crypt, and if they can read German, they will learn that the church was “misused” as a cult site. But the permanent mutilation of this heritage site is covered up as smoothly as the apse wall that once held a stained-glass swastika.

Nor are visitors prompted to think about the larger context: how the misuse of the church could occur, and what it meant for the different residents in town, including those who would soon lose their lives for being Jewish. The site remains silent on the symbolic twisting of medieval history in the service of a Nazi agenda, a lost opportunity to educate the public on the way history can be weaponized to serve a political program. The omission also inadvertently reveals the imagined audience for the poster exhibit. In addition to presuming German language skills, the creators of the exhibit did not envision survivors of persecution, whether experienced in Germany or elsewhere, standing in the place where Himmler once looked out over raised arms and Nazi flags and called for an Aryan nation. What questions might such visitors have about what happened here, how it could take place, and whether something like that could occur again?

UNESCO’s concern with cultural diversity and mutual understanding would be better served by embracing the concept of “heritage dissonance.” According to heritage scholar Višnja Kisić, getting more people involved in interpreting heritage can “increase understanding of different perspectives, encourage dialogue around them and come up with a more pluralist approach to heritage.”¹⁵ That’s certainly the case for Quedlinburg. Imagine admiring half-timbered homes while learning about those who struggled to live in and belong to the neighborhood. The houses are no less beautiful, but the stories they hold become more complicated. Or consider being encouraged to think about the

mutilation of a church to create a Nazi cult. How would that knowledge shape our experience of the place and its changing meaning over time? How might it urge responsibility for truth-telling in the present? Instead of glossing over the Nazi past, the world heritage church in Quedlinburg could help its visitors develop a deeper and more meaningful understanding of the events that took place there, including the difficult, ambiguous, even dreadful aspects of the past that remain relevant today.

NOTES

¹ UNESCO : <https://whc.unesco.org/en/list/535>

² Višnja Kisić, *Governing Heritage Dissonance: Promises and Realities of Selected Cultural Policies* (European Cultural Foundation, 2013), 25.

³ The details regarding this event are from Ekkehard Steinhäuser, *Die Entweihte Kirche: Wie die Nationalsozialisten sich der Stiftskirche St. Servatii zu Quedlinburg bemächtigten* (Dößel: Verlag Janos Stekovics, 2013).

⁴ Rede Des Reichsführers Ss Im Dom Zu Quedlinburg Am 2. Juli 1936. (Berlin: Nordland Verlag, 1936). My Translation Of The Published Speech.

⁵ Uta Halle, “936 Begräbnis Heinrichs I. – 1936 Die Archäologische Suche Nach Den Gebeinen In Quedlinburg Und Die Ns Propaganda,” In *Mitteilungen Der Arbeitsgemeinschaft Für Archäologie Des Mittelalters Und Der Neuzeit*, Jg. 16, (2005): 14-20. See Also Roger Rössing, *Quedlinburg –So Wie Es War* (Düsseldorf: Droste Verlag, 1992), 66.

⁶ [Angela Pfotenhauer], *Welterbe Quedlinburg* (Orig. Pub., 2004; 3rd Ed., Bonn: Deutsche Stiftung Denkmal Schutz, 2012), 53.

⁷ Wolfgang Hoffmann, *Welterbestadt Quedlinburg - Der Stadtführer: Auf Entdeckungstour Durch Die Alte Fachwerkstadt Am Harz*, (Orig. Pub., 1994; 20th Ed., Wernigerode: Schmidt Buch Verlag, 2022), 22.

⁸. [Oliver Schlegel] *1100 Years of Quedlinburg* (Quedlinburg-Tourismus-Marketing GmbH, 2022).

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¹¹. Eberhard Brecht with Manfred Kummer, *Die Juden in Quedlinburg. Geschichte, Ende und Spuren einer ausgelieferten Minderheit*, hg. v. Verein zur Bewahrung jüdischen Erbes in Halberstadt und Umgebung e.V., Band 7, Halberstadt 1996. Eberhard Brecht: *Zerstörte Lebenswelten : Juden in Quedlinburg 1933-1945*, Mitteldeutscher Verlag, Halle (Saale) 2019.

¹². Information about the Jewish population is from Eberhard Brecht and Manfred Kummer, *Juden In Quedlinburg* (Halberstadt, 1996); Eberhard Brecht: *Zerstörte Lebenswelten: Juden in Quedlinburg 1933-1945*, 10-11.

¹³. <https://www.unesco.org/en/days/holocaust-remembrance>. The complex and extremely decentralized organization of UNESCO hinders the unified implementation of its policies and programs. See Anthony Seeger, “Understanding UNESCO: A Complex Organization with Many Parts and Many Actors,” *Journal of Folklore Research*, Volume 52, Numbers 2-3, May-December 2015, 269-280.

¹⁴. UNESCO : <https://whc.unesco.org/en/list/535>

¹⁵. Kisić, *Governing Heritage Dissonance*, 25. Kisić writes that “inclusive heritage discourse articulates heritage as contingent, culturally and politically conditioned interpretative process. Therefore...dissonance is understood as a quality which unlocks and challenges the sedimentation of a single discourse and opens the space for a negotiation of meaning via diverse actions and agencies – providing a framework for analysing current and creating future heritage policies, interpretative and management practices” (24). The scholarship on human rights-based critical heritage studies has been growing in the last decade. For an excellent explanation of the intersection of rights and heritage, see Janet Blake, “Taking a Human Rights Approach to Cultural Heritage Protection.” *Heritage and Society* 4, no. 2 (2011): 199–238. On the intersection of human rights discourse with cultural heritage preservation as it occurred in the 2015 UNESCO World Heritage Committee session in Bonn, see Peter Bille Larsen and Krystal Buckley, “Approaching Human Rights at the World Heritage Committee: Capturing Situated Conversations, Complexity, and Dynamism in Global Heritage Processes,” in *International Journal of Cultural Property* (2018) 25:85–110.

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CRAFTING DESIGN EDUCATION: CONNECTING REGIONAL CRAFTS WITH DESIGN EDUCATION

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INTRODUCTION

Design education at the grassroot level is becoming increasingly technology-oriented and is impressing upon an ever-expanding technological companionship which promises to go a long way in the future. The digital culture in today's ecosystem is promoting a generation of **design thinkers that are trained in skills “through the adoption of digital abilities in lieu of the analog capabilities that have been the historic vehicle for basic design education so far.”**¹ At the same time, many have mistakenly identified “technology with one particular type of product hardware—that may result from experimental thinking.”² Cross has defined technology as “a synthesis of knowledge and skills from both the sciences and the humanities, in pursuit of practical tasks”,³ whereas the Oxford dictionary has defined technology as “the application of scientific knowledge for practical purposes, especially in industry.” Therefore, epistemologically ‘Technology’ includes knowing and using the tools and equipment to make something purposeful.⁴

The India report of 1958 had recommended the use of available raw materials and the selection of appropriate tools in design teaching, for a sustainable design practice in a diverse and craft rich country like India. Eames had realized the need to orient the process of teaching to be indigenous and contextual to be sustainable and beneficial to the immediate environment. Based on this approach, this paper presents an action research on how indigenous crafts and craft forms can be used for creative inspiration to teach design to students as a part of middle school design education to cultivate design sensibilities through hard practice and **the process of “systematic induction training.”**⁵ The method of research is participatory visual research in which the students present their work as learning evidence. The effectiveness of the project is further evaluated by giving the students a pre-questionnaire and a post-questionnaire to determine the enhancement in learning.

Design Sensibility through Regional Crafts

The research study aims to find out how and how much can we cultivate design awareness or knowledge, and the autochthonic sensibility in basic school education through the *design processes* and the *collected learning experience of material and handcrafting culture*⁶ through regional crafts. There are over 15 lakh schools in India. Field research⁷ shows that school infrastructure and facilities are limited, but the resources and the hand crafts available and accessible to most of the schools are abundant.

Positioning of the study

The action research presented in this paper is positioned in the formal school curriculum. The location of the study is a residential school in a remote area of Assam, a state in Northeast India, where the target group belongs to the middle class, the facilities are basic and limited. The scope of the study is middle school (Grades 7 and 8), which is the border line of the concrete operational stage and the formal operational stage of informal learning.⁸ The aim is to target the Cognition abilities in young learners at school through concrete material handling and use of hand tools. The target group for the first year is 74 students of Grade 7, 88 students of Grade 8 in the first year and 121 students of Grade 8 in the second year of the field research. The age group is between 11 to 14 years.

Framework for Design Education for Middle School

The aim of Design education at the middle school level is to foster design thinking using contextual resources. The research design for the study facilitates to provide concrete experiences to the student with help of indigenous craft inputs and material handling. The craft forms are used as the mediums to the externalize cognitive modelling.

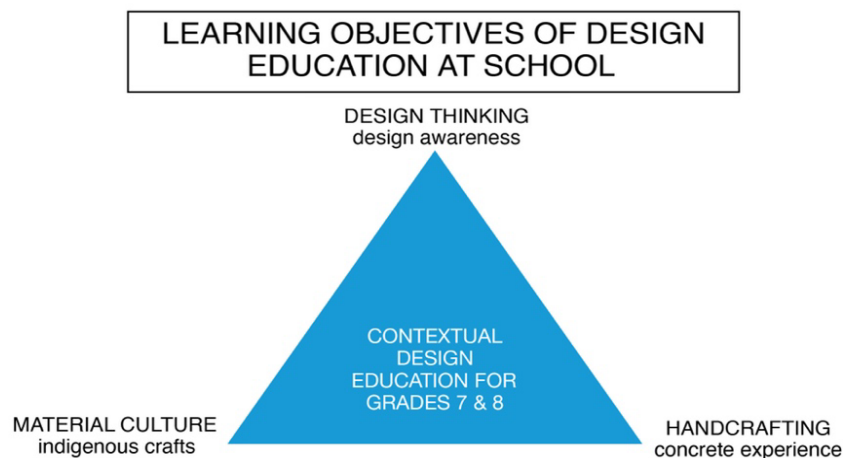


Figure 1. Learning objectives of Design Education at school.

Contextual Design Education

The Content and Method for Design education curriculum at the school level is derived from an extensive literature review, a phenomenographic study of the design educators in schools in India⁹ and the National Education Policy 2020¹⁰ prescribed by the Government of India.

The model outlines the Content as Knowledge of Design Fundamentals, the Design Process and Skills in Applied Creativity (knowing, doing and making) and Cognitive modelling.

The method of teaching is outlined as an activity-based repeated training (Bruner's spiral curriculum)¹¹ in the process and application of design fundamentals by means of indigenous crafts to generate meaningful tacit experiences in education. So the activities are planned to use the available indigenous natural and manmade materials and techniques.

CURRICULUM FRAMEWORK FOR BASIC DESIGN EDUCATION

Inputs in Culture with a design approach

To create an awareness and interest in Indian Crafts and explore possibilities of alternative ways of looking at them, several regional crafts are discussed in class with the students. For design orientation

through historical, geographical & regional stylistic contexts, there is a class discussion on the architectural icons like the Rong Ghor or the house of entertainment at Sivasagar in Assam, which was rebuilt in brick in 1744 - 1751 A.D.¹² Rong meaning colour and Ghor meaning house, one of the oldest surviving amphitheatres in Asia was initially constructed in the indigenous materials bamboo and wood. The Rong Ghor is discussed as an example of an architectural design inspired from the regional biosphere, as the state of Assam has a lot of waterbodies and marine life. Fishing is very common in the region; Assam receives heavy rainfall, therefore the building shows a decorative pair of carved stone crocodiles sitting on an inverted boat shape roof of the building. The Rong Ghor houses many cultural events and outdoor games.

Next the traditional musical instruments of Assam — the Pepa trumpet, the Antara Pan Flute & the Dhol (drum), the Gogona (mouth organ) — a hair accessory which is a part of the traditional Bihu dance attire, the Toka to give beats during the Bihu Dance, all made from the indigenous materials through the use of various hand tools are discussed.

To foster visual perception along with the material know-how, inputs in colour theory and design fundamentals are given in the class through a class discussion on the Assamese Gamusa (long stole worn around the neck) which is traditionally offered to elders and guests as a mark of respect and honour by the Assamese people. The patterns and colours are looked at more critically, touching upon colour theory through the red and other warm colours; red colour associations with blood, the red soil of Assam, in contrast to the surrounding green environment are discussed. The Mask-making with local materials on the Majuli River Island in Assam is shown to the students. These masks of the Samaguri Satra in Majuli Island¹³ are made using bamboo and a special clay.

Class quizzes are conducted to test and share knowledge in the class. The students make a craft map of Assam identifying the geographical location of all the crafts in the state as shown in Figure 2.

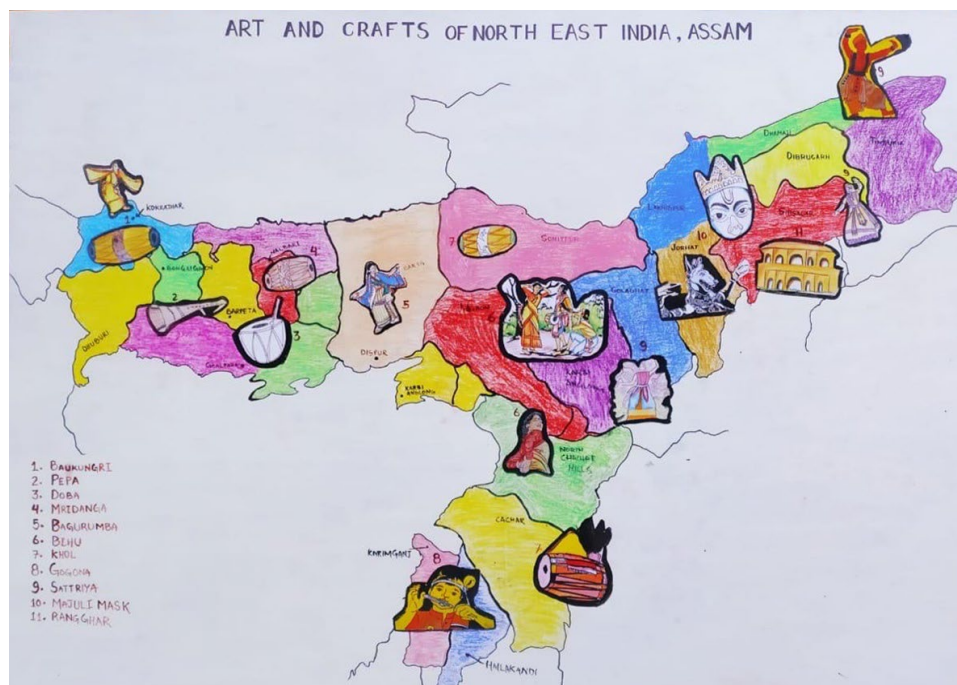


Figure 2. Craft Map of the State of Assam, India.

The curriculum framework outline for *Design Orientation & Design History* is given below:

Objective: To create an awareness and interest in visual Art forms and Crafts of Indian culture, possibilities of alternative ways of looking at culture. To understand the process of design.

Content: Indian culture Orientation: Art, Craft & Design Repositories, Differences and relation between craft, art and design.

Methodology: Class Discussions, Presentation on Crafts as repositories of culture, Objects of design in their historical and stylistic contexts.

Inputs in Indigenous Basic Materials & Methods

Next part of the curriculum framework is exploring the potential of the regional resources using indigenous basic materials & methods, giving the students a hands-on experience in the school workshop. The pedagogical approach is combining classroom exercise with workshop training, learning by doing and making in the workshop. The inputs are given by the design teacher and the craftsman supervises the working in the workshop. The students work with natural materials like the water Hyacinth which is a weed that grows in the standing water in the ponds in the Northeast region and with Bamboo that grows in abundance in the Northeast of India. The students work in groups to make their own musical instruments. They are sensitised to sounds that can be created by minor changes in the design of the instrument and they incorporate the design inputs that were given to them in class, by the teacher earlier. The pedagogical approach followed by the teacher is Vygotsky's method of scaffolding **Error! Bookmark not defined.** instead of the spoon feeding. The students make musical instruments Bahi (flute) and Toka (long instrument to create beats) out of bamboo. They make patterns on the instruments which are inspired from the textiles of Assam. Similarity between the musical instruments and the architecture of Assam — the arches and the Toka instrument, and roof structures and the bamboo farmer's hat, Jaapi, are shown to the students.

The students also make some terracotta dolls inspired from the Hatima Dolls from Dhubri, Assam. Terracotta doll-making is an age-old tradition of Kumbhakaras (potters) that retains a separate identity of Asharikandi-style of Terracotta¹⁵ in Dhubri. The teacher discusses the resemblance of these dolls to the Harappan terracotta artifacts, in class.



Figure 3. Handicrafts made by students from indigenous materials and using regional techniques and hand tools.

The curriculum framework outline for *Basic Linear materials* is given below:

Objective: To explore the potential of indigenous materials (natural & Man-made) and methods through the use of various hand tools. To improve motor skills.

Content: Natural & man-made materials (rope, metal wire). Techniques, Introduction to hand tools across the workshops

Methodology: Activities, Project work in groups. Hands on experience Continuous feedback and assistance while the process is on.

Inputs in Design Process

Next part of the curriculum framework is to give inputs in the design process. Students are explained the Design Process and the class discussion is channelized by the teacher (brainstorming) for the students to come up with the concept of making bird feeders using their acquired knowledge of indigenous material, tools and techniques, and the skills developed so far — fine Motor skills, finger dexterity, visualization, cognitive modelling, material modelling, prototyping.

The curriculum framework outline for the *Design Process* is given below:

Objective: To understand the methodology of the problem solving process. To build design thinking, collaboration, Modelling communication and documentation skills. To be able to identify design opportunities and apply inter-disciplinary knowledge and skills.

Content: The problem solving process

Methodology: Activities, Continuous Discussions and feedback while the process is on.

Next in the heritage Crafts are the Tribal crafts from Nagaland, another state in Northeast India. The teacher discusses with the students, the costumes, jewelry, houses, relevant colour theory and the associated meanings and the local materials and crafts of Nagaland. The students work in groups and make concept drawings for making a tribal mask (the student drawings are shown in Figure 4). They choose one drawing among 4 to take forward for making the prototype.

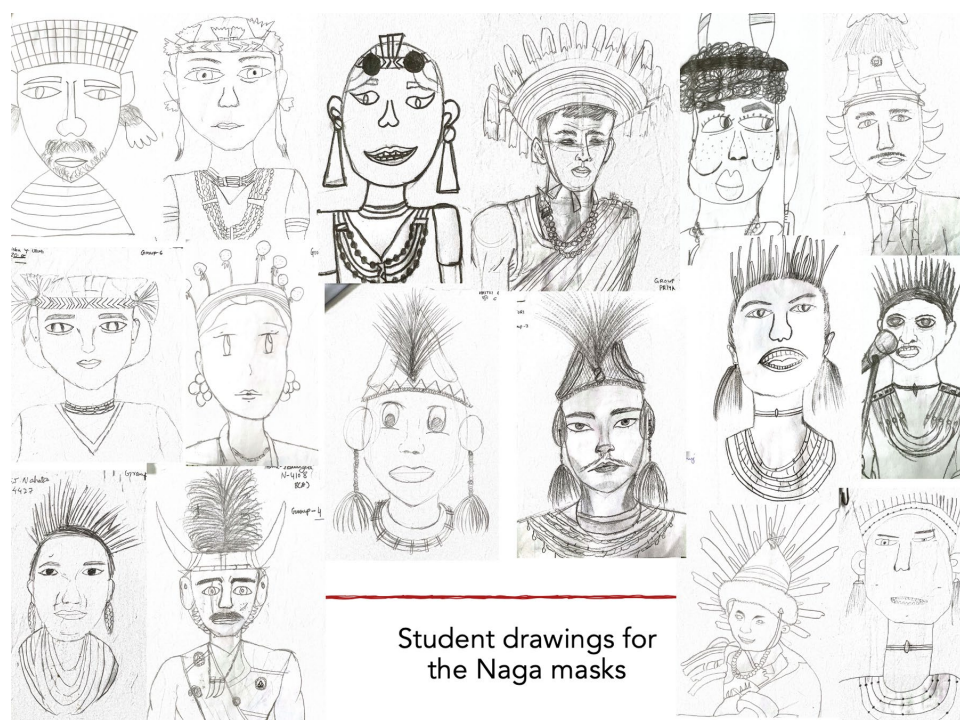


Figure 4. Drawings of Naga Tribes made by students.

Afterwards in the workshop, the students make the mask-lamps by combining all the available materials with bamboo, and using the techniques they had learnt earlier.



Figure 5. Bamboo masks inspired from cultural icons of Nagaland, India.

INTERDISCIPLINARY TEACHING FRAMEWORK

After having done the design teaching exercise with a many traditional crafts for over one year, the authors came up with the Sewhag’s Framework for Interdisciplinary teaching.

Lesson Planning

The model of Lesson Planning in this framework includes Kolb’s Experiential learning cycle¹⁶ which starts with giving concrete experience to the students.

Stage 1: Concrete Experience: Learning by Doing Craftwork (demonstration and self-practice)

Stage 2: Reflective Observation: Discussion and understanding the term ‘Design’ and ‘Design Process.

Stage 3: Abstract Conceptualization: Research & design thinking.

Stage 4: Active Experimentation: Planning in detail and creating a product to serve a purpose.¹⁷

Design Orientation & Design History (Pipli Craft)

Sewhag’s Teaching Framework

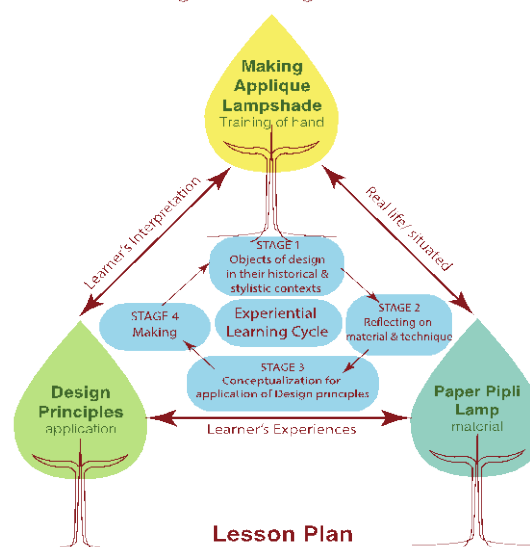


Figure 6. Sewhag’s Teaching Framework for Lesson Planning for Pipli Craft.

All the models in the Inter-disciplinary Teaching Framework use the Sewhag's trees of teaching-learning which are transient in nature just like design. We have the knowledge tree of design fundamentals, the skill tree of the training in the workshop and the material tree where we use the indigenous materials. Using all these three trees and the experiential learning cycle the lessons are planned.

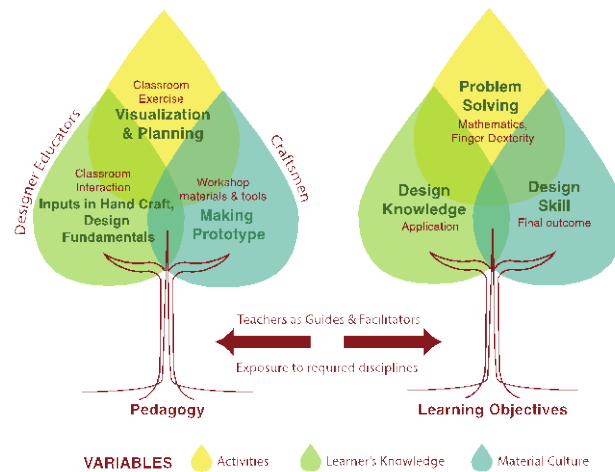


Figure 7. Sewhag's Teaching Framework for Pedagogy & Learning Objectives.

Pedagogy/ Methodology:

The pedagogical approach outlined in the model instructs the design educators to give the inputs in design and give exercises in conceptualization, the crafts men supervise in prototyping. The teaching instructions are:

- *Initiating Class Interaction*: Introducing the design process. Mind mapping. Class Discussions, sensitization to natural and man-made environment.
- *Giving a class exercise group-wise*: Guidance in developing conceptual understanding and communication through drawing.
- *Workshop experience*: Facilitating the making of prototype by exploring the potential of combining material (natural & man-made) through the use of various hand tools.
- Continuous Discussions and feedback while the process is on.

Learning Objectives:

The Learning Objectives are to create an awareness of the natural and man-made environment, to understand the process of design and problem solving and use design process and indigenous materials to create a prototype. The learning aims to achieve:

- To understand the methodology of the problem-solving process. To build design thinking, collaboration, Modelling communication and documentation skills. To be able to identify design opportunities and apply interdisciplinary knowledge and skills. To understand the process of design. Use design process to create a prototype.
- To explore the potential of combining material (natural & man-made) using various hand tools.
- Knowledge: Design awareness. To recall concepts and fundamentals in Design and apply them to the task given.
- Skill: To improve fine motor skills and finger dexterity.

Assignment:

The students are shown pictures of Applique work in Pipli Craft from Orissa, India, and are instructed to make lampshades inspired from the craft. The students make their own Pipli lamps in paper using the design inputs they had been given by the teacher. The senior students get inspired by the junior students and do research on the Pipli Crafts. They make the lamps in cloth patchwork to create an installation later.



Figure 8. Pipli Craft Lamps made by students.

FINDINGS**Formative Assessment of student work presented as evidence in Participatory Visual Research**

Criteria	Mean Value	Standard Deviation
Knowing and Understanding	KU8 2022: 2023 is 5.5: 5.3	KU8 2022: 2023 is 0.58: 0.77
Visualization and Planning	VP8 2022: 2023 is 4.7: 5.6	VP8 2022: 2023 is 1.71: 0.82
Applied Creativity	AC8 2022: 2023 is 5.1: 5.3	AC8 2022: 2023 is 1.13: 0.93
Skill Development	SD8 2022: 2023 is 5.6: 5.3	SD8 2022: 2023 is 0.65: 0.84

Table 1. Mean and Standard Deviation Scores for Formative Assessment

Table 1 shows scores, KU8 for Grade 8 students, after teaching design for one year — at the end of the academic year 2021-22 and after teaching design for two years — at the end of the academic year 2022-23. The overall findings of Table 1 reveal that the range for deviation is seen more for KU and SD Criteria and less for VP and AC criteria, after the 2nd year of giving design inputs to Grade 8 students. The Grade 8 student performance is more consistent in the first year. The mean values of more than 5 in each criterion out of 6 indicate a high level of proficiency as per the desired learning outcome for the students in Grade 8.

Knowing and Understanding

A higher standard deviation of 0.77 in the 2nd year showing variation or dispersion of values spread out over a wider range indicates that the variables related to Conceptual clarity, Observation, Visual perception, Conceptual ability, and application of Design Fundamentals are more inconsistent in 2nd year.

Visualization and Planning

A lower standard deviation of 0.82 is seen in the 2nd year; that is why the values tend to be close to the mean of the set. This indicates that the variables related to Reflective Thinking, Visualization, Design drawing skills and Detailing & Sensitivity are more consistent in the 2nd year.

Applied Creativity

A lower standard deviation of 0.93 is seen in the data visualization in the 2nd year; that is why the values tend to be close to the mean of the set. This indicates that the variables related to the Design Process- Application, Problem Solving, and Adherence to the principles of design are more consistent in the 2nd year.

Skill Development

A higher standard deviation of 0.84 in the 2nd year showing variation or dispersion of values spread out over a wider range indicates that the variables related to the ability to experiment and build on skills of handling tools/materials/media are more inconsistent in the 2nd year.

Content Parameters	Learning enhancement
Design Orientation	26.6%
Design History	45.6%
Indigenous awareness and Material handling	22.1%
Design awareness and ability	<ul style="list-style-type: none"> • Enhancement in the approach of resolving problems and making improvements for better functioning has gone up by 12.6%. • Understanding of design ability is enhanced by 44.6%. • Skill of sketching and drawing is perceived to have gone down by 2.6%.

Table 2. Findings of the Questionnaires

The pre questionnaires in (filled in 2021) and post questionnaires (filled in 2023) show that the impact on student knowledge has been positive for all content parameters like Design Orientation, Design History, Indigenous awareness and Material handling, and Design awareness and ability. The questionnaires are time bound and are filled during the class time, and hence the students' responses are not affected by any external factors.

Argument

The visual work of students reflects an understanding of design and its processes, a designerly approach towards indigenous and traditional crafts, and improved motor skills and finger dexterity. However, the argument for more variations in the data for Formative assessment is that 61% students are old students (continuing from grade 7) in the second year and 39% are new admissions in grade 8. The expected degree of knowledge and skill after two years is higher compared to the level in one year. In spite of these challenges, the aspects of visualization & planning (drawing) & applied creativity (making) have shown a marked improvement after 2 years. The first year was affected by Covid 19¹⁸ and classes were in a blended mode. Hence Visualization and Planning, the aspect related to drawing skills and conceptualization shows a lower mean of 4.7 in the academic year 2021-22 and a higher mean of 5.6 in 2022-23 because learning by doing and making was strengthened during the physical classes on campus.

The Formative assessment for the students based on class work and interaction showing the kind of learning and the method of learning has shown enhancement in learning, after two years of craft and design inputs.

The questionnaire responses show learning enhancement in all content parameters. A positive impact on learning across all data sets is primarily because there is a marked improvement and confidence boost in drawing skills due to repeated training in the design process. Consequently, design thinking is strengthened with the improvement in drawing skills.

CONCLUSION

For future student learning to be application-based, the students are expected to recognize for themselves how they can apply what they have learnt in school, to the real world. At the same time, the authors' understanding is that contemporary tools and mediums demand technological understanding and technological awareness. Spaced and Hybrid learning pedagogical approaches are potential alternatives for offline and online teaching-learning and with the emerging technologies post Covid, which are there to stay. Nevertheless, the authors' recommend the process of foundational design teaching-learning to be indigenous and contextual, to be sustainable and beneficial to the environment that one is living in, and for design to flourish as a subject in middle school education, and achieve its objectives. Therefore, it is imperative to understand and impart the kind of design education that is required at school level in India, and utilize our diverse indigenous resources and strengths, and our craft heritage as means to learning.

In summary the major conclusion is that since the material environment is the chief source of all learning experience when we talk of applied creativity, then connecting regional crafts with design education at schools is imperative for a sustainable and a meaningful future in majority of the schools in countries like India which have limited infrastructure and facilities, but have abundant regional craft and cultural resources. The study presents a way to develop basic design thinking skills in relation to the regional environment, which must include the indigenous or the traditional crafts, with or without technology. Knowledge and skill related to one's inherited culture coupled with design thinking will help the coming generations to create a sustainable local environment. It will also help in reviving the dying crafts for educational purposes as well as give employment to the regional craftsmen.

NOTES

- ¹Ranjan, 'Lessons from Bauhaus, Ulm and NID: Role of Basic Design in Post-Graduate Education'.
- ²Buchanan, 'Wicked Problems in Design Thinking', 5–21.
- ³Cross, 'Cross_1982_designerlywaysofknowing.Pdf', 221–27.
- ⁴Joshi and Katiyar, 'Conceptual Framework for Design Education for Grades 7 to 10 in India', 255–73.
- ⁵Ranjan, 'Lessons from Bauhaus, Ulm and NID: Role of Basic Design in Post-Graduate Education'.
- ⁶Joshi and Katiyar, 'Contextual Significance of Design Education at School — The Indian Context', 71–88.
- ⁷Joshi and Katiyar, 'Contextual Significance of Design Education at School — The Indian Context', 71–88.
- ⁸Simatwa, 'Piaget's Theory of Intellectual Development and Its Implication for Instructional Management at Pre-Secondary School Level', 366–71.
- ⁹Joshi and Katiyar, 'Theoretical Framework for Design Education at School Level in India', 303–12.
- ¹⁰National Education Policy 2020'.
- ¹¹Bruner, *The Process of Education*.
- ¹²Rang Ghar - GKToday'.
- ¹³'The Satra Masks Of Majuli'.
- ¹⁴Joshi and Katiyar, 'Design Education for Grades 7 and 8 in a CISCE School in India — An Action Research During the COVID-19 Pandemic', 66–83.
- ¹⁵ASHARIKANDI – A Terracotta Village | Dhubri District | Government Of Assam, India'.
- ¹⁶Gibbs, *Learning by Doing*.
- ¹⁷Joshi and Katiyar, 'Design Education for Grades 7 and 8 in a CISCE School in India — An Action Research During the COVID-19 Pandemic', 66–83.
- ¹⁸Joshi and Katiyar, 'Design Education for Grades 7 and 8 in a CISCE School in India — An Action Research During the COVID-19 Pandemic', 66–83.

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THE DESIGN PARADIGM FOR THE HISTORIC TOWN OF JANJEVA

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INTRODUCTION

The article explores the history of Janjeva, a medieval monastic town in Kosovo known for its mining and trade activities. It highlights the town's significance in mining, trading, and its architectural heritage. Despite facing challenges such as abandonment and a deteriorating environment, the "Cultural Heritage as a Driver for Economic Revival of Janjevë/Janjevo" project aims to restore vulnerable houses and empower residents through skill development and small grants for businesses. The article introduces three key characteristics of Janjeva: multiplicity, diversity, and adaptability. These characteristics serve as the inspiration for an innovative design paradigm that will guide the regenerative conservation efforts in Janjeva

Janjeva the town of Silver

This article sheds light on the captivating history of Janjeva a medieval monastic town lying in the eastern region of Kosovo, known for its remarkable significance in mining and trade. This historical gem also referred to as Janjevo, served as a bustling centre for commerce and attracted people from various Balkan regions.

Dating back to 1303, Janjeva was recognised as a Catholic parish, marking its earliest recorded mention¹ - shown in Figure 1. It is widely believed that around that time, this town was established as a colony by traders and miners coming from Ragusa (Republic of Dubrovnik).

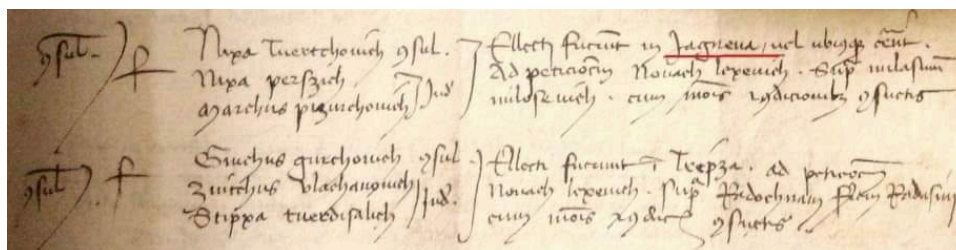


Figure 1. Archival document - first mention of Janjeva by Jahja Drançolli

However, Janjeva truly flourished throughout history due to its thriving mining activities, which greatly contributed to the regional economy.

Situated in the southeastern mountainous region of Kosovo, Janjeva played a pivotal role as a hub for mining operations along the famed Medieval Silver Route. Mining traces in this area can be traced back to prehistoric times,² gaining prominence during the medieval era. By 1308, Janjeva had earned

its reputation as one of the seven distinguished silver mines,³ emphasizing its importance in the extraction of this precious metal.

However, the Ottoman conquest and the subsequent fall of Novo Berdo in 1455 dealt a blow to the mining operations in Janjeva.⁴ Nevertheless, due to its strategic location near the Lisus-Nisus Road and its diverse population, Janjeva emerged as one of the foremost trading hubs by 1488.⁵ By that time, the town had established its own set of trade laws, solidifying its position as a significant commercial centre.

In 1610, the Archbishop of Tivar, Marin Bici, described Janjeva in a letter to Pope Paul V, stating that it was situated between two hills marked by extensive silver mining excavations. That is proof that the mining activities continued, but from the early sixteenth century onward, the rights to exploit the mines were bestowed upon private individuals. Historical records from 1613 mention Marko Artofilloht as one of the individuals involved in mining activities in Janjeva.⁶

However, the mid-seventeenth century brought economic decline to Janjeva, particularly during the Austro-Turkish wars of 1689-1690. These conflicts disrupted trade networks and severely influenced the town's economy. Janjeva's unfortunate proximity to conflict zones made it vulnerable to infrastructure destruction and disruptions in commercial activities.

As of today, the physical remnants of Janjeva primarily consist of structures developed after the Austrian invasion of 1689.⁷ These remaining structures offer valuable insights into the town's mining heritage. Galleries and other preserved sites provide a glimpse into the historical significance of mining in Janjeva.

The rich history of Janjeva, rooted in its mining legacy and vibrant trading activities, has contributed to its enduring cultural significance. The town's present state displays its historical heritage, preserving the memory of the vibrant economic and cultural exchanges that shaped this region.

Janjeva's location in the valley of the Janjevka River, with the market situated in the valley and the residential neighbourhood extending up the hillside, further enhances its unique charm.

The Old Town of Janjeva, known as Qendra e vjetër e Janjevës, encompasses forty-four architectural heritage assets concentrated around the town centre. This area holds a protected status as an architectural conservation zone and is enlisted in the Cultural Heritage List for Temporary Protection. While no specific protective zone or perimeter has been designated, the preservation efforts are dedicated to safeguarding this invaluable heritage.⁸

Situated on hilly terrain, Janjeva exemplifies the typical characteristics of towns built in such landscapes- as shown in Figure 2.



Figure 2. The hilly terrain by Arnet Haskukaj

As one traverses its winding roads, one cannot help but be captivated by the natural configuration of the land, which dictated the layout of the town. The plots of land, with their irregular shapes, extend on both sides of the roads, adapting to the contours of the terrain. This unique topography has also given rise to irregular-shaped courtyards of varying sizes, adding to the town's distinctive charm – as shown in Figure 3.



Figure 3. Janjeva by Kosovo Oral History

The buildings in Janjeva are characterized by a uniform height and human scale, typically consisting of two floors. This architectural feature is a result of the local way of living and the constraints imposed by the terrain and available construction materials – as shown in Figure 4.



Figure 4. Uniformity by Fatmir Koliqi

The main floor of the buildings was primarily used for family life, serving as the living space for the residents. It would include rooms for sleeping, eating, and socializing. The floor beneath, on the other hand, was often utilized for other purposes, such as workshops or engaging in complementary economic activities. This arrangement allowed families to integrate their daily lives with their economic endeavours.

Janjeva, located at the entrance from the main road, features a prominent mosque situated alongside the church in the opposite corner – as shown in Figure 5.



Figure 5. The church and the Mosque in Janjeva by Stowarzyszenie Polsko-Kosowskie

These two structures dominate the surrounding area and serve as prominent landmarks. This visual representation effectively highlights the harmonious coexistence of different faiths and the intense sense of community within Janjeva.

The architectural heritage of Janjeva reflects its historical development and cultural significance. The conservation area showcases a mix of residential, administrative, religious, and commercial buildings, all constructed in a traditional style using locally available materials. These buildings serve as tangible evidence of Janjeva's past, highlighting its architectural heritage and the artisanship of the local community throughout history. The use of materials like wood, stone, bricks, and clay elements not only reflects the availability of resources in the region but also contributes to the distinct character and charm of Janjeva's built environment. These structures are a testament to the town's historical evolution and the enduring cultural traditions that have shaped its identity.

Janjeva has unfortunately experienced a noticeable decline in recent times. The sight of empty shops, abandoned buildings, vacant lands, and a generally deteriorating environment is all too apparent. Imagine- more than half of the residential buildings are abandoned. This decline can be attributed to numerous factors, including migration, de-industrialization, globalization, and the adaptation of new economic activities that have affected the town's fabric and spatial dynamics.

To address these challenges, the "Cultural Heritage as a Driver for Economic Revival of Janjevë/Janjevo" project focuses on restoring fourteen most vulnerable houses and empowering the residents. Skill development programs and small grants for new and existing businesses aim to create job opportunities, foster socio-economic growth, and revitalize the region while preserving its rich cultural heritage.⁹

One of the significant challenges faced in Janjeva is preserving its historic buildings, which serve as tangible reminders of its past and contribute to the town's significance. These structures, representing the town's collective memory, are particularly vulnerable to change, as finding a harmonious balance between the old and the new can be a complex task. Conservation, adaptive reuse, and regeneration of the urban fabric thus emerged as crucial design considerations in Janjeva, with conservation focusing on the preservation of the old and reuse addressing functional aspects.

However, the half-forgotten mining town of Janjeva, seen by Krasniqi as a place where people live in between ruins, has a Sui-generis mix of three characteristics: multiplicity, diversity and adaptability - that can be a starting point for regenerative transformation in Janjeva.¹⁰

By acknowledging the resourcefulness inherent in Janjeva's characteristics, as emphasized by the research of Argjire Krasniqi, and applying a distinct perspective to the current context, one can contribute to a more comprehensive understanding of the challenges and opportunities faced by the town.

Therefore, in this article, these characteristics are analysed and dispersed into design principles aiming to define an innovative design paradigm for the historic town of Janjeva.

MULTIPLICITY, DIVERSITY AND ADAPTABILITY

Janjeva's architecture is a captivating fusion of a range of styles, reflecting its rich history and cultural heritage. Within the town's relatively small area, one can explore a diverse blend of architectural expressions, each with its distinct characteristics and influences. From traditional residential buildings to religious structures and commercial establishments,¹¹ Janjeva's architectural multiplicity highlights the town's ability to embrace and incorporate diverse design elements.

This diversity is a testament to Janjeva's history as a crossroads of cultures and influences. The town's architectural heritage has been shaped by the interplay of different periods, traditions, and cultural exchanges. The coexistence of medieval ruins, Ottoman-inspired mosques, residential buildings, and Western European-influenced structures highlights the dynamic interactions that have shaped Janjeva over the centuries.

Moreover, Janjeva's architecture extends beyond physical structures and encompasses the social and cultural aspects of the community. The town has historically been home to diverse communities engaged in mining and trade, resulting in a multicultural and religiously harmonious environment. This social adaptability has played a significant role in shaping the town's identity and fostering an intense sense of community.

The adaptability of Janjeva's architecture is also notable. Buildings in the town have demonstrated the ability to evolve and adapt to changing needs and circumstances. One notable example is the design of the ground floors in houses, which were originally built as single open spaces. This architectural feature allowed for easy modifications and changes in functionality as the needs of the residents and the town evolved over time. This adaptability contributes to the town's resilience and its capacity to meet the evolving demands of residents and visitors.

Multiplicity as a paradigm

To conserve the spirit of Janjeva as a place defined by its multiplicity, it is crucial to enhance and embrace the elements that contribute to this characteristic. Distinctive architectural expressions and mixed-uses as key elements of the multiplicity in Janjeva, primarily shaped by its derelict historic buildings, can be maintained by following principles that guide the conservation efforts and promote the regenerative transformation of Janjeva:

Conserve the historic buildings

Janjeva's historic buildings are invaluable assets that embody the town's history and architectural diversity. By actively preserving these structures, Janjeva can retain its unique identity and sense of place. This entails recognizing their cultural and historical value, implementing appropriate conservation measures, and ensuring their long-term sustainability. This can be achieved through implementing appropriate conservation measures, such as maintenance, restoration, and repair.

Adaptive reuse for diverse industries

Embrace the adaptive reuse of historic buildings for various industries. By repurposing these structures, Janjeva can create a vibrant and diverse economic ecosystem. Encourage businesses from different sectors to occupy these spaces, fostering economic stability and providing job opportunities for individuals with varying skills and interests. However, the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.¹²

Create collaborative spaces

Foster the creation of shared spaces within historic buildings. Co-working facilities, incubators, or community spaces can serve as hubs where businesses and individuals from different industries come together. These collaborative spaces promote synergy, innovation, and knowledge exchange, nurturing a dynamic and interconnected community. By facilitating interaction and collaboration, Janjeva can harness its diverse talent pool and foster creative solutions to local challenges.

Regenerate beyond repair

Acknowledge that some buildings may be beyond repair and explore opportunities for new construction. As suggested by Historic England constructive conservation it is essential to strike a balance between preserving the historic fabric and erecting new structures that respect the town's architectural context.¹³ Thoughtful design and planning can ensure that new developments harmoniously coexist with the existing built environment.

Diversity as a paradigm

In the context of adaptive reuse principles, here is how you can disperse the characteristics of diversity in architectural projects:

Architectural variety

When repurposing existing buildings in Janjeva, consider embracing and highlighting the architectural variety that already exists. Preserve and restore distinctive architectural elements and features that reflect distinctive styles and periods. This could include preserving unique facades, ornamental details, or structural elements that represent the historical and cultural context of the area. According to Jokilehto his approach can provide a sense of continuity while celebrating the diversity of architectural heritage, as the modest elements of the environment, often represent better than the masterpiece the architectural traditions.¹⁴

Mixed-use spaces

When properly conceptualized the repurposing of buildings for mixed-use purposes can create synergies and urban vitality.¹⁵ Consider adapting bigger structures into flexible spaces that can accommodate various uses, such as retail, offices, workshops, or creative studios. This encourages a diverse range of businesses, industries, and services to thrive, supporting local entrepreneurship and fostering collaboration and innovation.

Cultural diversity

Pay homage to the cultural diversity of the community in Janjeva through adaptive reuse projects. Incorporate public art installations that reflect diverse cultural traditions, languages, and customs. Repurposed buildings can also serve as cultural centres, museums, or exhibition spaces, showcasing the heritage and artistic expressions of various communities. Additionally, keep in mind to make

space for organizing the traditional events and festivals that celebrate the diversity of the community, fostering cross-cultural exchange and enhancing the inter-cultural harmony of Janjeva.

Inclusive design

To emphasize the existing spirit of inclusiveness dominant in Janjeva ensure that the adaptive reuse projects are designed with inclusivity in mind. Consider accessibility features such as ramps, elevators, and wide doorways to accommodate people with disabilities. Provide easy to understand signage and consider the needs of diverse populations, including different age groups, ethnicities, and socioeconomic backgrounds. Inclusive design goes beyond physical features. It also involves creating an environment that takes into account the diverse cultural backgrounds and preferences of the community.¹⁶

Collaboration and community engagement

Involve the community in the adaptive reuse process. Seek input from residents, businesses, and cultural organizations to understand their needs and aspirations. Encourage community participation in design charrettes or workshops to gather ideas and feedback. By involving the community, you ensure that the adaptive reuse projects truly reflect the diversity and aspirations of the people who live and work in Janjeva.

Adaptability as a paradigm

Adaptability is the third crucial aspect when designing in Janjeva. It involves creating spaces and structures that can accommodate changing needs over time while conserving the town's historical character. Here are some principles that will promote adaptability in Janjeva:

Flexible Use of Spaces

Design buildings and spaces with flexible ground floors that can easily be adapted to different functions. This allows for future changes in land use, whether it is converting the ground floor into an office, pharmacy, cafeteria or even family living. Incorporating movable partitions or modular design elements can facilitate this adaptability.

Adaptive Building Systems

Implement building systems that can be easily upgraded or modified as technology advances or building systems inspired by traditional buildings. This includes flexible electrical and plumbing systems, as well as adaptable HVAC (heating, ventilation, and air conditioning) systems that can accommodate changing usage patterns and energy efficiency standards which must be installed considering comfort and functionality while preserving heritage values.¹⁷

Traditional buildings often exhibit inherent adaptability due to their construction techniques and use of local materials. It is recommended to draw inspiration from these practices, inform the design of adaptive building systems. For example, utilizing natural ventilation strategies, passive solar design principles, or incorporating materials with thermal mass properties can enhance energy efficiency and indoor comfort.¹⁸

Conservation through Integration

Integrate new architectural elements and structures harmoniously with existing historic buildings. Design new additions in a way that respects the town's architectural style and materials, ensuring a seamless blend of old and new. This approach allows for expansion or redevelopment while maintaining the town's overall aesthetic and historic character.

Phased Development

Plan the development of the town in phases, allowing for incremental growth and adaptation. This approach enables the town to respond to changing market demands, and community needs over time. It also provides the opportunity to learn from each phase and adjust before moving forward with subsequent developments.

Collaborative Design and Community Engagement

Involve the local community, stakeholders, and experts in the design process. Incorporate their input, ideas, and aspirations to ensure the design reflects the community's values and needs. This participatory approach fosters a sense of ownership and promotes long-term sustainability and adaptability.

Preservation Guidelines and Standards

Establish clear guidelines and standards for preserving and rehabilitating historic buildings within the town. These guidelines should balance the need for adaptability and functional requirements with the preservation of architectural heritage. They can provide direction to developers, architects, and planners on how to appropriately adapt and reuse historic structures.

Future-Proof Infrastructure

Incorporate resilient and future-proof infrastructure systems to accommodate changing technologies and environmental challenges. Consider the integration of smart city technologies, renewable energy sources, and efficient waste management systems. This forward-thinking approach ensures the town remains adaptable and sustainable in the face of future changes.¹⁹

Continuous Monitoring and Evaluation

Implement mechanisms for ongoing monitoring and evaluation of the town's adaptability. Regularly assess the effectiveness of design decisions and strategies, gather feedback from users and stakeholders, and make necessary adjustments. This iterative process ensures that the town remains responsive to evolving needs and changing circumstances.

CONCLUSION

In conclusion, the principles of multiplicity, diversity, and adaptability serve as valuable guidelines for strategic spatial regeneration in Kosovo, including the town of Janjeva. By recognizing and conserving historic buildings, repurposing them for diverse industries, and creating collaborative spaces, urban regeneration can be achieved while preserving cultural heritage and promoting economic stability. Emphasizing architectural variety, mixed-use spaces, cultural diversity, and inclusive design fosters a vibrant and inclusive urban environment that accommodates the needs and aspirations of diverse populations. Incorporating flexibility in land use, building systems, and development phases ensures adaptability to changing market demands and community needs. Furthermore, collaborative design and community engagement facilitate the participation of local stakeholders and experts in the planning process, enhancing the overall success and relevance of spatial planning initiatives. By embracing these principles, strategic spatial planning in Kosovo can contribute to sustainable and inclusive development, fostering vibrant and resilient communities throughout the region.

NOTES

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⁴ Jahja Drançolli. *Raguzanët Në Kosovë: Prej Fundit Të Shekullit XIII Deri Në Vitin 1455*. Prishtinë: Instituti i Historisë së Kosovës. 1986.

⁵ Skënder Rizaj. *Kosova Gjatë Shekujve XV, XVI Dhe XVII: Administrimi, Ekonomia, Shoqëria Dhe Lëvizja Popullore*. Tiranë: Shtëpia Botuese “8 Nëntori”, (1987) 210.

⁶ Branislav Nušić. *Kosovo: (Opis Zemlje I Naroda)*. Beograd: Prosveta, 1986.

⁷ Ranko Findrik. *Stara Gradska Kuća U Janjevu*. 1971.

⁸ Merita Gorani Bajri and Edona Durguti , “Cultural Heritage Inventory Document for Historic Centre of Janjeva ” (Kosovo: Prishtina, 2017).

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¹⁰ Krasniqi Argjirë, “*Ruin-carnating Janjeva in Kosovo Designing spatio-cultural scenographies reconnecting the warchitectures of a township in dormancy to ressurective space-time concepts and imageries.*” (Master Dissertation Project, KU Luven, 2020), 19-25

¹¹ Argjirë Krasniqi, “*Ruin-carnating Janjeva in Kosovo Designing spatio-cultural scenographies reconnecting the warchitectures of a township in dormancy to ressurective space-time concepts and imageries.*” (Master Dissertation Project, KU Luven, 2020), 19-25

¹² Jukka Jokilehto. *A History of Architectural Conservation*. London: Routledge Taylor & Francis Group.

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¹⁵ Eric Hoppenbrouwer, and Erik Louw. 2005. “Mixed-Use Development: Theory and Practice in Amsterdam’s Eastern Docklands.” *European Planning Studies* 13 (7): 967–83. <https://doi.org/10.1080/09654310500242048>.

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¹⁸ “Vacant Historic Buildings: Guidelines on Managing Risks.” n.d. Historic England . Accessed January 30, 2024. <https://historicengland.org.uk/images-books/publications/vacanthistoricbuildings/heag183-vacant-historic-buildings/>

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A HISTORIC CULTURAL LANDSCAPE OF A CASTLE TOWN IN THE WESTERN ANATOLIA: HONAZ, DENIZLI, TURKEY

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INTRODUCTION

Castles towns had developed primarily with defense consideration. Castle towns had been means of secure sheltering for communities until the end of the Medieval Era. They were often strategically located.¹ They were closely intertwined with their natural environment, which played a significant role in their formation. Most of these castle towns are located on a natural elevation where they can control their environments.² Although there are many studies about the physical organization of historical towns in Anatolia, there are limited studies on castle towns. Furthermore, contexts of castle towns are considered in a limited amount. The main intention of this study is to evaluate a castle town ruin together with its cultural landscape in a retrospective perspective in order to support the decision-making phase regarding the sustaining of its integrity. A case study approach was undertaken: Honaz (Chonae), a Medieval castle town in Southwestern Anatolia, Turkey is focused on. It was abandoned due to transportation difficulties. Qualitative research methods of the discipline of architectural restoration were supported with historic landscape characterization technique of regional planning. The phases of the study are archive research; field survey in the cultural landscape and settlement scales, data analysis by the use of Geographic Information System (GIS), characterization and evaluation. The official letters, *tahrir*,³ and *temettuat*⁴ documents, old photos, historical aerial photos, and the official parcel query database were used as primary sources.

CHARACTERIZATION

The geologic, historic, and cultural characteristics of Honaz castle and its cultural landscape are presented in a retrospective perspective in the below.

Geologic Characteristics

Honaz (Cadmus) Mountain is the highest mountain in the Aegean region. Different tectonic units are identified in the mountain: Late Cretaceous,⁵ Middle Eocene⁶ tectonics.⁷ Honaz Mountain is part of the Menderes massif. It is tectonically overlain by the Lycian nappes made up of Mesozoic dolomites, limestones, and ophiolite.⁸ The ruin of Honaz castle town is located on a slightly sloping plain jutting out of the northern hill skirt of Honaz mountain. Its three sides are surrounded by deep cliffs. So, the entrance to the castle could only be from the east (Figure 1). It was hard to access the castle because of its high altitude.



Figure 1. The location of Honaz castle town as viewed from the west direction, 2020

The landscape of Honaz is composed of low-elevation areas surrounded by high areas. The highest areas are 2517 m., but the majority of the area is between 250-500 m. (18%). A small portion is between 500-750 m (16%). The elevation level of Honaz castle town is 750 m. The difference between the elevation of the hillside on which the castle is situated and that of its surroundings is 200 m (Figure 2a). The landforms covering the topography are mountains, hills, hillsides, high plains, lower plains, valleys, and brooks. The highest points refer to the peaks of the mountains surrounding the area which are Babadağ Mountain (2370 m.) and Honaz Mountain (2571 m.) at the south and Çubuk Mountain (2296 m.) at the west and Çökelez Mountain (2017 m.) at the east direction. These mountains constitute the visual boundaries of the lower height plains and settlements. Some settlements are located at the hill skirts of these mountains. The average height of hillsides is about 1000-1500 m. Baklan Plain is located in the north direction. The lower areas are separated as high plain and low plain. The average of the high plain is 740-1000 and average of low plains is 400-740 (Figure 2b). The lowest landforms in the topography are valleys. The average height of valleys is lower than 10 m. These valleys surround the Akçay brook along the west-east direction.

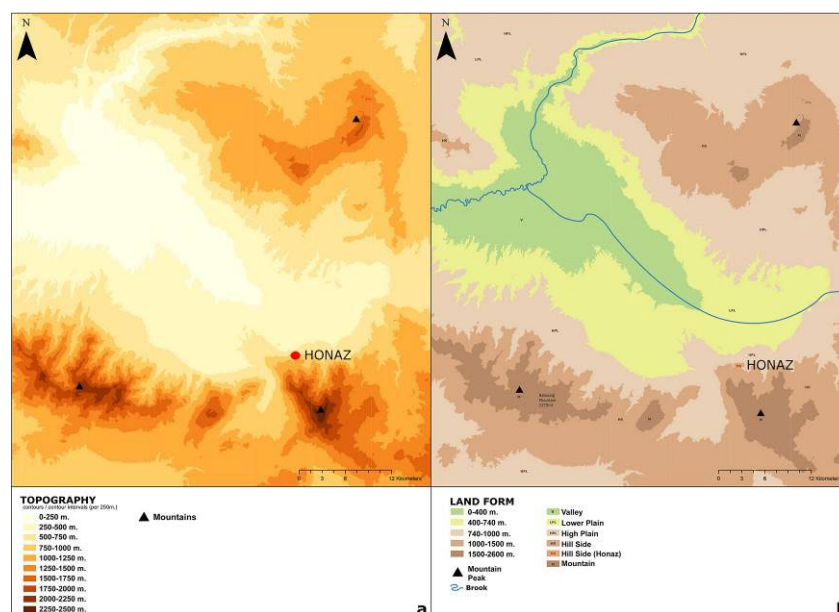


Figure 2a. The Map of Topography of Honaz, b. The Map of Landform, Honaz

The cultural landscape of Honaz has two different types of vista points: The first one is the vistas from the castle town to the landscape: the historical road, Barza plain, valleys, graveyards, the silhouette of the remains of the Sultan Murat Mosque, fertile agricultural areas, Çökelez and Sazak Mountains and the grand Honaz Mountain (Figure 3a). The second is the vista from the lower levels to the castle: the Honaz Mountain, Mediterranean woodlands coverings. The hillside where the castle was formerly located is empty at present (Figure 3b).

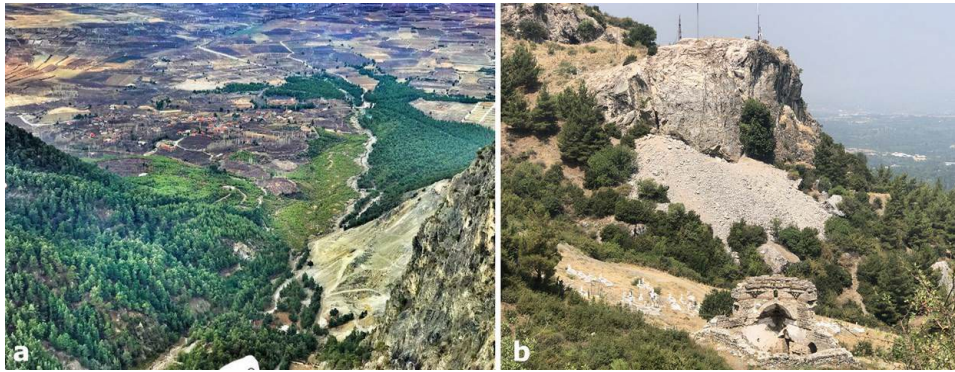


Figure 3. a) The view of Honaz landscape from Honaz castle town, b) The view of the location of Honaz castle town and Sultan Murat Mosque from the Barza Plain

The studied region, Denizli, is under the seismic effect of the Menderes and Denizli Horst and Graben. The earthquakes that took place in the region had caused population changes in the settlements and even the destruction of the settlements.⁹

Historic Characteristics

The history of the region dates back to the Bronze Age.¹⁰ Chonae (Honaz) was within the boundaries of the Phrygian region.¹¹ It was a station for soldiers, and Chonae was the most powerful fortress in the Lykos valley¹² (Figure 4a). It was located at five kilometers north of Collosae, one of the Phrygian settlements of the ancient period in the Lykos River¹³ valley next to other Chonai, Leodicea and Hierapolis sites on the same theme.¹⁴ Collosae was on the plain as a gate of a high road along the Lykos valley. Its limitations in terms of defense was not a disadvantage in the Roman and early Byzantine (Eastern Roman) periods.¹⁵ However, anxiety for security increased as a result of widespread Arab invasions. The inhabitants of Collosae moved to Chonae three miles to the south on the north slopes of Cadmus Mountain between 692 and 787 A.C. The population of Chonae increased and the city grew up. Finally, it became an archbishopric in 858 A.C.¹⁶ The famous Archangel Michael church, which was one of the most famous pilgrimage centers of the empire, was in Chonae. Chonae was permanently captured by Seljuks at the beginning of the 13th century. Then, it was called Honas and later Honaz.¹⁷ The Rum population in Honaz continued to live in the castle, while Turkish communities settled on the Lycos valley¹⁸ (Figure 4b). After Germiyan Emirate donated its lands to Ottomans in 1429, Sultan Murat Mosque was built on the skirt of the castle.¹⁹ In the 16th century, Honaz was one of the *kazas* of the Ottoman administrative system called *Nefs-i Honaz* of Kütahya sanjak under the Ottoman rule. It had 24 villages in the first half of the 16th century.²⁰ In this period, agriculture, animal husbandry, and weaving were the most important livelihoods. Evliya Çelebi called the town Honazabad in 1670: “A tannery is located at the head of Akgözpınarı (Lykos River). The flour mills on the river are important for the economic life of the city”.²¹ In the 19th century, accessibility difficulties of Honaz castle town gave way to its abandonment. The settlement area shifted towards the mountain slopes in the southeast. *Temettuat* Notebooks of the 19th century presents

an increase in the number of villages and farms, and population in the *kaza* of Honaz compared to the 17th century.²² After Denizli became a sanjak of Aydın, Honaz was transformed into a *nahiye* (township) of Denizli Sanjak in 1839.²³ In the 19th century, there were 4 mosques and 6 masjids, 4 *zaviyes*, and 10 hamlets in Honaz (Figure 4c). The main source of income was agriculture, sheep, and goat husbandry, and the production of textiles. The main agricultural products were grain, cotton, and fruits.²⁴ Honaz cherry was registered and patented in 2021 due to its distinctive flavor, hardness, and aroma.

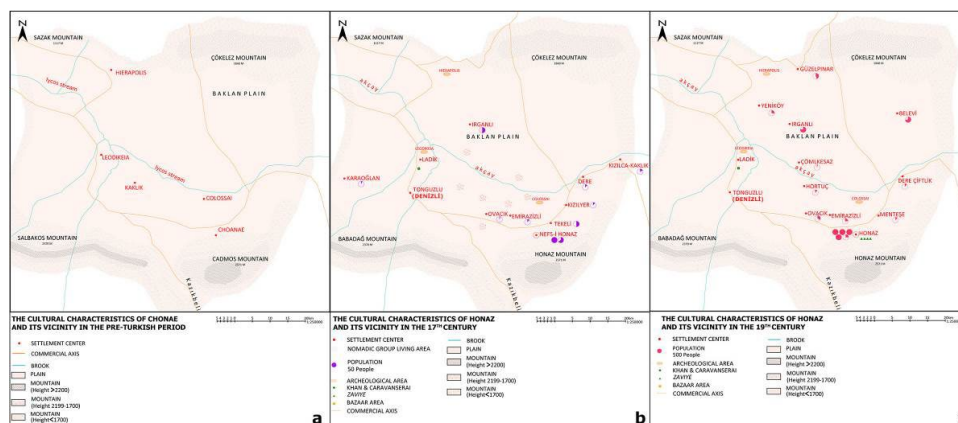


Figure 4. The Maps of Honaz Castle Cultural Landscape a. Pre-Turkish Period, b. 17th century, c. 19th century

In 1924, Rums living in Hisaraltı neighborhood at the skirts of the castle left Honaz, while Turks from Thessaloniki, Greece settled in Honaz with the population exchange between Turkey and Greece.²⁵ Since the 1960 General Population Census, there has been a regular and continuous increase in the population of Honaz. Honaz was declared as a district with its existing villages in 1987.²⁶ Today, Honaz Castle is in ruins. The remains of the bastion of the castle at the east and the fortification wall at the north are still observed (Figure 5). Honaz Mountain was defined as a National Park and registered as a second-degree natural area in 1995. In addition, Honaz Castle was registered as a first-degree archeologic site in 2008. However, archaeological studies have not started yet.



Figure 5. The remains of the bastions and fortification walls of Honaz

Land Cover Characteristics

The mountains are generally covered with Mediterranean woodlands in the Honaz cultural landscape. The lower level of the hillsides of these mountains are covered with cultivated green areas and shrublands for livestock farming. Within these boundaries, plains are covered with fertile agricultural fields. Baklan Plain is rich in terms of water sources.

Honaz castle town has an opportunity of viewing the road. The only access to the castle was provided through the eastern gate by the historic caravan route. Honaz had in close relation with the ancient cities around the settlement; Hierapolis (Pamukkale), Laodikeia (Ladik), Collosei. These settlements were located on the high road along the Lykos valley in the Roman and early Byzantine period connected to the Menderes valley to Ephesus.²⁷ After the 12th century, the surroundings of the castle were conquered by the Seljuks. The population of the region increased as the nomads settled on the plains.²⁸ Some of the names of the nomadic communities living here during this period are Güzelpınar, Sinekli, Tursunlu, Çakal, Torapan and Eşme.²⁹ The names of these communities gave their names to the settlements of the 17th century. In time, they established villages with the same names. Evliya Çelebi described the site as follows in 1670: Mount Honaz is an old castle with a pentagonal stone structure on the steep red rock. The castle has a gate at the west. Although it is small, it is a fortified castle due to its steepness. There are vineyards, gardens, and orchards extending towards the plain.³⁰ Then, there was a passage called Kazıklıbel in the valley that separates Babadağ and Honaz Mountains from each other. That passage was a difficult passage to overcome, especially in winters, as it receives a northerly wind. For this reason, it is known as Kanlıbel, which means bloody passage in Turkish (Figure 6). Especially in winters, too many people and animals froze to death here. It was also a border separating Denizli and Menteşe sanjaks.³¹

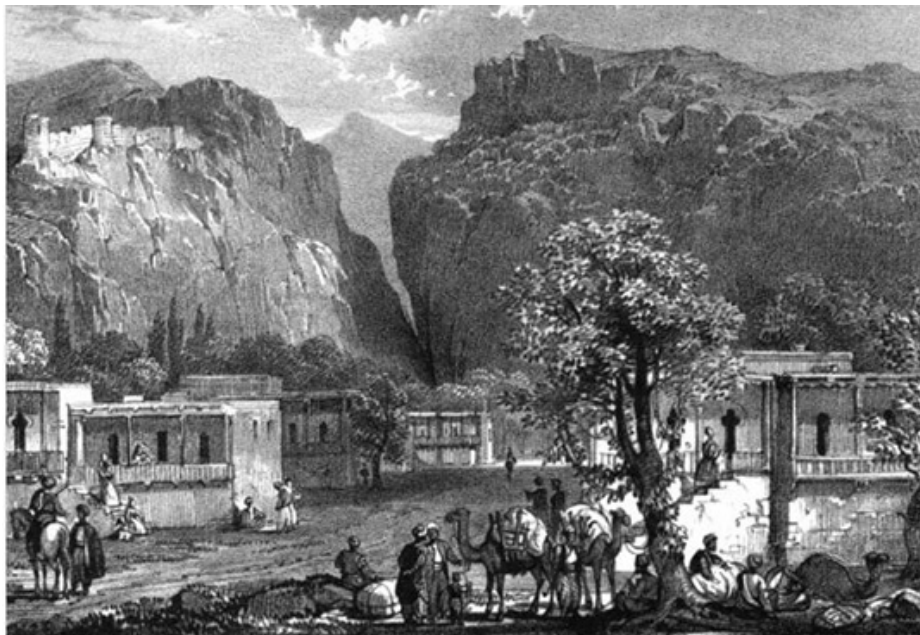


Figure 6. Kazıklıbel passage between Honaz and Babadağ Mountains, and the settlement on the outskirts of Honaz Castle, engraving, 1824³²

In 1953, the mountains were natural areas generally covered with Mediterranean woodlands (45%). The plain and hillside were used mainly for agricultural activities (40%) and as shrublands (13%). The hill skirt of Honaz Mountain were used for residential purposes as well (2%). Natural elements have decreased in amount over time, and the residential areas have increased. At the end of the 20th century, the population of Honaz and its surroundings have increased. Hence, high rise buildings for mass housing were constructed (24%) on the plain and hillside, and agricultural areas and pastures have been critically reduced (31%). which are the main sources of income in the region. Shrublands on the plain and hillside were demolished (Figure 7). Consequently, Honaz lost its rural characteristics to a large extent and started to urbanize.

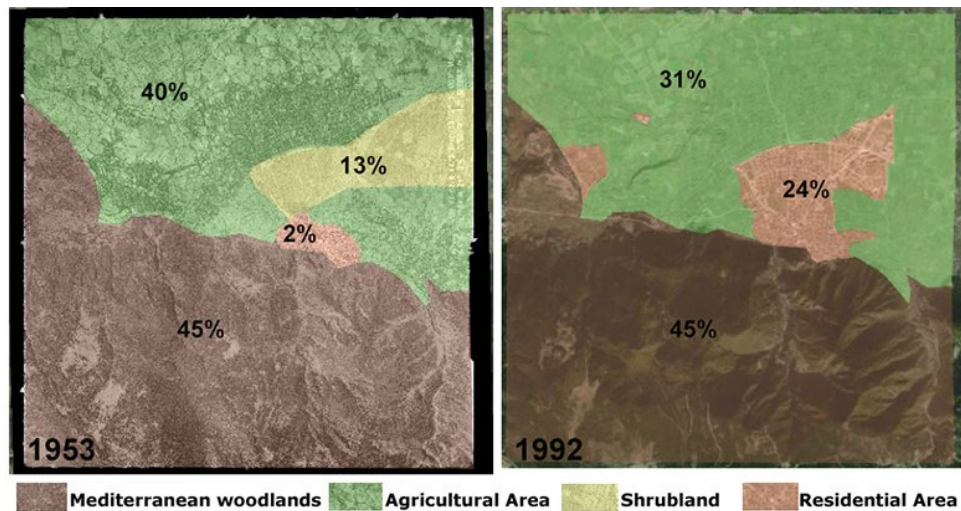


Figure 7. The changes in land use, Honaz cultural castle landscape

The environmental management plan³³ of the studied landscape was prepared in 1983. It was last updated in 2023.³⁴ The plan is in 1/100 000 scale. It aims to protect the natural, historical, and cultural richness of the region, guide development, correlate economic and ecologic issues, and define land use. Urban development areas and university areas were proposed on the agricultural areas located on surrounding plains. Honaz Mountain National Park, which includes the remains of Honaz castle town, is presented as a second-degree natural site. Its archaeological significance is not emphasized (Figure 8).

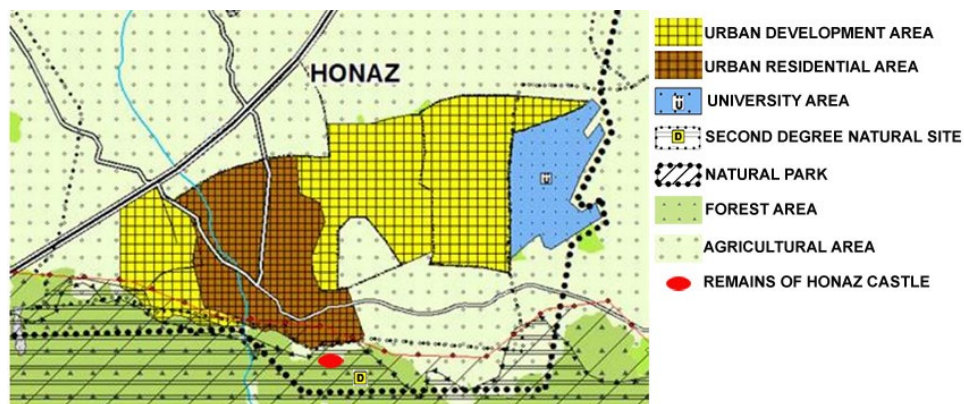


Figure 8. The environmental management plan of Honaz³⁵

The Settlement Characteristics of Honaz

The castle was small: a maximum of 150 or 200 houses in the castle. As the population increased, it was inevitable to provide settlement areas outside the citadel walls. For this reason, the settlement shifted towards the mountain slopes in the southeast direction. Evliya Çelebi recorded 400 earth-roofed houses in the castle. He stated that the houses were oriented to Denizli and were airy. There were a thousand steps descending from the castle to the suburbs (*varoş*). There were two Muslim quarters, the rest were non-Muslims'. In addition, there was one mosque, one masjid, one bath one khan, and several merchant shops in the castle. There was a lead-free old mosque, two lodges, a school, and a qadi court, a bath, an inn, and a few shops at the surroundings of the castle.³⁶ After the 19th century, the castle began to be used only for defense purposes, while the hill skirts at the lower elevations were settled.³⁷

Today, there is no information about the authentic lot organizations in the old castle of Honaz. It is claimed that the current settlement pattern on the skirts of Honaz Castle has not changed in the historical process, but this should be subjected to archaeological research. The majority of the lot organizations on the hill skirts of the castle consist of a mass and a courtyard or garden. In addition, housing units constituted most of the settlement area. Most of the housing units have two stories (Figure 9a). Moreover, the construction technique of the residential area was the hybrid system. The U shape walls of the housing units are constructed in stone masonry from the base to the roof and, street façades which generally open to the vista are constructed with timber frame. This system represents the typical construction technique of the Ottoman House. The houses were roofed with an earthen terrace (Figure 9b). Today, many buildings have hipped roofs with over and under tiles which is interpreted as a period intervention (Figure 9c). According to the memories of those who came to Honaz with the population exchange in the late 1920s; the majority of the houses were covered with earthen flat roofs and only six of them had tiled roofs. Almost all of the houses had two floors, and there were warehouses, cellars and barns on the lower floors. The houses were built of stone, earth and wood. Houses and rooms were small.³⁸



Figure 9. a. The houses at the skirt of Honaz Castle, 2020, b. Detail of a terrace roof remain with earth covering, 2020, c. Terrace roofs at the skirt of Honaz Castle 2020

Sultan Murat Mosque at the east of the castle is in ruins today. There are graveyards and tombs near Sultan Murat Mosque (Figure 10).



Figure 10. Sultan Murat Mosque and the graveyards on the skirt of Honaz, 2020

EVALUATION AND CONCLUSION

Honaz Castle town was first used as a defense structure, then it was used as a settlement and defense purpose due to anxiety for security increased, then, it was used only as a defensive structure depending on the change in living conditions. Finally, it was completely abandoned with the development of technology and defense systems and limited surface area in the 19th century. Thus, Honaz Castle town and its landscapes: shrublands, agricultural lands, and villages at the mountain skirts in the area under its control, and the caravan route providing access to this enclosed area are in ruins today. However, life goes on the skirts of the castle. Agriculture and animal husbandry, which is the main source of livelihood of the region, continues a limited basis.

The loss of physical, economic, and socio-cultural integrity of the castle with its landscape, and lack of any conservation and presentation measures are the major preservation problems detected. Although Honaz castle town was registered as a first-degree archaeological site, an archaeological study has not started yet. In addition, the identification of the legal status of its landscapes as a protection zone, the presentation of the vista points both from the castle and from the landscape; presentation of the unique silhouette of the remains of the Sultan Murat Mosque with its historical graveyards and tombs, the traces of the settlement pattern of the Medieval era, the pilgrimage routes to the Archangel church, the places of the possible tent positions, the route to Kanlıbel passage etc. are proposed. Utilization of this heritage data in the management and development of the landscape is necessary for the holistic preservation and presentation of Honaz Castle town. Correlation between the castle town and the remains and traces in its vicinity for all relevant periods is indispensable. The current environmental management plan is far from reflecting the natural and cultural characteristics of the region throughout history. New inhabitation and industrialization decisions should be reconsidered. It is necessary to prevent the uses that will cause damage to the historic cultural landscape. With the environmental plan, protection measures should be taken against the deterioration of the integrity of natural resources, environmental values, historical artifacts, and original agricultural areas. The data provided in this study may guide related heritage management.

NOTES

- ¹ Nazmi Sevgen, *Anadolu Kaleleri* (Ankara: Doğu Matbaası, 1959), 5.
- ² Sidney Toy, *Castles: Their Construction and History* (New York: Dover Publications Inc., 1985), 88.
- ³ The censuses carried out in different cities in different periods for the determination of taxes in the Ottoman finance organization and the books in which these censuses were recorded in the 16th century.
- ⁴ The censuses carried out in different cities in different periods for the determination of taxes in the Ottoman finance organization and the books in which these censuses were recorded in the 19th century.
- ⁵ Cretaceous Period began 145.0 million years ago and ended 66 million years ago (Britannica Website 2023).
- ⁶ Middle Eocene Epoch, second of three major worldwide divisions that began 56 million years ago and ended 33.9 million years ago (Britannica Website 2023).
- ⁷ İ. Aral Okay, "Geology of the Menderes Massif and the Lycian Nappes South of Denizli, Western Taurides," *Bulletin of the Mineral Research and Exploration* 109 (1989): 37-51.
- ⁸ İbrahim Gündoğan, Cahit Helvacı, and Hasan Sözbilir, "Gypsiferous carbonates at Honaz Dağı (Denizli): First documentation of Triassic gypsum in western Turkey and its tectonic significance," *Journal of Asian Earth Sciences* 32 (2008): 49-65.
- ⁹ Mete Hançer, "Study of the structural evolution of the Babadağ-Honaz and Pamukkale fault zones and the related earthquake risk potential of the Buldan region in SW Anatolia, east of the Mediterranean," *Journal of Earth Science* 24 (2013): 397-409.
- ¹⁰ Yusuf Kılıç, Şeyma Ay Arçın and Serkan Başol, "Eskiçağ'da İnanç ve Ulaşım kavşağı Olarak Honaz" (paper presented at the Honaz Sempozyumu, Denizli, November 26-27, 2015).
- ¹¹ Clive Foss, "Archaeology and the Twenty Cities of Byzantine Asia," *American Journal of Archaeology* 81 (1977): 469-486.
- ¹² William Mitchell Ramsay, *The Cities and Bishoprics of Phrygia: pt. II. West and west-central Phrygia* (London: Clarendon Press, 1895), 359.
- ¹³ The ancient name of today's Akçay River pass by Honaz separated the Phrygia and Karia regions.
- ¹⁴ William Mitchell Ramsay, *The Historical Geography of Asia Minor* (London: Royal Geographical Society, 1890), 151.
- ¹⁵ Strabon, *Antik Anadolu Coğrafyası – Geographika XII, XIII, XIV* (İstanbul: Arkeoloji ve Sanat Yayınları, 2005).
- ¹⁶ Ramsay, *The Historical Geography of Asia Minor*, 91.
- ¹⁷ Tuncel Baykara, *Anadolu'nun Tarihi Coğrafyasına Giriş I. Anadolu'nun İdari Taksimatı* (Ankara: Türk Kültürü Araştırma Enstitüsü Yayınları, 1988), 20.
- ¹⁸ Ramsay, *The Cities and Bishoprics of Phrygia: pt. II. West and west-central Phrygia*, 27.
- ¹⁹ Tuncel Baykara, *Selçuklar ve Beylikler Çağında Denizli 1070-1520* (İstanbul: IQ Kültür Sanat Yayıncılık, 2007), 152.
- ²⁰ Selim Parlaz, "Avarız Defterlerine Göre XVII. Yüzyılda Honaz Kazası" (paper presented at the International Denizli and Surroundings Symposium, Denizli, September 6-8, 2006).
- ²¹ Evliyâ Çelebi, *Evliyâ Çelebi Seyahatnâmesi*, trans. Yücel Dağlı, Seyit Ali Kahraman and Robert Dankoff (İstanbul, 2005).
- ²² Selahittin Özçelik, "XIX. YY Ortalarında Denizli Kazasının Sosyo-Ekonomik Yapısı Hakkında Gözlemler" (paper presented at the International Denizli and Surroundings Symposium, Denizli, September 6-8, 2006).
- ²³ Tahir Kodal, "Cumhuriyet döneminde Denizli-Honaz'da nüfus (1923-2013)," *Belgi Dergisi* 2 (2017): 496-536.
- ²⁴ Özçelik, *XIX. YY Ortalarında Denizli Kazasının Sosyo-Ekonomik Yapısı Hakkında Gözlemler*, 29.
- ²⁵ Zinkoo Han, "Honaz'ın Cumhuriyet Devrindeki Sosyal ve Ekonomik Gelişmesi (1923- 1960)" (MSc Thesis, Ege University, 1999).
- ²⁶ The law dated 19.06.1987 and numbered 3392.
- ²⁷ Martin Percival Charlesworth, *The Cambridge Ancient History: pt. 1. The Middle East and the Aegean region c. 1800-1380 BC, 1973. pt. 2. The Middle East and the Aegean region c. 1380-1000 BC 1975* (Cambridge: Cambridge University Press, 1924), 88.
- ²⁸ Baykara, *Anadolu'nun Tarihi Coğrafyasına Giriş I. Anadolu'nun İdari Taksimatı*, 20.
- ²⁹ Özçelik, *XIX. YY Ortalarında Denizli Kazasının Sosyo-Ekonomik Yapısı Hakkında Gözlemler*, 29.
- ³⁰ Çelebi, *Evliyâ Çelebi Seyahatnâmesi*.
- ³¹ Özçelik, *XIX. YY Ortalarında Denizli Kazasının Sosyo-Ekonomik Yapısı Hakkında Gözlemler*, 31.
- ³² Francis Vyvyan Jago Arundell, *Discoveries in Asia Minor: Including a description of the ruins of several ancient cities, and especially Antioch of Pisidia* (London: R. Bentley, 1834), 160.

- ³³ It was prepared within the scope of the Environmental Law No. 2872 of The Republic of Turkey, Ministry of Environment, Urbanization of Climate Change (Turkey Legal Gazette, 2006).
- ³⁴ "Turkey Legal Gazette, 1983; 2023 (Number: 27051)," Turkey Legal Gazette, accessed May 04, 2023, <https://www.resmigazete.gov.tr/eskiler/2008/11/20081111-8.htm>
- ³⁵ "Aydın-Muğla-Denizli Planlama Bölgesi 1/1000 Ölçekli Çevre Düzeni Planı Değişikliği," Republic of Türkiye Ministry of Environment, Urbanization and Climate Change, accessed March 21, 2022, <https://denizli.csb.gov.tr/t.c.-cevre-ve-sehircilik-bakanligi-nca-09.08.2018-tarihinde-onaylanan-aydin-mugla-denizli-planlama-bolgesi-1-100.000-olcekli-cevre-duzeni-plani-degisikligi-duyuru-360854>
- ³⁶ Çelebi, *Evlîyâ Çelebi Seyahatnâmesi*.
- ³⁷ Arundell, *Discoveries in Asia Minor: Including a description of the ruins of several ancient cities, and especially Antioch of Pisidia*, 160.
- ³⁸ Ercan Haytoğlu, "Dünden Bugüne Honaz'ın Marjinal Mahallesi: Hisar," *Belgi Dergisi* 13 (2006): 332-351.

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“WHAT ARE CLASSICS GOOD FOR?”: DISCUSSING THE CULTURAL HERITAGE OF ANTIQUITY’S CLASSICS IN CONTEMPORARY GREECE

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INTRODUCTION

Ancient Greek texts (often labeled “classics” in academia and elsewhere)¹ are widely considered “memory sites” and “textual monuments”: they provide “common points of reference” for communities (of readers) across time.² Moreover, they have undergone consecration³ and ended up informing and establishing meaningful frameworks and “cultural grammars” within these communities.⁴ Classics’ normative status is higher in Greece because they have been associated with nation, its inheritance and national identity (since the eighteenth and nineteenth centuries). This has impacted all domains, public and private, and unavoidably influenced how lay people receive classics. The modes Greeks engage with their (distant or recent) past have been extensively researched. Scholars have written about the nation and the formation of discourses around its culture and identity from the nineteenth century onwards, until today.⁵ Yet, my own study is still relevant as the (distant) past and its monuments have ardently re-entered contemporary debates. Globally and locally, there emerge socio-cultural shifts which either reinforce or destabilize the status of the classics. Certain cultural trends challenge classics’ authority: indicatively, the ascent of cultural omnivorousness/eclecticism,⁶ canon debates,⁷ or the dominance of economic and skills-centred logics that push against humanities.⁸ On the opposite side, other developments reinforce the status of classics: for instance, the rising right-wing movements worldwide (and in Greece) which profit from, use and abuse past heritage for their purposes.⁹

The landscape in Greece has been changing as well. As Tziovas noted, contemporary Greeks have shown more concern over issues of cultures and identities (especially in the last quarter of the twentieth century).¹⁰ In this context, preoccupations over the past have become central part of public debates:¹¹ there is interest about the past, how to mobilize it (e.g., in politics), and what to make of it in the context of globalized culture. This dispute over heritage and its meanings has become more important in times of “multiple crises” in Greece (i.e., different types of crises ever since the economic recession of 2009). The apparent difficulties and the dominant atmosphere of negativity (e.g., the sense of state failure, of a future without prospects...) ¹² have impacted on the conceptualization of the nation and its culture(s): the question about how Greeks relate to their history and what they make of their “glorious ancestors” today has been central to debates around their current status and identity.

My research draws on existing studies while adopting a bottom-up viewpoint: I focus on and investigate lay persons themselves (specifically Greek university students) and explore how they encounter and grasp antiquity's heritage (namely its texts). I prioritized individuals' voices in order to map their landscapes of meaning in which classics' heritage is incorporated and attains distinct meaning. As Rigney notes, after all, texts remain monuments when audiences invest and re-invest them with meanings.¹³ My own research begs such a question: what kind of monuments do people claim these classics are?

I drew data from semi-structured interviews with thirty-seven participants over the period 2022-2023. They form part of my PhD project about how Greek students read and interpret Plato's allegory of the Cave. Despite my project being about a specific classical text with its unique features, it should be noted that in Greece people might refer to "classics" as a general, unified category of texts/cultural objects with special characteristics (e.g., revealing universal, humanist values).¹⁴ This is evident in education or public discourse, with the generic term "classics" being employed indiscriminately for almost all ancient texts. For this reason, instead of only inquiring about participants' readings of the allegory, my fieldwork included a separate "ethnographic" part about people's experiences and discourses on cultural objects and texts from the antiquity at large. The data I present come from this part: they refer specifically to generalized discourses around classics in Greece and the uses such discourses are put into with respect to issues of heritage. Here I will discuss only three exemplary cases, which, although few, still reveal repertoires that are employed or ready-to-be-employed by (educated) Greeks today.¹⁵

My findings showed that, despite the trends challenging classics, individuals appreciate and engage with ancient texts as important part of their heritage. Nevertheless, this is never one-sided and can be done in diverse ways. Indicatively: (1) people value classics as foundations for the Greek national heritage, with references to cultural continuity; or (2) classics are discussed in universal and not strictly nationalist terms, or (3) classics are considered part of the Greek inheritance, but employed as means to critically reflect on Greekness. Participants invest classics with the meaningfulness of "sacred" monuments. Yet, this investment is performed in ways that correspond to increasing concerns of contemporary Greeks around their identity, values, and place in a landscape of crisis.

CLASSICS AS NATIONAL TREASURE

All participants acknowledge that classics should be preserved and seem not to follow trends that have questioned classics' status and relevance.¹⁶ In fact, participants mostly appeal to classics' historical significance and quality and understand them as part of a heritage/tradition that has impacted national cultural evolution and formation. Almost everyone defended classics' importance as artefacts worthy of remembrance and investment, because they have shaped the Greek community in time: different periods have informed Greek culture through practices and artefacts, and classics are intrinsically involved in this being-in-time. To question their importance is to adopt anti-historical conceptions of Greekness. Participants invoke here *the logic of cultural continuity*: antiquity is considered part of a national continuum which reaches contemporary Greece. Shared characteristics, like language and territory, create bonds that unite Greeks across time. Thus emerges a sense of ancestry which elicits strong feelings and creates a kind of moral obligation to the predecessors.

One of my participants, twenty-two-year-old Dimitris R., is an indicative example. He showcases both how the narrative of cultural continuity is popular among Greeks today and how it can become a narrative of emotionality and moral duty. Dimitris describes classics as the "roots" of contemporary Greek communities:

It is about shaping our present on stable basis. It's as if someone said to me "Plant tomatoes". If you don't support the plant upon something stable..., if you don't support a tree, won't it be uprooted

easily? What's the point then? I don't talk about "progonolatriy" [i.e., obsessive reverence towards ancestors]; it's only about the preservation of traditions that will shape Greeks in 2022.

Here the imagery of the plant means that the past (including antiquity and its classics) forms a tradition of cultural knowledge, practices, and models that support and nurture the nation. Connotations of continuity and ancestry are evident. In fact, such a discourse around the nation and its cultural memory/roots is quite common among Greeks. Established in the nineteenth century,¹⁷ it has been dominant ever since, also supported by historians, authors, and artists.¹⁸ The discourse portrays Greekness as product of past cultural forms and establishes a linear relationship (of cultural preservation and evolution) between antiquity, Byzantium, and modern Greece. In this, antiquity holds the most significant place.¹⁹ Here, indicatively, Dimitris described classics as “*stable basis*” for support: they are essential for understanding how Greek people have come to be and how they can/should evolve (cf. “*traditions that will shape*”). This is because the present is not estranged or totally different from the past. Instead, history and cultural inheritance become “*equipment for living*”,²⁰ for people to make sense of their cultural being.

As mentioned above, there are emotional and moral implications. Dimitris talked extensively about his special relation to the past. He visits memory sites, collects old books, studies life in the past and even mentions some special attachment to old artefacts: artefacts preserve traces of the past –its “*vibrations*”– by being vessels for the “*energy*”, ideas, emotions, and practices of the people who used them. As such, artefacts establish a kind of shared humanity with those inhabiting the past, and keep the past alive. Dimitris talks about “*energy*” and says that “*objects carry a weight, and this weight is experienced generation after generation*”. This sense of connection is stronger with respect to the Greek cultural tradition. It is strengthened, for Dimitris, by bonds forged by shared language, shared beliefs (e.g., about citizenship), or shared religion across different periods of Greek history. Such commonalities make past cultural objects evocative and effective in conveying ancestors’ experiences. This is why he says about classics that they

are the only way, the written source for communication with our ancestors. To know their mistakes, their strategies, their ways of dealing with situations, what they did, what they can offer [...] We can't be like newborn babies [...]

In this way, classical inheritance contributes to national conscience, which for Dimitris is “*the awareness of what has happened in this place and who we -its constituents- are*”. Communicating with our predecessors is then about learning and informing modern Greek attitude, but does not only involve knowledge; it implies a way of being informed by emotional and moral bonding too. It means to have awareness of ancestry, “*respect the past*” and strive for the “*preservation of the values and virtues that have raised us*”, as he says. It involves some indebtedness towards the ancestors. Ancestors, for Dimitris, wished to create some inheritance for future generations, and have fought time and again for the freedom and prosperity of Greece; their descendants should honor this and build upon it. Furthermore, ancestral achievements and struggles provide moral inspiration and ideals. Classical heritage is integral part of this: we should meet it with awe, as resource that nurtures and guides us towards the “*new*”:

A person without stable foundations can make nothing. It's not about living in reverence of the ancestors, but about being inspired by them and make something new. If we don't know our history, what this place was, [...] how to hope for making something new?

CLASSICS AS UNIVERSAL HERITAGE

Cultural continuity narratives are not met without resistance. Participants often strike a balance between accepting antiquity as part of Greek inheritance and pinpointing discontinuities with it or emphasizing its universal (instead of narrowly Greek) character. Many accepted some kind of cultural

continuity between contemporary and ancient Greece. However, weary of discourses obsessed with ahistorical ideas of continuity,²¹ some argued that classics are not only Greek but part of the Western civilization and contain themes relevant to all humans. In fact, such *universalizing* about classics is not uncommon: meanings that allegedly speak to a universal human condition have always been attached to “classicalness”.²² But in this case, universalizing also becomes a strategy to problematize existing purist discourses of cultural continuity.

To be clearer, I will draw attention to more “extreme” accounts, which disassociate classical heritage from the national one completely. Yiorgos S., a twenty-five-year-old participant, is the perfect example. When asked about classics, Yiorgos talks about their universal, timeless content. He refers to the questions ancient texts have posed and the ideas, beliefs, models and values they convey. For him, such content reflected the fundamentals of life. Although he acknowledges that human beings, societies, and contexts change in time, Yiorgos accepts a core of some basic humanity, some unchangeable aspects of the human condition. He says that classics engage with topics like love, respect, morality, existence, the universe and the divine. By dealing with such central aspects of life, they have become essential cultural heritage, they have become “*great*”. When asked to elaborate, he said:

They are important for our survival. Uh, for our survival, for saving our dignity and morality, saving our lives in general.[...] I feel they center on simple, basic notions, on death, love, life..., uh, on living within a community. [...] And this grants them some greatness. Because this is what counts in life [...]

The idea of cultural heritage “materialized” in classics is associated with highlighting what is essential for human experience. Such heritage attains moral characteristics: these texts are models guiding people’s conduct and offering quality and “*dignity*”. To further support this, Yiorgos invokes monumentality:

Ancient texts are a safer choice, as they have survived thousands of years. Since they have survived, it means that they contain some truth which is good, safe.

Classics constitute monuments that have passed the test of time and relevance. This monumentality grants them authority and supports the claims for timelessness and transferability across historical boundaries/contexts.

Nevertheless, universality is not paired with the texts’ status as national treasures. While for others the perceived universality of classics reinforces their nationalist pride for their inheritance, for Yiorgos there is no cultural or ancestral continuity between now and then. For him, this is a construct of institutions like school and neglects other historical events or cultural traditions of the past (e.g., Ottoman ones). In addition, when asked about his sense of Greekness and identity, Yiorgos says he relies not on the past but on his own people and family, and adds:

The fact that they are ancient Greek doesn’t mean they have something “Greek”. [...]all these things don’t have anything “Greek” to say they are characteristic of Greek people[...] Democracy, for example: [we say] democracy is Greek [being ironical]...! We say that equality among people and equal share in government is considered Greek!...

Yiorgos rejects nationalist discourses that present antiquity’s achievements under the narrow nationalist banner of some Greekness that can be appropriated today. For him, classical heritage speaks to all humans (e.g., through ideals of democracy and equality). The consequence of this is to reach a new appreciation of classical heritage which should be preserved (e.g., in schools) but only as universal treasure.

CLASSICS AS TEMPLATES FOR CRITIQUE

Understanding classics as parts of Greek inheritance can take another form: participants might recognize their universal character and significance, and simultaneously employ them for *purposes of social critique*. This is a way of communicating anxiety and disappointment for a society in crisis, and their preoccupation and desire to critique and ameliorate their lifestyle and community. Again, such modes of engagement with classics show resistance to idealized nationalist discourses of cultural continuity with antiquity.

Anastasis T., a twenty-year-old participant, is very opinionated in this regard. Anastasis is an avid reader who expresses admiration for antiquity's classics. Moreover, due to his background and interests, and his personal life and identity (i.e., he is a gay man who has had difficult personal experiences), he shows concern over socio-political and identity issues and the quality of community life in Greece.

Anastasis starts from the idealized status of ancient texts and mostly emphasizes their political aspects, particularly their perceived democratic and progressive content. At one point, he argues they are essential cultural inheritance, because they are associated with the *“right education a common citizen needs to function in a democratic system, use one's rights, and make society better in the right way”*. A bit later, he specifically says ancient authors are *“more liberal in many aspects”* and –to elaborate on *“liberal”*– mentions the example of queer topics, topics that have to do, say, with *“gay rights!”* (as he exclaimed humorously) or lesbianism.

The emphasis on classics' idealized, humanist and particularly progressive-democratic character is part of Anastasis' larger argument: the ideal (and universal) models of classics constitute heritage that is relevant today, that is something we, contemporaries, lack. To explain this, Anastasis first discusses the (failed) reception of classics by contemporary Greeks, due to their lack of knowledge and to the inferiority of contemporary culture compared to antiquity's achievements:

Although Greeks want to say their culture is very rich and a foundation for numerous things, in fact we haven't managed, in any regard, to honor the authority [of antiquity]. [...] We are not as progressive as ancient Greeks. People may want to believe this, they may want to believe that their actions honor antiquity's authority, but they don't! Because they don't know what this authority was, they don't know why it was so important!

Moreover, to be emphatic, Anastasis denies any idea of cultural and ancestral continuity: this is only a construct of nationalism. Here is not the place to discuss the reasons for this (justified or unjustified) complex of cultural inferiority concerning antiquity.²³ However, the use of inferiority discourse expresses disappointment with and critique of contemporary socio-cultural situations. Anastasis refers repeatedly to the lack of progressiveness and liberalism: Greece is presented as conservative land, profoundly influenced by (Christian) fundamentalism that does not respect other lifestyles or identities. This impacts democratic politics in the form of rights deprivation:

People refer to ancient Greeks but at the same time “withhold” the rights of many others in the name of traditional values, of their ideological conservatism. Thus, they neglect all the progressive parts of [ancient Greeks'] philosophic arguments.

For Anastasis, classical heritage evidently refers to principles of a democratic and liberal system. This is why he later linked classics to ideals of modernization and Westernization that should be emulated. During the interviews, I asked him why he sees classics as inspiring texts, and his answer pointed towards Greece's “identity crisis”: Greece should decide if it is to be a *“European culture”* and act upon it. By *“European”* he meant a culture not guided by the traditional and conservative morals of Eastern European countries (he mentioned the Balkans and Turkey). And he implicated antiquity's heritage by saying it is resource for inspiration on *“how people behave regarding politics, regarding their responsibilities as active citizens”*.

Anastasis thus communicates preoccupations regarding the failures of the modern Greek state and society/community: mostly the existing (conservative and oppressive) beliefs and values, and the lack of awareness and sensitivity on behalf of citizens. He is voicing the concerns of young adults who live in a social context undergoing multiple crises (economic, political/institutional, cultural).²⁴ Anastasis does this by idealizing the western European societies as home of liberal, reformist, and democratic forces, by projecting classics as the foundations for such democratic-liberal culture, and by dismissing traditional and non-western cultural practices in Greece as parochial and negative.²⁵ From Anastasis' intense account emerges another discourse around classics as cultural heritage. Their ideal character (with emphasis on idealized representations of ancient Greek democracy and philosophy) along with the failures and difficulties experienced by people in Greece co-construct a version of Greek cultural heritage that helps one grasp and criticize contemporary socio-cultural practices.

CONCLUSION

My research actually resonates other scholars' observations: Greeks encounter and engage with their past and antiquity in different and often conflicting ways.²⁶ In doing so, they might reinforce or subvert discourses around classics' importance for national heritage. Nevertheless, what remains constant is the acknowledgement of classics' cultural authority, their status as memory sites of great significance. Classics are considered monuments that safeguard principles and humanist values crucial in the process of reflecting upon contemporary Greekness. Despite different responses, it is classics' core questions around morals and values (especially around democracy and citizenship) that attract participants' attention and appreciation. These are core concerns about what counts today as Greek cultural heritage and directly correspond to contemporaries' anxieties about their quality of life.

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NOTES

¹ It is true that the term “classic” is the topic of many debates about the canon, literary history and literary quality, and should not be indiscriminately employed for every other text of the antiquity. In addition to that, antiquity itself is quite a generic term and it is not always clear which historical period one is referring to. Nevertheless, for the sake of this study I use the term “classics” quite generally to refer to the texts of a period which extends from the geometric era (circa eleventh century BCE) to the late antiquity (ending around the sixth century CE). Although the term “classic” can be used specifically to refer to the period of classical antiquity (fifth and fourth centuries BCE), it is often employed more broadly. For instance, in academia the term “classics” is used to generally describe the study of texts of Greek and Roman antiquity; moreover, in Greece, lay people might still use the term “classic” to refer to texts that are not of the classical period, namely texts before (like Homeric poems) or after that (like the texts of post-Socratic/post-Platonic philosophic schools). In this study, after all, the focus is not so much which texts and periods of the antiquity are referred to by the participants, but mostly the kind of associations and repertoires deployed in response to the term “classic”.

² Ann Rigney, “The Dynamics of Remembrance: Texts Between Monumentality and Morphing”, in *Cultural Memory Studies: An International and Interdisciplinary Handbook*, ed. Astrid Erll and Ansgar Nünning, vol. 8, Media and Culture Memory/Medien Und Kulturelle Erinnerung (Berlin; New York: Walter de Gruyter, 2008); Ankhi Mukherjee, “What Is a Classic?: International Literary Criticism and the Classic Question”, *PMLA/Publications of the Modern Language Association of America* 125, no. 4 (2010). Also cf. Alvaro Santana-Acuña in *Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic* (New York: Columbia University Press, 2020): Santana-Acuña discusses classics as texts that communicate, across spatiotemporal contexts, blueprints of ideas, beliefs, values, models of behavior, or emotions.

³ This might include not only institutionalized actors (e.g., academia, criticism, schools), but also non-institutionalized ones (e.g., the reading habits of lay readers who sustain and reproduce the classical status of texts), as Santana-Acuña for instance has observed in *Ascent to Glory*.

⁴ Charles Altieri, “An Idea and Ideal of a Literary Canon”, *Critical Inquiry* 10, no. 1, (1983). For this, also see the idea of classics as “social institutions” presented by Santana-Acuña, *Ascent to Glory*. Of interest here is also the approach by Jauss on issues of aesthetic value and the horizon of expectations: Hans Robert Jauss, “Literary History as a Challenge to Literary Theory”, trans. Elizabeth Benzinger, *New Literary History* 2, no. 1 (1970): 7, doi: 10.2307/468585. For Jauss, classics play an essential role in establishing horizons of expectations for the audience of each period.

⁵ Indicatively: Konstantinos Paparrigopoulos, with his *Ιστορία Του Ελληνικού Έθνους: Η Πρώτη Μορφή, 1853* [*History of the Greek Nation: The First Edition, 1853*] (Athens: Hestia’s Bookstore, 1999) established the narrative of cultural continuity of antiquity, Byzantium, and modern Greek. From his side, Michael Herzfeld did substantive ethnographic work on perceptions of Greekness, and discussed the tensions within Greek identity, by also referring to the influence of Western cultural colonialism on Greece: “Towards an Ethnographic Phenomenology of the Greek Spirit”, *Mediterranean Historical Review* 16, no. 1 (June 2001): 13–26, doi: 10.1080/714004569. Regarding the traits of Greek nationalist discourses or the ways Greeks understand and present themselves, see indicatively: Gerasimos Kouzelis, “Ο λόγος για τα υποκείμενα του έθνους: μια κοινωνιολογική προσέγγιση [Discourse on the Subjects of Nation: A Sociological Approach]”, in “Τί είν’ ή πατρίδα μας;” - *Εθνοκεντρισμός στην Εκπαίδευση* [*What is our homeland?": Ethnocentrism in Education*], ed. Anna Fragoudaki and Thaleia Dragona (Athens: Alexandria Publications, 1997); Michael Herzfeld, “Towards an Ethnographic Phenomenology of the Greek Spirit”; Hara Stratoudaki “Ελληνική Εθνική Ταυτότητα: Σημάνσεις Και Σημασιοδοτήσεις [Greek National Identity: Significations and Meaning Attribution]”, *The Greek Review of Social Research* 142, no. 142 (2014): doi: 10.12681/grsr.103. Dimitris Tziouvas has written extensively on the ways Greeks relate to their past and the ways they deploy it to construct their cultural identities: Dimitris Tziouvas, *Η Ελλάδα Από Τη Χούντα Στην Κρίση: Η Κουλτούρα Της Μεταπολίτευσης* [*Greece: From Junta to Crisis: Modernization, Transition, and Diversity*], trans. Zoi Mpella-Armaou and Yiannis Stamos (Athens: Gutenberg Publications, 2022); Dimitris Tziouvas, ed. *Greece in Crisis: The Cultural Politics of Austerity* (London and New York: I.B. Tauris, 2017); Dimitris Tziouvas, ed. *Re-Imagining the Past: Antiquity and Modern Greek Culture*, Classical Presences (Oxford: Oxford University Press, 2014). Also cf. Keith S. Brown and Yannis Hamilakis, eds. *The Usable Past: Greek Metahistories*, Greek Studies: Interdisciplinary Approaches (London, Boulder, New York, and Oxford: Lexington Books, 2003).

⁶ These tendencies in cultural tastes (at least for some groups) have been observed by: Olivier Donnat, “Les univers culturels des Français”, *Sociologie et sociétés* 36, no. 1 (9 December 2004): doi: 10.7202/009583ar; Antonio Ariño Villarroja and Ramon Llopis-Goig, “Elites and Culture: Social Profiles in the Cultivated Population”,

Cultural Sociology 15, no. 4 (December 2021): doi: 10.1177/1749975521998303; Vegard Jarness, “Modes of Consumption: From ‘What’ to ‘How’ in Cultural Stratification Research”, *Poetics* 53 (December 2015): doi: 10.1016/j.poetic.2015.08.002.

⁷ On the canon debates (in humanities and social sciences) there is extensive work. Indicatively: Alan R. How, *Restoring the Classic in Sociology* (London: Palgrave Macmillan UK, 2016), regarding the impact of postmodernism and the receding authority of tradition and the past; also, Karl Maton, “Canons and Progress in the Arts and Humanities: Knowers and Gazes”, in *Social Realism, Knowledge and the Sociology of Education: Coalitions of the Mind*, ed. Karl Maton and Rob Moore (London and New York: Continuum, 2010); John Guillory, “Canonical and Noncanonical: The Current Debate”, in *Cultural Capital: The Problem of Literary Canon Formation*, by John Guillory (Chicago; London: The University of Chicago Press, 1993); Jon Avery, “Plato’s Republic in the Core Curriculum: Multiculturalism and the Canon Debate”, *The Journal of General Education* 44, no. 4 (1995), which is about Plato’s work as case study for canon debates.

⁸ Cf. Martha C. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities*, The Public Square Book (Princeton and Oxford: Princeton University Press, 2010); also, Eric Adler, *The Battle of the Classics: How A Nineteenth-Century Debate Can Save the Humanities Today* (Oxford: Oxford University Press, 2020).

⁹ In Greece, right-wing movements and political parties (during the twentieth and the twenty-first century), and especially the far right and the extremists, have always publicly adopted nationalist discourses that underscored antiquity’s culture and history as integral part of the nation’s identity. These uses of the ancient past may refer to the cultural achievements of classical and post-classical Athens, or (more often) to the mentality and the achievements of the Spartans (e.g., during the Persian wars) or of Alexander the Great.

¹⁰ Tziouvas, *Η Ελλάδα Από Τη Χούντα Στην Κρίση [Greece: From Junta to Crisis]*.

¹¹ Antonis Liakos, among others, has written about this fierce debate regarding the past in historiography. He has also noted the increasing engagement with the past from the part of the general public and the growing gap between experts’ and lay people’s attitudes: in Antonis Liakos, *Ο Ελληνικός 20ός Αιώνας [The Greek 20th Century]* (Athens: Polis Publications, 2019).

¹² See Michalis Bartsidis and Costas Douzinas, eds., *Living in Dark Times: Left Theory for the 21st Century* (Vienna: Transform! Europe and Nicos Poulantzas Institute, 2022).

¹³ Rigney, “The Dynamics of Remembrance”, 345–46.

¹⁴ During my research I was aware that the term “classics” can be quite abstract and mean different things. My personal experience showed me that people could use the term for all kinds of ancient texts and in different contexts. To be more precise when identifying the discourses that lay people employ to discuss and characterize different texts from the antiquity, I specifically asked participants to talk about the kind of associations they made when responding to the cue “classics”. What is worth noting is that I confirmed my assumption that the term “classics” is being used as a generic term to signify a quite large category of texts. In fact, participants tended to categorize as classics some specific genres of ancient texts that are inherently different from one another. More specifically, they would name classics and assign specific characteristics of “classicalness” (e.g., universality) to ancient theatrical plays (tragedy and comedy), philosophy, and epic poetry (primarily Homer and not other epic poems).

¹⁵ Cf. on the justification of such an approach: Sanna Talja, “Analyzing Qualitative Interview Data: The Discourse Analytic Method”, *Library and Information Science Research* 21, no. 4 (1999): 472, doi: 10.1016/S0740-8188(99)00024-9.

¹⁶ Canon debates –prominent in other Western societies– have not emerged in the same way in Greece. The question of whether (or not) to honor or teach the classics has not been raised by any participant, for example. Instead, conversations concern more how to approach classics (e.g., avoiding scholasticism). The public debate at large has been populated by approaches regarding the preservation, reinforcement or reform of the teaching of classics and ancient Greek: cf. indicatively Dimitris Karadimas, “Γιατί διδάσκουμε Αρχαία Ελληνικά από το πρωτότυπο στο Γυμνάσιο; [Why Do We Teach Ancient Greek from the Original Texts in High School?]", *Η Εφημερίδα των Συντακτών*, June 8, 2016, sec. Opinions, https://www.efsyn.gr/stiles/apopseis/72271_giati-didaskoume-arhaia-ellinika-apo-prototypos-to-gymnasio/; Lambros Polkas, “Η διδασκαλία του μαθήματος της αρχαίας ελληνικής γλώσσας και γραμματείας στο γυμνάσιο και το λύκειο [The Teaching of Ancient Greek Language and Literature in Greek Gymnasium and Lyceium]”, 2001. Accessed June 10, 2021. https://www.greek-language.gr/greekLang/studies/guide/thema_e6/index.html.

¹⁷ The discourse on the cultural continuity of the Greek nation relied mostly on the work of the historian Paparrigopoulos: *Ιστορία Του Ελληνικού Έθνους [History of the Greek Nation]*. His work was intended as a response to ideas challenging the identity and lineage of modern Greeks [e.g., the theories of Jakob Philipp Fallmerayer (1790-1861), who questioned the idea that modern Greeks were descendants of ancient Greeks].

¹⁸ On the tendencies of Greek historiography in the 20th century cf. Liakos, *Ο Ελληνικός 20ός Αιώνας [The Greek 20th Century]*.

¹⁹ Antiquity constitutes one of the main axes around which Greek nationalist discourses have been structured (with education reinforcing this) ever since the establishment of the Greek nation-state. Antiquity's cultural products have always been presented as historical milestones, pillars of humanism and exemplars of high aesthetic or intellectual value.: cf. Kouzelis, "Ο λόγος για τα υποκείμενα του έθνους [Discourse on the Subjects of Nation]"; Roderick Beaton and David Ricks, eds., *The Making of Modern Greece: Nationalism, Romanticism, and the Uses of the Past (1797-1896)*. (Farnham UK; Burlington USA: Ashgate, 2009). On education's impact see: Anna Fragoudaki and Thaleia Dragona, eds., *'Τι Εί'ν' ή Πατρίδα Μας;'- Εθνοκεντρισμός Στην Εκπαίδευση [What Is Our Homeland?":Ethnocentrism in Education]* (Athens: Alexandria Publications, 1997); Yannis Hamilakis, "Learn History! Antiquity, National Narrative, and History in Greek Educational Textbooks", in *The Usable Past: Greek Metahistories*, ed. Keith S. Brown and Yannis Hamilakis (London; Boulder; New York; Oxford: Lexington Books, 2003). This attitude towards antiquity's cultural objects actually strengthens their place as heritage in the Greek national imaginary. Of course, it should be noted that historically the contribution of the West in this type of Greek "exceptionalism" (i.e., belief in a national history built upon the unique foundations of antiquity) has been significant. The movement of Romanticism along with the idealization and cultural appropriation of antiquity by the West –as source of the western culture– defined the way Greeks started seeing and presenting themselves, as culturally related to ancient Greeks. It is often noted that self-presentations of Greeks show how the West colonized Greece culturally and shaped the ways the community started seeing itself :cf. indicatively Nikos Panayotopoulos, "On Greek Photography: Eurocentrism, Cultural Colonialism and the Construction of Mythic Classical Greece", *Third Text* 23, no. 2 (2009): doi: 10.1080/09528820902840672; Herzfeld, "Towards an Ethnographic Phenomenology of the Greek Spirit"; Tziouvas, *Re-Imagining the Past*.

²⁰ I borrow the literary term to talk about classical heritage as a whole from Kenneth Burke: "Literature as Equipment for Living", in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David Richter, 2nd ed. (Boston: Bedford Books, 1998).

²¹ What is meant by "ahistorical" here is the risk of assuming that there is some essence of Greekness that remains pure and unaltered throughout ages, that historical events and contextual factors do not shape and reshape what is understood each time as national or cultural identity. Anna Fragoudaki, for instance, talked about this "negation of history" in "Οι Πολιτικές Συνέπειες Της Ανιστορικής Παρουσίασης Του Ελληνικού Έθνους [The Political Consequences of the Ahistorical Presentation of the Greek Nation]" in *"Τι είν' ή πατρίδα μας;"- Εθνοκεντρισμός στην Εκπαίδευση [What is our homeland?":Ethnocentrism in Education]*, ed. Anna Fragoudaki and Thaleia Dragona, (Athens: Alexandria Publications, 1997).

²² Cf. Santana-Acuña, *Ascent to Glory*; Adler, *The Battle of the Classics*; Harold Bloom, *The Western Canon: The Books and School of the Ages* (New York, San Diego, and London: Harcourt Brace & Co, 1994).

²³ The cultural processes of consecration and idealization of ancient Greek culture (Western cultural colonialism has had undeniable impact on this), and the influence of factors like education and intellectuals are worth noting: cf. Fragoudaki, 'Οι Πολιτικές Συνέπειες Της Ανιστορικής Παρουσίασης Του Ελληνικού Έθνους [The Political Consequences of the Ahistorical Presentation of the Greek Nation]'; Yannis Hamilakis, *The Nation and Its Ruins: Antiquity, Archaeology, and National Imagination in Greece*, Classical Presences (Oxford , New York: Oxford University Press, 2007).

²⁴ Here the concept of "constant negativity" can be helpful: Bartsidis and Douzinas, *Living in Dark Times*.

²⁵ The discourse of cultural dualism in Greece exerts its influence here: cf. Nikiforos Diamandouros, "Postscript: Cultural Dualism Revisited", in *The Greek Crisis and European Modernity*, ed. Anna Triandafyllidou, Ruby Gropas, and Hara Kouki (Hampshire and New York: Palgrave Macmillan UK, 2013). For its critique see: Tziouvas, *Η Ελλάδα Από Τη Χούντα Στην Κρίση [Greece: From Junta to Crisis]*.

²⁶ Tziouvas, *Greece in Crisis*; Brown and Hamilakis, *The Usable Past*.

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THE REUSE OF CONVENTS FRAGMENTS IN LISBON: THE MONUMENTAL BUILDING TRANSFORMED INTO A COMMON URBAN FABRIC

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INTRODUCTION

The urban fabric is the result of a dynamic process of transformation over a long period of time. At each unique moment of its transformation, whether due to the effect of planned or natural actions, the space and its elements can be replaced or persist, necessarily modifying its original shape. These built structures have different forms and functions, vary between their pure, almost unscathed state to the heterogeneity of reused spaces and buildings. “These are artefacts that have re-entered the urban dynamic as a result of planned or accidental archaeological excavations and have not yet assumed the role of objects of a memory or ruin (...). Thus, they are found in the condition that usually precedes the attribution of value: that of a fragment or, if we want, a sign.”¹

This study was born in the specific context of two research projects carried out at the Lisbon School of Architecture of the University of Lisbon, within the Formaurbis Lab research group: one aimed to represent the latest phase of the Morphological Atlas of the Portuguese City, namely the Building Typology.² Its characterisation in different geographical contexts has produced a representative database of the different formal and typological realities of common and singular buildings in Portugal, including convents. Another, entitled "Rehabit Convents in Lisbon. Built heritage, adaptive reuse and urban form transformation".³ aimed to understand the capacity of convent buildings to be (re)adapted for housing. Given the richness of the reuse possibilities found in the study, the uses of 110 religious buildings identified in Lisbon were systematised, including monasteries, convents, hospices and religious houses.

And it is in this research context that the opportunity to study the persistence of convents through a fragment of their existence made perfect sense. Methodologically, documentary sources from different fields of knowledge such as architectural projects, historical analyses, archaeological reports and iconography are used to understand the building's evolution from its conception to the present day. The character of the study is intended to be essentially graphic, following homogeneous criteria of representation between each case studied. The results are synthesized through the development of drawings (plans, sections and elevations) and a table of different actions and programmes that could be applied in practice in the future.

The idea of studying these urban phenomena based on the old-new dichotomy, always in the sense of their reuse, is widely present in the thinking of Aldo Rossi, Giovanni Carbonara, Rafael Moneo, Nuno

Portas, Carlos Dias Coelho and Raffel Spera. They address the built fabric focusing on the relationship between form and time, understanding the composition of space and buildings made and remade, in which the fragment is approached as a process – a vehicle for the persistence of a physical memory.

It is common knowledge that buildings and public spaces are transformed according to a momentary need. Cultural paradigms and utopias of those who are responsible for the intervention. They are the result of simple or complex concepts and programmes that transform and adapt functionally and qualitatively their structure to new occupation logics. In the reuse process, the existing structure is used to build the image of the new space. In industrial buildings, for example, the new use acquires greater symbolism, the form is imbued with meaning.

The singularity of each element or building is attributed by its relevance or value in the community. This hierarchisation of the relationship between buildings, space, city, territory and people is materialised in the form of the built environment by gestures of appropriation at different points in time. The authenticity of a building, intact or fragmented, comes not only from its initial moment, but from the addition and juxtaposition of various authentic moments throughout its existence. And it is precisely their symbolic value and importance in a specific context that determines their appropriation, whether according to criteria of conservation of the existent built structure or through their reuse to different functions and shapes. In other words, the process can involve transformation and not just their adjustment.

The idea of preserving past artefacts is a concept that was introduced to European society after the French and Industrial revolutions in the 18th and 19th centuries, determines the importance and safeguarding of the material over their function. However, prior to this classification or identity apparatus, form and function were the result of successive actions of transformation according to a specific cultural moment.

The process of adapting the urban fabric to a momentary cultural time was a relatively common action. Their continuous reuse has been the tool that allowed many buildings to persist, even if they have lost their primary function, meaning or parts as a result of incisive erosion and transformation processes.

Superposition often means that form and function, layout and inherited image, are profoundly transformed - a new order is created. The continuous time and the ephemeris in time, the abandonment and a new project-design or plan can promote ruin or total demolition. However, when the structure is dismantled, the remains are often appropriated and transformed by the urban fabric, persisting in the foundational structure of the building, in the plot or embedded in the walls. Despite losing their original use or meaning in the composition of a building, each fragment has the potential to build or attribute value embedded in the structure of other buildings and spaces. For example, the frontispiece of the Patriarchal Chapel of the Ribeira Palace was assembled in the façade of the Convent of St Dominic in 1755, or the demolition of the church of the Convent of St Francis in 1839, imposing the transfer of six columns to the façade of the National Theatre of D. Maria II and the main-altar to the main-chapel of the Church of St Julian.

Less often, demolished singular structures can make way to new public spaces: internal corridors transformed into streets, cloisters into squares or gardens. The demolition of the Convent of Francesinhas in 1911 has defined the boundary of the Garden of Francesinhas or St Benedict's Garden, inaugurated in 1949; the intervention at Quinta dos Inglesinhos in the 1990s or the adaptation the Convent of Luz plot in 2022, both transformed into urban parks; or part of the convents of Holy Trinity, Our Lady of Hope or St. Dominic make way to the tearing of the Rua Nova da Trindade (post-1755), Avenida Dom Carlos I (1890) and Travessa Nova de São Domingos (1755), are just a few examples.

In radical change solutions, what often remains of buildings is their structure, interior and façade walls. Their size and resistance to the specificity of time allow them to be adapted to new buildings or groups of buildings as autonomous structures. The above-mentioned cases of Holy Trinity divided between housing and restaurants (multiple events after 1755), Our Lady of Hope transformed in a firehouse station (1901), St. Dominic in to housing (1755), commerce (1890) and a hotel (2023) or others such as the Convent of the Holy Spirit of Pedreira reused as a commercial space (1899), and which is particularised here, are paradigmatic of this process.

THE METAMORPHOSIS OF CONVENT STRUCTURES

The use of convents as structures for urban settlement and consolidation, arose in Portugal in the 10th century as part of the process of conquest of the territory. However, their existence dates back much further. Initially, the convents appeared to occupy spaces outside the urban centres, integrating isolated rural areas. Their integration comes from the consolidation of a built fabric that grows and changes over a long period of time. These religious built structures are somehow agglutinated by the fabric, often reduced by the reparcelling of their land, and integrate new logics of organisation and characterisation of urban settlements. That is, on the one hand, they have the capacity to form and settle new urban centres and, on the other, born to be isolated, they are agglutinated by the growth and consolidation of city.

The vocation of the convents and monasteries is implicit in the location and size of the religious buildings. Some of which are more inclined to develop their way of life through the relationship with the community considering spirituality, agriculture, teaching or welfare activities, while others, with a smaller vocation to the other are confined within the convent fence. To quote the historian Jorge Custódio, "depending on the historical period, the location and the metabolism of each city, the set of buildings of a convent can either act as an aggregator of urban growth or represent a barrier to urban expansion and/or a disorganising element of the urban fabric."⁴ In the case of the city of Lisbon, the Jerónimos and Madre Deus monasteries or the convent of St. Francis are important in the process of the city's expansion. In the past, they were preponderant structures for the definition of new centralities. Today, they vary between the monumental dimension of the landscape and the occupation by industrial and residential uses.

The aim of this study is not to build a historical and geographical systematisation of the life of these buildings, but to understand how parts or fragments of them appear integrated into later built structures. The analysis of convents in the context of Lisbon makes it possible to study and show examples of these structures being reused. The study takes a stand by understanding their reuse as a practice of continuity and recognises the importance of use as a factor in preserving a physical memory of a certain period and religious order. All of them have different uses. They were many times (re)used in to different functions. Their structure is conducive to multiple approaches.

Each case has its own specificity, the metamorphosis differs as time imposes different events. The singularity of the old convents, both because of their location and ability to accommodate new uses, still plays an important role in the design and organization of the city. On the one hand, they can encourage the establishment of new communities; on the other, when integrated into consolidated urban fabrics, they can promote the qualification of a neighbourhood. Some have been demolished and make way to a variety of programmes, from public spaces to new buildings, while others have been reused in their entirety and still leave their mark on the city's urban fabric, such as the Convent of Bernardas and St. Francis.

This appetite for new uses arose with the transition of the church property to the Portuguese state in 1834. The extinction of the religious orders allowed the introduction of new logics of occupation and infrastructure, various programmes of a private and public nature, which led to its definitive

transformation. Even today, this process of reoccupation continues, with pressure from hotels or luxury condominiums imposing their gutting to defend a new layout, which means the total loss of the original typology. Part of the blame for this process comes from the legislation itself, which determines that urban regeneration only requires the maintenance of one alignment of the old building, so it's enough to keep the façade facing the street, for example.

Once used for religious purposes, in the most varied examples, convent structures have served or are serving a wide range of other functions today: Care (Colégio de Santo Antão-o-Novo - Hospital de São José), Residential (Convento de Nossa Senhora da Quitação or Flamengas - collective housing building), Commercial (Convento de Nossa Senhora da Pedreira - Chiado Warehouses), Entertainment (Convento de São Francisco de Xabregas - Iberian Theatre), School (Convento de São Francisco – Faculty of Fine Arts), Industrial (Convento de São João Evangelista de Xabregas - Factory of the former Industrial Company of Portugal e Colonies), Institutional (Monastery of São Bento da Saúde - Assembly of the Republic / Portuguese Parliament), Judicial (Convent of Nossa Senhora da Boa Hora - Boa Hora Court) and Military (Convent of Santo Elói de Lisboa - GNR Barracks).



Figure 1. Two restaurants, the same cloister of the Holy Trinity Convent.



Figure 2. Parts of the known and uncovered cloister of the St Dominic's Convent.



Figure 3. Convent of Flamengas > collective housing.

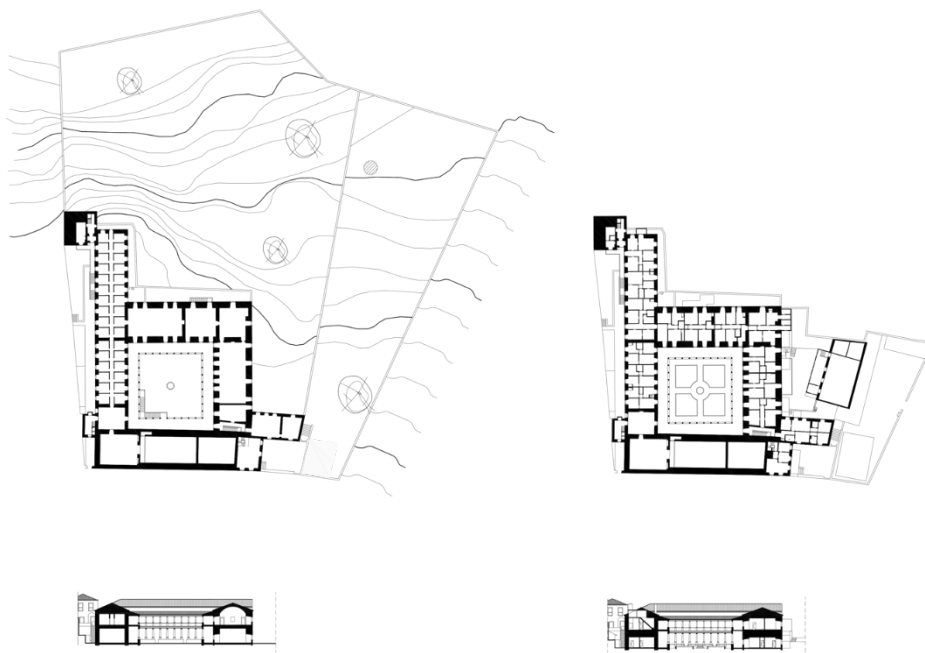


Figure 4. Convent of Flamengas transformation, 20th century

THE REUSE OF A SINGULAR STRUCTURE AS COMMERCE AND "PUBLIC SPACE" OF ARTICULATION

The fire that broke out in the Armazéns do Chiado in 1988 left the complex and many other buildings in ruins. The memory of the 20th century has been lost, but the shape of the former Convent do Holy Spirit of the Pedreira has been uncovered. The foundations, master walls, internal yards, arches and archaeological finds were emerged.

This religious house, dating from the 13th century, was originally a hospice (1270) and later a building consecrated (1671) by the Oratorian Fathers of the Congregation of St Philip Nery. Over the course of its existence, the building underwent several reconstructions works. The most significant occurred in 1789, 1904 and 1990.

The great Lisbon earthquake in 1755 completely destroyed the building, leaving it totally uninhabitable. During the reconstruction phase, it was reused as a type foundry until the Portuguese Royal Press was created. The project to rebuild the new convent is attributed to José Joaquim Ludovice, but only the conventual body was completed.⁵

In the 30's of the 19th century, it was once again inhabited by Oratorian priests, but only for a year. In 1834, with the decree abolishing religious orders in Portugal, the building was once again abandoned and sold at a public auction. It was then reused as a commercial warehouse.

The first plan of alterations in the Lisbon Municipality Archives dates from 1899.⁶ The conventual typology was gradually adapted to become a warehouse, involving the demolition of internal walls, the installation of iron beams for the building's structural support, the construction of new vertical accesses, walkways and skylights.⁷ By 1912, its functional organisation, doors, windows and part of the main faced were already changed. The conventual corridors and cells had disappeared, replaced by large sales spaces, and only the structural walls and internal courtyards remained.⁸

The proposed reconstruction of the Chiado hill in 1997 did not alter the general structure of the urban fabric. It was even the intention of the architect Álvaro Siza Vieira, author of the project, to base the new design on the existing compositional system while maintaining the architectural, urban and historical coherence of the place. Álvaro Siza design a new narrative based on a reading of the elements that remained from the fire. Despite the obvious transformations inside the buildings to update the functional programme, there is, particularly in the case of the former warehouses of the Grandes Armazéns do Chiado and Armazéns Grandella, a reorganisation of the typology with the reuse of the remaining structure of the old Convent. The internal circulation atriums of the new shopping centre coincide with the convent courtyards, for example.

Today, both buildings are important references in the organisation of the city, particularly in pedestrian movements between the different levels of the Rua Áurea in Baixa Pombalina and Rua Garret in Chiado. They are passageway buildings that fulfil the dual function of commercial space and path, via vertical circulations accessible from the ground level on both sides.

In urban contexts that have experienced relatively long development processes, it is possible to summarise the different models for the persistence of these singular structures in a local scale, many associated with public space, others with buildings, either through their re-adaptation, reconstruction or re-functionalisation. When the transformation process is carried out on a city and territorial scale, the structure of the urban fabric becomes complex. It now includes articulation logics between multiple public spaces and buildings as a circulation system between different parts of the city. In which the building is rethought as an extension of the public space. The large singular built structures tend to become relevant and persistent elements in these processes, somehow reorganised to actively integrate into the current city. The Convent do Holy Spirit of the Pedreira is certainly an example – as illustrated in the Figures 5 and 6.



Figure 5. Convent do Holy Spirit of the Pedreira: façade and internal courtyards.

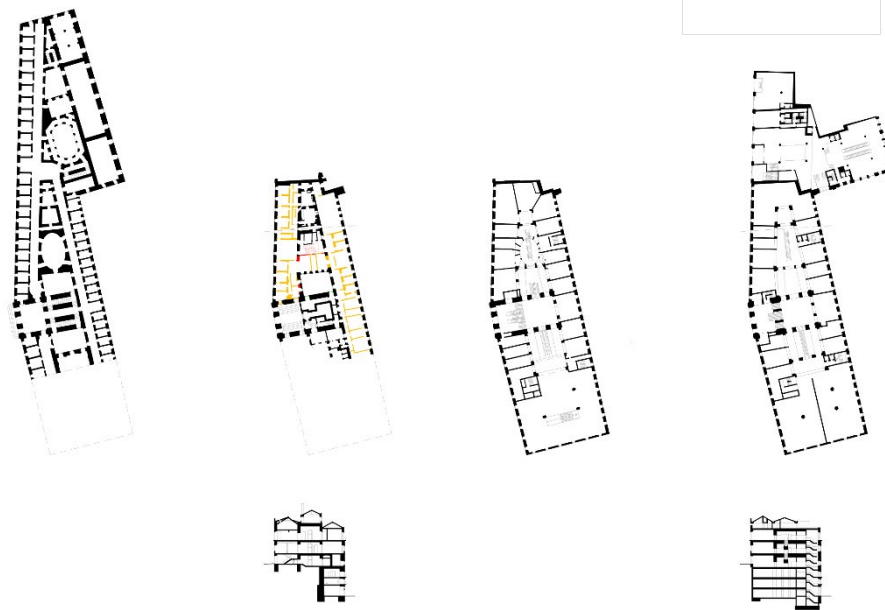


Figure 6. Convent do Holy Spirit of the Pedreira. drawing evolution: 1899, 1905, 1999, 2022

CONCLUSION

It can therefore be said that the reuse of this old convents, whether in whole or in fragments, is a factor in the continuity and preservation of the building's physical memory. Through their morphological reading it is possible to analyse and interpret their form and functions over a long period of time, and build new narratives that make it inclusive and useful today. The specificity of the examples identified, often presented as residues of a past memory, support the hypothesis of a diversified reuse process - where [almost] everything fits into everything - and not just for tourist or cultural purposes.

The case study demonstrates the importance of archaeological and historical knowledge as sources of information for architectural and urban design. The inevitable condition between the two allows the construction of arguments that qualify spaces and new functions on an ongoing basis - archaeological strata or continuously transformed built layers.

The 90's project demonstrated the meticulousness of an idea manipulated from the meaning and physical support of the convent's remaining structure. This action on the object has always existed, in more and less controlled ways, small and large transformations, often triggered by cultural and economic factors, which (re)constructed the built heritage as we recognise it today.

The impact of this research is to create a tool for analysing and reading reused built fabric, made up of hypotheses or solutions that can be applied to current architectural and urban design. Reuse, the dichotomous relationship between the old and the new, is seen as a process that allows the artefact to continue, whether as a whole or in fragments. However, the artefact, the archaeological fact, the object and its materiality, are representative of precise moments in a cultural gesture or gestures, and the texture of the past and the juxtaposition of the new form, space or function are equally validated. The process always implies a formal change in the object, but it is not believable that its meaning changes, a new stage is added to its existence.

NOTES

- ¹ Raffaele Spera, “Progetto urbano e arqueologia difusa. Dalla dicotomia antico-nuovo alla continuità como criterio di progetto.” (PhD diss., Università degli Studi di Roma “Sapienza”, Universidade de Lisboa, Lisbon School of Architecture, 2018), 9.
- ² The research project “Building Typology. Morphological Inventory of the Portuguese City” was funded by the PFoundation for Science and Technology FCT Ref: PTDC/ARTDAQ/30110/2017.
- ³ The research project is funded by the Research Centre of Architecture, Urbanism and Design (CIAUD) with Ref: UIDB/04008/2020.
- ⁴ Jorge Gaspar, “Os espaços conventuais e o metabolismo da cidade” in *Conversa à volta dos conventos* (Évora: Casa do Sul Editora, 2002), 88.
- ⁵ Miguel Soromenho, Raquel Henriques da Silva, “Conventos em tempo de crise. Convento do Espírito Santo da Pedreira de Lisboa. Quatro desenhos de projecto de José Joaquim Ludevice” In *Revista de História da Arte* nº 12, 2015, 250-251.
- ⁶ “Palácio Barcelinhos”, 1899, Obra nº 495, Proc. 989-1ªREP-PG-1899, 3, Arquivo Municipal de Lisboa.
- ⁷ “Projecto de Alterações que Nunes dos Santos & Companhia apresentam para serem executados no pavimento inferior ao seu armazém de fazendas, estabelecido no lado direito do andar do Palácio Barcelinhos, e com entrada pelo n.2 da Rua do Carmo”, 1904, Obra nº 495, Proc. 4757-1ªREP-PG-1904, 5, Arquivo Municipal de Lisboa.
- ⁸ “Projecto d’obras de alterações no edifício dos Grandes Armazéns do Chiado. Alterações na fachada principal”, 1912, Obra nº 495, Proc. 6195-1ªREP-PG-1912, 3. Arquivo Municipal de Lisboa

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DISLOCATED HERITAGE AND THE NATIONAL MEMORIAL ARBORETUM (STAFFORDSHIRE, ENGLAND)

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INTRODUCTION

The National Memorial Arboretum in Alrewas, Staffordshire is a national centre of remembrance in Great Britain which deliberately distanced itself somewhat from existing British memorial sites and calendars of war remembrance. This paper explores the Arboretum as a site of dis/location: none of the war memorials housed there have a particular link with this geographical location. Through the condensation of so many monuments in one space, the Arboretum reveals the significance of juxtaposition. Based on the archives of the Charity, the official publications and guides issued by the site, their webpage, media coverage, and above all, the site itself, this paper explores the role of place and associative meaning, both physical and abstract, in commemorative heritage.

THE NATIONAL MEMORIAL ARBORETUM (ALREWAS, STAFFORDSHIRE, ENGLAND)

The National Memorial Arboretum is a site of remembrance which occupies 150-acres of a restored sand and gravel quarry in Staffordshire in the heart of England. Its scale is an example of this century's trend towards the large scale in memorialisation – such as the Berlin Memorial to the Murdered Jews of Europe (designed by Peter Eisenman, and unveiled in 2004) which occupies 19,000 square meters of urban real estate – but unlike many of these large-scale memorials, this space does not have a singular focus and is marked by incoherence. The Arboretum began with an appeal launched by Commander David Childs in 1994, an initiative which began ‘with no money, no land, no staff and no trees.’¹ The site has grown to encompass nearly 400 monuments and 25,000 trees, attracting over 300,000 visitors each year. In 2003 it became part of the Royal British Legion, the largest Armed Forces charity in Britain founded in 1921.² Since then, new memorials have largely been war-related, but not exclusively so. Guidance provided to potential applicants advises that ‘the memorials in our grounds remember those who served or sacrificed for our Nation’ including the Armed Forces by service type, regiment, association or profession; those who served in specific campaigns or locations since the beginning of the 20th century; emergency services; civilian services, organizations, charities, fraternity/sorority groups who have served or serve the nation; military and civilian organizations from across the Commonwealth ‘who have served and sacrificed for the United Kingdom’; and others specifically recognised for their service or sacrifice.³ A recent initiative is to create a ‘living memorial’, a 25-acre woodland in memory of every person who died as a result of the COVID-19 pandemic.

While individual trees can be dedicated by individuals and families, the monuments are largely erected through veteran and interest group initiatives: the Arboretum itself controls what is permitted on to the site and the allocation of the plot. Because the site has evolved over time, and because each piece of art is determined by the fund raisers, it is eclectic in terms of both subject matter and design. Even around the common theme of war, there is huge variation of memorials, from plaques to rose gardens to sculpture, from the colourful carousel horse of the Showman's Guild of Great Britain (unveiled August 18 2008) to the dramatic five-metre high bronze grouping depicting a paratrooper approaching Bellerophon mounted on Pegasus that commemorates the Parachute Regiment and Airborne Forces (sculptors Charlie Langton and Mark Jackson, unveiled July 13, 2012). Major General Patrick Cordingley, who chaired an appeal to build a new visitor centre, claimed the Arboretum for the nation when he described it as 'very British because in many ways it's a muddle'.⁴ Alongside new memorials, the Arboretum also houses historic war memorials which have lost their original locations in places of work or worship.⁵ Their relationship to their original locality is lost in the move, and the meaning of the memorial changes through accumulation and assimilation, reinforcing a sense of mass service and death, a dominant narrative of the First World War in Britain despite actual survival rates of nigh 90 per cent.⁶ An alternative to this dislocation can be seen in the memorial erected in the premises of J & N Philips, a textile manufacturer in Church Street, Manchester, with a building at that site from 1826-1969.⁷ When the building was demolished, the relationship to place was preserved. The two plaques listing the 18 employees killed in the First and Second World Wars were remounted at the new erection on the site: a multi-storey carpark. Such commitment to location created a disjuncture between the registers of message and location but prioritized the local connection to place. Memorials relocated to the Arboretum retain alignment of register at the expense of place. The majority of monuments on the site, however, are created for the site, indeed, because of the existence of the site.

Nature and Commemoration

The juxtaposition of architecture, sculpture, landscape and wildlife can be found in memorial parks across the world. David Childs, the founder of the Arboretum, was inspired by the Arlington National Cemetery and the National Arboretum of the United States (Washington DC). As George Mosse argued, nature directs attention away from the impersonality of war, towards the eternal and cyclical, sadness and resurrection.⁸ The pastoral was particularly important in the commemoration of English soldiers in the First World War: military cemeteries were reminiscent of English country churchyards and the symbol of the war became a red poppy. The pastoral tradition continued after the Second World War, the War Memorials Advisory Council arguing that nature would best restore the balance 'cruelly disturbed' by "man's misguided mechanical ingenuity."⁹ The council suggested gardens of memory, parks and open spaces, memorial trees, and hill tops or viewpoints, as places of reflection and a source of inspiration. Nowadays, such green infrastructure is acknowledged not only as offering, as Historic England puts it 'special places for quiet, reflection and contemplation', but also for their role in mitigating effects of climate change.¹⁰ That is one cultural context for the Arboretum. The first trees were planted there in 1997, with many chosen for their symbolic properties, such as the Hornbeam Trees in the Western Front Woodland because in the First World War the only tree left in Delville Wood in the Somme area after the shelling and fighting was a single hornbeam tree. There are Horse Chestnut trees along the walk called the Beat because they were used for the first police truncheons, and oak trees owing to their association with shipbuilding. The Merchant Navy Convoy area consists entirely of the common oak. There are also specimen trees from China, Korea, Japan and Iran.¹¹ Such choices add layers of meaning to the bucolic setting.

The Arboretum undertook an internet survey in late 2008, interesting in establishing a projection of future visitor numbers to ascertain the likely size and characteristics of the population of potential future visitors. It suggested that the resilience of visitor figures would rest on the appeal of nature-based sites to complement its appeal as a military site: ‘This presents the Arboretum’s management with both an opportunity broadening the appeal of the Arboretum as a world-class landscape, such as Kew Gardens, Stowe or Stourhead, but also a challenge in not alienating the core military-associated customer base.’¹² From a commemorative perspective, however, the two dimensions are not in tension.

Located Memorialisation: Holding Space and Time

The significance of dislocation is evident through consideration of the co-constitution of location and memorialisation. The 9/11 memorial ‘Reflecting Absence’ by the architect Michael Arad and landscape architect Peter Walker, erected in New York, in 2011 lies in the footprints of the Twin Towers. It is an example of an ‘x marks the spot’ memorial, monuments which derive their impact not least by inhabiting the same space as that which they commemorate – other examples are battlefields, concentration camps, or the Gavrilo Princip footprints memorial that was embedded in the pavement where the assassin stood in Sarajevo, Bosnia in 1914 (Vojo Dimitrijević, 1951).

The relationship does not have to be that literal, however. Westminster in London houses over 400 monuments. There, the city council has ruled that: ‘Any proposal for a statue or monument must have a clear and well defined historical or conceptual relationship with the proposed location.’¹³ As that suggests, the second co-constitution of location and memorialisation is where theme and site are in conceptual dialogue. A British example of this is the ‘Blitz’ memorial depicting fire fighters by the sculptor John Mills, that was first unveiled in 1991. It is sited near St Paul’s Cathedral in London, the latter an iconic symbol of London’s survival of aerial warfare in the Second World War. The monument was repurposed when a plinth was added to commemorate the lives of all UK firefighters (National Fire Fighters Memorial, 2003). The physical proximity of monument and cathedral creates associative meaning, serving to amplify the monument’s heroic and national aspirations. The cultural geographer Tim Cresswell suggests that: ‘the taken-for-granted meanings of place are not natural but are socially and historically constructed: so the socially constructed meaning of places directly affect judgments of the events and edifices contained there. [...] “What results is a cycle of meanings, actions, and places influencing, constituting, and structuring each other.”¹⁴ This is evident in the example of Blitz/National Fire Fighters Memorial, so how does the cycle operate at the blank canvas of the Arboretum?

This is a site of remembrance which bears little or no geographical relationship with the individuals, events and institutions commemorated within its boundaries. The quarry itself was a challengingly hostile environment to repurpose as an arboretum. Beyond pragmatism, however (the former gravel workings were gifted to the charity by Tarmac Lafarge in 1997), the significance of its location was conceptualised in two ways. The first was to frame the Arboretum as a geographic counterbalance to London and the concentration of national memorials there. That is a product of its time: after both World Wars, it was taken for granted that the capital, the ‘heart of the Empire’, was the appropriate location for commemoration. When a memorial to the Royal Army Medical Corps was debated in 1946, for example, the Northern Ireland District suggested ‘A memorial [,,] of a “rest” garden, dedicated in remembrance to the service of mankind by the Medical Services [...] To be sited in London, that all the world may see.’¹⁵ As the seat of government and the monarchy, London remains the stage of multiple national rituals, for example, the marking of Remembrance Day on 11 November every year at the Cenotaph. This memorial was designed by Edwin Lutyens, and was first erected as a temporary memorial in 1919. It was so popular it was rendered permanent in 1920 and rededicated

in 1946 to include the fallen of the Second World War. The Cenotaph is, however, not in a calm space of reflection but a busy road (closed on this day). The war memorials of individual localities are similarly marked by ritual one day of the year.

In contrast, and the second significant way in which the space was conceptualised, the Arboretum is intended to hold ‘a year-round space to celebrate lives lived and commemorate lives lost’.¹⁶ Unlike the memorials passed in the course of mundane life and that Robert Musil thereby deems invisible, the Arboretum sets apart a physical and a temporal space for grief, individual and collective, for contemplation, for education, and for representations.¹⁷ The Managing Director, Phillipa Rawlinson, described her vision to make it a year-round centre of remembrance also through the ways in which time is marked through ‘a programme of activities and events that wrap around the key remembrance moments in the year, like Armistice and Remembrance Sunday.’: there were 250 components to that programme in 2019.¹⁸ The Arboretum therefore draws on commemorative punctuations (such as 11 November) but within a wider temporal approach to commemoration. The site can accommodate small intimate services of remembrance alongside Armistice Day and Armed Forces Day, also offering a summer proms (concerts).

The Arboretum has gradually succeeded in its goals to constitute a counter- balance both to London and to transience: in 2014 it was described by the *Guardian* newspaper as the ‘closest thing Britain has to a national centre for remembrance’, a centre defined both by relationship to space and to time.¹⁹ A significant role in achieving this has been played by the Armed Forces Memorial unveiled in 2007 (Liam O’Connor Architects and Planning Consultants, Ian Rank-Broadley, Sculptor) which commemorates by name all British service personnel killed after the Second World War, carving each year’s new losses on stone panels. The marking of Remembrance Day at the Armed Forces Memorial is shaped by this monument’s relationship to time. The annual rolls of honour are associated with living memory, attracting comrades and recent veterans, as well as bereaved family members. The monumental scale of the site demands visitors set aside time, which the Arboretum makes possible any day of the year, precisely because it is set apart from mundane life. Thus the impact of the space is enhanced as, as Ahenk Yilmaz puts it, ‘the locus of a memorial detaches the visitors from the actual flow of time and space.’²⁰

The domino effect

There is a third way the Arboretum has functioned which was not integral to its original intent. The Arboretum provided a relatively affordable and unbureaucratic site for new initiatives to claim a space in the national narrative before all living memory was lost. For example, the Bevin Boys were young men conscripted not into the military but into coal mines in the Second World War. They thus sit between military service and civilian labour. Their monument was unveiled in 2013, the year after the last time the Bevin Boys marched in the Remembrance Day Parade in the capital, and fifteen years after they had first been permitted to march in 1998. As the Bevin Boys faded from living memory, the Arboretum provided a central location for this mnemonic. This memorial illustrates how, as groups representing different experiences raised enough money to erect a monument, they in turn created a magnetic impulse for others to follow suit to counter *their* omission from the narrative of commemoration. The eclectic nature of the monuments is not only about their design, but about the range of wartime experiences now represented on site: children and adults; civilian, military, and those in between such as the Bevin Boys, Prisoners of War and the men sentenced to death by military execution. ‘Shot at Dawn’ designed by Andy De Comyn in 2000 was part of a campaign that led in 2006 to the pardoning of all 306 British and Commonwealth soldiers executed in the First World War. As Nuala Johnson argues, ‘new sites of memory are not simply arbitrary assignments of historical referents in space but are consciously situated to connect or compete with existing nodes of collective

remembering'.²¹ So the Arboretum provides a location where these lesser-known dimensions of wartime experience can be inserted into the acknowledged, underpinned by proximity and emulation. By sharing the space with the established and the esteemed, such as memorials to the branches of the Armed Forces, their neighbours claim their place alongside them.

The impetus provided by this site thus has the potential to disrupt and reconfigure conventional narratives of remembrance through diversifying inclusion, but it also serves to reassert traditional hierarchies. This paradox is particularly apparent in the representations of women. The monument to the Auxiliary Territorial Service by Andy DeComyn, that was unveiled in 2006 and that depicts a demure seated woman in ATS uniform, for example, was commissioned in response to what many ATS veterans viewed as an insult to their service: the inclusion of auxiliary uniforms alongside civilian clothing such as dungarees on the Women of World War II monument unveiled in 2005 (designed by John Mills). They sought recognition as a military organization, not service defined by its being performed by women. On the other hand, the representation of gender roles on the Stretcher Bearers (Ian Rank-Broadley, 2007), part of the Armed Forces Memorial, is strikingly patriarchal for a monument which also commemorates the fallen of the contemporary gender-integrated military.

The Geography of the Site

The final aspect of dis/location is the impact of the geography of the site itself. First, it determines which memorials are most likely to be viewed regardless of the intended destination – when entering the site, all visitors will pass the Polar Bear Memorial to the 49th Infantry West Riding Division (Peter Benson and the Essex Woodcarvers, 1998), the first memorial erected at the Arboretum, for example. The circular Armed Forces Memorial is elevated on a hill that dominates the site and can be seen from across it even if the visitor chooses not to climb up to it. Conversely, although the memorials clustered near the visitor centre are not necessarily readily visible from afar, they are more likely to be viewed than remoter memorials because of their proximity to cake.

The number of monuments on the site has also started to shape design choices. The national memorial to submariners, for example, was deliberately constructed to stand out. Its designer Paul Day explained that, 'The conning tower shape has that advantage of being instantly recognisable, a beacon that could be easily spotted and identified within the plethora of monuments at the Arboretum.'²² However, the status hierarchy of the monuments is more complex than that suggested by size, elevation, design, spatial framing, or location, because of the personal relationships between some visitors and the subject matter, and because of the cultural contexts that also serve to situate the monuments, such as that discussed in relation to 'Shot at Dawn'.

Even if a specific memorial is the visitor's goal, it would be impossible to see only one, and however dedicated, a visitor could only see a fraction of the monuments in any one visit. The guide suggests various routes, but the choices are dictated by the amount of time available, the walking ability of the tourist, or whether they are accompanied by a dog. There are guided walks, land train tours, and buggy tours determining what is seen, and in what order. The gradual addition of monuments over time creates an unavoidable experience of random juxtaposition – there is not necessarily any thematic coherence between monuments in close proximity – so for example, one short section takes the visitor in quick succession from the Women's Land Army and Timber Corps monument, past the Y Service Memorial, the General Post Office Memorial Garden, and the Royal Air Force Halton Apprentices. This means that the experience of the visitor is shaped by associative meaning-making determined by juxtaposition, and likely shaped part by intent, part by chance.

CONCLUSION

The contributions of war memorials to heritage sites and to cultural heritage more broadly derive from their visual, material and functional characteristics, from people, individual or collective; from parallel sites however distant, from cultural representations and from evolving emphases in histories of war. In the British memorial landscape, the National Memorial Arboretum offers a unique combination of materiality and multiplicity, and presents us with multi-layered paradox. Initially deliberately breaking with the located conventions of war memorials, the Arboretum provided a space where existing emphases and omissions could be challenged through the solid materiality of monuments inserting narratives into the popular memory of war. The circumstantial development of the space led to a random juxtaposition of monuments: the story thus told is thus cumulative and bespoke. The more successful the site became, however, the less dislocated such monuments became, deriving their meaning from their juxtaposition in a shared space. Although heritage was dislocated from geographical logic at the Arboretum, the physical space co-created the meanings of the monumental interventions in that space. Dislocation thus became location within a remarkably short space of time, but location based on juxtaposition; setting more than site.

NOTES

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- ³ 'How to apply for a memorial', *The National Memorial Arboretum*, accessed July 1 2023, <https://www.thenma.org.uk/visit-us/what's-here/the-memorials/how-to-apply-for-a-memorial>
- ⁴ 'National Memorial Arboretum: remembering the dead as a way of life', *Guardian* June 2 2014, accessed June 5, 2023, <https://www.theguardian.com/uk-news/2014/jun/02/national-memorial-arboretum-remembrance-dead-Staffordshire>
- ⁵ For more on work place memorialization, see, for example, chapter four on 'The alternative bonds of community: war of work, schools, colleges and clubs' in Mark Connelly. *The Great War, Memory and Ritual: Commemoration in the City and East London, 1916-1939*. NED-New edition. Boydell & Brewer, 2002. <https://doi.org/10.2307/j.ctv136bvr4>
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DOING DESIGN ETHNOGRAPHY FOR DIGITAL HERITAGE

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INTRODUCTION

In this paper, I discuss the design and development of the interactive and immersive website Portal to Peru, created in collaboration with the Center for Traditional Textiles of Cusco (CTTC). Through developing collaborative relationships across countries, and a combination of literature review, archive research, interviews, and focus group discussions, the project team were able to identify key ideas that the Website should address and use these as design goals. I will focus on two main considerations: 1) how design decisions were made by considering particular media affordances and constraints on the one hand, and 2) the role of participatory methods in informing the way that particular platforms and technologies were chosen and used throughout the iterative design process.

OVERVIEW OF THE PORTAL TO PERU PROJECT

The Portal to Peru website presents and interprets the rich and impressive weaving traditions of the Andes, focusing on the work of the Center for Traditional Textiles in Cusco, Peru (hereafter CTTC or the Center), a federation of 10 weaving communities in and around Cusco with the mission of preserving and promoting Andean weaving while, at the same time, helping generate economic development.

The project features a series of Omeka textile exhibits based on the CTTC's photographic archives exploring textile designs and types, as well as weaving techniques and process, along with exhibits based around key themes that run through several of the exhibits. In addition, there is a searchable collection of more than 700 images of items from the CTTC's permanent collection of textiles; an ArcGIS Story Map that presents an overview of the Center's 10 member communities; and three digital stories and visual novel games about Center members' life experiences and cultural heritage. Finally, visitors are invited to contribute to the collection.

THE DESIGN AND DEVELOPMENT PROCESS

The process of developing the website began with a partnership-building visit to make contact with the CTTC and discuss the project idea and scope, followed by a visit to review and make selected copies of materials from their archives, interview CTTC weavers, staff, and administrators, and hold initial focus group discussions to share and receive feedback on preliminary design ideas. Andean studies literature review (particularly weaving) was used to create a research document containing key information used on the website: design descriptions; history of weaving traditions; weaving techniques; textile types; and the steps of weaving. The interview material, focus group and fieldwork

notes I took during my trip were also reviewed to identify information or insights that could be integrated into the website, particularly in the digital stories and visual novel games.

Based on this information, the UCF team (front-end web developer Sherryl Ptallah, back-end web developer Ariel Helin, and Quechua language consultant Norma Ledesma), initially conceived of a website that had several key goals, including sharing the history and significance of Andean weaving and addressing the need to educate tourists and merchants about the economic realities of producing high quality textiles. To prepare for the first virtual feedback discussion with the CTTC, we created a design document, focusing on the overall look and feel of the site, design goals, main content areas, and user experience. We also provided a mock-up of our database plans and one of the visual novels, which we intended to focus on the perspective of a weaver. At that point our design largely subsumed the main website information into the visual novels themselves, along with having a searchable permanent collection of textiles.

While the feedback from this first virtual focus group was largely positive, the CTTC team did desire to more fully grasp the way that the visual novel aspect would work, as well as to have the website provide more opportunities to explore information about weavings. They were also concerned that the initial design, which would feature digital stories and visual novels about CTTC founder Nilda Callañaupa Alvarez (from Chinchero), CTTC salesperson Rosita Pumayalli Quispe (also from Chinchero), and weaver Susana Huaman Huanca (from Pitumarca), would give too much attention to two of the 10 communities—which they worried would cause conflict. The discussion about plans for the permanent collection also helped us refine the search categories to include origin, technique, color, artist name, and material.

Digital Storytelling and Games: Platform Affordances and Design Considerations

Put in platform affordance terms (drawing on Donald Norman's¹ concept of design affordances, which considers the various ways that something you are designing could possibly be used), our initial design relied heavily on digital storytelling and visual novel games to convey the key information about Andean weaving, cultural heritage, tourism, and economic concerns. Certainly, digital storytelling has increasingly played an important role in cultural heritage work, helping to preserve, interpret, and disseminate cultural heritage.² It can help present the context for cultural heritage objects, as well as the events and people related to it,³ and facilitate better emotional connections to heritage objects while engaging them in more actively and profoundly learning about heritage.⁴

In addition to digital storytelling, games have increasingly been used for cultural heritage purposes in recent years. They may be used in formal or informal learning contexts.⁵ Gamic approaches to cultural heritage can be useful in several ways: they may help transcend the barriers presented by traditional books, audiovisual materials, exhibitions and museums,⁶ promote, encourage appreciation for, and share information about cultural heritage,⁷ and help fulfill the need to present compelling experiences for audiences related to cultural heritage materials in order to promote awareness of and appreciation for cultural heritage.⁸

Visual novels, a sub-genre of games related to interactive fiction that emerged in the 1970s, are typically text-based and have audio and/or visual elements. In addition, user input is normally not typing-based. TyranoBuilder, which was used in this project, is one of several visual novel tools available.⁹ Employed as an intervention in multiple contexts, including education, training, and simulation, they have proven useful in teaching scientific skills and methods,¹⁰ aiding in disaster and stalking prevention,¹¹ and promoting language learning and motivation.¹²

Using Digital Storytelling and Games in the Portal to Peru Design

In using a digital storytelling and games approach to presenting and interpreting Andean weaving, one based on key themes and concerns expressed by the weavers that we could use to structure our design goals, we conceived of three main perspectives in the Portal to Peru interactive environment: weaver, tourist, and volunteer. The weaver perspective educates the user about the weaving process, as well as what techniques or designs may be meaningful to a particular weaver. A short digital story from Pitumarca weaver Susana Huaman Huanca helps set the scene for understanding the history and significance of weaving from a personal perspective. In the visual novel, choosing to learn more about the textiles of Pitumarca leads to Susana showing us her favorite design: *altar concha* (altar for fiestas). Users are then asked whether they want to learn how it was made and, if they choose “Yes,” are shown the steps of weaving, all the way from shearing to finishing touches. They can also learn about the distinctive historical as well as legendary explanations for Pitumarca’s weaving history that stretches back thousands of years. The visual novel ends with Susana relaying a local folk belief: “When weavers die, they take their spindles, perhaps to spin in the beyond,” as the background changes to a view of the Southern Hemisphere’s night sky showing the dark constellations.

The idea of a tourist perspective emerged from a major concern expressed by the women at the CTTC, which was the need to inform the public about how purchasing weavings from them differed from buying textiles at a typical open-air market in the city, as well as to help visitors understand the reasons why their textiles cost more than what you would pay at a regular, non-fair trade, market. Upon selecting “Tourist,” the user is taken to a screen showing the store at the Center. You can click on textiles in the composite images that then reveal a larger view of the textile along with information about it. Rosita Pumayalli Quispe, a CTTC salesperson and weaver, asks after each textile is examined whether you want to learn about another textile, or go across the street to where there are cheaper weavings. If users choose the latter, Rosita accompanies them to an open-air market where they can see these less expensive textiles and compare them to ones from the CTTC. The merchant at the open-air market offers assurances about how his weavers are well-paid and how they use fair-trade practices. Rosita informs the user that this is not necessarily true, and that in addition to a quality issue, there is an ethical issue for tourists and consumers to consider. If you eventually decide to go back to the CTTC, she will accompany you back where you can continue learning about weaving; if you decline, she takes her leave. Here the goal was to use the interactive narrative format to simulate how a person might indeed become a so-called conscientious tourist, and to encourage people to think about how their touristic purchases could simultaneously help support the weavers. Rosita’s digital story is also available on this page, providing additional context for the role-playing scenario explored through the visual novel.

Upon selecting “Volunteer,” the user is taken to a digital story and visual novel about Center founder and director Nilda Callañaupa Alvarez’s perspective as a business owner and weaver herself. Her digital story provides context for the interactive narrative, relaying in brief the story of CTTC’s founding and aims. The user plays the role of a prospective volunteer at the Center and learns about key ideas and values of the work they do, such as the meaning of terms such as “non-profit” and “fair trade”. The user can choose different reasons to come there as a prospective volunteer, whether to learn more about non-profit management, gain real-world business experience, or understand Andean cultural heritage better. These story paths provide avenues through which the user learns about the realities of running a non-profit that must both stay afloat financially while maintaining the loyalty of the weavers. The design objective for this perspective is to help users understand the story of the Center’s founding, its mission, and how they balance the competing demands of tourist/market needs on the one hand, and preservation of intangible heritage on the other.

Responding to Feedback in the Iterative Design Process

Although the digital stories and games played an important role in the project, based on the feedback from the first virtual focus group discussion, focusing so heavily on them did not convey the breadth and depth of information about Andean weaving the CTTC focus group desired. Further, we realized the need to adjust our preparations for future encounters, as the slow internet speed on their end, coupled with very busy schedules, meant we really needed to prepare screen recordings of early versions of the visual novels and upload them to shared cloud storage so they would have time and ability to download and review before meeting. We also re-thought the overall structure of the site and considered ways to address their concerns that we provide more avenues through which to learn about Andean weaving in more depth, and to avoid focusing so heavily on Chinchero (and, to a lesser extent, Pitumarca).

We addressed these concerns in several ways, including through the addition of textile exhibits that would present a more thorough overview of Andean weaving: weaving techniques, textile types, designs, and thematic exhibits such as a historical overview of the weaving tradition. In addition, we sought a way to provide a kind of “bird’s eye view” of the 10 communities, highlighting each briefly as a distinctive weaving center of its own, and reinforcing the idea that the CTTC was more than its headquarters in Cusco or somehow simply synonymous with Chinchero’s weaving tradition.

New Platforms and Design Considerations: Digital Exhibits and Story Maps

This redesign involved employing two additional platforms, each for distinct reasons related to the evolving design objectives: Omeka, and ArcGIS Story Maps. Omeka has been used by many heritage-related institutions, offering a web publishing platform that enables users to create, manage, and share collections and exhibitions online, and its backend functionality is customized to the needs of cultural heritage-oriented institutions.¹³ Omeka is tied to key metadata standards including Dublin Core. Metadata plays an important role in archives, museums, and other heritage-oriented institutions,¹⁴ helping to make cultural heritage materials more accessible through enabling more effective retrieval and use of digital assets.¹⁵ The Dublin Core metadata standard was proposed in 1995 to find and identify resources on the Internet including websites, text, and related resources.¹⁶ Dublin Core allows people to record information in multiple fields, including contributor, creator, and date, thus providing useful metadata for users and cultural heritage institutions.¹⁷

Using Omeka allowed us to develop multiple exhibitions that feature information on types of weaving, weaving techniques, weaving designs and the process of weaving drawn from the CTTC’s photographic archives, tied to Dublin Core metadata. The exhibits cover: Designs; Textile Types; Weaving Techniques; Process of Weaving; and Continuity and Change. Under “Designs”, there are exhibits on Agricultural, Animal, Astronomy, Geometry, Flora/Plant, and People and Character designs.

For example, under “Agriculture Designs” there is a design called “Loraypu”. Upon selecting it you learn that: “Silverman (2008),¹⁸ in her study of Q’ero textiles (a traditional Andean community in Cusco that has retained more of the traditional weaving practices than other areas), argues that this design signifies a field or furrow. A furrow is a trench created by using a plow. Creating a furrow prepares the ground for planting or irrigating.” When you click on one of the images, you see an Omeka entry of a textile featuring the “Loraypu” design which features a brief design description, focusing on what the image represents, and you learn that it was created by a weaver from Accha Alta, an image of a textile with a Quechua-language design name, and is attributable to the CTTC and intended for educational purposes. Tags include Agriculture; Furrow; and Loraypu. The design affordances of these Omeka exhibits supported the goal of helping visitors delve deeper into Andean

weaving, while helping preserve and disseminate the Center’s extensive photographic archives accessible to a wider public.

In addition to using the Omeka platform, we also used ArcGIS Story Maps to create a tour of each of the ten communities associated with the Center. ArcGIS Story Maps have been used to combine story text, multimedia features including pictures and video, along with interactive maps into a “narrative geography of cultural heritage”.¹⁹ It provides a combination of deep mapping and hypermedia.²⁰ The platform can be helpful in accessing implicit knowledge and facilitating indigenous efforts to promote their unique cultural heritage.²¹ Story Maps can be used to contest the “official” histories of locations that may marginalize or even erase the contributions of certain communities,²² and thus counter the dominant view of local heritage.²³

Through the Story Maps tour, visitors can learn a little more about each community, and a bit about its distinctive weaving practices. The narrative text for each community follows a similar format: where the community is located; when it joined the CTTC; brief information about the community’s economic, linguistic, or cultural features; and typical weaving techniques, color choices, designs, and/or types of textiles made there. Other aspects of traditional culture that are related to weaving in those communities are also included, such as folk beliefs.

Refining the Design and Launch

When we presented this revised design to the CTTC members at the next virtual focus group, it was well-received. They expressed a belief that the new, expanded design provided additional avenues for exploring Andean weavings and ameliorated the focus on some communities to the exclusion of others.

Issues that arose during that next virtual focus group included addressing the need for watermarking images (an issue which we raised to them given concerns about protecting their collections), and concerns about specific images and video featured in the digital stories. While the majority of the illustrations came from the CTTC archives, there were points at which additional visuals would better help convey certain voiceover ideas. We learned that one image and video clip we had chosen were problematic—the former because it did not feature CTTC members, and the latter because it showed a weaving demonstration conducted by a rival weaving group that they felt had appropriated their work. After adding the watermarks and replacing the problematic audiovisual assets, we were ready to launch the website.

CONCLUSION

Reflecting back on this process, it is helpful to consider, as Kawemsarn, Harrison, and Nickpour²⁴ do, the way projects such as these operate at the intersection of digital storytelling, inclusive design, and cultural tourism. In addition, we must bear in mind how designers must carefully balance considerations like cultural and historical accuracy with the need to present engaging stories, all while carefully considering and involving communities in the design and development of digital representations of their cultural heritage.

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NEGOTIATING NICOSIA'S PUBLIC SQUARES: PLACE FORMATION ACROSS THE DIVIDE. A LOCAL PERSPECTIVE

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INTRODUCTION

Public squares are considered by many as pillars of social life, reflecting the quality and vivacity of interaction between citizens and acting as spaces for displays of power.

Nicosia makes an interesting case to explore public squares, as it is a city, and probably still the only capital in Europe, cut in two by a dividing line, a buffer zone. The first demarcation line separating the Greek from the Turkish sector of Nicosia was drawn in 1958 following the intercommunal violence that erupted during the anticolonial armed revolt. In 1964, following another round of intercommunal strife and now in an independent Cyprus, Turkish Cypriots retreated into a series of enclaves in the Turkish quarter in the northern part of the city, a move counteracted with an economic embargo so severe the United Nations reacted with protestations against the Republic of Cyprus (ROC) Government.¹ Additionally, with the intervention of the United Nations, Nicosia was divided into a Greek and Turkish sector; the existing dividing line was cemented and came to be known as “the Green Line”.² While the embargoes and restrictions to movement were lifted in 1968, Nicosia did not recover from the partition. On the contrary, the line extended across the entirety of the island in 1974.

The Green Line extends approximately 180 km across the island. In some parts of old Nicosia it is only a few meters wide, while in other areas it is a few kilometres wide, but neither side permits access to it. The period after the 1974 war not only divided the island geographically but affected all aspects of life, including the economic, social, and cultural development of the communities. The Republic of Cyprus continued to advance alongside the developed world, while the Turkish Cypriot community remained a de facto structure, unrecognised by the international community and only recognized by Turkey. The impact of the division became even more recognisable over time, influencing recognisable characteristics of the city across the divide.

Crossing to the “other side” of the city only became possible as late as 2003, 40 years after the establishment of the UN-Patrolled Green Line. This was a landmark in the history of the Cyprus problem: for the first time, people from the two communities could explore the “other side”, interact, exchange, and collaborate without a special permit from the United Nations, as had been the case up to then. Researchers observe that this has, over time, also reflected on the broadening scholarly emphasis on the Cyprus conflict and focus on ethnonationalism to a more diverse set of research topics, including labour migrants; the island’s religious and ethnic character; the environment and climate change; and the politics of resource extraction.³

This paper derives from a wider research project⁴ which attempts to investigate the transformation of the urban centre of Nicosia on three levels: demographics, business activity, and monument building in relation to certain political and socio-economic events that have shaped the history of Cyprus from 1960 until 2020 and, in this context, it discusses the evolution of three key public squares across the divide as focal points that tend to reflect change and are worthy of exploration.

Methodology

Cultural historians who have written about Nicosia and its squares are usually guided by their own recollections. These accounts, akin to autoethnographic scholarship, recount their memories of certain places, and they take ownership by transmitting their lived personal experiences. These accounts also validate local narratives through oral histories, adding an autoethnographic layer to place-making and history writing. The writings of Alev Adil that examine the northern part of the walled city of Nicosia, both as an academic observer and as a Nicosian, fall within this context and worked as an inspiration for us as well.⁵ Ellis and Bochner (2000) advocate autoethnography as a form of writing that makes ‘the researcher’s own experience a topic of investigation in its own right’⁶ instead of appearing to be ‘written from nowhere by nobody’.⁷ Autoethnography is not a flight from the rational or collective to the individual and emotional, but a demand we examine how both are interwoven.⁸ We are not claiming we have conducted autoethnographic research for the purposes of this paper, for this would have to include the appropriate methodology; we use our own observations to add another layer, a more local and personal one, to the historical data that backs up the transformation of the points of interest analysed here.

A biographical note should be added here. We are both Cypriots, one from the Turkish-Cypriot community, the other from the Greek-Cypriot community, approximately the same age, with different native tongues, one with studies in the history of art and the other in history. We have been experiencing Nicosia for decades but mostly half of the city, each, from the other side of the buffer zone, at least until 2003 when the crossings opened. Our experiences, observations, and memories are both similar and different. Therefore, in this case, we attempt to inject a historical project with our own personal experiences and standpoints by explaining a personal connection to the project or by using personal knowledge to help us in the research process.⁹

Pockets of history

Within a city, squares are living examples of spaces that mediate events and reflect change and memory.¹⁰ They can be considered pockets of history, or pockets of memory or, as Broto wrote, “the most emblematic urban space for the commemoration of history or government of a certain place.”¹¹ Academics have established the square is a place of geographic convergence and historic memory¹² which has some characteristics or criteria, both morphological-aesthetical¹³ and functional.¹⁴ Not all urban squares fulfil these criteria, however, as will be explained. Additionally, squares are not necessarily only linked to historical events or places of commemoration. They also have a more social dimension as places of conglomeration where diverse crowds gather. Indeed, the everyday social and cultural function of squares is a powerful harbinger of collective memory.

Atatürk Square

Atatürk Square, also known and more commonly referred to as Sarayönü Square, is the oldest locus of administration in the old city of Nicosia. In Turkish, Sarayönü means “the square in front of the palace”, a name given to the square for its proximity to the Lusignan Royal Palace.¹⁵ Although not the physical centre of the walled city, this area throughout history “was practically always counted and used as the belly [centre] of Nicosia,” where people gathered for festivities during religious holidays

(like Eid), funerals, parades, and open air markets.¹⁶ In addition to administrative buildings, residences and offices, the square was surrounded by other facilities with social and religious functions, like a hammam, a mosque and medrese, a church, as well as other gathering places like coffee houses.¹⁷ Its present name, Atatürk Square, was given to it March 1943 by the then Greek Cypriot mayor, Dr Themistoklis Dervis, right before the mayoral elections that same year, as a tactical move to gain the confidence and vote of the Turkish Cypriots. Naming the square for Ataturk is said to have contributed to the community's sense of ownership over the square.¹⁸



*Figure 1. Photograph depicting Saray Square, Nicosia, 1945
To Mati 163 © The Leventis Municipal Museum of Nicosia – Photographic Archive, Cyprus*

Over the years, the square maintained its importance for the Turkish-Cypriot community not only as a place for administration and commerce, but for cultural exchange and visibility. Located at the junction of Kyrenia Avenue and Sarayönü Street, the open area of the square allowed for different types of celebrations to take place, resulting in memorable experiences cited in published recollections. Writer-journalist Hizber Hikmetağalar offers a sentimental description of the square as a place of expression for the Turkish-Cypriot community: “We have always gathered in this area for all our bitter or sweet, angry or happy gatherings, our demonstrations and rallies in Sarayönü, our protests, we shouted our national existence to the world from here, and we passed our funerals through this square.”¹⁹



Figure 2. Funeral procession, 1957. Source: Tuncer Bagiskan Archive

The harmony of the square shifted during the mid-century with landscaping and the demolition of surrounding one-storey shops. Cultural historians have often cited the construction of high-rise buildings replacing the historic Ottoman-colonial architecture in the walled city as a loss,²⁰ while academics dubbed it as “a transformation both in terms of architecture and in terms of socio-cultural and political change.”²¹ Historical images, as documents of the (lost) past, give us a glimpse into such descriptions of the square. The Sarayönü Hotel (Figure 1), built in 1963 amidst conflict and limited resources, is a stark example of this, overpowering the square, and dwarfing the once dominant Venetian Column and the openness of its surroundings.



Figure 3. Abdullah Onar, Sarayönü Square, 1967, Watercolour on paper.

Source: Anber Onar archive

After 1960, several monuments symbolising and memorialising the struggle of the Turkish Cypriots experienced during the intercommunal conflict in the 1950s were erected in the northern part of the city. Among these was the figure of Kemal Atatürk. The first full-size figure of Atatürk was erected on 29 October 1963 in front of the Kyrenia Gate of Nicosia, after travelling slowly in a caravan from the port of Famagusta to the capital, during which thousands of Turkish Cypriots greeted the statue in celebration, throwing flowers.²²



*Figure 4. Film Still of Ataturk Statue unveiling.
Kyrenia Gate, Nicosia, 29 October 1963
Source: CyBC Archives*

Writing about the statue, artist and academic Mehmet Adil recalls the conflation of national identity with monument building and the construction of squares in the context of symbolic belonging: “Looking back, it seems that in our daily chores such images acted as constant mnemonic devices, reminding us that as a family we belonged to a larger Turkish family, the Turkish nation whose founder and father was Kemal Atatürk. This was not a matter that was ever explicitly discussed at home rather it was to be tacitly understood via the presence of such images. It was a matter of symbolic belonging.”²³



*Figure 5. Figure Statue of Dr. Fazıl Küçük, 27 January 1989
Statue Design: Tankut Öktem, Project Architect: Ali Semi
Photo credit: Authors.*

It was not until 1989 that the statue of Dr. Fazıl Küçük,²⁴ the political leader of Turkish Cypriots, would be erected near this site at İnönü Square, Kyrenia Gate, a square that would host the largest rally in 2004 to support the "yes" vote to the referendum held in response to the UN Annan Plan for the solution of the Cyprus problem.²⁵ Such monuments also echo that Atatürk Square and nearby İnönü Square are two squares that bear the traces of political life and that have become social symbols.²⁶

Faneromeni Square

Located within the walled city, Phaneromeni Square was once the commercial heart of Nicosia. Although used by the whole population, its premises showed a prominently Greek character, mainly due to the Greek Orthodox Panagia Phaneromeni church, from which the square takes its name, which has stood in the middle of the square since 1873. Opposite the church there's an imposing school of neoclassical architecture (1897) and the Mausoleum of Archbishop Kyprianos, the cleric who was hanged during the Greek revolution of 1821. A small Ottoman minaret that stands between the school and the church testifies to the city's Ottoman past, like many other Ottoman buildings in the walled city. Both the Church and the school predefined the character of the square which, due to its spacious form, became the ideal place for formal manifestations of the Greek Orthodox identity, especially after WWII. Commemorations for Greece's national day usually culminated there; the official name

of the square is “28th October square”, a commemoration of Greece’s entry into WWII against the Axis powers.

From the 1960s onwards, and especially after 1974, political tension and lack of stability, combined with the loss of land across the divide, led to the formation of new communities and housing complexes in the suburbs.²⁷ The old city was gradually abandoned by the Greek-Cypriot population. Indicatively, according to the 2001 census, there were 129 Greek-Cypriot residents at Faneromeni and 383 non-Greek Cypriots.²⁸ The regression probably culminated at the end of 1980s and the beginning of 1990s, when many shops near the buffer zone had to close for business due to limited traffic.

Interestingly, during this time the area around the square became inhabited mainly by non-Greek Cypriots of limited financial means who lived in poor conditions. This is attributed to a law passed in the 1990s which allowed third-country nationals to work in Cyprus, a move that significantly changed the labour market and affected the demographic character of the city.²⁹ Gradually, the area’s demographic character became very multicultural, as testified by the Faneromeni primary school and the nearby kindergarten, which accommodate mostly children of immigrants.³⁰ The presence of immigrants gave a new life to the old city, though the local population was usually described in derogatory terms, with many arguing the area was being transformed into a “ghetto of foreigners and commercial misery”.³¹



Figure 6&7. Faneromeni Square today ©Deputy Ministry of Tourism

Against this background, Faneromeni square seemed unable to play its social role and encourage the mingling of people from diverse backgrounds and social strata. While, it ostensibly had Siite’s morphological criteria of an urban square,³² it still failed to accommodate the population living in the area. Towards the end of the decade, and especially after the opening of the Ledra Street crossings in 2008 and the beginning of the works in Eleftheria Square, Faneromeni Square gained some momentum, although this is not reflected in the volume of business activity, which remained more or

less the same until 2020.³³ Independent coffee shops and restaurants appeared in the Square, however, which were frequented by younger people who preferred the area over the more mainstream and commercial establishments outside the walls; the square was also used for festivals, charity markets and other events. While during the weekends Greek Cypriots frequented the square for leisure, in essence the square had become a multicultural place, and as a Greek-Cypriot resident said, “the only place in Cyprus where you have [...] everything coexists harmoniously. It's full of life, as a square should be.”³⁴ Recently, the Church agreed to the conversion of the school into the Architectural School of the University of Cyprus, a decision that caused a stir within civil society as to whether such a move will lead to the gentrification or rehabilitation of the area.

Eleftheria Square

At the other end of the old city lies Eleftheria Square (Freedom Square), which admittedly does not fulfil the requirements of a proper square; architecturally it is in fact a bridge, rather than a square, and as such it functioned until recently. It was one of the first openings in the walled city which allowed access to the area outside the walls, then possible only through the three original Gates of Nicosia's Venetian walls.³⁵ In the 1940s and 1950s the square gained popularity due to its proximity to the commercial streets nearby, and the entertainment options it offered, such as cinemas, theatres, and cafés. This continued for some time later, until the mid-1970s when, after the war, a large part of the population tried to rebuild their lives outside the urban centre. The square was for decades the focal point for rallies against colonial rule, the coup and the war in 1974, for mass political assemblies,³⁶ and for celebrations such as that for the accession of Cyprus into the EU in 2004.



Figure 8. Photograph depicting Eleftheria Square, Nicosia, 1990

To Mati 119 © The Leventis Municipal Museum of Nicosia – Photographic Archive, Cyprus

For many years, many efforts for the reconstruction of the square took place, but the one that eventually bore fruit provoked ambivalence. Zaha Hadid's impressive architectural design was considered foreign to the city's historical character and built heritage. The design could not change, but people's intervention was decisive as to the functionality of the square, for they persuaded the authorities to decide against the use of cars in the renovated square, a break from its use as a passage for more than 100 years: "The Public Square, as an important part of the urban fabric of an urban

centre, is the place where the citizen will escape from his everyday life, where the artist will exhibit works of art, where the elderly, the disabled, will socialize. It is the place where each of us will enjoy moments of relaxation, where we will attend events, festivals, celebrations. [...] The square, by definition, offers security, relaxation, rest. It is not divided to allow the passage of vehicles. Then it would be called ‘road’, or ‘avenue’”.³⁷ Further to this, a lighted projection on the Jean Nouvel building that overlooks the square, saying “Square, not road,” made an imposing visual manifestation of public sentiment.



Figure 9. Eleftheria Square today, ©Nicosia Municipality

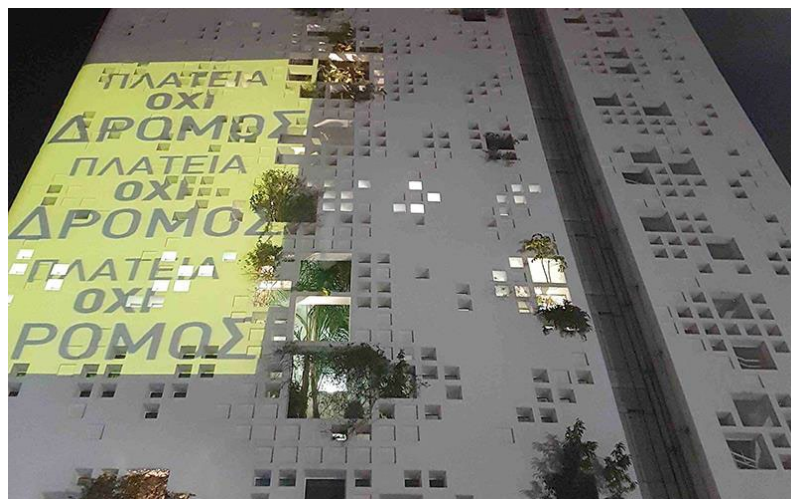


Figure 10. Eleftheria Square © Ο Φιλελεύθερος 13 March 2017

CONCLUSION

City squares can be a good example of how public spaces are affected by the course of history and societal changes. The look we took into these three public squares across the dividing line in Nicosia helps us realise these places are experienced differently by different people, over time serving different needs or failing to do so. As the green line sits comfortably across the heart of the city, we wonder what stories will be told standing at the top of the Saray Hotel or the Jean Nouvel building; what would we see from which views?

Since the establishment of the Republic and the developments we have briefly described, Nicosia has undergone major transformations which have become very visible in the open areas of the city, too, and more specifically in the central public squares. Although the city is enveloped within the uniformity of the city's Venetian walls, in Nicosia the past is seen and remembered differently across this divide. The urban development of the city centre, occurring at different paces, reflects these discrepancies and conflicting histories, forming detached visions that cater to different objectives, which are many times unaligned with the public's behavioural formations and social needs.

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NOTES

¹ Nicos Moudouros, *State of Exception in the Mediterranean: Turkey and the Turkish Cypriot Community*, (Switzerland: Palgrave Macmillan-Springer, 2021), 40

² According to Reddaway (1986), the “Mason-Dixon Line”, a barricade of barbed wires splitting the historic Walled City into two, was erected in 1958 by the British colonial authorities to keep the warring Greeks and Turks of Cyprus apart. John Reddaway, *Burdened with Cyprus: the British Connection* (London: Weidenfeld & Nicolson, 1986)

³ Rebecca Bryant and Mete Hatay, *Sovereignty Suspended: Building the so-called state* (Philadelphia: University of Pennsylvania Press, 2020), 25 – references to Trimikliniotis and Demetriou 2011; Varnava, Coureas, and Elia 2009; Constantinou and Skordis 2011; Gurel, Mullen and Tzimitras 2013.

⁴ DeepNic – Deep Mapping Nicosia’s urban centre, 1960-2020, is a map-based research project which explores the transformation of the urban centre of Nicosia on three levels (demography, business activity, and monument building) in conjunction with key events that took place between 1960 and 2020.

<https://museumlabor.org.cy/project/deepnic-deep-mapping-of-nicosias-urban-centre-1960-2020/>

⁵ Alev Adil, “Spaces beyond borders: art on and within the walls of the immured neighborhood of Surlarıçi in Nicosia,” in *Boundaries and Restricted Places: The Immured Space*, ed. Balkiz Yapicioglu et al. (Cheltenham, Massachusetts: Edward Elgar Publishing, 2022).

⁶ Carolyn Ellis and Arthur P. Bochner, “Autoethnography, Personal Narrative, Reflexivity: Researcher as a subject”, in *Handbook of Qualitative Research*, eds. Norman K. Denzin and Yvonna S. Lincoln, (Thousand Oaks, California: Sage Publications, 2000), 733

⁷ Ellis and Bochner, 734

⁸ Adil, Spaces beyond Borders, 243

⁹ Autoethnography, p.741. Auto-ethnography has been around for decades – David Hayoano (1979) is usually credited as the originator. It is mostly used in anthropology and social sciences and has acquired so many meanings and applications its precise definition and application is difficult. Under the umbrella of autoethnography other similar studies might be included, such as personal narratives, autobiography, and many more.

¹⁰ This paragraph is from Anita Bakshi, “Urban Form and Memory Discourses: Spatial Practices in Contested Cities”, *Journal of Urban Design* 19:2, (2024): 189-210.

¹¹ cited in Devrim Yücel Besim and Ayer Kaşif. “Kuzey Kıbrıs’ın Başkenti Lefkoşa’daki Anıtlara Genel Bir Bakış.” *Journal of Cyprus Studies* 19:43 (2017): 67-81

¹² Besim and Kasif, 158

¹³ According to Camillo Sitte these are the ideal morphological-aesthetical criteria of the urban square: closed and protected space; the centre should be free (to enable sight-lines to and from); monuments are placed on the parameter; the element of surprise (narrow, crooked streets); attractiveness of architectural facades; concavity and aesthetic paving; cited in Bertrand Lévy, “Urban Square as the Place of History, Memory, Identity”, in *Memory of the City*, eds. Dusica Drazic et al. (Kulturklammer: Belgrade, 2012).159.

¹⁴ According to Lévy these are: closed to traffic/pedestrian accessibility; restoration/rehabilitation of ancient buildings; provision of various kinds of landscape seating; close to commercial activities; diverse animation (music, dance, theatre). Lévy, *Memory of the City*, 159

¹⁵ Tuncer Bağışkan, *Ottoman, Islamic and Islamised Monuments in Cyprus* (Nicosia: Cyprus Turkish Education Foundation, 2009), 480.

¹⁶ The physical center of Nicosia is the Kuyumcular Street by St. Sophia/Selimiye Mosque and Square, placed at the highest and most central point of the circular walls; it was considered the religious center of the city. Hizber Hikmetağalar, *Eski Lefkoşa’da Semtler ve Anılar* (İstanbul: Marifet, 2005), 188-199.

¹⁷ Tuncer Bağışkan, *Ottoman, Islamic and Islamised Monuments in Cyprus* (Nicosia: Cyprus Turkish Education Foundation, 2009), 128, 485.

¹⁸ “Ataturk Meydani,” *Söz Gazetesi*, 7 March 1945.

¹⁹ Hizber Hikmetağalar, *Eski Lefkoşa’da Semtler ve Anılar* (İstanbul: Marifet, 2005), 189.

²⁰ Hikmetağalar, 189

²¹ Huriye Gürdallı et al. “Kıbrıs Cumhuriyeti’nden Kuzey Kıbrıs Türk Cumhuriyeti’nin İnşasına Giden Süreçte Lefkoşa’da Mekânın ve Mimarının Siyasi Dönüşümü: 1963-1983.” *Journal of History, Culture and Art Research* 6:4 (2017): 755, doi: <http://dx.doi.org/10.7596/taksad.v6i4.1104>.

- ²² Halil Sadrazam, Halil. Kıbrıs' ta Varoluş Mücadelemiz. Şehitliklerimiz ve Anıtlarımız. (İstanbul: Türkiye Şehitlikleri İmar Vakfı Yayınları, 1996), 99.
- ²³ Mehmet Adil "Thinking about Monuments," EMAA Art Journal, March 11 (2009): 54
- ²⁴ Devrim Yücel Besim, et al. "Kuzey Kıbrıs'ın Başkenti Lefkoşa'daki Anıtlara Genel Bir Bakış." Journal of Cyprus Studies, Volume 19, no. 43 (2017): 73.
- ²⁵ Nezire Özgece. "Kent Meydanlarının Sosyo-Politik Dönüşümü: İnönü Meydanı." Poli. No. 257 (2015): 18.
- ²⁶ Ibid.16.
- ²⁷ Nadia Charalambous and Ilaria Geddes, "Making spatial sense of historical data", Journal of Space Syntax, 6:1 (2015): 89
- ²⁸ Statistical Service, Republic of Cyprus, *Census of Population 2001*, © Copyright: 2004 Κυπριακή Δημοκρατία/Republic of Cyprus
- ²⁹ The influx of foreign workers, mainly from South and Southeastern Asia, was immediately felt in the city as they gradually became the new habitants of the area where abandoned buildings, in most cases inadequate and unsuitable for housing, were rented out cheaply by Greek-Cypriot owners
- ³⁰ Μιχάλης Χριστοδούλου, «Μια ιστορία 172 χρόνων», Περιοδικό MUST, 1 May 2021
- ³¹ Πάμπος Βάσιλας, «Γκέτο ξένων και εμπορικής κακομοιριάς», Ο Φιλελεύθερος, 20 January 2014
- ³² These are: closed and protected space; free centre; monuments placed on the parameter; attractiveness of architectural facades – as well as some of Lévy's functional criteria – closed to pedestrian and traffic accessibility; close to commercial activities and restoration of old buildings. Lévy, *Memory of the City*, 159
- ³³ According to the business statistics, while in 2008 there were 183 establishments operating in Faneromeni, there were 166 in 2013 and 169 in 2020.
- ³⁴ Χρύστα Ντζάνη, «Τι είναι η Πλατεία», 13 Μαΐου 2011
https://chrystantzani.wordpress.com/2011/05/13/plateia_faneromenis/ Accessed online: 31 May 2023
- ³⁵ Do we need an explanation for the walls here?
- ³⁶ Nicosia's walls were completed around 1570, during the Venetian rule of Cyprus. The wall is shaped like a star; it has three gates and eleven heart-shaped edges
- ³⁷ "Λευκωσία: Πρωτότυπη αντίδραση πολιτών για Πλατεία Ελευθερίας", *Philenews*, 13 March 2017, Accessed online: 25 June 2023 <https://www.philenews.com/eidiseis/article/11827/lefkosia-prototipi-antidراسi-politon-gia-plateia-efletherias-vinteo/>

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ARCHITECTURAL MELODIES INNOVATIVE APPROACHES TO CONSERVATION TEACHING THROUGH MUSIC

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INTRODUCTION

“Music is liquid Architecture; Architecture is frozen Music.”

- Johann Wolfgang von Goethe

This paper advances an educational pedagogy that connects certain architectural styles with certain musical tracks. Musical styles, same as architectural styles, usually have distinct features that on an abstract level and without much specialized scrutiny lead a person with basic training to recognize them. Why do some people visualize certain buildings or styles when they listen to a certain track? That assumed metaphysical relationship should have an explanation. Following 8 years of using music to teach History of Architecture, it was noted that introducing music and melodies within the lecture not only helps students' mood and apprehension, but also stimulates their acute pattern and rhythm recognition. This observation has led the authors to investigate the phenomenon on a more detailed level: 1-Can students recognize an Architectural style only by listening to its related musical one? 2-Can we analyze both (Melody used and style features) by scientific measures if they're related or not?

Architecture and Music

The mutual relationship between Architecture and Music has long been contemplated. Both have long been assumed to be two sides of the same coin. From Goethe till Gehry. Renaissance architect Leon Battista Alberti said that the same characteristics that please the eye also please the ear. Frank Gehry mentioned that both Architecture and Music are “..trying to create a feeling”.¹ Both are compositional forms of art; Architecture, is the design configuration of space and Music, is the ancient art of organizing sound in time. The same way that a musical style is an indication of the era it was composed, an architectural style delivers the same code.² Music reflects the **social, economic and cultural climate** in which it was conceived. Therefore, the musical characteristic of one **historical period differs** from the **music of another era**.³ According to neuroscience, when we listen to music it is processed in many different areas of our brain. The major computational centers include corpus callosum that connects left and right hemispheres, motor cortex responsible for movement, foot tapping, dancing, and playing an instrument, prefrontal cortex which creates expectations, sensory cortex, auditory cortex and visual cortex which can be used in associating different eras of architectural styles to the same memory tag of the musical style of that era. In fact, musical terms such

as rhythm, texture, harmony, proportion, dynamics, and articulation refer both to architecture and to music.⁴

Different historical architectural styles and music genres often share some association. Sometimes, the same terms are used to describe both architecture and music periods, as well as other arts and culture. We can examine this relationship from different perspectives. One perspective is to compare the historical and cultural contexts of both architecture and music, and look for similarities and differences in their origins, influences, expressions, and meanings. For example, both the Classical era of music and the Neoclassical style of architecture were inspired by ancient Greece and Rome, and reflected the values of order, balance, clarity, and rationality.⁵

Another perspective is to analyze the formal and aesthetic features of both architecture and music, and look for patterns and correlations in their forms, functions, materials, techniques, and effects. For example, both the Art Nouveau style of architecture and the Romantic era of music used organic shapes, curves, colors, textures, and dynamics to create a sense of movement, emotion, and individuality.⁶

A third perspective is to explore the symbolic and experiential aspects of both architecture and music, and look for connections and interactions in their representations, interpretations, values, and impacts. For example, both the Modern style of architecture and the Modern era of music challenged the conventional norms and expectations of their predecessors, and experimented with new forms of expression, communication, innovation, and adaptation.⁷

Music and architecture use different elements to create emotions for the user.⁸ Timber is like the color in music and architecture. Instruments and melodies affect emotions. Piano, marimba, cello and sax are compared on selected emotions such as joy, sadness anger and fear. The harp and flute can evoke emotions of tranquility, peacefulness, and a perception of feeling free and less tension.⁹

The following table summarizes the common features under four main indicators (*Table 1*).

Elements in Architecture common		Music
Proportion (Geometry/Mathematics)	Balance of size, number, and intensity of different parts in a building or a design. It helps to make the visual elements look orderly and harmonious.	Strong regular repeated pattern of sound, the measured flow of musical notations, and distance between notes or intervals (measured by time).
Rhythm (repetition/Pattern)	The use of repetition to create order and movement in forms and spaces. It depends on the intervals of time and space between the repeated elements or motifs.	How music is organized in time, using patterns of sounds and silences. It affects how we feel and move to music.
Harmony	The balance of composition and parts together reflecting unity in form, size and elements.	The simultaneous play of different tones that create a pleasing or tense effect.
Scale	How elements fit together in size and relate to their surroundings.	A pattern of notes in an octave. A musical piece has time units and a rhythmic layer.
Dynamics Movement	How the building's shape or appearance changes over time and space, and how it affects our senses.	How the sound changes in loudness and pitch, making the music livelier and stronger. It depends on the scale and the notes of the music.

Table 1. Definition of Common Elements between Architecture and Music Sources: Ching,¹⁰ Ferris¹¹

Methodology

The methodology is based on first introducing the students to the features of each style as a work of Total Art. In Painting, Architecture, Furniture, Fashion and Music. Second, explaining the common measures of Architecture Style and Music (Table 2). Third, following various class activities in which students become more accustomed with the style, they are introduced to several randomly assorted musical melodies and asked to identify what Architectural style they reflect.

Architecture	Music
Scale	Tonality
Texture/Colors	Timbre & Texture
Rhythm	Temp/ Rhythm & Meter
Forms/Lines	Dynamics
Intended Mood	Intended Mood

Table 2. Selected Measures of Architecture Style and Music

The methodology was applied in two stages; the first pre-course delivery is to test whether students initially believe there is a **relationship between an architectural style and melody**. The second stage post course delivery involved testing the student's ability to detect **the architectural style by simply listening to the pre-composed tracks described above**.

To test the second stage, **detect the architectural style by listening to pre-composed track**, each Architectural style had to be first firmly internalized by the student. During the interactive lectures, students were shown several buildings, sketched their features, told their stories, and engaged in several activities until the features of that style are almost engraved in their minds.¹² (To verify their retention, often random buildings undiscussed in class are shown to them and students are asked to recognize their potential style. The actual challenge was the music. Which track best reflects the features of the style, both melodically and architecturally? As expected, very few styles were well expressed as a specific melody. Perhaps Rococo and Neoclassical were the only two existing tracks to be found. The rest had to be composed specifically to match that style. The co-author, Aya Mostafa (a music composer and a former student of the course), first studied each style and its intended mood then composed about a 3 min musical that was expected to capture the main features of that style (Table 3). At the very last lecture, students were then made to listen to 8 melodies randomly selected and asked to select one architectural style they perceived to reflect it.




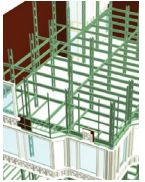
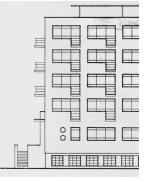
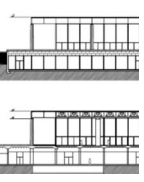
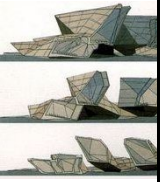
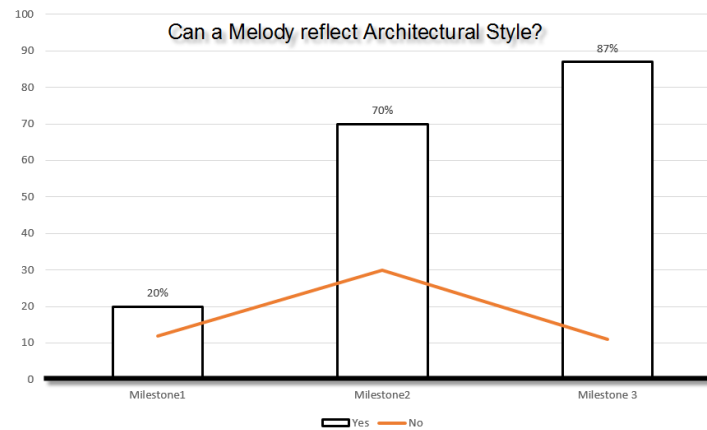
	Rococo	Neo Classical	Art Nouveau	Industrial	Bauhaus	International	Deconstruction	
Architectural Measure								Musical Measures
Scale	-Intimate	-Monumental	Intimate/ Human scale	Monumental	Human/ Monumental	Human/ Monumental	Monumental	Tonality
Texture/ Colors	Faint, pale pastel colors Gold	-Sharp colors -Brick & Marble -Strong Contrast -Glass windows	-Pastel colors -Rich use of colors - Glass and Iron	-Steel -Metallic	-Primary colors - Smooth surfaces - Glass	- Glass - Steel - Gray, black and White	- Steel - Glass	Timbre
Rhythm	Asymmetric motifs - Flowing continuous curves	Repeated longitudinal. elements	Biomorphic continuous curves	Systematic	simple, use of grids and geometry	-Modular	Dissent	Tempo
Forms/ Lines	Melodious Harmonious flow	Symmetrical	Curvilinear patterns -facade Sculpture	-Rigid -Grids	-Pure forms -No ornaments -Planar facades	-Planer -Simple	-Sharp -Chaotic	Dynamics
Intended Mood	Happiness and joy	Glory	-Fanciful	Practicality	-Harmony Minimalist -Practical -Efficient	Practicality	-Disharmony	Intended Mood

Table 3. Architectural Style Features and their compatible measure of music

Results

Is there a relationship between an architectural style and melody?

Before the course was introduced, 68% of students did not think about any relationship between Architecture and Music. Only 20% believed that such a relationship exists. As the course progressed, that percentage grew to 70% by milestone 2 and reached 87% by the end of the course (Figure 1).



*Figure 1. Results of the Post Project Survey
(Sample size for Milestones size= 94, 67, 69 consecutively out of 140)*

Can students detect the architectural style by simply listening to the pre-composed track?
When the students were made to recognize a particular style by listening to random tracks, the results differed a lot. The following figure shows the percentage of those who recognized the Architectural style (Figure 2).

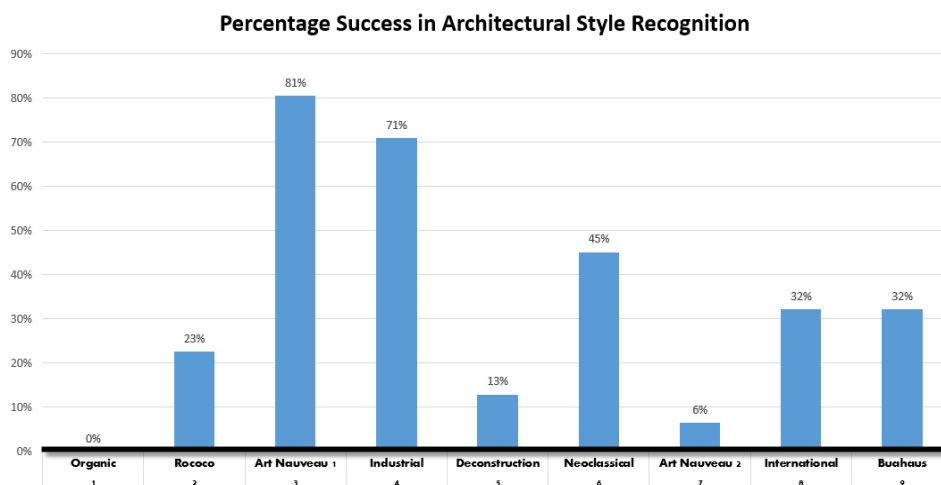


Figure 2. Success in Identifying the Architectural Style from the Melody played.

As shown from the results, the most recognizable styles from those selected were Art Nouveau 1, Industrial, Neoclassical, International, Bauhaus, and Rococo. Failure to recognize certain styles was somewhat puzzling. It meant the student was unable to capture the association between the style's visual features and the track's audible features. This means that either no association exists, or there was a failure in delivery. The latter implies failure to communicate the style. Was the track not reflective enough of the style? Was the style itself too vague to capture? Was there a deficiency in delivering the actual meaning of the style during the lecture? Or was it simply the sample size?

The answer was in the concept of abstraction. Abstraction is a cognitive process at the meta cognitive layer of LRMB.¹³ The meta cognitive process layer is a conscious layer of life functions of the brain that carries out the fundamental and elementary cognitive processes commonly used in higher cognitive processes. Abstraction simply implies that in most complex situations a mind leaves thing out and associates based on most salient features of the phenomenon in question. In both music and

architecture, the tested features were selected based on the literature to be Tonality (Scale), Timbre & Texture (Color), Tempo meter (Rhythm), Dynamic and the Resulting Emotion (Table 4).

Track Name	% Stud. Recog.	Overall % Compat.	Musical Measures				
			Tonality	Timbre	Tempo	Dynamics	Resulting Emotion
Organic	0	0	0	0	0	0	0
Rococo	23	96%	100%	80%	100%	100%	100%
Art Nouveau 1	81	94%	100%	90%	80%	100%	100%
Industrial	71	94%	100%	90%	90%	90%	100%
Deconstruction	13	70%	50%	50%	50%	100%	50%
Neoclassical	45	98%	100%	100%	100%	90%	100%
Art Nouveau 2	6	86%	100%	70%	80%	80%	100%
International	32	90%	100%	50%	100%	100%	100%
Bauhaus	32	88%	70%	70%	100%	100%	100%

Table 4. Results of the Architectural Style Cognition

Thus, a third research question was to establish **which of the identified musical features was actually more important in correctly identifying the association between a style and a melody**. Kendall's tau-b (τ_b) correlation coefficient was used as a nonparametric measure of the strength and direction of association that exists between Recognition and the chosen musical features (Tonality, Timbre & Texture, Tempo, and Dynamic). Since n is few and its behavior is not guaranteed to be random, it is considered as valid alternative to Spearman rank-order correlation coefficient.

		Recognitio n	Compatib ility	Tonality	Timbre	Tempo	Dynamics
Recognit ion	Correlation	1.000	0.571	0.516	0.588	0.293	0.304
	Coefficient* Sig. (2 Tailed)		0.035	0.78	0.033	0.311	0.294
Kendall's Tau_b							
Recognition	Correlation		0.710	0.582	0.771	0.410	0.396
	Coefficient*						
Spearman's	* Sig at 0.05						

Table 5. Results of Kendall's tau-b (τ_b) correlation coefficient

The results show that Timbre and Overall Compatibility were the two most significantly associated variables in explaining the success in style recognition, both according to Kendall's and Spearman's (Table 5).

As timbre is defined as “the quality and taste of sound as color and texture to art and architecture”, it is a distinct factor that can reflect and affect one mood to another. The same piece can be played in the same frequency with same notes but in different timbre a new emotional experience can be reached that is why some instruments are used to deliberately reflect certain emotions. As each style is originally created according to the emotional and cultural environment people lived in, timbre is an effective tool in composition. For example, piano and flute were commonly used in Rococo reflecting the optimism and joyful mood people lived. Another example is the industrial era where machines and mass production, brassy instruments were more used. In an expression of an architectural style

through how a timbre can be described in each as term defined by musicians can be defined as in (Table 6).

Style	Timbre	Definition
Rococo	Mellow - Light	Mellow: is a taste of sound that is pleasantly smooth or soft; free from harshness.
Neoclassical	Strident-Harsh	Strident: Sharp or intense taste of sound
Art Nouveau	Warm - Vibrato	Warm: Fairly or dreamy Vibrato: a rapid, slight variation in pitch in singing or playing some musical instruments, producing a stronger or richer tone
Industrial	Brassy - Metallic	Brassy: resembling brass instruments and metal tune
Bauhaus	Flat - Bright	Flat: smooth and without indentations.
International	Rigid	Rigid: static hard barely changeable sound
Deconstruction	Heavy – Piercing	Piercing: very sharp and severe sound frequency

Table 6. Description of timbre of each style with its definition Source: Kamien,¹⁴ Ferris.¹⁵

What was interesting though, was how the geometric properties and measurements of certain indicative elevations of some buildings were analyzed and overlaid with the musical notes of each style. A certain level of matching could be observed. For example, in Neoclassical, the dynamics of the music get gradually louder as the music progresses. The elevation of a typical Neoclassical building peaks at the dome (vertically) or at the entrance (horizontally). In Art Nouveau, the dynamics gets gradually softer as the melody plays. In Gaudi's Casa Mila, the windows get gradually smaller (solids and voids) in each floor (Figure 3). Also, rhythm can be seen in the solids and voids in elevations as measure of time for each note for example the wide window can be measured as a whole note (with 4 counts) the smaller windows can be measured as half and quarter notes. Timbre can be seen in colors and textures an example of this is the flat timbre in modern music that can be reflected in the primary colors of Bauhaus or in the brassy timbre of industrial that is reflected in the use of steel and cast iron.

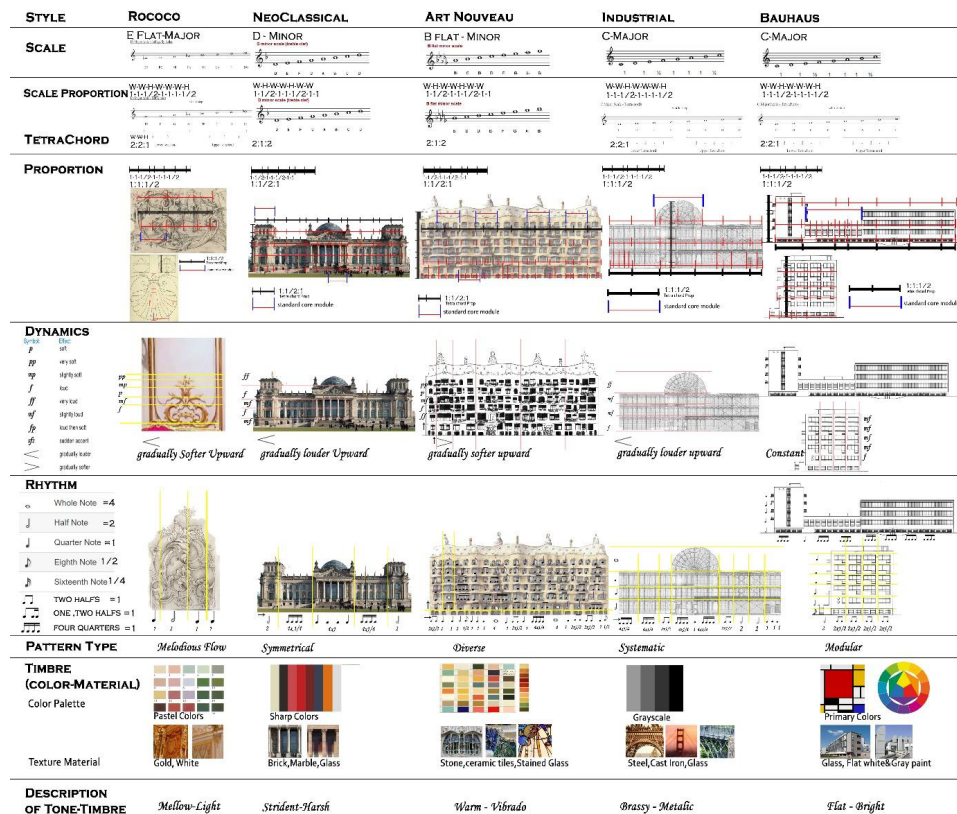


Figure 3. Geometric Analysis between Musical and Architectural Measures

CONCLUSIONS

When Goethe said that Music was liquid Architecture and Architecture was liquid Music, he wasn't entirely correct. The structure of a musical track is very similar to the design of a building if the dimension of time was considered. Architectural experience, just like a musical melody are both "a journey", requiring an intro (entrance), a body (transitional elements) and an outro (destination). Even from the exterior, and the urban point of view the façade is a note, and the block is note. So, whether we walk through or walk out or walk by the building the journey is a track.

A style, hence, is a collection of notes that form a melody, so a student may capture the essence of a style by seeing so many buildings of the same features. If associated with a melody then the brain connection is made this=this, those that get and those that don't so it's a receptor. Some factors are more effective in delivering that connection to the receptor such as timbre as it gives a distinguishing taste to one style to another.

The mental association, however, cannot be missed. Just as abstraction was instrumental in distinguishing among dissimilar styles and melodies, triggers and mental associations make our cognition sharper.¹⁶ Mental association is "The state of being connected together as in memory or imagination." a connection between one object or idea and another object or idea. It is quite possible that those who got it right were the ones that were emotionally and physically engaged during the lectures. This is somewhat corroborated by their comments on the surveys. "In Harry Potter and the Goblet of fire, the song of the mermaids is a musical melody that always reminds me of the Art Nouveau style", one student said. Another noted that "Rococo music that was played with various instruments and more than one melody integrated with each other reflecting the ornaments they used, the curves, the motifs and decorations".

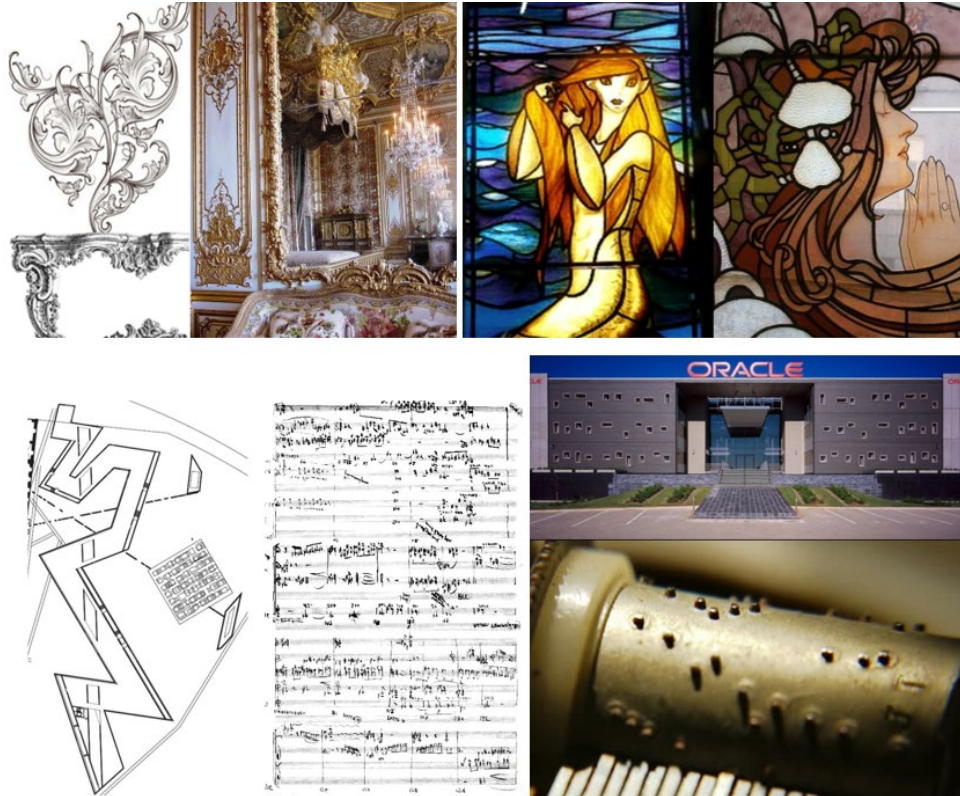


Figure 4. Geometric Analysis between Musical and Architectural elements and notes

NOTES

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- ¹⁴ Roger Kamien, Music an Appreciation, second brief edition, McGraw-Hill. 1994.
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RE-ORGANIZATION AND RE-DEFINITION OF THE PRINCIPLES AND PROCEDURES OF CONSERVATION

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INTRODUCTION

The principles and procedures of conservation are concepts and methods established by different international organizations which help to understand the type and level of intervention that will be carried out over heritage. However, even with their constant application in theory and practice, there are still misunderstandings that cause confusion among different practices that have similar definitions. Therefore, this article first suggests redefining the principles and then classifying the practices into three groups based on the level of intervention by answering the question of how much is going to be modified. The main paths a specialist can follow are restoration, which refers to the act of intervening and modifying heritage; maintenance, which focuses on constant monitoring and minor repairs to safeguard the construction; and conservation, which refers to taking care of the piece of art's current characteristics and finally adding more practices into these three groups. There is a fourth group related with virtual reconstruction that supports the documentation of monuments and sites and reduces the distance between specialists and heritage. The final achievement is to set the same concepts across languages so that they retain their meaning and help everyone comprehend what conservation is and how it is practiced, because the easier the concepts are to understand, the more citizens will participate.

PROTECTION OF MONUMENTS AND ITS PRINCIPLES

Is it appropriate to use the terms monument restoration or conservation as the general notion of preserving heritage, given that the two concepts have different meanings? Do they not conflict with one another? Or, are "intervention" or "protection" more accurate words to replace conservation or restoration as the main activity since they do not refer to any specific action, just the aim to keep architectural monuments and archaeological sites safe? Both "conservación" and "restauración," which are commonly understood to mean the same even in Spanish, are used to refer to all techniques that safeguard monuments, perhaps in order to better understand the issue. However, they imply two different practices.

Since the first charter focused in the protection of monuments, conservation and restoration are handle with different meanings, but giving more importance to the word restoration. The title of the Athens Charter of 1931 is *The Athens Charter for the Restoration of Historic Monuments*, so the first assumption is that restoration, "restauración" and "restauro" are took as the main expression that englobe all practices that preserve historic elements. Furthermore, in the general conclusions, the one about *The Technique of Conservation* it is used the word conservation and preservation in the English

version “...In the case of ruins, scrupulous conservation is necessary...” and “...When the preservation of ruins...”¹ and in the Italian translation the words are replaced by “conservazione” in both cases. It is not just until the *IInd International Congress of Architects and Technicians of Historic Monuments* in Venice, that both concepts are conceived differently. Unlike to its predecessor, the title manifests the contrast between both: *International Charter for the Conservation and Restoration of Monuments and Sites*. Also, in the next lines, the charter describes what is conservation and restoration, as well as their implications. According to this charter, conservation (“conservazione”, “conservación”) means the preservation of existing settings, no new elements that alter the relations of mass and color must be allowed.² On the other hand, restoration (“restauro”, “restauración”) aims to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins.³ Despite the fact both concepts have been defined and refers to different procedures of intervention, there are still confusion and wrong uses within other notions as reconstruction, requalification, adaptation, adaptive re-use, preservation, etc. Thus, it is important to realize the two levels of use of restoration and conservation, the first as general description of an activity that seeks to safeguard the monument, and the other as a specific task within the first connotation of the word. The main objective of this article is to suggest the substitution of the terms “conservation” or “restoration” with “protection”. This change aims to provide a more inclusive and comprehensive concept that can better convey and explain related words, eliminating redundancy, both at the educational level of future generations, and of enthusiasts and citizens not affiliated with scientific or academic institutions.

Principles of protection

Many charters and other documents have defined *principles of protection* as the main inherent characteristics that all monuments and archaeological sites share, and that any protection process must take into account because they are desirable recommendations to ensure methods suitable to the cultural context.⁴ After a deep reading of some charters, most of them ICOMOS, it was possible to identify the most important suggestions, avoiding any repetition, and the result was the re-organization of these concepts in some groups according to some similarities.

Socio-cultural principles

This first group considers the object to protect in relation with the context in which it is set and have cultural significance.⁵ It means, rural or urban environment, the landscape, the citizens and governments, and all the elements that had affected or still affect the heritage.

1. The aim to protect an architectural monument, archaeological site, cultural landscape, urban areas, etc., must include the cultural influence of the place, past, present and future.
2. Physical context to which the heritage belongs must be considered part of the historic and artistic values, as well as an element that provides significance to the identity and authenticity.
3. It is mandatory to involve governments, citizens and other enthusiasts to improve the sense of belonging, responsibility and site management policies.
4. Publication of the analysis and processes by educational and academic issues.

Technical principles

The last group focuses in the object itself, and provides previous step to consider before carry out any activity. The main goal should not limit to consider the authentic material as the most important object to protect, but also all the subsequent modifications or additions because they, by themselves, possess artistic and historic values.⁶

1. The protection of monuments is a multi-disciplinary approach.
2. Heritage must be analyzed in two levels: as a unique product and as a group of individual elements that compose a system.
3. Constant monitoring is a must to conserve instead of restore.
4. The heritage risk assessment is the answer to the question what to do, because it will consider which is the best solution to the affections that deteriorate the monument.
5. Any proposal to house a new function has to evaluate all the safety requirements. Monuments must be protected but not all of them need a change of use or new additions.

THE LEVEL OF INTERVENTION AND THE PROCEDURES OF PROTECTION

The level of intervention can be obtained by answering the question of how much is going to be modified; and the answer comes from the constant built heritage monitoring, the archaeological and architectural documentation of the same, and the subsequent deeper analysis. The systematic process of monitoring is the cultural heritage risk assessment, which is a set of tools and practices that look to understand the causes of risks and their long-term and future implications: risk assessments, risk evaluation, monitoring, prevention/mitigation, disaster preparedness, emergency responses, long-term recovery, etc.⁷ The goal is the development of some activities that prepare the construction against a possible negative impact after a detailed evaluation and scientific study of the results.

The *Appleton Charter for the Protection and Enhancement of the Built Environment* is the one of the ICOMOS charters that explain that the intervention may occur at many levels and many scales, characterized by one or more activities.⁸ The range of the intervention is measured from preservation to redevelopment, the scales from individual elements to entire sites, and the activities that identified the work from maintenance to addition. The proposal of this part is to re-define and re-organize the procedures that provide the information about the level of intervention into three simple words that can make easier the understanding of the intervention works, and same time avoid the repetition of restoration as an activity and general concept, already replaced in this article by protection.

The procedures of protection

As previously stated, the procedures for the protection or intervention of monuments and sites must be the answer to the question about the level of intervention. The plan to adopt the *Appleton Charter's* three-level structure instead of its five levels, and the activities that are the manners to proceed will be set in each group or in many groups. Since the activities on site are the same for both large and small objects, the scales of intervention are irrelevant. The idea is to set specific paths that specialists can follow to conserve, restore or maintain, given that there are certain monuments that must be conserve or restore or both, it means, and according to certain circumstances, practices that belong to each path might be used simultaneously.⁹

Restoration

It represents the highest level of intervention, the total renovation of the elements, additions of new big pieces to replace deteriorated ones after removing them, and reconstructions: the recovery of an earlier form or the recreation of a vanished image after proper research analysis, using or not the original materials.¹⁰ This procedure has as its main figure to Eugène Emmanuel Viollet-le-Duc, who during the 19th century, was recognized as an important figure and the leader of the so-called Stylistic Restoration. His practice was focused on the reconstruction of the original image of the object, even if it never happened in time, by giving a new use to the construction. It is important to mention that even though Viollet-le-Duc tried to reinstate the former image of the architecture, he also considered

maintenance a better and more important act than restoration, however well done, the restoration of a building is always a regrettable necessity which intelligent maintenance must always prevent.¹¹

Conservation

The word that gives the name to this second group is the most conflicted and wrongly employed among the others. Conservation represents the lowest level of intervention when intervening the heritage, it is about the keep the current conditions of the object, its artistic and historic values as they are found. John Ruskin, an English philosopher, writer, and art critic, criticized Viollet-le-Duc's manner of working, he considered maintenance the main act to preserve and take care of the architectural monuments and archeological sites, saying do not let us talk then of restoration, the thing is a lie from beginning to end; take proper care of your monuments, and you will not need to restore them.¹² It is important to understand for Ruskin, the word "maintenance" meant to protect the construction without any alteration, which is different than our current meaning of "maintenance". Here belongs preservation, removal of natural elements that cover the surface and the anastylosis.

Maintenance

This choice represents the most important procedure to be done. By definition, maintenance is the action performed to keep a system working or still providing service. When applied to cultural heritage, the act of maintenance keeps the monument in a safe and proper state, allowing citizens to use, read, and understand it by housing a new function or not, as well as reintegrating it into the city's function. Both figures coincided that constant maintenance should be the primer and most important procedure of conservation. The activities included here could be partial rehabilitation, medium or preferably minor repairs that do not affect the reading of the whole, and small additions.

As mention in the introduction, the fourth group consist in the use of technology for the virtual reconstruction and conservation. As a result, the most accurate and detailed information is gathered and shared rapidly, survey working time has been reduced, and the reproduction of the built heritage in virtual models shortens the physical distance between specialists and monuments, allowing their constant study and the reconstruction of the monument in order to set the following activities to intervene.

Atypical activities for the protection of monuments and sites

Previously, it was stated that the manner in which specialists would intervene over heritage is a result of cultural heritage risk assessment, which leads to the choice of restoration, maintenance, or conservation. But what if the results of monitoring show that the main hazards or impacts that affect the monument are recurring because they are part of natural cycles that are repeated from time to time in short spans (somehow predictable) and that, in the long run, will affect the heritage to the point of no longer being able to recover it, or if the architectural heritage or the archeological sites are in themselves a risk after many emergency responses did not work? The idea of atypical activities for the protection of heritage is a proposal that groups the riskiest activities, given their high and complex level of execution, which would involve many types of specialists.

Re-location, consider as the last resource when any other act cannot ensure its total protection. Reinstatement, which entails the reconstruction of a former image or the original one using the materials found in the surroundings, and adding a new element that does not belong to the initial architecture but supports the reincorporated pieces. After the intervention, it may be possible to see the new object, but the monument's meaning as a whole is unaffected. Finally, dismantling and disassembling, where the first one is carried out by dividing the parts of a whole, following the joints or the separations as guides, and the second proposed the division of the monument into big blocks,

specifically when they are carved directly into the stone and joints are not clear; in both cases it is very important to document the object, identify the parts and code them, and finally proceed with the action.

This last group must be considered standard practices in the same way as repairment, refurbishment, etc. to be included inside the three previous groups, and not the last resource due to the difficulty they represent. It is important to understand how relevant they are when it comes to protecting the heritage and their importance as a first preventive measure, as was the case with the disassembling and relocation of Abu Simble Temple in Egypt. The argument over whether or not these procedures are effective bring out the idea that monuments could lose their authenticity, but it is also important to keep in mind that abandoning the heritage in its current poor condition could result in its collapse and despair.

CONCLUSIONS

The main objective is to create a common vocabulary for all projects that aim to intervene in the architectural, archaeological, and artistic heritages. The proposal follows the idea of professor Jokilehto: the terminology needs to be modified according to the requirements of diverse scientific fields, and scientific and technological advances.¹³ Thus, the lists provided will help to clear up any ambiguity regarding the terms, and if the reader is able to understand that once the word conservation was changed to protection, reading became more enjoyable and understandable because repetition of ideas that previously had two meanings was attempted to be minimized as much as possible. On the other hand, limiting the processes to three prevents the repetition of these same tasks. For example, restoration itself already includes all the activities that involve a large-scale intervention, such as the recovery of the roof of the Notre-Dame cathedral, or the reconstruction of the sides of the Colosseum in Rome. In this proposal, it is up to the specialist to follow one of the three paths and in the same way recognize the degree of intervention that will be carried out and then choose the activities that will explain the project process. Finally, at the educational level, the same concepts would be handled and structured in a simpler way, so that during the exchanges of specialists, students, and project plans, there would be no differences or misunderstandings. If the concepts are defined in a simple way, all citizens could be attracted and take a position when debating what to do to benefit the monument and the city.

NOTES

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MUSEUM-BASED LIFE EDUCATION FOR CHILDREN AND THEIR FAMILY MEMBERS

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INTRODUCTION

This paper is written in the context of the 2020 Coronavirus pandemic. A time when many children and their parents were separated from their peers, friends, and extended family. Several published papers indicate the COVID-19 seems to have a severe impact on the mental health and wellbeing of children and their parents in many countries. For example, research from Germany shows two-thirds of children and adolescents experienced more mental health problems and higher anxiety levels than before the pandemic.¹ Furthermore, a report from China explains that the parents' group had higher levels of emotional problems than childless adults,² while a study from the United States points out the worsening health of children caused by the worsening mental health of their parents.³ Additionally, some of my students had lost relatives to the virus and had experienced emotional crises. This made me rethink the purpose of museum education and how to use museum resources to help families with mental health issues in the post-pandemic future. Consequently, I created a themed project named "Museum-based Life Education".

The project got well reviewed by almost all participants. Children enriched their basic knowledge of human biology and learned about abstract life process through specific cultural artefacts. This project also demonstrates that museum collections can be used as tools to implement life education for children and can produce a range of benefits for individual students and parents.

The Development of Life Education in China

The American scholar, J Donald Walters, is considered to be an early proponent the concept of life education in 1968. He also founded a school, Ananda Living Wisdom School, where he practiced life education courses in order to let students understand the meanings of life and the value of life. In 1986, his book *Education for Life: Preparing Children to Meet the Challenges* was published. He emphasized that it was important for education to help children to become successful human beings.⁴ He also believed that "education to prepare children for meeting life realistically, it should encourage them to learn from life itself".⁵

Regarding the definition of life education in China, there are various opinions and I agree with the views of Jin,⁶ Gu,⁷ and Liu.⁸ They argued that the essence of education is life education, which is to enable children to live happily and grow up healthily. They also emphasized that life education is a continuous process, the entire process of an individual from birth to death, and it should permeate all subjects of the education system.

Life education in mainland China first appeared in 1996, when the term “life education” appeared in a primary school teaching and research project in Jiangsu province.⁹ In 2004, the Liaoning Provincial Department of Education promulgated ‘The Special Plan for Life Education in Primary and Secondary Schools’, which was the first life education policy document in mainland China.¹⁰ In 2005, the Shanghai Municipal Education and Science Commission and the Shanghai Municipal Education Commission promulgated the ‘Shanghai Primary and Secondary School Life Education Guidelines’. Since then, other regions adopted the idea one after another, such as Zhejiang province and Jiangsu province. In 2006, the Education Bureau of Putuo district, Zhoushan city, and Zhejiang province developed the ‘Life Education Curriculum Standards’, including four stages of kindergarten, primary school, secondary school and high school.¹¹ In 2010, the ‘Outline of the National Medium and Long-term Educational Reform and Development Plan from 2010 to 2020’ was issued.¹² In chapter two of the document ‘Strategic Objectives and Strategic Themes’ clearly stated that safety education, life education, national defense education and sustainable development education will be emphasized. The document also highlighted the need to integrate moral education, intellectual education, physical education and aesthetic education (2010). In 2013, the Suzhou Municipal Education Bureau issued the Guiding Opinions on Life Education for Primary and Secondary Schools in Suzhou.¹³ It pointed out that the main purpose of school education is to follow the law of human life development and promote the healthy development of individual student’s life. Furthermore, the journal Contemporary Education Science had a life education column in the 8th issue of 2015 and the 19th issue of 2016, published a set of articles, such as “Schools should pay Attention to the ‘Beauty of Life’”,¹⁴ which were the first combination of life education and aesthetic education across the country. In 2016, mainland China, Hong Kong and Taiwan scholars organized by the Life Education Committee of the China Tao Xingzhi Research Association compiled and published the Blue Book on the Development of Life Education in China.¹⁵ The book systematically sorted out the development of life education in some provinces and cities in China before 2015. National Working Committee on Children and Women Under State Council and the other departments jointly issued the National Family Education Guidelines (Revised),¹⁶ which clearly stated that family education guidance should respect the law of children’s physical and mental development and incorporate life education into life practice. Parents should lead children to understand life phenomena in nature, help children build the consciousness of cherishing life and caring for life. However, it can be seen that life education began in China in the 1990s, and after 30 years of exploration and practice, certain achievements have been made, it has not yet reached the level of popularization. Particularity, this is rarely studies to use museums as educational resources to support families developing life education.

By searching the keywords ‘life education’ and “museum” on one of the Chinese academic websites CNKI, as of 29 April in 2021, there are only two papers relevant to museums, one was written by Lu,¹⁷ who is a biology teacher in Shanghai International Studies University No.1 Experimental School. She used the exhibitions, specimens, models and worksheets of Shanghai Natural History Museum as teaching aids to assist the school’s ‘Life Science’ course. For example, the content of ‘Invertebrate Group’ in the textbook, students went to the museum by themselves to visit the ‘Experience Nature’ exhibition area in their spare time. When students finished observing the details of arthropods in the museum and return to the school, they could better analyze the structure and functions of arthropods. Lu’s project used museum resources to support the school biology course, it was not the same as the life education mentioned above. Another article was written by Xiang,¹⁸ a director of the publicity and education department of Taizhou Municipal Museum, she points out that the field which using museums to carry out life education was almost a blank page in China. Her paper advocates that museum exhibitions and activities should be thematic with aesthetic education, moral education, ecological civilization education and life education. This is the only Chinese

language article so far that suggested using museums to carry out life education for young people. This paper emphasizes the importance of life education for youth but did not build academic studies nor gave specific practice. Which means museum-based life education for family learning has not caught the attention of academics and practitioners.

The Reasons to Choose Museums Conducting Life Education for Families

There are at least two reasons to choose museums as resources to conduct life education for families. One reason is that museums hold outstanding tangible materials, such as specimens, objects and exhibitions, from both human and natural history.¹⁹ The collections and resources came from human beings and belonged to the real world, they bear a direct relationship to us, an integral part of us, be part of us. This means museum collections and resources can advance our knowledge of past civilizations, to understand the world and its history, as well as afford an opportunity for effective object-based learning to help construct our future world. As Borun conveys “Direct interaction with objects allows for visual and aesthetic learning that can be far richer than text alone”.²⁰ According to Bunce,²¹ museums with authentic objects could promote the curiosity and engagement of young audiences. Authentic artifacts are normally defined as being original and usually have some unique or historic link to a person, event or place.²² For family groups museums object-based learning not only encourage parent-child bonding, but also stimulate their interactions.²³ Therefore, creating thematic activities based on museum collections can link the life of the audience with historic stories and ideas of collections.

Another reason to choose museums as an avenue to implement the museum-based life education project is that museums can powerfully improve people’s health and wellbeing. Several studies have shown that museums have made and continue to make enormous contributions in supporting people’s mental health and wellbeing, such as broadening the minds, reducing depression and anxiety, and adding variety to daily lives.²⁴ Known as museotherapy, “museotherapy is a multi-stage activity and is at the heart of the museum’s mission”.²⁵ Each treatment relies on the elimination of the disease and the strengthening of one’s immunity. For instance, a report from the National Alliance for Museums, Health and Wellbeing in the UK indicates that museums, galleries and other cultural institutions play a significant role in promoting mental wellbeing.²⁶ Furthermore, research undertaken by MoMA, the Meet Me project, the outcomes of which evidence that the museum guided tours for people with dementia and their family members or caregivers, could improve their relationships, interactions and happiness.²⁷ An additional two further projects demonstrated the art therapy of museums. One is art-based activities, like Thursday at the Museum, and Museum Prescriptions, delivered at Montreal Museum of Fine Arts (MMFA) in Canada, those activities could effectively promote people’s physical and mental health in both short and long terms.²⁸ According to Helene Boyer, vice-president of the Medical Association in Canada, when people visit museums, their bodies secrete hormones and those hormones are beneficial for health, such as increased levels of cortisol and serotonin.²⁹ Another art therapy programme is a museum-based activity, named ArtAccess, conducted by Queens Museum in the United States. As its website notes,³⁰ the ArtAccess project first piloted in 1983 with the initial purpose to provide art education to people who had vision problems. Gradually, it “has grown into a nationally replicated model designed to allow audiences of all abilities to enjoy a personal connection to art and cultural institutions”, such as school groups, families with disabled children.³¹ Art therapy is an appropriate method for treating physical, mental and emotional health from children to older people in museums and galleries.³² In Walters and other authors’ views, it is a form of psychotherapy that uses art as a medium to address people’s physical, mental and emotional issues.³³ However, from the above papers can be seen museum activities not only provide accessible education, but also bring benefits to health and wellbeing. And there are considerable scientific works that have been studied

and proven to use museums to improve disabled people's health, but it is rare of them to focus on the normal children and their family members. There are also few studies to use museums to conduct life education for families improving their health and wellbeing.

However, museum collections and resources play a beneficial role for people's health and wellbeing.³⁴ Museums also provide unique opportunities for the public to explore the various concepts and gain access to many subjects. For families to learn together in museums, they need to effectively negotiate how they engage with and learn from museums.

The Practice of Museum-based Life Education for Families

The objectives and the structure of this project

There are three objectives of this project that my own choosing, in which the first one is to explore and perceive life itself by appreciating some of the collections related to life education topic in over fifteen museums in China and other counties. The second goal is to understand the uniqueness of individual life, and enhance the consciousness of respecting and loving life, cherishing time, and caring for oneself and others. Last but not least is to inspire children to think about how to make their lives, studies, work etc. more meaningful and valuable, subtly guide children to form a harmonious and happy outlook on life, and for their happiness to radiate in to the surrounding communities and society.

The structure of this programme comprising of six units, which are 'The Magnificence of Birth, The Nutrition of Growth, The Glory of Mature, The Afterglow of the Setting Sun, The Fall of a Meteor and The Circle of Nature Life'. For example, unit one 'Magnificence of Birth', selected eight artifacts from four Chinese museums, such as the Pottery Status of Pregnant Women in the National Museum of China, the bronze He Zun in the Baoji Qqingdong Museum, the silk painting of Nuwa and Fuxi in the Xinjiang Museum. Aiming to through the integration of science, nature, society, visual art and history to help children understand themselves, including their unique appearance, identity, and culture. As well as to develop children's qualities, such as confidence, innovation and humility.

The implement and inflection of the project

This project was taught to two groups totaling 38 families including children aged 8 to 16 years. The data was collected by online interviewing with children and their parents. Considering the occupations, identities and regions of the participating parents I found the following: a) One-third of the parents were teachers including from kindergartens, primary and secondary schools, and universities. b) From a regional perspective, most were from Shanghai, and the rest were from six cities including Beijing, Nanjing, Suzhou, Hangzhou, Chengdu, and Hong Kong. c) It was unexpectedly discovered that two children came from overseas Chinese families, which locations in New Zealand and Canada. In addition, this project was executed as an online course including virtual tours of some museums. The learning effect was different from that of on-site visits to the museums, but it was an alternative way for people who could not go to visit museums in person due to time, distance or financial constraints. On the whole, parents and children gave positive feedback. After completing the 12-week (18 hours in total, 1.5-hour per week) online course, the children had a new vision about life education, especially by Unit Five, they are no longer scared or panic when hearing or speaking the words 'passed away'. Some of them say that life is limited for several decades, the wise person does not waste time on meaningless things. Some of them summarize that life is priceless, should take care and protect the physical and mental health, it is foolish to contemplate suicide. Others say that life is colorful, full of delight, anger, sorrow and happiness. They should calmly accept to the pleasure of success but also be able to withstand the pain due to failure. Almost all of them understand that death is the normal state of life. While no matter where you are, no matter

what your wealth is, no one can escape death. But people can change their attitudes toward life and can improve the quality of life. As Si Maqian said, a person has but one death, but death can be vary and it all depends on the person choses, it could be weightier than Mountain Tai or lighter than a feather.³⁵ Furthermore, parents reported that this project provided an opportunity to allow them to communicate with children on so-called taboo topics, such as sex education, death education. The parents themselves learned and grew as well. One of the participating mothers is a publishing manager. She was so excited and satisfied with this project and believes this programme is of help to children and adolescents assisting them to grow up healthily, and she suggested printing the course as a children's picture book in the coming year.

The future directions of this project

This is an interdisciplinary project which will continue to grow by the future cooperating with other families. I am planning to evidence that combined disciplinary approach will offer wide benefits for students, families, museums, academics, etc. particularly for children and their family members health. Furthermore, I am planning to combine academic research with practice. For example, by selecting two groups of students from primary schools, one will be the experiment group, and another will be a control group. By academic research to test the scientific impacts on the health and academic achievement for children and their parents. Finally, I am hoping this project can eventually be expanded into textbooks suitable for primary schools and secondary schools in mainland China or other countries.

CONCLUSION

As quotes from Alfred Adler says a lucky person's lifetime is cured by childhood, while an unlucky person's lifetime is spent curing childhood. So, childhood is a function of human life. In the post-epidemic era, the top priority is to cure and protect children's physical and mental health. Especially, prevention is better than cure. The rich collections in museums often condense the experiences and perceptions of predecessors to life, which are true portrayals or reflections of the journey of life, can rely on museum resources to focus on life education, discuss with children the characteristics and status of each phase of life, and understand that any station in life's journey is a one-way ticket. Inspiring children to cherish time and life more. In addition, can also with children with their family members together to listen, feel and imagine the life of the ancestors, to learn various excellent qualities such as kindness, courage, perseverance, teamwork, etc. Furthermore, can be based on the museums to integrate the art appreciation and artistic creation, and nourish children's body and mind, help children to grow up to be an all-around person who brings wellbeing, physically and mentally healthy to the individual and the society. However, this project attempts to construct an interdisciplinary curriculum for museum family visitors, expecting to find a new path to raise the life awareness of children and a new perspective to museum education, to create an environment with a relaxed body and mind, safety and health, and full of love for children and their family members.

NOTES

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BRITISH COLONIAL MANIFESTATION OF THE INDO-SARACENIC CHARACTER DURING BRITISH RAJ: A CASE OF KARACHI, PAKISTAN

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INTRODUCTION

The primary objective of this research is to explore British architecture, specifically Indo-Saracenic Architecture, during the British Raj by studying the city of Karachi as the focus area. The research explores whether Indo-Saracenic Architecture characterizes a genuine revival of Indian architectural attributes or a fusion of British and Indian architectural styles by analyzing some buildings of British time in Karachi.

The study site for this research is the present-day metropolitan city of Karachi, the most populated city in Pakistan. It contains over 12% of the country's population and 30% of the province of Sindh in Pakistan.¹ Trade (overseas) is the most ancient profession in the region and the main revenue-generating sector, with around 46.5% of the manufacturing industry located here. Before the British rule, Karachi was a small fishing town of around 15000 inhabitants. During the British colonization, which marks its inception in Karachi in 1839 via a small battle with the Talpurs under the leadership of British Commander Sir Charles Napier, an English town was established next to the native old town (Figure 1) and a number of traders were invited to settle and commerce, among them was the British East India Company (BEIC) being one of them as a trading corporation.²



Figure 1. 1849 Chart of Kurrachee (later known as Karachi) Survey by British East India Company (BEIC). Showing the native and British towns and Seaport. © British Library, Addition of new layer of information by 2nd Author.

The British East India Company (BEIC) was a trading company, but during the 17th century, the corporation started gaining political control over several Indian states. This expansion of power eventually paved the way for the direct British government to take full control of India, leading to the establishment of the British Raj in 1857.³ From being a trading company to becoming the rulers of India and reigning till 1947, the British introduced European urban and architectural style in India through Gothic and Neoclassical buildings. After 1857, blended them with Islamic architectural elements (Mughal and Hindu architectural elements were also mixed) to form the base of the British Indian Colonial architecture that was later known as ‘Indo-Saracenic architecture, a term coined by James Fergusson to refer to India’s Islamic architecture. Since 1728, Karachi was a small fishing port town that had trading networks across the Arabian Sea with Oman and the Persian Gulf;⁴ and was enclosed within a fortification with two entrances before the British annexation.⁵ Many British explorers and the representatives of BEIC entered through the Karachi port to visit the Talpur rulers of Sindh for political negotiations and pointed out the importance of Karachi and its port in the future for the British empire. The British conquered the city in 1839 and established its cantonment and Bazaar, but in 1843, the city was announced as a British town. When the British took over the city, it was a small mud fort town with winding streets and very little space for vegetation. The plot layout was irregularly built up with houses attached back-to-back. Thus, the only prominent feature was the Badgir or Mungh,⁶ the wind catcher shaft sprouting out of the flat roofs. Most of the Hindu population lived in the mud fort built with chopped straws, two or three artillery guns, and many loopholes for security.⁷ On the contrary, the British established their town on a planned urban architectural layout. The spatial arrangement was based on the gridiron pattern with properly aligned roads, well connected and accessed by a sophisticated transportation system.⁸

Research Methodology

The research methodology adopted is based on the triangulation method, where a variety of data from a number of sources is extracted, analyzed and synthesized to acquire the results. The process is divided into three steps as following:

- a. Literature Review
- b. Archival Analysis
- c. Field Work

The literature review helped develop an in-depth understanding of the British roots in the Indian Sub-Continent, specifically in Karachi. That is how the European styles influenced the local building styles or vice versa. We looked at the available literature from the perspective of local and international literary sources, including published and non-published, reviewed and non-peer-reviewed materials. Reviewing the available resources took the research into the second step by helping to target the archival departments to visit and look for the historical maps, written official documents, historical pictures of different buildings in the study area of Karachi, etc.

The archival data collection was mainly focused on the city of Karachi and coupled with the literature review, it not only helped in a better understanding of Karachi's historical and development overview and the main objective of this paper but also guided the research into the third step of research fieldwork. The literature review and analysis of archival data narrowed the research to the specific number of buildings and laid the basis for the multiple fieldwork visits initiated in January 2019, December 2020, January 2021 and November 2022. All the visits were conducted by both authors individually to gain a separate understanding of the sites. The fieldwork aimed to observe and document the target buildings for study and mark their conservation, vandalism and present state of condition. Multiple informal semi-structured interviews were conducted, and a photographic survey was done.⁹

LITERATURE REVIEW:

During the early phase of British annexation around 1757, the British tried to re-create homes in the occupied territories, inspired by their accomplishments back at home.¹⁰ Whether the British structures were built in India, Canada, Africa or the Caribbean, the buildings carried strong (European) cultural connotations.¹¹

The British entered and occupied Karachi in 1839 through BEIC, which was first established as a trading company in London in 1600 by a powerful financial elite.¹² In 1858, the BEIC was abolished, and a direct imperial rule was declared by proclaiming the occupied territory as the greater British Raj.¹³ Together with British culture as a metropolitan society and India as an indigenous society, it created a 'third culture' in India in a hybrid manner, typically referred to as the 'Culture of British in India' and is typically referred to as the Acculturation process.¹⁴

The colonial cultural landscape during the British colonization in the Indian subcontinent simulated an intricate system of power dynamics. Characteristically, the colonizers impose their cultural practices and values on the colonized societies. So did the British while becoming the ruler of Karachi. They brought their ideas about urban planning and architecture, which were heavily influenced by European norms. During colonialism, architecture was a significant tool of power and authority used to assert dominance and supremacy over the colonized people. The architecture of the colonizers was often grandiose and imposing, designed to impress and intimidate the local population.¹⁵

The British followed the same ideology in the case of developing Karachi by creating a notion of supremacy with the adaptations of Classical and Neo-Classicism,¹⁶ which were the most suitable imperial architectural styles because of their physical strength and splendour. It was associated with the 18th century enlightenment period of science and philosophy.¹⁷

They developed new urban areas on grid-iron pattern layouts with European-style architectural buildings for themselves where the natives were not allowed to permanently reside or build their own buildings for even commercial purposes.¹⁸ Saddar Bazaar Quarter in Karachi is one of the very first areas developed by the British in Karachi on a gridiron pattern, with the Trinity Church as the first

major catholic church building in Renaissance style with a Romanesque style entry in Karachi (Figure 2).



Figure 2. Left: 1874 Map of Old Town of Karachi showing haphazard and irregular street layout © Lari & Lari 2001. Middle: 1869/70 layout map of Saddar Bazaar Quarter showing planned street layout © British Library. Right: 1856 drawing of Trinity Church © British Library.

After the 1857 War of Independence, the BEIC was abolished, and the Indian Sub-continent became directly under British rule (that also marked the second half of British rule in India); their ideology and connotation towards the natives and their culture changed. The British focus changed to establish an architectural statement with focused native cultural norms deeply rooted within the native land. It resulted in the development of the Indo-Saracenic Architecture Style.¹⁹

The British architects conceived this Indo-Saracenic architectural style in British India, greatly in the latter half of the British presence in the Indian Subcontinent. The style was an amalgamation of the West and East.²⁰ It combined elements of English (European classical) architecture with those of the local Hindu and primarily Mughal²¹ architecture (also known as Muhammadan²² by the British). Some of the best examples of buildings in Karachi are the Chamber of Commerce, D.J. Science College and Mohatta Palace, among many others (Figure 3). Later, the adaptation of the Indo-Saracenic style generated debates on its originality as either an authentic revival of Indian styles or an attempt at a fusion between Eastern and Western tradition's synthesis. However, because of the hybrid nature of the Indo-Saracenic style, it became most adoptable among the local elites and Maharajas (Princes). The style's incorporation of Indian motifs and decorative elements was seen as a way to showcase India's rich cultural heritage, while the Western planning and massing of buildings were seen as a symbol of progress and modernity.



Figure 3. L-R: Chamber of Commerce, D.J. Science College, Karachi Pakistan

HISTORIC ANALYSIS – BRITISH MANIFESTATION OF ARCHITECTURE IN KARACHI (1839-1947)

The native old town of Karachi was a pre-industrialized settlement where user-led urban and architectural patterns were followed. The narrow streets lead to the single main road, and social and cultural activities were gathered around the mohallas (neighbourhoods), religious buildings, etc. After

its annexation to the British Empire in 1843, Karachi started industrializing by developing its port. The British rulers incorporated motorized roads, planned quarters on grid patterns, climate control by extensive tree-plantation, and the use of stone as a major building material with construction technological advancements as the main development features of Karachi under their rule.²³ Before the 1857 War of Independence, government buildings in Karachi were based on European styles and constructed using local construction techniques and materials. But after 1857, the British adopted the same flow as in other parts of India, and in 1865, the Frere Hall was constructed, known to be the first example of an Indo-Gothic style building in the city (Figure 4).

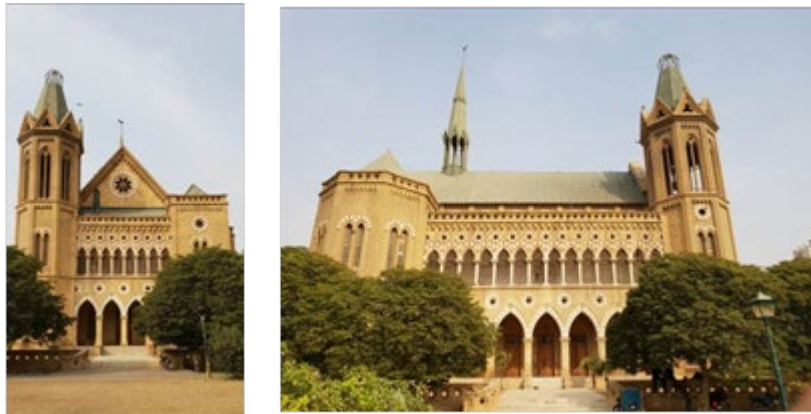


Figure 4 Front view of Frere Hall, Image taken by second author during 2019 fieldwork visit.

This was the beginning of a new era in Karachi in terms of its architecture. The architectural style initiated in the 1870s and onwards (specifically in the late 19th and early 20th century) confronted Western and Eastern elements.²⁴ The Frere Hall mentioned in Karachi is the best example of the neo-Gothic style with local influence.

Analyzing Indo-Saracenic Style Building in Karachi:

Mohatta Palace

Mohatta Palace was built by Shiv Rattan Mohatta in 1920 and designed by Ahmed Hussain Agha. The central area of the roof terrace is enclosed and has a baradari with cupolas on top.²⁵ The building is constructed primarily of fine ashlar local Gizri stone, a light buff colour. The utilisation of carved decorative elements taken from the tombs of the Samma located at Makli Hill, close to Thatta, reflects the architect's sensitivity towards regional adaptation. Some other aspects of the building reflecting its character as being regional/ Islamic influence are:

- Minaret-like cylindrical towers, topped by bulbous cupolas, overhanging slaps supported by carved stone brackets and chakras.
- Spandrels, balcony balustrades and pilasters, employing Jodhpur stone, imbuing the entire structure with a pink hue.
- Elaborated headroom with a symmetrical cupola design.
- Trefoil arched entrance.
- Projected windows depicting *Jharokas*.

However, the plan of the building is based on introverted planning. The design philosophy of introvert planning creates a distinct spatial experience within the building. Here, the focus is on a central, enclosed hall that serves as the heart of the building. However, the entrance and the central hall have a spacious vestibule as a buffer between outer and inner space. Various functional areas are arranged

around the central hall, reflecting interconnectivity through the vestibule. This approach of planning is often seen as British Planning.

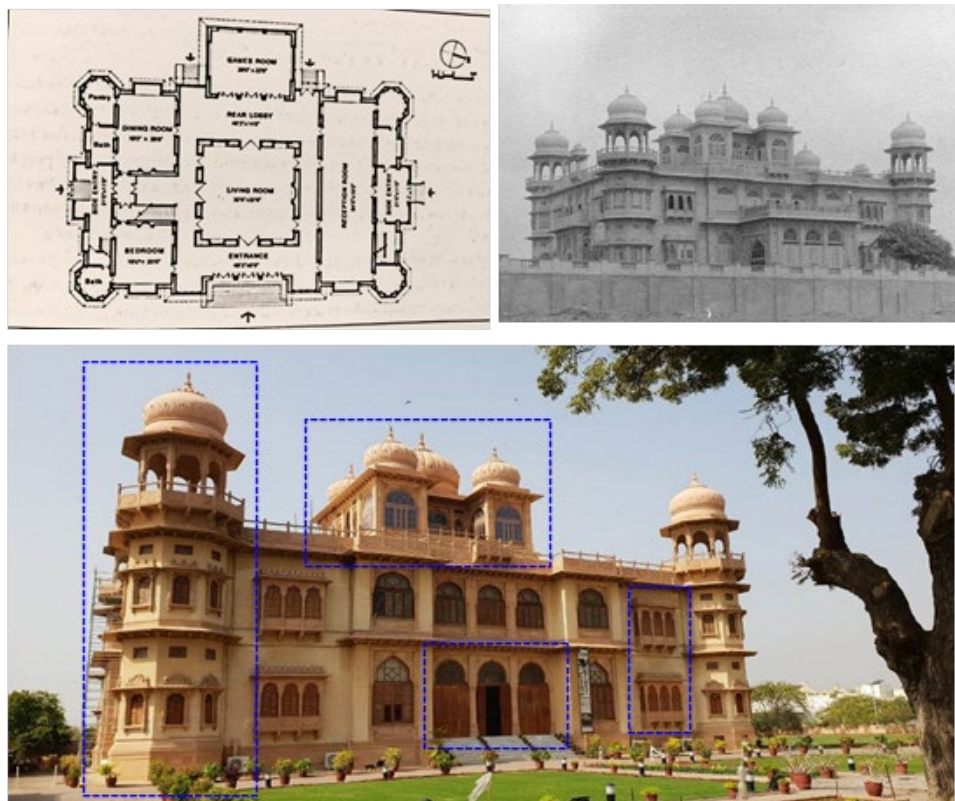


Figure 5. Mohatta Palace – L-R: Plan, historic image, present image. © L- Lari 1997, R- <https://karachiciti.wordpress.com/2019/02/11/mohatta-palace/>, Bottom: Second Author 2023

Empress Market

The **Empress Market Building** is designed by James Strachan in 1888-89 in the Domestic Indo-Gothic Style. He took his inspiration for the bell tower from Elphinstone College in Bombay, designed by Trubshawe in 1866 and financed by Cowasjee Jehangir Readymoney, a Parsi Philanthropist.²⁶ Some of the architectural attributes of the building reflecting the classical style are:

- Central clock tower as a pinnacle of design, having projected balconies supported by brackets.
- The clock tower is designed similarly on all four sides with stone carved brackets to hold the balconies.
- The dragon-faced gargoyles attached to all four sides of the tower.
- Corners adorned with slightly volumetric spaces.
- Elaborate entrance gates on all 4 sides.

The plan of the building is based upon a conventional design of markets in British India. It is a simple, less artistic, yet very functional design. It refers to the domestic approach of the Gothic architectural adaptation in the colonial region of Karachi by the architect James Strachan. It is evident from the provision of an auspicious courtyard within the building which signifies the influence of vernacular architecture over the Gothic construction style. Strachan designed the internal spaces as an open plan where shops were designed as working platforms with no canopies (covering) and partitions in between and with storage in the basement.²⁷ This layout avoided any visual obstacles and received

better light and ventilation. Later on, the design of shops was upgraded, incorporating higher walls and canopies on tops.

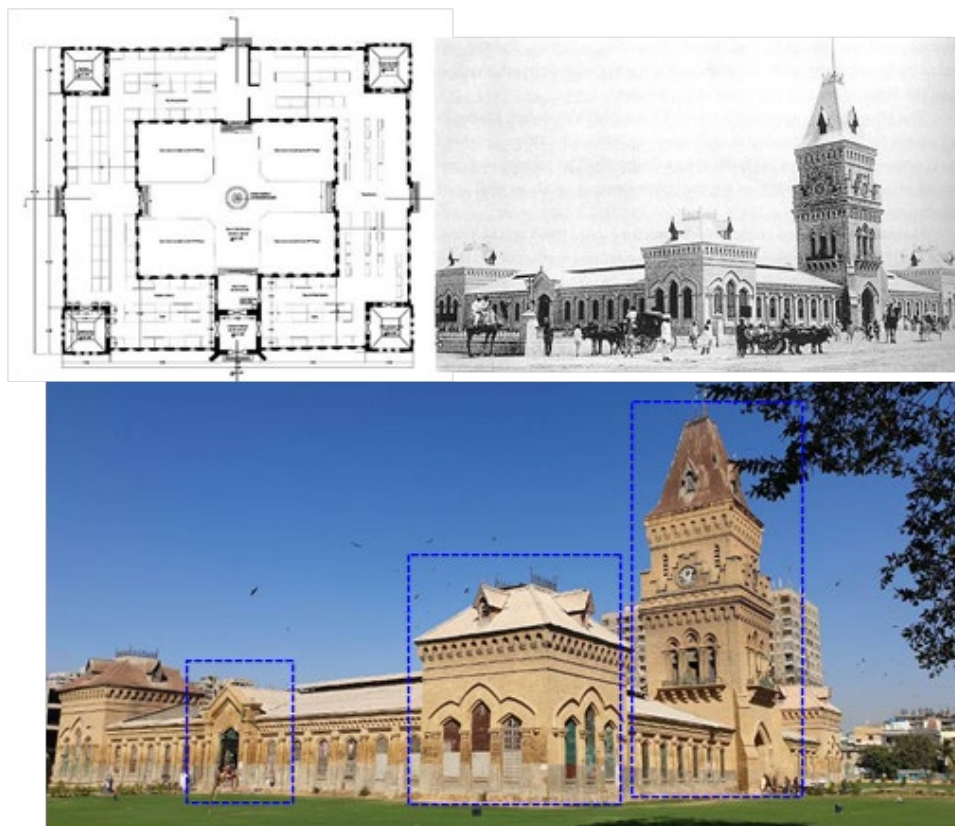


Figure 6. Empress Market L-R: Plan, historical image, present image.

© L- 1st Author 2015, R-Archives 150-1890, Bottom- 2nd Author 2021

Sindh Madrassah School

The Sindh Madrassah School was designed by James Strachan in 1889. Madrassah school is a cluster of buildings.²⁸ The focus of the study is the main building block. Some of the building's architectural features that represent the classical style include:

- Central clock tower as a pinnacle of design
- The Tudor arch on the first floor gives the visual effect of being flattened or depressed under pressure as the Tudor arch is much wider than its height with a pointed apex.
- The pointed arch in the ground floor arcade is one of the defining characteristics of Gothic architecture.
- A variant of broken pediment where only the left and right sides of the triangle (Pediment) are present, and the clock tower in the frontage is inspired by Oxbridge College UK.
- Arcaded verandah – fusion of eastern verandah with western colonnade
- Corners adorned with projecting pilasters and topped with finials.

Disappointingly, the front façade of the building is no longer visible from the road since part of the site has been given over to the construction of shops in order to raise funds for the institutions. The buildings are designed with rooms well connected and grouped around a courtyard. This layout promotes a sense of interconnectedness and harmonious flow between different building parts.

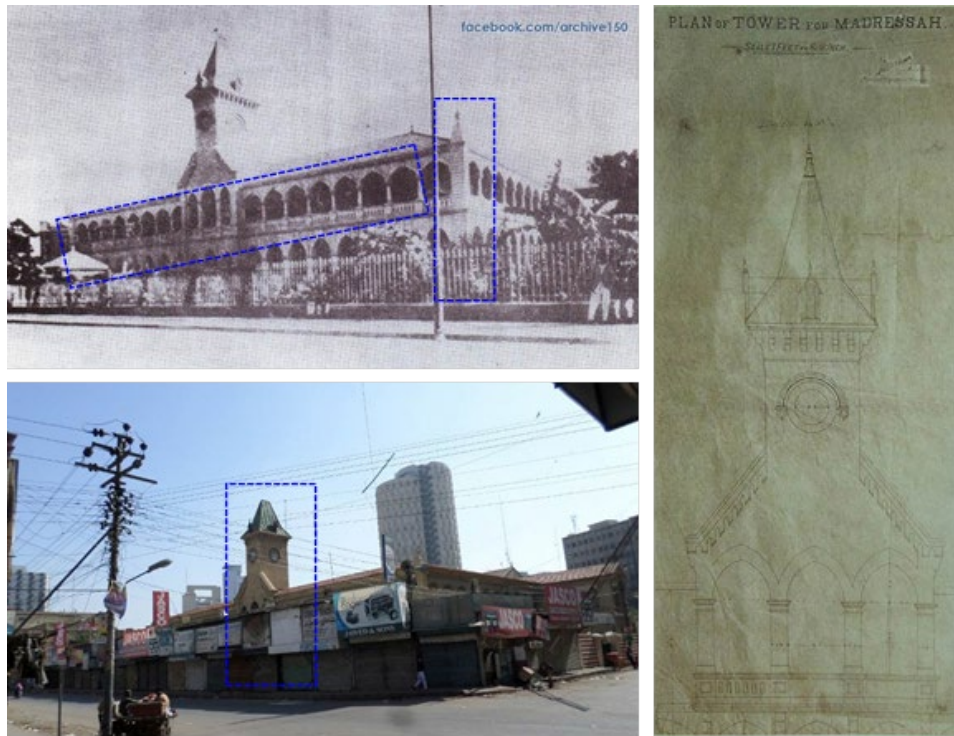


Figure 7. Sindh Madrassah School L-R: Historic image, elevation of tower, present image.

© L-Archives 150-1890, R-Lari 1996, Bottom- 1st Author

DISCUSSION

The emergence of Indo-Saracenic architecture in Karachi was largely advocated by local architects and builders. This preference for the style can be attributed to the fact that substantial architectural style was absent before Karachi was annexed to the greater British Raj. The city gained importance after being annexed, as the British saw its potential as a thriving port town. The native architecture was based upon mud flat roof houses using local materials with no adornment, making adopting the Indo-Saracenic style a natural choice for the budding professionals during the development era of Karachi under the British.

Established on the investigation of three case studies, it was observed that the Indo-Saracenic approach in Karachi was primarily followed in a hybrid manner. The Mohatta Palace exhibited an elaborate façade rendition with native Islamic architectural attributes, but its internal layout adhered to the introvert approach, emphasizing privacy and a sense of inner sanctuary, typical of traditional and historical buildings. On the other hand, the Empress Market and the Sindh Madrassah School demonstrated a fusion of Western façade elements with regional features such as courtyards. This blending of styles showcased a hybrid approach to Karachi's architecture.

However, adopting the Indo-Saracenic style was not universal across all structures. While it was common for secular buildings like government offices, museums, and railway stations, it was viewed as inappropriate for religious buildings. This was due to the fact that the two most prevalent religions in India, Hinduism and Islam, each have their distinctive architectural designs that were revered.²⁹ Similar experiences were observed in the context of Karachi. While most administrative buildings were constructed in the Indo-Saracenic style, none of the religious buildings were found to follow this architectural approach.

CONCLUSION

The discussion on the authenticity or the originality of the Indo-Saracenic style goes beyond rigid distinctions between Western and Eastern influences. Rather, the uniqueness of the style lies in being hybrid in nature and not measuring it in exact measurements of being an authentic revival of Indian styles or an attempt at a fusion between Eastern and Western tradition's synthesis. The perception of Indo-Saracenic architecture in Karachi can be viewed from both theoretical and practical approaches. This debate's theoretical component emerged considerably later than during its early growth and is frequently viewed as an academic creation. This architectural style has been analyzed and interpreted by academics, historians, and industry professionals, resulting in a conceptual knowledge of its characteristics, influences, and cultural relevance. It can be considered a scholarly construct, as it involves academic discussions and interpretations. In contrast, Indo-Saracenic architecture is primarily seen as colonial architecture in Karachi. Practically speaking, it could be difficult to distinguish between certain indigenous or European architectural influences, like Mughal or English classical forms. While experts disagree on its nature and history, in the context of Karachi, it is commonly correlated to colonial architecture in general, demonstrating the confluence of architectural elements at that time.

In conclusion, the Indo-Saracenic architectural style illustrates the many cultural fusions in India throughout the colonial era. Even though the attempt at fusion may have been inadvisable, the style still contributes significantly to Karachi and India Subcontinent's architectural legacy and reflects the complex social and cultural dynamics of the era.

NOTES

¹ Pakistan Bureau of Statistics. "Provisional Summary Results of 6th Population and Housing Census-2017" (Pakistan Bureau of Statistics, 2017)

² W.F.P Napier, History of General Sir Charles Napier's Administration of Scinde, and Campaign in the Cutchee Hills (United Kingdom: Chapman and Hall, 1851), Yasmeen Lari, and Mihail S. Lari. The Dual City: Karachi During the Raj. (Revised 2nd Edition. Karachi, Pakistan: Heritage Foundation & Oxford University Press, 2001).

³ Alexander F Baillie, Kurrachee Past: Present: And Future (Thacker, Spink and Co, Bombay, 1890); Thomas R Metcalf, Architecture and the Representation of Empire: India, 1860-1910. (University of California Press 6, no. 6 1984), 37–65

⁴ Alexander F Baillie, Kurrachee Past: Present: And Future (Thacker, Spink and Co, Bombay, 1890); Richard Francis Burton, Sind Revisited (Oxford University Press, Karachi, 1877).

⁵ Richard Francis Burton, Scinde: or, The Unhappy Valley (The University of California: R. Bentley, 1851)

⁶ Sindhi name for the wind catcher shaft - R.F Burton, Sind Revisited (Oxford University Press, Karachi, 1877), 145.

⁷ Richard Francis Burton, Sindh and the Races That Inhabit the Valley of the Indus (W. Lewis and Son Printers London, 1851), R.F Burton, Scinde: or, The Unhappy Valley (The University of California: R. Bentley, 1851), R.F Burton, Sind Revisited (Oxford University Press, Karachi, 1877), Walter Hamilton, The East India Gazetteer of Hindostan (London: J. Murray, 1815).; H Pottinger, Travels in Beloochistan and Sindh: Accompanied by a Geographical and Historical Account of Those Countries (London: Longman, Hurst, Rees, Orme, and Brown, 1816).

⁸ Hamida Khuhro, and Anwer Mooraf, Karachi; Megacity of our Times (Second Edition, Oxford University Press, Karachi, 2008), 242; Arif Hasan, Karachi – Before the British Conquest (Karachi: The Institute of Historical and Social Research, 2022)

⁹ In order to maintain the data's integrity, the information used is accurately attributed to its original sources according to the legal processes that were followed.

¹⁰ The buildings built in British foreign colonies explicitly showed the British as undefeatable imperial power through the magnificence and the scale of the structures.

¹¹ G. Alex Bremner, Architecture and Urbanism in the British Empire (Oxford University Press, UK, 2016; Morris and Robert Fermor-Hesketh. Architecture of the British Empire (The University of Michigan: Vendome Press, 1986); Morris, S.C., Jan Morris, and S. Winchester. Stones of Empire: The Buildings of the Raj. (Oxford: Oxford University Press, 1983)

¹² Philippa Levine, The British Empire Sunrise to Sunset (United Kingdom: British Library Cataloguing in Publication, 2007)

¹³ Thomas R Metcalf, Architecture and the Representation of Empire: India, 1860-1910. (University of California Press 6, no. 6 1984)

¹⁴ Acculturation process is referred to as the system where two distinct cultures having their own values and belief systems come in close contact and result in the form of new hybrid culture comprised of the attributes from both cultures – King (2007)

¹⁵ G. Alex Bremner, Architecture and Urbanism in the British Empire (Oxford University Press, UK, 2016), 19; Preeti A Chopra, "Joint Enterprise: Indian Elites and the Making of British Bombay", Minneapolis: University of Minnesota Press (2011).

¹⁶ Neo-Classism also incorporated a typical pattern of stripped-back decorative systems of northern Europeans (Protestant), which is often referred to in Britain as Georgian (but is also common to northern France, the Low Countries, northern Germany, and Scandinavia) - G.A Bremner, Architecture and Urbanism in the British Empire (Oxford University Press, UK, 2016), 23.

¹⁷ Ruchi Patel, Architecture and Identity: A Study of Colonial and Post-Colonial Architecture in India (Iowa State University ProQuest Dissertations Publishing, Vol. 1. 2021); Pushkar Sohoni, "Building History: Historiography of Architectural History in South Asia", History Compass 16, no. 6 (2018); Cyril M. Harris, Dictionary of Architecture and Construction (The McGraw-Hill Companies, London, 2006), 659.

¹⁸ Syed H. Akbar, Iqbal. Naveed, and Van Cleempoel. Koenraad, "Saddar Bazar Quarter in Karachi: A Case of British-Era Protected Heritage Based on the Literature Review and Fieldwork", Heritage 6, no. 3 (2023): 3183–3210; Naomul Hotchand, and James H.E.M, A Forgotten Chapter of Indian History as Described in the Memoirs of Seth Naomul Hotchand of Karachi (Oxford in Asia Historical Reprints from Pakistan. Oxford University Press, 1982)

¹⁹ The term Indo-Saracenic is used in antiquity to the nomadic peoples of the Syrian desert, from early medieval times onward denoted not just Arabs but all Muslims. First time used by Fergusson in the Indian historiography - Thomas R Metcalf, *Architecture and the Representation of Empire: India, 1860-1910*. (University of California Press 6, no. 6 1984), 36.

²⁰ Syed H. Akbar, Iqbal. Naveed, and Van Cleempoel. Koenraad, "Saddar Bazar Quarter in Karachi: A Case of British-Era Protected Heritage Based on the Literature Review and Fieldwork", *Heritage* 6, no. 3 (2023): 3183–3210; Sheeba, J, and J.T.M Dhas. "A Study of Indo-Saracenic Architectural Heritage". *International Journal of Pure and Applied Mathematics* 118, no. 22 (2018): 1737–42.

²¹ Mughal or Mogul architecture is the later phase of Indian Islamic architecture, named after the Mughal dynasty (1526–1707), typified by monumental palaces and mosques and detailed decorative work. The Taj Mahal (UNESCO WHS) is the most famous example. This architecture predominantly existed in major cities of India like Delhi, Agra, Jaipur, Lahore, Hyderabad and Karachi etc. - Cyril, H. M, *Dictionary of Architecture and Construction* (The McGraw-Hill Companies, London, 2006), 640.

²² Muhammadan architecture/ Muslim architecture/ Saracenic architecture developed from the 7th to the 16th C. A.D., in the wake of the Muhammadan (Muslim followers of Prophet Muhammad PBUH) conquests of Syria and Egypt, Mesopotamia and Iran, North Africa and Spain, Central Asia and India. A new building type was developed from the Christian Basilica—the multi aisled, arcaded, columnar, or pillared mosque, a new type of domed mosque, tomb, or madrasah from the vaulted, centrally organized Byzantine and Sassanian structures - Cyril, Harris, *Dictionary of Architecture and Construction* (The McGraw-Hill Companies, London, 2006), 650-51.

²³ Naveed Iqbal, Syed H. Akbar, and Koenraad Van Cleempoel, "Identification of Industrial Heritage and a Theoretical Framework for an Industrial Heritage Inventory System in Pakistan", *Sustainability* 14, no. 10 (2022); Syed H. Akbar, Iqbal. Naveed, and Van Cleempoel. Koenraad, "Saddar Bazar Quarter in Karachi: A Case of British-Era Protected Heritage Based on the Literature Review and Fieldwork", *Heritage* 6, no. 3 (2023): 3183–3210; Anthony D King, *Colonial Urban Development: Culture, Social Power and Environment* (Reprint. London: Routledge, 2012)

²⁴ Thomas R Metcalf, *Architecture and the Representation of Empire: India, 1860-1910*. (University of California Press 6, no. 6 1984); Syed H. Akbar, Iqbal. Naveed, and Van Cleempoel. Koenraad, "Saddar Bazar Quarter in Karachi: A Case of British-Era Protected Heritage Based on the Literature Review and Fieldwork", *Heritage* 6, no. 3 (2023); Sheeba, J, and John T.M Dhas. "A Study of Indo-Saracenic Architectural Heritage". *International Journal of Pure and Applied Mathematics* 118, no. 22 (2018).

²⁵ Yasmeen Lari, and Mihail S. Lari. *The Dual City: Karachi During the Raj*. (Revised 2nd Edition. Karachi, Pakistan: Heritage Foundation & Oxford University Press, 2001)

²⁶ Yasmeen Lari, and Mihail S. Lari. *The Dual City: Karachi During the Raj*. (Revised 2nd Edition. Karachi, Pakistan: Heritage Foundation & Oxford University Press, 2001), 228

²⁷ Tania A Soomro, Ayesha A, and Yasira P. "The Current State of Built Heritage in Karachi: The Case of Empress Market", *Journal of Art Architecture and Built Environment* 3, (2020): 58–83.

²⁸ Yasmeen Lari, and Mihail S. Lari. *The Dual City: Karachi During the Raj*. (Revised 2nd Edition. Karachi, Pakistan: Heritage Foundation & Oxford University Press, 2001), 232

²⁹ Giles Henry Rupert Tillotson, *The Tradition of Indian Architecture: Continuity, Controversy and Change since 1850* (Yale University Press, 1989), 166.

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APPLICATION OF HERITAGE CLAY ROOF TILES IN MALAYSIA'S GOVERNMENT BUILDINGS: AN OVERVIEW

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INTRODUCTION

The use of clay roof tiles has spread throughout Asia and Europe including Malaysia since the early 17th century. The most typical clay roof tiles used is flat, rectangular in shape, and responsive to the climate. The numerous types of heritage clay roof tiles used in Malaysia's Government Buildings dated 1865, 1919, 1936 were mostly imported from India, France and Italy. Thus far, these heritage clay roof tiles are still found throughout Malaysia including the 'Interlocking' type. The clay roof tile system was designed to suit their characters including its unique profile pattern that interlocked to each other whether on timber or metal trusses. Varman claimed that some evidence shows that this heritage clay roof tiles or commonly known as 'Marseilles' were referring to French type roof tiles created by the Gilardoni Brothers in 1851. While in India, it was found in Mangalore as the pioneered manufacturer in the 1860s by the Common Wealth Trust Ltd (Basel Mission tile factory). Apart from Malaysia, this type of roof tiles was commonly found in countries with tropical climate such as Singapore, Indonesia, and Thailand.

RESEARCH BACKGROUND

According to the literatures, the last production and used of the local heritage clay roof tiles in Malaysia dated in mid 1900s in Batu Arang, Selangor. The brick factory was abandoned since early 2000s. Although the modern 'Interlocking' type were produced to duplicate its form, pattern and size, they still facing the problem to blend and merged with the existing one which end up more leaking, dismantling the original version, or replacing one to one condition and even replaced overall with the modern materials. This is quite contradicting with the basic principles on building conservation. Furthermore, the common issues that were often said is about perception, misunderstanding and misinterpretation of the real terminology that being used by all stakeholders including conservator, contractor, client and public. They have no idea or precise knowledge of it entails. Now, people used to call it as 'Marseilles' tile. The interlocking roof tiles is quite similar globally in term of its shape and its characteristics. This includes the tiles name where the first invented by the Alsatian tile maker Francois-Xavier Gilardoni (1807-1893) in 1850¹ and patented the following year according to Eldem. The examples of the roof tiles as Figure 1:

- i) Roof tile produced by Arnaud Etienne et Cie, Marseilles, Saint-Henry
- ii) Roof tile produced by Ahmed Ali Pasha/Bes, Murefte
- iii) Roof tile produced by Georgios Karras, Murefte
- iv) Roof tile produced by Alassakis A. Logothesis, Murefte
- v) Roof tile produced by Guichard freres, Sean-Henri, Marseilles

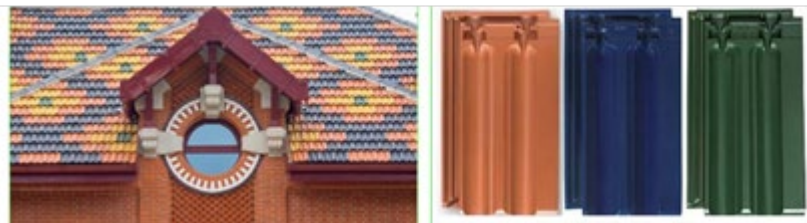


Figure 1. Marseille tile produced by French Gilardoni Brothers in 1850²

There are many types of clay roof tiles that commonly shapes used are the Dutch (S-shaped), overlapping, Marseille (interlocking) or plain tile (Figure 2) and glass tiles (Figure 3).

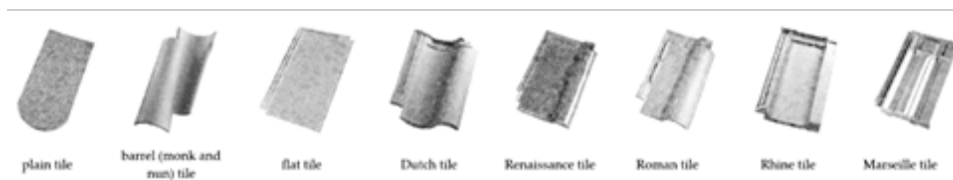


Figure 2. Examples of different clay roof tiles³



Figure 3. Uses of Saint-Gobain glass tiles vs Marseille clay roof tile⁴

The purpose of this study which is to investigate and overview the existence of heritage clay roof tiles used in Malaysia; particularly the ‘interlocking’ type with ‘lip’ and ‘hooks’, their challenges to be preserved and its maintenance.

METHODOLOGY AND SCOPE

This study was conducted through literature reviews, interviews with the owner, end user and conservator. A preliminary observation was carried out at various sites throughout Peninsular Malaysia that focuses on government heritage buildings including schools, offices, palaces, quarters, police stations, museums, workshops, hospitals, hostels, institutes, railway stations, courthouses, mosques, club houses, residences etc. The preliminary observation was conducted almost five months (April – August 2022) and more than 50 samplings were chosen which cover twelve (12) various state in Peninsular Malaysia such as Johor, Melaka, Negeri Sembilan (South); Perak, Kedah, Penang

and Perlis (North); Pahang, Terengganu and Kelantan (East); Selangor and Kuala Lumpur (West) (Figure 4 & Figure 5). These samples were selected due to its availability and the state of abandonment. Some of the samples cannot be accessed due to no permission granted, no owners, unsure location due to limited resources, in-situ (impromptu) plan, bad weather, permission from the superior, limited equipment and no access to the roof becomes the research limitations and challenges.












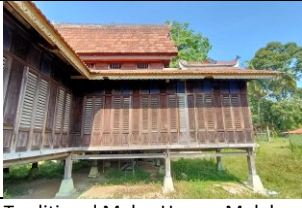



		
Police Station, Kota Bharu	St. Mary Church, Kuala Lumpur	Convent Secondary School, Cameron Highlands
		
Muar Hospital, Johor	District Offices, Kuala Lipis	Penang State Museum
		
Literature Museum, Melaka	Clifford Secondary School, Kuala Lipis	Kling Village, Mosque, Melaka
		
Traditional Malay House, Melaka	Club House, Muar	Traditional Malay House, Melaka
		
Primary School, Pontian	Sepahcandera Palace, Alor Setar	High School Muar

Figure 4. Some of the site samplings (Source: Author, 2022)

FINDINGS

Initial findings from the preliminary observation on site in various state in Peninsular Malaysia shows some evidence that the heritage clay roof tiles are still intact and being used. However, the usage of modern roof materials such as metal deck and concrete tiles has steadily increased most probably due to easy maintenance and cheaper alternative.⁵ Furthermore, some building owners were struggling to maintain and retain its looks and authenticity while facing the increasing cost of the original material. In addition, as a result of inadequate knowledge in conservation, the owner and the end user has made

improper alteration and changes to the building. The roof samples were visually assessed through its various sizes and shapes, the age estimated around 100 years, traces of various mortars, numerous were chipped and traces of biological corrosion with moss and algae growth.

Location and Design

The various locations and designs of the roof tile contributes a lot in this research. Not only that, the findings of at least more than 20 different design, characteristic and style has been found in one building is quite surprised. This happened due to the building's evolution with different function and changes made by the owner, end user or even renter which had leads a multi-different approach as can be seen today. Based on the evidence on site, the differences of sizes, design and colour also influenced by the building function, character, material composition and its location.⁶ Location is one of the best examples that give a huge impact on the differences that represent the owner's status (private or public buildings) as illustrated in Figure 4 and Figure 5.



Figure 5. Scattered location of site samplings in Peninsular Malaysia (Source: Author, 2023)

Changes and Alterations

The production of new interlocking roof tiles is growing rapidly nowadays especially in Malaysia where they copied the same design and characters that looks like the original 'Marseilles' type. Some owners usually replaced the broken part one to one or within the similar characteristic. Although it looks similar, but it has different sizes, profiles, weights and materials. This will affect towards creating more leaking when the replacement made unplanned as a temporary solution. Sometimes it does not match with existing heritage roof tiles. Besides that, due to the difficulty to find the original material, they end up using whatever material available in the market. The most obvious one that was found on site is where the owner replaced the whole roof with new materials such as metal decking as the last resort. The replacement of new materials also one of the factors that contribute to the change of the original appearance of the heritage building and sometimes create more leakages.











Roof Tiles Design and Insignias




There is also similarity pattern of design found at every States (North, South, East and West). Although similar, there shows some evidences of its design and characteristic as shown in Figure 6. The various insignias (symbol) image was found at certain clay roof tiles to mark its own brand or in

person character. The design and symbol show how the production at that time represent their need or status or even stated dated built. From the findings, the insignias image found includes heart, crown, butterfly, swan, queen, king, fort, bee, star, head, lighthouse ‘lephare’, deer, AKR, tiger, cross, eagle, pigeon etc. (Figure 6). The bee, lion, star (1890-1914), spade (1890-1903), cock and horse (1890-1910) were labelled and exported to Australasia.⁷

ROOF TILES SAMPLE LIST

NO	LOCATION	BUILDING CATEGORY	FIGURE	COMPANY / BRAND	REMARKS	INSIGNIA
1	TUANKU MUHAMMAD SECONDARY SCHOOL, KUALA PILAH, NEGERI SEMBILAN	Hostel			• PIERRE AMEDEE	• LOVE
2		Hostel		THE MALABAR TILE WORKS FEROKE	• PERFECT MODEL • CROWN BRAND	• CROWN
3		Hostel		PIERRE AMEDEE ST HENRI MARSIELLE FRANCE		
4		Quarters		THE COMMONWEALTH TRUST LTD	• TRUST BRAND • BASEL MISSION • PATENT 1865 • REGISTER DESIGN NO. (not clear)	• CTL
5	TUANKU MUHAMMAD SECONDARY SCHOOL, KUALA PILAH, NEGERI SEMBILAN	Quarters		THE COMMONWEALTH TRUST LTD	• TRUST BRAND • BASEL MISSION • PATENT 1865 • A • 334 • 97	• CTL
6		Quarters		MALAYAN TILE MFG LTD	• MALAYAN TILE • 70-12673	• Butterfly
7	PERZIM, MELAKA	YOUTH MUSEUM		B. PINTO & CO MANGALORE	• AI	• DP
8				PIERRE AMEDEE ST HENRI MARSIELLE FRANCE	•	• LOVE
9		LITERATURE MUSEUM		BASEL MISSION TILE WORKS	• PATENT 1865	•
10				TUILERIES ROMAIN BOYER Usine a SIX FOURS (Var) FRANCE	• Brevel IIX SGDG	• SWAN

11	CORECTIONAL INSTITUTE, TANJUNG KELING, MELAKA	INSTITUTE		THE CALICUT TILE CO FEROKE	<ul style="list-style-type: none"> • QUEEN BRAND • Wording (hindi) • 2 samples taken from location 	• QUEEN
12				THE MALABAR TILE WORKS FEROKE	<ul style="list-style-type: none"> • DELUXE MODEL • CROWN BRAND 	• CROWN
13	KING GEORGE V SECONDARY SCHOOL, SEREMBAN, NEGERI SEMBILAN	MAIN BUILDING		THE COMMONWEALTH TRUST LTD	<ul style="list-style-type: none"> • PATENT 1936 • FORT BRAND 	• FORT
14				GUICHARD & CARVIN CIE MARSIELLE ST ANDRE FRANCE	<ul style="list-style-type: none"> • FORT BRAND 	• BEE
15	KING GEORGE V SECONDARY SCHOOL, SEREMBAN, NEGERI SEMBILAN			TUILERIES AIXOISES LES MILLES B.O.B FRANCE	<ul style="list-style-type: none"> • 	•
16				PIERRE SACOMAN ST HENRY MARSIELLE	<ul style="list-style-type: none"> • 	• STAR
17	PWD WORKSYOP & STORE, KUALA PILAH	SPORTS CLUBHOUSE			<ul style="list-style-type: none"> • 2110748 	• BUTTERFLY
18	PWD WORKSYOP & STORE, KUALA PILAH	SPORTS CLUBHOUSE		SACCOMAN FRERES FRANCE ST HENRI MARSIELLE	<ul style="list-style-type: none"> • Chess (logo with wording) 	• CHESS
19				QUILON TILE WORKS	<ul style="list-style-type: none"> • QUILON logo trademark 	•
20	KING EDWARD VII SECONDARY SCHOOL, TAIPING PERAK	MAIN BUILDING		PIERRE SACCOMAN S ^T HENRY MARSIELLE	<ul style="list-style-type: none"> • 	• STAR
21	KING EDWARD VII SECONDARY SCHOOL, TAIPING PERAK	MAIN BUILDING		THE STANDARD TILE & CLAYWORKS LTD FEROKE	<ul style="list-style-type: none"> • IMPROVED MODEL • POUND MARK 	• HEAD
22				GUICHARD CARVIN C ^{IE} MARSIELLE S ^T ANDRE FRANCE	<ul style="list-style-type: none"> • 	• INSECT
23				REDLAND	<ul style="list-style-type: none"> • CONCRETE TILE • RD['] IN GREAT BRITAIN • 862055 	•
24				LAMA	<ul style="list-style-type: none"> • CONCRETE TILE • Non readable lettering 	•

25	PENANG STATE MUSEUM	MAIN BUILDING		SACCOMAN FRERES ST HENRI MARSIELLE FRANCE	Nombor (1) (25)	• LIGHTHOUSE ‘LEPHARE’
26				THE WEST COAST TILE WORKS FEROKE	• IMPROVED MODEL • MADE IN INDIA	• DEER
27				TUILERIES ROMAIN BOYER Usine à SIX-FOUR (Var) FRANCE	• Nombor (42) (7)	• SWAN
28				SRI KRISHNA TILES AND POTTERIES MADRAS LTD	• Nombor 147 • POPULAR MODEL	• AKR
29	PENANG STATE MUSEUM			THE STANDARD TILE & CLAYWORKS LTD FEROKE (INDIA)	• MADE IN INDIA • IMPROVED MODEL • POLIND MARK • Nombor (3) (4)	• HEAD
30				KERALA TILERY FEROKE MALABAR	• IMPROVE MODEL • MADE IN INDIA • Nombor (91)	• TIGER
31				THE MALABAR TILE WORKS FEROKE	• PERFECT MODEL • CROWN MODEL	• CROWN
32				TRANSEA BRAND	• Made in Italy	•
33	IPOH MAIN TRAIN STATION	MAIN BUILDING		ARNAUD ETIENNE ET ^{CS} MARSIELLE ST HENRY	•	• CROSS
34				TUILERIES ROMAIN BOYER	• Nombor (4)	• SWAN
35	MALAY LAND RAILWAY	Quarters		GUICHARD CARVIN & C ^{IE} MARSIELLE ST ANDRE FRANCE	• Logo (swan) • Logo (insect) • Nombor (F3) (4)	•
36				GUICHARD CARVIN & C ^{IE} MARSIELLE ST ANDRE FRANCE	• Nombor (F6) (C)	• SWAN • BEE
37				THE STANDARD TILE & CLAYWORKS FEROKE	• Ridge cap	•














38				GUICHARD CARVIN & C ^{ie} MARSIELLE ST ANDRE FRANCE	• Ridge cap	•
39	MACC PENANG	BUILDING 34A		BASEL- MISSION TILE WORKS	• Patent 1865	•
40	MACC PENANG	BUILDING 34A		THE MALABAR TILEWORKS FEROKE	• PERFECT MODEL • CROWN MODEL • MADE IN INDIA	• CROWN
41	POHON BERINGIN, BUKIT KATIL MELAKA			KEDAH	•	•
42				SACCOMAN FRERES S ^t HENRI MARSIELLE FRANCE	• Nombor (4) (42)	• LIGHTHOUSE ‘LEPHARE’
43				Brevet [®] FIX s.e.p.d.e TUILERIES ROMAIN BOYER Usine a SIX-FOURS (Var) FRANCE	• Nombor (72) (7)	• SWAN
44	POHON BERINGIN, BUKIT KATIL MELAKA			Brevet [®] FIX s.e.p.d.e TUILERIES ROMAIN BOYER Usine a SIX-FOURS (Var) FRANCE	• Nombor (62) (4)	• SWAN
45				G.C.I EAGLE	•	• EAGLE
46	PWD QUARTERS SUNGAI BALANG ZONE, MUAR, JOHOR	QUARTERS		TUILERIES AIXOISES LES MILLES s.d.s FRANCE	•	• PIGEON
47		QUARTERS		THE STANDARD POTTERY WORKS LTD FST 1919	• KING MARK	• KING
48	PWD QUARTERS SUNGAI BALANG ZONE, MUAR, JOHOR	QUARTERS		THE CALICUT TILE C ^o FEROKE	• QUEEN MARK	• QUEEN
49				MALAYAN TILES MFG LTD	• TIGER BRAND • Number 220014	• TIGER
50				MALAYAN TILES MFG LTD	• TIGER BRAND • Number 200013 (some missing)	• TIGER
51	MUAR HOSPITAL, JOHOR			THE CALICUT TILE C ^o FEROKE	• MADE IN INDIA • QUEEN BRAND • Non readable lettering	• QUEEN
52	POLICE CHIEF RESIDENCE HOUSE, PONTIAN, JOHOR.	HOUSE		MODERN TILE & CLAYWORKS FEROKE	• IMPROVED MODEL • LOTUS BRAND • Eight dots • H	•



Figure 6. The samples of heritage interlocking clay tiles in Peninsular Malaysia (Source: Author, 2022)

DISCUSSION AND CONCLUSION

The application of heritage clay roof tiles in Malaysia's government buildings are found quite interesting with varied conditions. Changing to new materials which totally different from the original version are quite common. This probably due to no knowledge amongst the owners, difficulty to maintain or easy to change as the last resort. The changes might give a new look to the overall building which contradict with the building conservation principles. The new look might create new interpretation amongst the public and future generations. These scenarios give a huge impact to the conservation field itself. Status of the owners mostly reflects the used of the roof design and its styles. For example, the palace, residence, and quarters to name a few. The discussions also cover the maintenance repairs, the uniqueness of its colours, the methods and techniques used besides the changes to building's appearance that leads to expand the body of knowledge in this area.

Maintenance

Another factor is about how well the heritage buildings should be maintained. This include the cost of repairing the heritage roof tiles. Some heritage building still intact due to its owner still live in the building and very well-maintained. Financial assistance will also help the owners to sustain and maintain their buildings whether it is from National Heritage Department or other Heritage Resources availability. At the end, we need to have a proper maintenance plan to protect this building from being abandoned and in a proper care. The findings also show various aspect that lead to the level of awareness amongst the stakeholder. From the perspective of the owner or even the end user, they are not aware on how to protect and maintain the heritage building according to the guideline or National Heritage Act 2005 (Act 645). They used to apply regular maintenance works by repairing with their normal daily practice. Due to that, all the action taken been delayed and sometimes the maintenance issue been ignored and set aside with no financial assistance.

Colour

During end of 19th century, the use and range of colours glazed roofing tiles increased and continuously expanded until today. Blackman sees most historic glazed interlocking roofing tiles are in natural hues that range from reds, browns, buffs, blacks, purples, blues and greens. As highlighted by Blackman, the differences occurred due to the way they were baked over a wood fire with uneven temperature (kiln), where the one closest to the fire tend to be darker red as compared to the farthest from the flame which is likely to be smoke-stained and lighter orange colour. According to Alykow, the heritage roof tiles can look unattractive due to the lose colour and become stained resulted from

the UV radiation, rain and other atmospheric conditions. The method of cleaning for maintenance purposes will determine how the original colour of tiles shall remain intact.

Method and Technique

The method and technique used to attach and lay the heritage clay roofing tiles varies according to its shape, size, design and style. The methods of installation were like the traditional and modern one where modern practice likely use of wood sheathing and roofing felt. Most of the earliest roofing tiles were laid without it but hung directly on roofing laths and battens that were nailed to the roof rafters. This practice continued up into mid-19th century.⁸ Blackman suggests that this method allowed for plenty of ventilation and help to find leaks easily when making repairs but the water tightness of the roof much depend on the roof themselves. Not all interlocking roof tiles do not always fit well including Spanish, Barrel or even Mission types. They are not water-repellent especially when used at very low-pitched roofs. Blackman believed that the most technique applied required some form of sub-roofing or with waterproof underlayer such as felting (bituminous/cementitious) coating. Blackman also claimed that for more recent practices require two ways of approaches like laid on solid 1” (2.5cm) wood sheathing felted with coated base sheets (at least 30lbs), built up membranes or single-ply roof membranes that will increase the water tightness of the roof as a second layer of waterproofing. The existing interlocking roof tiles are designed with one or two holes that allow copper nails or hangers to interlock or hangs on battens to the base sheathing. The best quality metal shall be used for the flashing and guttering as part for the long life and durability of the roof tiles. The low-pitched roofs are usually nailed for added security where additional fastening are necessary for higher pitch due to high winds or earthquakes.

If there is a case to remove all the roof tiles, it is probably ideally to consider installing a layer of modern roofing felt over the wood sheathing that add another layer of waterproofing while proving temporary protection during re-roofing as proposed by Blackman. According to Alykow, the replacement of old component with new elements in heritage buildings irretrievably deprives them of its historical value. The imitation of the original one sometime creates problem after a thorough ‘revitalization’. This includes a material legacy which is a visible sign of the past generations.

Usually, where the heritage building covered with historic handmade tiles, it is most often not in a correct manner as claimed by Alykow. If the heritage value and its significance is determined by its originality, why most of the original roofing materials removed and replaced with modern ones as argued by Alykow. Alykow also claimed that it is not necessary to replace the entire roof immediately when renovation took place. Also, the most effective method to clean the heritage roof tiles is by using a pressure washer (rotary nozzle with min, 220 bar pressure) which helps to lose dirt and moss.

Changes to Heritage Building Appearance

When preserving the original roof tiles, various challenges need to be tackled. It will give a huge impact on the changes to the building appearance, obliteration of the original arrangement of different shapes and slope, and weight of the roof. Proper documentation including its measurement will provide more information for future references. The adaptation should not obliterate the original architectural layout that meet the technical requirements. The changes of new materials always contradict with the authenticity of the elements according to the Nara Document of Authenticity, 1994. The replacement of original materials should perceive in its original form without falsifying its history. At some points, the owners or the end user shall take into consideration especially when dealing with the characteristics of this heritage clay roof tiles profiles. This include the type of roof tiles such as terra cotta (clay) roof tiles that were considerably more expensive and with higher resistance to fire as claimed by Topličić-Ćurčić. Besides, according to Topličić-Ćurčić, even the

Marseille or French roof tiles which the Gilardoni brothers started to produce in 19th century, their shape with a central web as a reinforcement, a groove on the lateral longer side (more resistance to weather conditions), with a rounded shorter side in contact with the face of the next tile (interlocking type) also might need to be known at certain point.

In addition, the inappropriate repairs and replacement such as plastic and concrete are not appropriate and not compatible substitutes for heritage clay roof tiles as it does not have the same texture, shape, thickness including surface irregularities. When the heritage roof tiles correctly installed, it requires little or no maintenance. If the replacement roof tiles are required, it should match the original one as closely as possible due to the heritage clay tiles is the most significant features of the building character. In the case where the fastening system is deteriorated, or support structure is failed, the heritage roof tiles can be removed easily, and repair can be made. But all broken and damaged roof tiles should be replaced promptly to prevent further damage to the roof structure itself and neighboring tiles as agreed by Blackman.

In conclusion, the negative perception and little knowledge about conserving heritage building especially on the heritage clay roof tiles were amongst the significant challenges facing by this research. Various aspects need to be considered in order to sustain its usage and its original looks by looking at the proper maintenance aspects of the heritage clay roof tiles to prolong the building life for future generation preferences.

NOTES

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THE ART SCENE TURNING INTO AN INCREASINGLY TECH- AND ASSET-DRIVEN WORLD

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INTRODUCTION

Art and technology have consistently interacted at varying levels of presence throughout history. Every step of the way, technology has produced new mediums, tools, and themes to expand the creative expression of artists. However, it is often observed that in contemporary works of art that employ new technology, excessive praise for technical components given during the creation or presentation of the artwork risks overshadowing the discursive essence of the artwork. In addition, complete reliance on technological means poses a threat to preserving such works of art in the event of technological decline. This paper examines the potential issues that arise when we heavily rely on technology to produce art.

TECHNOLOGICAL ARTS

Technological arts is a genre of contemporary art that incorporates technology as a central element in its creation, presentation, or interpretation. This can include various technologies, such as digital media, computer software, virtual reality, robotics, and electronic or interactive installations. Technological arts gained more popularity in the 1960s and 1970s as artists began experimenting with new technologies and incorporating them into their work. Since then, the genre has grown and evolved, with artists exploring new technologies and pushing the boundaries of what is possible in art. Today, technological arts have become an integral part of contemporary art and are widely exhibited in galleries and museums worldwide.

Incorporating technology into art has been a growing trend in recent decades, and it has created new opportunities for artists to explore and express themselves in innovative ways. Technology has opened new possibilities for art to engage with contemporary social, cultural, and political issues. One defining characteristic of technological arts is the interactivity and participation it often involves. Many technological artworks require active engagement on the viewer's part, inviting them to interact with the work in various ways. This level of engagement can create a more immersive and impactful experience for the viewer, allowing them to become more deeply involved in the message or theme of the artwork.

The growing use of technology in art comes with advantages and difficulties, as with any significant change in the field of the arts. One way technology may help democratize access to art is by enabling people to view it online or through digital platforms. However, there is a chance that technology will supplant the fundamental components of art, such as the human experience, emotional resonance, and

aesthetic value. Additionally, institutions and groups that work to preserve technological artworks face difficulties due to the quick pace of technological advancement. It gets harder to maintain and display these works as hardware and software become dated due to technological advancements. However, it is possible to protect technological artworks with proper planning and resources for future generations.

Today, museums and galleries increasingly incorporate technological artworks into their collections and exhibitions. For example, the Museum of Modern Art (MoMA) in New York has a dedicated department for media and performance art, and it regularly exhibits digital and technological artworks.¹ A growing number of museums have departments or teams devoted to collecting and preserving technological artworks. Depending on the institution, these groups may go by different names, such as the Media Arts Department, Digital Art Department, or New Media Department. Their primary duty is to actively participate in the world of technological art, locate essential works of art, and collect them for the museum's collection. In 2014, after receiving a grant from the National Historical Publications and Records Commission, the library and archives at The Baltimore Museum of Art (BMA) decided to create a digital preservation policy encompassing all of the museum's collections: art, library, and archives.² The Matters in Media Art project, which includes the New Art Trust, Tate, MoMA, SFMoMA, and the Smithsonian's Time-based Media Art Working Group, has been working on developing standards to help people who collect and keep media artworks.³ These specialized teams are composed of professionals with expertise in various disciplines, including art history, curatorial studies, conservation, and technology. They possess a deep understanding of the specific challenges and considerations involved in acquiring and preserving technological artworks. They stay informed about current developments in the field, attend art and technology conferences, and engage with artists and experts to stay at the forefront of technological art practices.

IMPORTANCE OF PRESERVING TECHNOLOGICAL ARTWORKS

Preserving technological artworks holds immense significance in the realm of contemporary art and cultural heritage. Technological artworks often embody the cultural and creative zeitgeist of their time, reflecting the rapid advancements and evolving socio-cultural landscapes of the digital age. Preserving these artworks becomes crucial for several reasons. Firstly, technological artworks capture a moment in history, documenting the artistic and technical practices of a particular era. They serve as valuable records of artistic experimentation and innovation, providing insights into the evolution of digital art forms and their impact on society.⁴ Secondly, technological artworks often incorporate ephemeral elements, such as software, hardware, or internet-based components, which can become obsolete or incompatible over time. Preserving these artworks ensures their longevity and accessibility for future generations, safeguarding their aesthetic, intellectual, and historical value.⁵ Additionally, technological artworks are interactive and participatory, inviting viewers to engage and actively experience the artwork. Preserving their interactivity allows this unique artistic dialogue to continue, promotes audience involvement, and fosters new interpretations and experiences.⁶ Finally, technological artworks challenge traditional notions of preservation, requiring interdisciplinary collaborations and specialized expertise to navigate the complexities of conserving digital media. By investing in preserving technological artworks, institutions and individuals demonstrate a commitment to the diverse and evolving nature of artistic expression, fostering cultural continuity and enabling future exploration and appreciation of these innovative creations.⁷ As technology continues to play an increasingly important role in contemporary art, it is crucial that efforts are made to preserve these works for future generations. This requires technical expertise and a deep understanding of these pieces' cultural and artistic significance.

CHALLENGES OF PRESERVING TECHNOLOGICAL ARTWORKS

Preserving technological artworks presents various challenges that differ from those encountered in traditional art conservation. One of the primary obstacles is the rapid obsolescence of hardware and software components. Technological artworks often rely on specific technologies, platforms, or programming languages that quickly become outdated, rendering the artwork inaccessible without proper preservation measures. Additionally, the complexity and interactivity of technological artworks necessitate the preservation of not only the artwork itself but also its interactive elements, interfaces, and user experiences. This requires comprehensive documentation and replication of the artwork's functionality, which can be technically demanding and resource intensive. Another significant challenge lies in the inherent fragility of digital media. Unlike physical artworks, technological artworks are susceptible to data corruption, hardware failures, and software glitches. Preserving digital files, databases, and code becomes essential to ensure the integrity and authenticity of the artwork over time.

Moreover, preserving technological artworks often requires interdisciplinary collaborations involving experts in art history, computer science, and conservation. Coordinating efforts between these diverse disciplines and navigating the complexities of preserving digital media can be logistically and institutionally challenging. Finally, copyright and intellectual property issues pose additional hurdles in preserving technological artworks.⁸ Digital artworks may incorporate third-party software or copyrighted materials, necessitating legal considerations and permissions for preservation and display. Despite these challenges, preserving technological artworks is imperative to safeguard their artistic, cultural, and historical value for future generations.

Depending on the particular exhibition space or the artist's intention, interactive artworks frequently allow for modifications and adaptations. Maintaining an interactive artwork's authenticity can be challenging while ensuring its reproducibility in various settings. Finding a good balance between staying true to the original idea and letting it be changed or reinterpreted takes a lot of thought. Interactive art, which requires people to participate, also blurs the lines between the artist, the art, and the audience. As it involves capturing the dynamic interactions between participants, the artwork, and the environment, maintaining the interactive aspect and the intended engagement can be difficult. As Paul states, one of the most significant difficulties in presenting new media art is holding the audience's attention long enough for a piece to reveal its content.⁹ This necessitates thinking about capturing and communicating the artwork's experiential elements.

In addition to the challenges mentioned earlier, preserving technological artworks also requires addressing issues related to documentation and metadata. Unlike physical artworks, which often have well-established methods of cataloging and archiving, technological artworks demand a comprehensive documentation process that includes not only visual documentation but also technical specifications, source code, hardware configurations, and installation instructions. This information is crucial for future preservation efforts, enabling accurate replication and interpretation of the artwork.

The issue of authenticity and integrity is another critical challenge in preserving technological artworks. Digital media is easily reproducible and manipulable, raising questions about the originality and authenticity of a work. Establishing and maintaining the integrity of the artwork's digital files, including metadata and checksums, is essential to ensure its trustworthiness and prevent unauthorized alterations.¹⁰

CONFRONTING THE DUALITY BETWEEN MATERIALITY AND DISCURSIVITY IN THE ART SCENE

The duality between materiality and discursivity in the art scene is a complex and multifaceted topic encompassing various theoretical and practical considerations. It involves the tension and interplay between the physicality of artworks and the discursive frameworks surrounding them, such as art criticism, art history, and curatorial practices. Materiality in art refers to the tangible aspects of an artwork—the medium, texture, color, form, and the sensory experience it elicits. It encompasses the physical properties of the materials, techniques, and overall aesthetic qualities. Materiality is often associated with traditional art forms like painting, sculpture, and ceramics, where the physical presence of the artwork is a central aspect of its reception. Discursivity, on the other hand, pertains to the realm of language, ideas, interpretation, and contextual frameworks that shape our understanding of art. It involves the critical discourse that surrounds artworks, including art theory, art criticism, art history, and curatorial practices. Discursivity encompasses art's intellectual, conceptual, and contextual aspects, emphasizing interpretation, meaning-making, and artistic production's social, cultural, and historical dimensions.

Contemporary artists often engage with the duality between materiality and discursivity by blurring the boundaries between different art forms and incorporating elements of performance, installation, digital media, and conceptual approaches. They challenge the traditional notions of the art object as a static, physical entity and instead emphasize artmaking's experiential, temporal, and process-oriented aspects. This approach allows for a more inclusive and diverse understanding of art, as it encourages collaboration and experimentation across different disciplines and perspectives.

Curators and art institutions also play a crucial role in navigating the duality between materiality and discursivity. They curate exhibitions and create spaces that allow for a holistic experience of artworks, considering their material qualities and the discursive frameworks surrounding them. They facilitate dialogue and critical engagement, encouraging viewers to consider the interplay between the materiality of the artworks and the discursive contexts in which they exist. This approach to exhibition design recognizes that artworks are not isolated objects but rather are situated within broader social, cultural, and historical contexts. By creating spaces that encourage viewers to engage with these contexts, exhibition designers can help foster a deeper understanding and appreciation of the artworks on display. Additionally, this approach can help to challenge traditional power dynamics within the art world by foregrounding diverse perspectives and voices.

Ultimately, the duality between materiality and discursivity in the art scene is not a binary opposition but rather a dynamic and evolving relationship. It is a site of exploration, negotiation, and creative tension that enriches our understanding and appreciation of art. By embracing both the material and discursive aspects of art, we can engage in a more holistic and nuanced dialogue about artistic practice, interpretation, and the ways in which art shapes our world. Nevertheless, it is possible that excessive praise for technical components can overshadow the discursive essence of an artwork. When the technical aspects of the artwork are emphasized too much, it can detract from the conceptual or intellectual content of the work. For example, if a digital artwork is praised solely for its technical sophistication or complexity, the viewer may overlook the meaning or message of the piece. This can result in the work being perceived as merely a technical accomplishment rather than as a meaningful work of art.

However, it's also important to note that technical components can be integral to an artwork's discursive essence. In some cases, the technical aspects of an artwork may be essential to its meaning or concept. In such cases, discussing the technical components of the work can help viewers better understand and appreciate the artwork's discursive essence. Artists need to consider both their work's technical aspects and conceptual meaning to create a truly impactful piece. By striking a balance

between these two elements, artists can create work that showcases their technical skills and communicates a powerful message or emotion to the viewer.

While the radical obsolescence of various technologies raises essential questions regarding how to prevent the fragile memories of contemporary technocultures from fading into oblivion, there is also an ongoing debate regarding what should be preserved. Today, museums are becoming more comfortable with purchasing technology-based artworks, but before making any purchases, it's essential to define the technical, functional, and conceptual components of an artwork. Nonetheless, it is essential to remember that the essence of a work of art is not limited to its technical components but can also be found in its discursive content. Therefore, it is crucial to investigate the artist's intention and the cultural and social factors that influenced their work to fully appreciate and fully understand the artwork's significance fully¹¹. Moreover, analyzing the historical context and the audience's reception of the artwork can provide valuable insights into its meaning and impact. By taking a multidimensional approach to art analysis, we can better understand the artwork's cultural and artistic value.

CONCLUSION

The challenges of preserving technological artworks encompass obsolescence, fragility, documentation, emulation, migration, authenticity, financial resources, institutional support, and ethical considerations. Addressing these challenges requires interdisciplinary collaboration, technical expertise, robust documentation practices, and sustained investment to ensure the preservation and accessibility of these unique and significant artworks for future generations. Ultimately, the key is to strike a balance between acknowledging the technical components of an artwork and recognizing its discursive essence. This requires careful consideration of the work's conceptual and technical aspects and an understanding of the artist's intentions and the context in which the work was created. It is important to recognize that an artwork's meaning and significance can evolve over time and may be interpreted differently by different viewers. Therefore, a nuanced approach that considers an artwork's objective and subjective elements is necessary for a comprehensive understanding and appreciation of it.

The asset-based art scene, on the other hand, brings with it various problems with the validation of a commodity. Due to the uncertainty observed in art, it is no longer easy to classify works as works of art. Thus, when a work of art relies heavily on its physical qualities that contribute to its appearance rather than its discursive content, the inevitable desire to seek an artist's talent in making a work of art becomes a vague concern. This is especially true for contemporary art, where the boundaries between art and non-art are constantly being questioned and redefined. Therefore, the emphasis on the artist's skill and craftsmanship has shifted towards conceptual ideas and his ability to evoke thought and emotion in the viewer. In addition, the dilemma of what to protect and what not to protect becomes a critical point of examination when the issue of the protection of technological works of art is discussed. This is because technological works of art often involve complex and rapidly changing technologies, making it difficult to determine what aspects of the work should be preserved and how to preserve them. Therefore, there is a need for ongoing dialogue and collaboration between artists, conservators, and technologists to ensure that these works are adequately protected and maintained for future generations.

NOTES

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DIGGING A NEW WORLD THROUGH THE READER'S MIND: AGATHA CHRISTIE'S WOMEN ARCHAEOLOGISTS, MAKERS OF A QUIET REVOLUTION

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INTRODUCTION

In 1928, Agatha Christie, while dining with a couple of friends, heard of Baghdad and decided to visit the city herself. Little she knew that her life was about to change forever. She—who had always been attracted to archaeology—was about to get involved with the subject herself, becoming an important asset to several campaigns in key historical sites in the Middle East, establishing a love affair with archaeology and that part of the world that would make her go back, again and again, until 1958. And, most of all, she wrote about it in her books. A famous author by this time, Agatha Christie gave a major contribution into making archaeology and patrimonial sites a popular and seductive subject.

By telling the tales of archaeology both as a memoir, in “Come, Tell Me How You Live, An Archaeological Memoir” (1946), and as murder mysteries such as “Murder in Mesopotamia” (1936), “Five Little Pigs” (1941) or “They came to Baghdad” (1951), Christie helped reshape the image of women, away from the Victorian models of her childhood.

Perfectly aware of social constraints imposed on women, Christie also knew that some of them decided they could and would do differently, following their dreams and interests, freeing themselves from moral, medical, and social restrictions and immersing into their passions, such as archaeology. In this paper, I will analyse three novels that span over almost twenty years, in which Christie unravels a shifting world with changing roles for women.

A brief context

Born in Torquay, Devon, in September 15 1890, Agatha Mary Clarissa Miller had a traditional home education enriched by her father's library¹ and by her intense travelling, first with her mother, then with her first husband, the army officer Archibald Christie from whom she kept the pen name, then alone and, finally, with her second husband and life time companion, the archaeologist Max Mallowan.

In 1928, recently divorced, she took the Orient Express and travelled to Baghdad. From this city, she would find her way to Ur, where she met the famous archaeologists Leonard and Katherine Woolley, that welcomed her to the excavation site, planting the seeds of her love for Ur² and for archaeology.

Two years later, she found herself again in the Middle East, where she met the young archaeologist Max Mallowan, her soon to be second husband. Interested in involving Agatha in his work, in 1931

Max looked for a site that could also be noteworthy for her and was fortunate enough to find a position as an assistant in the excavations of Nineveh. There, Agatha was able to observe the works while keeping some time to herself, which she used to travel and finish a book.³ In 1932, her attention to the findings made her integrate Max's team, in the excavations in Arpachiyah, an important site mostly revealed by Mallowan's findings, where she "seems to have worked mainly reconstructing pottery and printing the photographs".⁴ In time, she became an asset as to documenting the excavations and the findings, photographing, developing the photographs, filming the works and cleaning and recording the objects.⁵ Her resourcefulness was of importance and she offered that same ability to many of her female characters.

Digging a novel approach to archaeology

Archaeology, remembers the Canadian archaeologist Amanda Adams, in her book "Ladies of the Field: Early Women Archaeologists and Their Search for Adventure", set the Western imagination on fire with its scientific approach to ruins and excavations and its narrative possibilities. It fascinated people. And yet, for a very long time this was a discipline with little physical *glamour*.⁶ Such professionals worked under the sun, among rocks, dust, wind, mud, never ending search with no promise but the archaeologist's calculations that aim into something significant. And yet, again, it's the promise of unveiling the past that makes it glimmer. Pioneering women such as Christie were thrilled with such an opportunity.

As a lady of the field, Christie got hand of special tools, to help herself in her site tasks. Apart from this, as a writer, her talent to create stories involved archaeological sites in an extra aura of mystery. That's why, in spite of their fictional nature, everything in her books resonated with reality. All of it came from direct observation, magnified by the special lenses that writing experience allows great narrators.

Portraying the change she lived and witnessed. Female archaeologists in Christie's novels.

Published in 1936, the first novel Christie wrote inspired by her experience in archaeological sites, "Murder in Mesopotamia" refers to the excavations in Ur.⁷ In this book, archaeology is presented in the setting of Tell Yarimjah, near the city of Hassanieh, in Iraq, through the eyes of a "non-initiated", nurse and narrator Amy Leatheran, English, spinster, 32 years old. It is probable that the author chose such a narrator to introduce the average English reader to this strange world where main characters, the archaeologists, "only look at what lies beneath their feet".⁸ Narrator Leatheran introduces the reader to all the characters working at the excavation, and the tensions between those who work passionately (such as assistant archaeologist Anne Johnson).

But who is Anne Johnson and why is she an important character? The first the reader knows of her is in the form of gossip. A squadron leader, familiar to the members of the expedition, meets nurse Amy Leatheran in Alwiyah, a few days before her departure to the excavation site. He tells her of his views about the people she will meet. He is quite vague about Miss Johnson, dismissing her as "a sort of general bottle-washer".⁹ Yet, when the two characters meet, the narrator sympathizes with the archaeologist. Even if she describes her as "dear ugly Miss Johnson",¹⁰ she sees in her the qualities that make others excel themselves.

A manly, yet practical and intelligent woman

The character of Miss Johnson embodies a praise of women, in particular of experienced, practical and intelligent women. The character is a mature woman, probably inspired by the ironic author herself, pushing fifties, according to the impressions of the narrator. "She was getting on for fifty, I

should judge”.¹¹ She was a focused character, determined to do her best work. She was not someone who cared too much about her looks —or about any kind of social success. As Amy Leatheran noticed, “Miss Johnson, poor soul, isn’t so much to look at”.¹² Nevertheless, the narrator also recognizes Miss Johnson’s qualities. The fact that she gives her a voice, that she acknowledges her an interesting personality is in fact a statement. “I had a rather enlightening conversation with Miss Johnson. I liked her very much. She was capable, practical and intelligent”.¹³

The narrator unveils the reader a character that had more to her than met the eye; someone who, while disregarding the norms and while maybe socially perceived as threatening (“the spinster problem”, in the words of Virginia Nicholson¹⁴), was still trustworthy. The misconception of the spinster is here, therefore, twice undermined: by the narrator herself and by the character of Anne Johnson. Away from the social stereotype, the dangerous “surplus women”, left unmarried in 1920s and 1930s England and consequently depending financially on someone else to survive,¹⁵ are in fact capable of doing otherwise and can become qualified, independent women.

The character of the archaeologist is also sanctioned by Hercule Poirot, someone the author awarded a reputation of being a very intelligent *person*. “It was Miss Johnson who spoke. Mr. Poirot looked at her thoughtfully. I had an idea that he regarded her with approval. He looked as though he were thinking: ‘Here is a sensible, intelligent person!’”.¹⁶

This first approach on women and archaeology, by Christie is all the more significant as in the 1930s attitudes of independent women were not the rule. In fact, after the war years, and after the 1920s’s rediscovery of the joy of life and the fascination by the Russian Revolution and its promises of freedom,¹⁷ the 1930s represent a new setback. The 19th century moral codes and medical theories that sustained women’s place to be in the home, triumphed again. Even if a significant percentage of women continued to work, claiming their right to be professionals (in fact, between 1906 and 1946, British women were 28,5% of the active population,¹⁸ medical, religious and moral biases, along with men’s unemployment, kept advocating women’s confinement to the household and to maternity.

Women were, therefore, perceived as “creatures of service”,¹⁹ destined to live invisible lives. Fleeing such rules (even when married), choosing their path, women archaeologists—such as Agatha Christie— set an example. In a silent way, amidst the rocks, dust and debris of the past, such women affirmed their own voices. They were able to educate themselves both by travelling and studying — while putting themselves through the test of living in harsh conditions. “Public speaking tours brought thousands to hear them”.²⁰ Plus, thousands of copies of books portraying average women in adventurous sites and enjoying themselves while adding with their work to a major enterprise contributed to changing the views on women and their possibilities.

In “Murder in Mesopotamia”, Christie shows an embryo of a change of paradigm both for women and for archaeology. Indeed, the author represents the change of heart in Amy Leatheran’s view of this line of work (significantly a woman sympathizing with the harsh and uncertain life in the excavation site), as she recognizes the possibilities of such scientific discipline as a passion. In fact, as the narrative flows, the character grows more and more enthusiastic about such places. She moves from the dismissive views of what she finds uninteresting debris, into the realisation that these are magical testimonies of the past.

Such approach makes clear, as Amanda Adams recalls, that in the 1930s, when Christie published her first novel on the subject, archaeology was still a concern of Western upper classes, not a popular issue.²¹ “Murder in Mesopotamia” was an inspirational first approach to making archaeology a popular taste, for Christie was telling her readers that it was an exciting thing to do — and especially that women had a part to play in it, too.

A powerful, world class, archaeologist

Written in 1941, in the middle of World War II, the novel “Five Little Pigs” introduces a new kind of professional in Christie’s work: a distinct, world class, striking character of female archaeologist Angela Warren.

Educated by the firm hand of her governess Cecilia Williams (another spinster, reminding the reader how much a whole generation of women paid tribute to their spinster teachers and their encouragement to be their own persons²²), Angela Warren, a curious and athletic girl, who favoured swimming, climbing trees and reading good texts, was clearly meant to become an unconventional adult and the kind of person other people admired. Men and women alike, even if they thought she travelled to “weird places”,²³ they all saw her as a likable woman, albeit her defiant nature.

It is quite revealing that Christie presents her with such rich layers. A bit manly (reminding Miss Johnson), Angela Warren is however the product of a changing age, when having a profession was by then a demand women made—and, in war times, a demand socially welcome. And yet, Anne Johnson and Angela Warren have fundamental things in common: they share the passion for their profession and they are more concerned with their inner values than with their appearance. But if the first was warm hearted and somehow nostalgic, the latter is, by all accounts, a star. She gave frequent lectures, and she was quite sure of herself, speaking clearly and without hesitation.

Christie is quite aware that in spite of all the merit of the archaeologist character there is still a resistance against this way of life (she experienced it in her own family), and so she gives the reader an unsuspecting reasonable point of view: that of Poirot. He found Angela to be intelligent and undistracted by the unimportant, rather focusing in “concise facts” and “intelligent deductions”. A “dry, precise, clear, lucid, highly technical” attitude that made Poirot aware of being in the presence of “an orderly mind”.²⁴ At a certain point, Angela leaves no doubt about how she sees herself, telling the Belgian detective “I shall use my own judgement which I venture to think is quite as good as yours”.²⁵

A girl like most of us

The Second World War was over and, in 1947, Agatha Christie could not wait to go back to Baghdad. Her main goal was to go back to the city—she lent that same will to Victoria Jones, the protagonist of this new novel.

As if going back to that dinner party in 1928, Christie lent her character the same thrill of hearing from Baghdad, and the excitement of following the call of the unknown (“Victoria walked in a happy dream. This was really seeing the world”,²⁶ testing herself for the first time, while travelling on her own to the Middle East. At the same time, she is showing the reader a post-war world where women were again left behind, in what has been defined as a process of “naturalization of the sexual division of work”²⁷—the way of channelling women into jobs that “suit” their “nature”, such as secretaries or typists, or into the lower ranks of professions— and where women had little to lose.

Indeed, Victoria Jones, a simple girl, “like most of us, a girl with both qualities and defects”, “generous, warm-hearted and courageous”,²⁸ finds herself with no job. Infatuated with a young man on his way to Baghdad, and with nothing to keep her in London, she decides to follow him. Once in Baghdad, hazard takes her into an excavation site, where she impersonates an expected anthropologist. To appear credible, she made use of a previous experience as a typist at the “Archaeological Institute in London”.

Although the plot has some parallel with the author’s real life, such as the same initial rush decision, the discovery that archaeology is not only a business of upper-class scholars digging the tombs of ancient kings, but that it could also be the passion of diligent common workers for the unveiling of long-gone lives of ordinary people, gives it a democratic frame, making it fascinating for anyone.

Entering her third and last decade in excavation sites, Agatha Christie offers the reader a new type of archaeologist. One perhaps more democratic, a working-class girl. “She’s not an archaeological type,’ said Mrs Clayton. ‘They’re usually earnest girls with spectacles —and very often damp hands.’”²⁹ In 1951, with the thriller “They Came to Baghdad”, more than helping solve a murder mystery, the protagonist helps to put an end to an international plot to ignite another world war. In the process, she gets to know herself and she even manages to find a job —even if ill payed—, as an archaeologist. Moral lesson? Being an archaeologist does not really need a type. Anyone can do it, as long as they love it. Here’s Christie’s gender statement, even if she never made it into a manifesto.

Final considerations

Agatha Christie’s women archaeologists fail to exhibit muscles —even if they were often somehow manly. Along the years, they evolved from being romantic and nostalgic, like Anne Johnson in *Murder in Mesopotamia*; to slightly misfits but quite successful and happy with their lives, like Angela Warren in *Five Little Pigs*; to a simple “girl like most of us”, that found her passion accidentally, such as Victoria Jones in *They Came to Baghdad*.

Presented as strong women for their sense of adventure and intellectual curiosity (even at their own peril), these powerful female characters lived interesting lives, with a whiff of broken rules. Of course, long before these characters, there were real women working in this field. But the average citizen did not know their deeds. Even today, names of pioneers such as Amelia Edwards, Jane Dieulafoy, Zelia Nuttall, Gertrude Bell (recently made into the subject of the movie *Queen of the Desert*), or even Christie’s work in archaeology are still unknown to most people.

Literature’s democratic nature, especially since literacy increased enormously over the last century, has had a way of involving people and of popularizing subjects that were once the business of a quite restrict minority. Popular literature, such as mystery novels, reaches out to a very expressive number of readers. It can be a very effective tool for change.

Without specific political statements, Christie helped reshaping the world. And along with it, she helped creating a special feeling for our cultural heritage and its sites. She made us feel it was our concern.

NOTES

- ¹ Janet Morgan “Biography: Agatha Christie (1890-1976)”, *Agatha Christie and Archaeology* (London: British Museum Press, 2001), 20.
- ² Agatha Christie. *An Autobiography* (London: HarperCollins, New Ed edition, 2001), 375-377.
- ³ Renate Gut, “Nineveh”, *Agatha Christie and Archaeology*. (London: British Museum Press, 2001), 73-87.
- ⁴ Stuart Campbell, “Arpachiyah”, *Agatha Christie and Archaeology* (London: British Museum Press, 2001), p. 92.
- ⁵ David and Joan Oates, “Tell Brak”, *Agatha Christie and Archaeology* (London: British Museum Press, 2001), 124.
- ⁶ Amanda Adams, *Ladies of the Field: Early Women Archaeologists and Their Search for Adventure* (Vancouver, Greystone Books, 2010), 14.
- ⁷ Charlotte Trümpler (Ed). *Agatha Christie and Archaeology* (London: British Museum Press, London, 2001), 13.
- ⁸ Agatha Christie, *Murder in Mesopotamia* (London: HarperCollins Publishers, Kindle edition, 2008), 91.
- ⁹ Christie, *Murder in Mesopotamia*, 44.
- ¹⁰ Christie, *Murder in Mesopotamia* 102.
- ¹¹ Christie, *Murder in Mesopotamia*, 74.
- ¹² Christie, *Murder in Mesopotamia*, 298.
- ¹³ Christie, *Murder in Mesopotamia*, 127.
- ¹⁴ Virginia Nicholson, *Singled Out. How Two Million Women Survived Without Men after the First World War*. (London: Penguin Books, 2007), 42.
- ¹⁵ Nicholson, *Singled Out*, 42.
- ¹⁶ Agatha Christie, *Murder in Mesopotamia* (London: HarperCollins Publishers, E-book, 2008), 202.
- ¹⁷ Anne-Marie Sohn, “Entre duas guerras. Os papéis femininos em França e na Inglaterra”, *História das Mulheres. O Século XX*, Translated by Alberto Couto (Lisboa: Círculo de Leitores, 1995), 116.
- ¹⁸ Sohn, “Entre duas guerras”, 119.
- ¹⁹ Amanda Adams. *Ladies of the Field*, op.cit, 6.
- ²⁰ Amanda Adams. *Ladies of the Field*, 7.
- ²¹ Amanda Adams. *Ladies of the Field*, 11-12.
- ²² Virginia Nicholson, op.cit., 137.
- ²³ Agatha Christie, *Five Little Pigs. A Hercule Poirot Mystery*, (London: HarperCollins Publishers Ltd., kindle edition, 2011), 103.
- ²⁴ Agatha Christie, *Five Little Pigs*, 235-236.
- ²⁵ Agatha Christie, *Five Little Pigs*, 387.
- ²⁶ Agatha Christie, *Five Little Pigs*, 239.
- ²⁷ Rose-Marie Lagrave, “Uma emancipação sob tutela. Educação e trabalho das mulheres no século XX”, *História das Mulheres. O Século XX*, Translated by Egito Gonçalves, (Lisboa: Círculo de Leitores, 1995), 515.
- ²⁸ Agatha Christie, *Five Little Pigs. A Hercule Poirot Mystery*, (London: HarperCollins Publishers Ltd., kindle edition, 2011), 35.
- ²⁹ Agatha Christie, *Five Little Pigs*, 348.

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CONSTRUCTION OF TRYPITI BAY: PERSERVATION OF THE CULTURAL HERITAGE OF CYPRUS

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INTRODUCTION

Preservation of cultural heritage in recent years has seen an increase of interest especially in the Eastern Mediterranean- due to ongoing conflicts and civil wars. As result of these conflicts numerous ancient and historical monuments have been lost before being documented or digitally preserved.

This paper is a contribution to the cultural heritage of Cyprus, which is situated in the center of political conflicts in the eastern Mediterranean. The focus is the overlooked monument of Trypiti Bay which contributed to the development of ancient civilizations in the southwest of Cyprus. The purpose of this paper is to raise awareness for the preservation of overlooked ancient ports, anchorages, passages etc. in the Eastern Mediterranean.

Case

Cyprus has probably one of the most diverse accounts in the East with multiple conquerors, rulers, and transition of religious beliefs. This diversity allowed Cyprus to develop similarities with architectural constructions elsewhere such as Europe, Anatolia, Asia Minor, and Northern Africa,¹ but also, to develop unique features² that cannot be found anywhere else in the Eastern Mediterranean world. However, due attention has not been given to constructions such as Trypiti bay but rather was given to monumental constructions which provide a sustainable income for the antiquities and attract a high volume of tourism. A very large percentage of overlooked monuments exists in Cyprus; however, they remain unknown due to lack of funds but also lack interest from the authorities. Unfortunately, these monuments surrendered to the elements and no longer hold evidence, only a handful holds invaluable information about their development where negligence of investment and investigation transpires.

The case of Trypiti bay, Cyprus, which forms part of my PhD thesis,³ highlighted the importance of overlooked monuments on the island and the importance of their geographical, political, and historical value. Trypiti, as the only access point on the west of the ancient city of Kourion, holds invaluable information for the development of Kourion, the religious transition and the architectural transformations of the region. After several fieldworks at the construction multiple layers regarding the history of the area emerged and new unknown information was revealed.

The construction

Trypiti bay is located on the southern part of Cyprus, on the west end of the ancient city of Kourion. Kourion has evidence of human activity dating as far as the 11th century BC.⁴ The city thrived during the Roman and Byzantine periods, with architectural evidence from the reign of Emperor Trajan⁵ and Constantine The Great.⁶ Unfortunately, the bay has no tangible evidence of the activities that were taking place during antiquity due to human intervention⁷ and natural phenomena.⁸ However, the construction of Trypiti suggests a timeline that was unknown until recently.⁹ The construction unfortunately has no comparatives in the region of Kourion or on the whole island, hence a comparative study was established from other parts of the Mediterranean.

Trypiti bay's construction is situated about one mile away from the Sanctuary of Apollo Hylates, in the western part of the region. It consists of a long open corridor (Dromos) within the west cliff of the bay on a subterranean level, about fifty meters above sea level. Two Caverns are located on the right-hand side of the Dromos, Cavern Two is included in the open corridor and Cavern One being inside the tunnel a few meters away. Unfortunately, the end of the Dromos collapsed, leaving no evidence if the tunnel was indeed directly connected to it. Four small narrow steps are visible at the end of the Dromos which probably were part of the tunnel. The tunnel is partially standing today with many parts of it gone due to natural phenomena, conflicts, etc. There are three apertures in the middle part of the tunnel, these apertures, or shafts, were probably used to provide light inside the tunnel but also to help remove debris during construction or maintenance. The tunnel is divided into three main parts: a. part one the Dromos, b. the preserved part and c. an open cut corridor which collapsed sometime during the last century which connected the construction with the sea level. The tunnel today is partially standing with very little evidence remaining, however sufficient evidence was discovered during this investigation to form a timeline.

The two caverns contributed to the timeline of the construction with Cavern One situated on the right corner of the structure. This room has traces of plastering on the walls and it's clearly a man-made construction. The plastering on the walls indicates that was used for water storage, possibly as a water reservoir. The flight of stairs also indicate that was used for storage purposes but also for extraction of water an observation made based on the design on the staircase.¹⁰ Whereas Cavern Two is a smaller construction which has not been fully excavated since the 1990 expedition found what is believed to be human remains. The expedition was concluded soon after, and the remains were placed back in the Cavern. No further attempts were made after the conclusion of the expedition. The purpose of Cavern Two remains unknown.

INSCRIPTIONS AND GRAFFITI

Engravings, inscriptions, and graffiti bear valuable information which at times archaeological remains cannot provide. In 2006 an inscription was published¹¹ located inside the preserved part of the tunnel. The inscription reads: "KE BOHΘI CEPΓIOYΣ NEKTABOYΣ, BHPITIOI -"God help Sergios and Nektavos, from Beirut." Unfortunately, the research around this inscription is limited. The inscription- which incorrectly concluded the construction date of the structure- is estimated between the 6th and 7th centuries AD. However, during multiple fieldworks at the site several inscriptions were discovered which overwrite the assumed date. In 2019, during the first field trip, a graffito¹² was discovered, and with the collaboration of Dr. S. Demesticha an estimate date and analysis for it was established. Additionally, during the 2022 fieldtrip at the construction more inscriptions and graffiti were discovered which provide new insights for the timeline of Trypiti construction.

Analysis of Inscriptions and Graffiti

In 1990 the discovery of the first inscription was made by a team of amateur archaeologists,¹³ however the publication of the inscription did not occur until 2006 in an article with a brief inscription. The inscription, “ΚΕ ΒΟΗΘΙ ΣΕΡΓΙΟΥΣ ΝΕΚΤΑΒΟΥΣ, ΒΗΡΙΤΙΟΙ” was interpreted as an indication of occupancy hence the theory of a hermitage¹⁴ based on its location inside the tunnel. However, there is no physical evidence or written documentation of the tunnel of Trypiti serving as a hermitage. This theory may have been based on the date of inscription but also on the Monastery in proximity. The area was fully transitioned by the 6th century from Paganism to Christianity, with many pagan establishments abandoned or converted to Christianity. For the visitors from Beirut there is no other written evidence of their existence in the area. Possibly they were visitors to the Monastery of Saint George.

A second graffito is located inside the tunnel, between Aperture 3 and the end of the preserved part of the tunnel. The graffito is a drawing of a red cross, possibly created at, or during the same period as the aforementioned inscription. The cross from the images of the 1990 expedition has the same color pattern as the inscription from Beirut. The drawing bears similarities with other crosses such as in Cappadocia,¹⁵ Jerusalem, etc. The date of the cross is not defined since its design spans from as early as 312AD to as late as the time of the Knights of St. John of Jerusalem 1084.¹⁶ The cross as a symbol was well known in Christian communities. Usually, churches, chapels, and other Christian establishments had the cross as primary symbol which later was also embedded in their architecture. In the tunnel of Trypiti is doubtful if it was used as a religious establishment, there are no traces of an altar or of any other signs besides the cross drawing to confirm a theory as such.

In 2019 the ship graffito was discovered; however, this graffito is located at the entrance of Cavern Two inside the Dromos. This graffito is the first ever documented in the region, there is no other known ship graffito found in Kourion to this day. It is estimated between the Hellenistic, Roman and Byzantine periods based on the design of the boat and the mast, however it is difficult to predict an accurate date. Probably the reason for its location is associated with burials as engraving, drawings and graffito are found in the gates of burial chambers, tombs, and caves. This assumption is based on the human remains within the Cavern. Additionally in 2022 during the final survey on the western part of Kourion a new discovery was made. An inscription¹⁷ was discovered which is believed to be written in Phoenician alphabet. This inscription is also located in the entrance to Cavern Two on the opposite side of the boat graffito. Unfortunately, there is no evidence of Phoenician occupation in Kourion, the inscription might have been carved by a pilgrim or a merchant on his way to the Sanctuary of Apollo Hylates. More inscriptions, engravings, and graffiti are located around the entrance of Cavern two, they all are subject to further investigation.

Comparative Study

The construction of Trypiti has no similar or same in the whole island, therefore examples from elsewhere were used to form this study. As the little remains suggest that the construction was built during the Hellenistic period, theory based on the “water room” also known as Cavern One. Cavern One is a small room with similarities with Reservoir 112 in Jerusalem.¹⁸ This room has plastering on the walls which was a common practice on the interior walls of aqueducts¹⁹. Additionally, the existence of the trough inside the room suggests the existence of a pipe system within the construction. Furthermore, the four steps at the end of the Dromos also suggest that the construction for a period of time was acting as an aqueduct based on Hellenistic aqueduct architecture which include steps²⁰ within their construction. The general design of the construction is similar to Tabula Traina, with carved corridors on the mountain which provided access to the hinterland.

Timeline

Kourion's history dates to 1100 BC where the oldest evidence inside a tomb was discovered. However, there is no evidence of occupations until the Assyrians(750-475BC), based on *The Esarhaddon²¹ Prism*, column 5 inscription “*Twelve kings of the shore of the sea: Ekistura, (64) king of Idalion, Pilagura, king of Chytrus, (65) Kisu, king of Soli, (66) Ituandar, king of Paphos, (67) Erisu, king of Silli, Damasu, king of Curium (68) Atmesu, king of Tamesi...*”. Kourion during the Assyrian occupation was an influential city. Shortly after the island fall under Egyptian administration (569-546 BC), followed by the Persian rule (546-333BC). There is no evidence of the Classical period in Kourion. In 332BC Kourion aided Alexander the Great in the battle of Tyre, Pasikrates who aided Alexander was deposed and the island in 294 came under the rule of the Ptolemies. Architectural evidence in the region is dated from the Egyptian rule onwards. For the construction of Trypiti bay the evidence is from the Hellenistic period, based on comparative study. However, it is unclear if the construction was acting as a passage during this period. The most prosperous period for Kourion was the Roman period (58BC-365AD). The region during the reign of emperor Trajan, the successor of emperor Augustus, flourished. Architectural manifestations occur during this period with Trypiti being part of the building evolution. Unfortunately, in 365AD an earthquake destroyed the city of Kourion. Followed by a silent period which lasted approximately twenty years, Kourion was once again revived under the rule of Byzantium. The city was rebuilt with spolia since Christianity did not have the wealth for the construction of new establishments. Three basilicas were erected in the region with all three being built on the ruins of former Roman civil buildings. Trypiti carries very little evidence from the Byzantine period, however, is unclear what purpose the construction was serving during the Byzantine Period. The construction of Trypiti might not have been built by the Romans but was definitely completed by them. The tunnel and the open cut corridors are similar to Tabula Traiana in Danube in modern Romania which was constructed by emperor Trajan. The end of Kourion and in general of the entire region was with the Arab raids in 654AD, this concluded the end of the city and marked the beginning of a new.

CONCLUSION

Action for preservation of overlooked monuments must be taken now. Overlooked monuments bear invaluable information for the development of civilizations, which was proven during the study of the construction of Trypiti Bay. Trypiti Bay served as a secondary anchorage mainly for the west part of Kourion, directly serving the Sanctuary of Apollo Hylates. The rough terrain of the southwest of Cyprus, which is characterized by steep cliffs landing directly in the sea, allowed easy access to the sanctuary through Trypiti. The engineering of this construction was completed by the Romans during the reign of Trajan. Possibly the expansion of the construction was during the 2nd century AD when the Sanctuary was expanded. The end of Trypiti came with the end of Paganism in 365AD when an earthquake destroyed Kourion. As evidence suggests attempts were made during the Byzantine period to occupy the construction, however, the end of the ancient city came with the Arab raids. Currently attempts are made for the digitization of artifacts and monuments in Cyprus; however, these monuments fade slowly with important information getting lost without any documentation.

NOTES

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- ² Hellena W. Swiny, *An Archaeological Guide to the Ancient Kourion Area and the Akrotiri Peninsula* (Nicosia: Zavallis Press, 1982).
- ³ Argyroula Argyrou, “Transformation in the Religious Topography of Late Antique-Byzantine Cyprus: A Case Study of Trypiti Bay Hermitage in the Kourion Region, Cyprus,” in *Advance Science, Technology & Innovation* (Springer, 2020).
- ⁴ Stuart Swiny, “The Land of Kuri and Early Archaeological Exploration,” unpublished manuscript, 2009, 1-71.
- ⁵ John Bennet, *Trajan, Optimus Princeps: A Life and Times* (Oxon: Routledge, 1997).
- ⁶ George T. Armstrong, “Constantine's Churches: Symbol and Structure,” *Journal of the Society of Architectural Historians* 33, no. 1 (1974): 5-16.
- ⁷ Zinonas Socratou, *Cypriot Shipsheds in the Classical and Hellenistic Period: The Case of Curium* (Nicosia: Unpublished master's thesis, 2018).
- ⁸ Jonathan Richard, “The Kourion Earthquake: Some Possible Literary Evidence,” *RDAC* (1985): 307-311.
- ⁹ Argyroula Argyrou, “Religious and Architectural Transformations of Kourion in Cyprus between the 1st and 6th Centuries AD. The Case of Trypiti Bay and its Topographical Relationships to Coastal Sanctuaries” (2023): 181-213.
- ¹⁰ Argyroula Argyrou, “Religious and Architectural Transformations of Kourion in Cyprus between the 1st and 6th Centuries AD. The Case of Trypiti Bay and its Topographical Relationships to Coastal Sanctuaries” (2023), 102.
- ¹¹ Eleni Procopiou, “Τα Μνημεία της Πόλης και Επαρχίας Λεμεσού Κατά την Παλαιοχριστιανική, Πρωτοβυζαντινή και Μεσοβυζαντινή Περίοδο 324-1191,” in *Λεμεσός, Ταξίδι στους Χρόνους μιας Πόλης*, ed. Άννα Μαραγγού (Λεμεσός, 2006), 120.
- ¹² Argyroula Argyrou, “Religious and Architectural Transformations of Kourion in Cyprus between the 1st and 6th Centuries AD. The Case of Trypiti Bay and its Topographical Relationships to Coastal Sanctuaries” (2023):191-202.
- ¹³ WSBAS, *The Western Sovereign Base Archaeological Society archives* (1990).
- ¹⁴ Αθανάσιος Παπαγεωργίου, “Λαξευτά Ασκητήρια και Μοναστήρια της Κύπρου,” *Επετηρίδα Κέντρου Μελετών Ιεράς Μονής Κύκκου* 4 (1999): 34-70.
- ¹⁵ Spiro Kostof, *Caves of God: The Monastic Environment of Byzantine Cappadocia* (London, 1972).
- ¹⁶ Deborah Pease Armstrong, “Life of the Spirit (1946-1964), The Glory of the CROSS,” *The Glory of the CROSS*, Vol. 9, No. 99 (September 1954): 104-107, <https://www.jstor.org/stable/43704493>.
- ¹⁷ Argyroula Argyrou, “Religious and Architectural Transformations of Kourion in Cyprus between the 1st and 6th Centuries AD. The Case of Trypiti Bay and its Topographical Relationships to Coastal Sanctuaries” (2023): 203-208.
- ¹⁸ Alexander Onn and Shlomit Weksler-Bdolah, “Hadashot Arkheologiyot: Excavations and Surveys in Israel / 128,” *חדשות ארכיאולוגיות: חפירות וסקרים בישראל* (2016), accessed November 11, 2022, <https://www.jstor.org/stable/26679169>.
- ¹⁹ Davit Amit and Joseph Patrich, “The Aqueducts of Israel, Supplementary,” *Journal of Roman Archaeology, Supplementary Series Number 46* (2002): 7-450; Robert Frankel, “The Hellenistic Aqueduct of Akko-Ptolemais,” *Journal of Roman Archaeology, Supplementary Series Number 46* (2002): 83-88.
- ²⁰ Robert Frankel, “The Hellenistic Aqueduct of Akko-Ptolemais,” *Journal of Roman Archaeology, Supplementary Series Number 46* (2002): 83-88.
- ²¹ “Prism, 121005,” *The British Museum*, accessed January 5, 2023, https://www.britishmuseum.org/collection/object/W_1929-1012-1.

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VISUAL INTEGRITY AT RISK: A RETROSPECTIVE READING OF PRAGUE'S URBAN AND HERITAGE MANAGEMENT

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INTRODUCTION

Prague's historic center was listed as a World Heritage Site of an Outstanding Universal Value in 1992, due to it being an example of an urban development that goes back to the medieval ages and an urban/architectural ensemble of outstanding quality with its monuments and townscape that is associated with key historical events.¹ However, following the reports of two monitoring missions by the World Heritage Committee, in 2008 and 2019, the visual integrity of the center was deemed to be at risk in Decision 44 COM 7B.44 for the year 2021. Multiple problems were highlighted, including oversized buildings and amalgamations, unregulated rooftop interventions, and transportation management issues.²

This paper delves into the discussion surrounding oversized structures and their impact on the visual integrity of Prague's historic center. To this aim, it revisits the definition of integrity and its prerequisites and analyzes the committee's decision and the diverse local reactions – including the official state party's response and the measures undertaken to protect the center's visual integrity. The cross-examination of documents, discourses, and practical applications highlights the multitude of challenges involved in assessing visual integrity and implementing effective preservation methods. These include several discursive issues found in the discourses of the stakeholders involved that are harmful to conservation efforts. Most prominently is the problematic discourse that portrays UNESCO as a foreign entity that impedes development. These findings emphasize the necessity of developing the definition of visual integrity along with a clear framework to support preservation efforts in world heritage sites.

VISUAL INTEGRITY AT RISK

According to the Operational Guidelines of the World Heritage Centre, 'Integrity' is defined as 'a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes'.³ It is evaluated by the extent to which the object meets the elements of Outstanding Universal Value, its size and the way it represents these values, the impact of development and/or neglect, and the preservation status of the relationships and dynamics that make the object distinctive.⁴ The term 'visual integrity', on the other hand, is not defined in UNESCO's documents. However, it is abundantly mentioned by the World Heritage Centre in recommendation statements that call for protecting visual relationships, important views, and the visual distinctiveness of world heritage sites,⁵ as well as the need to run Heritage Impact Assessments (HIAs) – intended to assess the negative and

positive impacts of proposed and existing projects on the ‘appearance’ of the heritage site, its ‘skyline’, and ‘key views’.⁶ These assessments require a thorough understanding of the attributes that contribute to the Outstanding Universal Value of the World Heritage Site, including its established boundaries, buffer zones, and wider setting at the time of inscription, and adopting safeguarding measures in response.⁷

According to the mentioned mission reports (of 2008 and 2019), the outlined issue of out-of-scale buildings in Prague is that they constitute a dramatic ‘shift of focus’ and imply a ‘serious change’ to historical patterns as they reflect ‘a different value system’ – a modern one.⁸ Mission report 2019 further argues that should the issue remain unaddressed, similar developments would follow causing additional harm.⁹ Therefore, a set of recommendations was communicated, highlighting the need to develop an efficient management plan.¹⁰ In 2021, the committee’s decision was delivered with a serious tone, condemning ongoing practices and inadequate urban management and demanding immediate actions and proactive measures to protect visual integrity, which it regards to be at risk. These measures would imply aligning national legislations with the Operational Guidelines of the World Heritage Centre, ensuring intersectoral coordination between heritage and development entities following the Historic Urban Landscape (HUL) recommendations, and developing height regulation tools based on conducting Heritage Impact Assessments (HIAs).¹¹ Otherwise, the committee warns that failure to meet these requirements would result in including the property in the List of World Heritage in Danger, prior to the withdrawal of its World Heritage status.¹²

LOCAL RESPONSES

Local responses to the raised issues on visual integrity vary significantly. In 2018, former Prague Mayor, Adriana Krnáčová, expressed that while she does not want for Prague to lose its World Heritage status, the city can still manage and preserve its heritage without it.¹³ However, this comment was met with disdain, both by her own ruling coalition of the Prague Council, as well as its opposition.¹⁴ In addition, there is a common discourse that describes UNESCO as a foreign entity that is detrimental to the city's development.¹⁵ This viewpoint is held by business tycoons and their affiliated architects, strongly voiced by the Association for Architecture and Development (Sdružení pro architekturu a rozvoj – SAR). On the other hand, several NGOs, notably the Club for Old Prague, were concerned by the mission reports and considered the latest decision as a “final warning”.¹⁶ Former Minister of Culture, Lubomír Zaorálek, commented that it is premature to consider putting the historic center on the World Heritage in Danger list.¹⁷ Some members from Prague Council have even expressed finding the 2019 report positive, being convinced that the city does not risk losing its heritage status.¹⁸

Following the decision, the state party report was issued as an official response authored by the Heritage Department of Prague City Hall. The report addressed the raised issues point by point. It first expressed that the national heritage laws are well-developed and noted that a new construction act is under preparation and will take effect in 2024.¹⁹ However, it should be noted here that the concern that was expressed by the latest mission report,²⁰ regarding a potential bias due to the draft being produced in collaboration with the Chamber of Commerce, remains unaddressed. Furthermore, another change in legislation (Law no. 225/2017 Coll.)²¹ excluded NGOs and civic associations from participation in building permit evaluation procedures that are not subject to a prior Environmental Impact Assessment (EIA), which negates the Operational Guidelines’ call for ensuring the participation of all stakeholders.²² The report also claims broad cooperation between heritage and urban entities as framed by the Management Plan for the historic center.²³ Published in 2019, the plan consists of three parts: Part A includes the analysis of the site, its tangible and intangible features, and its safeguarding tools; Part B introduces the Plan’s objectives and measures; and Part C provides

thematic maps.²⁴ However, the World Heritage Committee's decision states that ongoing processes still do not fully address its decisions and recommendations.²⁵

The state report mentions the efforts made to implement the HUL recommendations – which, according to the World Heritage Centre, constitute a shift from the conservation of individual monuments to a broader conservation of urban values, including the social, cultural and the economic aspects,²⁶ as they provide management insights on civic engagement, knowledge and planning, regulatory systems, and financial tools aimed to ‘maintain urban identity’ by ensuring the harmonious integration of contemporary interventions in historic settings.²⁷ In this regard, the state report claims that the ‘Update No. 5 of the City of Prague Principles of Territorial Development’, published in 2022, adopts these recommendations.²⁸ However, it can be noted here that while these principles can contribute to controlling development and preserving the urban landscape, they do not sufficiently address the need for community engagement or offer financial tools.

The state report also mentions the Metropolitan Plan, which has been under preparation by the Institute of Planning and Development since 2012 to take effect in 2024. The plan aims to guide the city’s development, including housing, public amenities, and brownfield redevelopment. It also addresses the environmental impact of construction and includes height regulation tools. It divides the city into localities, allowing for their individual spatial planning.²⁹ However, height regulation, which is achieved by a proposed grid of 100 by 100 meters that indicates the permitted number of floors, is mainly driven by the intention to densify land use.³⁰ Due to its fragmented nature, this parametric approach overlooks contextual complexities and fails to protect broader urban values. It also contradicts the monitoring mission's recommendation for regulations that are specific to each quarter and historical block.³¹ Furthermore, it permits taller structures (marked in red in Figure 1) in the protected area and buffer zones. In the case of the Bubny, for instance, it suggests twenty-one floors, that is 100 meters – where the common number is six to eight. In Pankrác-Budějovická it suggests twenty-seven floors, 160-meters high – where the maximum number (excluding existing skyscrapers) is twelve.³²

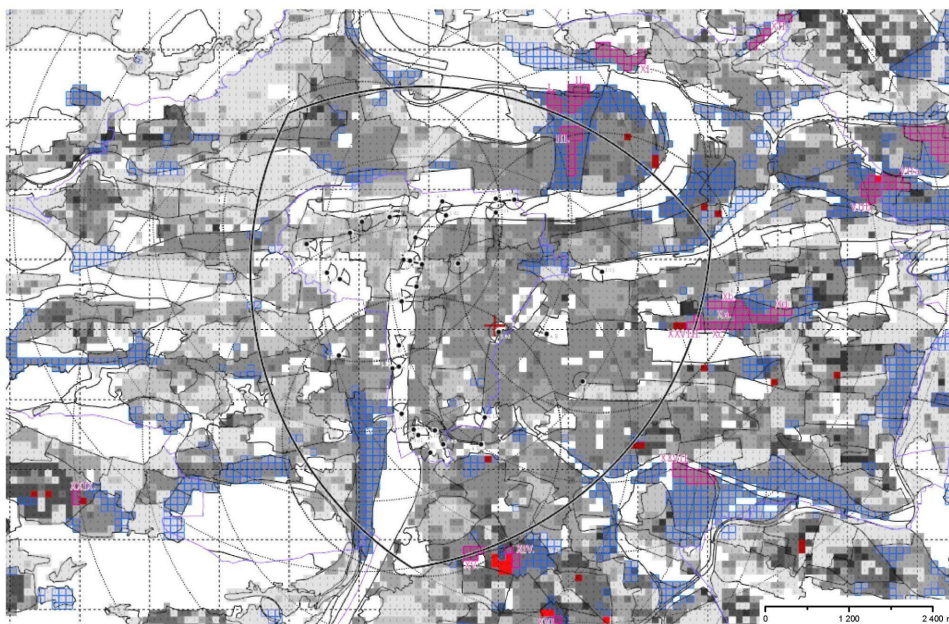


Figure 1. Map of Prague's Historic Center showing the height regulation grid as well as the visual relationships and main viewpoints. Source: "The Metropolitan Plan 2022", Map Layer S03 (Diagram of Building Height Regulation), Prague Institute for Planning and Development, accessed July 20, 2023, <https://plan.praha.eu/>

Regarding Heritage Impact Assessments, the state party report expressed that this tool is not included in the Czech regulation system and claimed that the Heritage Care Act has a similar spirit.³³ Nevertheless, in parallel to the Metropolitan plan, and in collaboration with heritage authorities, the Prague Heritage Reservation Territorial Study was conducted, resulting in historical, documentary, and analytical documents that were annexed to the Prague Geoportal online platform.³⁴ It includes the Atlas of Views and Vedute that provides a study of sixteen panoramic views to be used as a reference for future developments. Moreover, the state report noted that the Ministry of Culture has created the ‘Support for World Heritage Sites’ grant for HIAs to be conducted by the National Heritage Institute and the City of Prague.³⁵

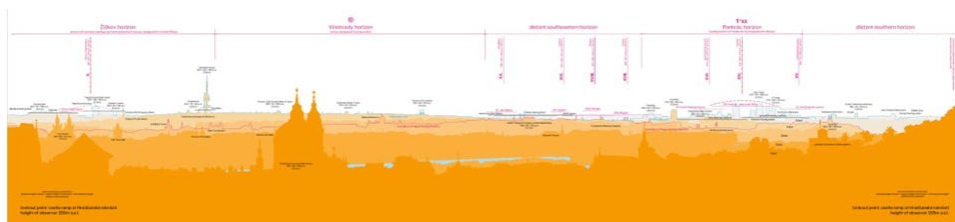


Figure 2. City of Prague Territorial Analysis Materials 2008, visual horizon of Prague Heritage Reservation. Lookout point: castle ramp at Hradčanské náměstí (height of observer 255 m a.s.l.). Source: Miroslav Cikán and Jan Sedlák, eds., *Management Plan for Conservation of World Cultural Heritage of the Historic Centre of Prague – Part 001* (Prague: City of Prague, 2021), C72–C75, https://pamatky.praha.eu/file/3420423/MgP_2021_sesit_C_EN_nahled.pdf

DISCURSIVE ISSUES AND IMPACTS ON LOCAL PERCEPTION

Through the examination of the mentioned documents and discourses, we discerned that the lack of a clear definition for visual integrity poses serious threats to conservation efforts. The vague/un(der-)clarified use of terminology can be perceived as elitist discourse and a means to promote specific measures while excluding other opinions. Additionally, unclarified, inconsistent, biased, or exaggerated statements and demands can reinforce the perception of UNESCO as a foreign entity that obstructs development. There are several instances to reference in this regard: The exaggerated concern communicated in the decision on the lack of management,³⁶ lacks foundation as it was emphasized by the state party report that both urban development and heritage protection frameworks have transformed significantly since the latest mission report that was written in 2018.³⁷ The decision also featured a problematic request as it asked for a general moratorium on major projects³⁸ which was criticized in the state report for being unrealistic and unacceptable for society, especially amidst the ongoing housing crisis.³⁹ Similarly, the decision demanding HIAs for all executed projects between 1992 and 2022,⁴⁰ which according to the state report counts for tens of thousands, is an unrealistic demand.⁴¹

Inconsistency in height assessment can also be highlighted. The impact of tall structures on the visual integrity of Prague's skyline has been a subject of ongoing debate ever since the 2008 mission report, which was a response to the Pankrác Plain development. This development is visibly prominent from numerous viewpoints around the center, particularly from Prague Castle, as well as the buffer zone. Well before the world heritage designation, the area was earmarked for development as early as 1958.⁴² The first skyscraper was built in the 1970s and more were to follow.⁴³ In 2008, the Monitoring Mission recommended limiting the height of upcoming projects to 70 meters and concentrating them in the ‘Pentagon Block.’⁴⁴ However, due to an alleged misinterpretation of this recommendation,⁴⁵ and despite widespread resistance, the V tower was completed in 2018 with a height of 104 meters.

The Kavčí Hory Residence Park is also planned to be built outside of the Pentagon Block with a permitted height of 68 meters, which was decided as a median between the skyscrapers and the surrounding apartment blocks. Nevertheless, the World Heritage Committee managed to make exceptions in height assessment for the TV tower and view Tower of Petřín Hill, for either being a historical or technological evidence.⁴⁶

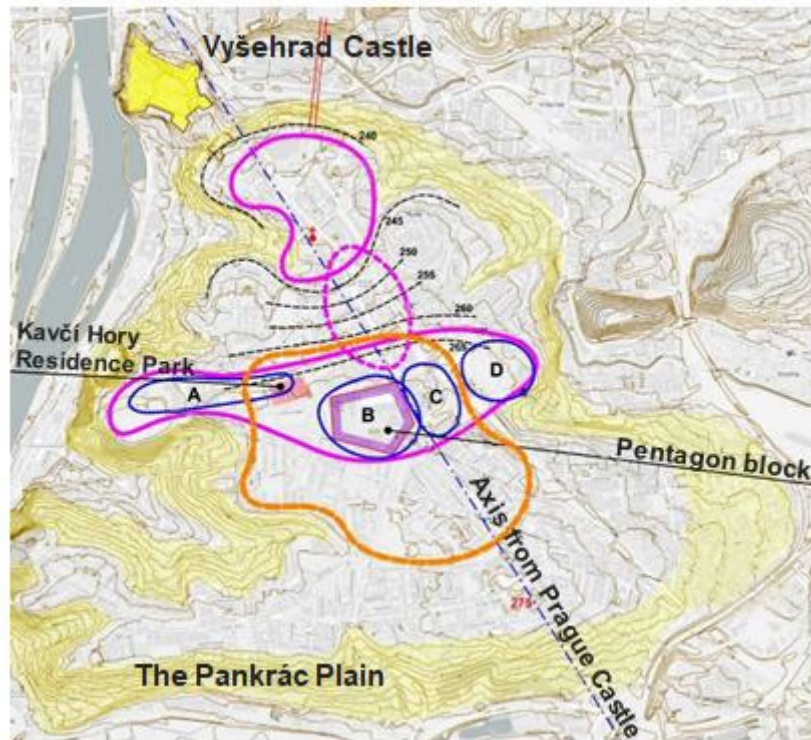


Figure 3. The Pankrác Plain in relation to Prague Castle Ramp (blue dash-dotted line) and Vyšehrad fortress (in yellow). Source: UNESCO and ICOMOS, Joint UNESCO World Heritage Centre / ICOMOS Reactive Monitoring Mission: Historic Centre of Prague. 25–29 March 2019 (UNESCO/ICOMOS, 2019), 50, <https://whc.unesco.org/en/documents/180492> (edited and translated by the authors)

Inconsistency in protecting views can also be noted as the mission reports prioritized the view from Prague Castle, while overlooking other impacted views like the one from Vyšehrad Castle, where the visual impact of the Pankrác Plain development is much more prominent. While the Prague Heritage Reservation Territorial Study provided a detailed analysis of viewpoints and highlighted a triangle of visual relations between the peaks of Vítkov, Prague Castle, and Vyšehrad, these views were rarely addressed in the mission reports (Figures 4 and 5). Accordingly, this inconsistency in protecting views and the prioritization of touristic viewpoints – i.e., from Prague Castle, over other panoramic views, can be interpreted as favoring the tourist experience over local needs.

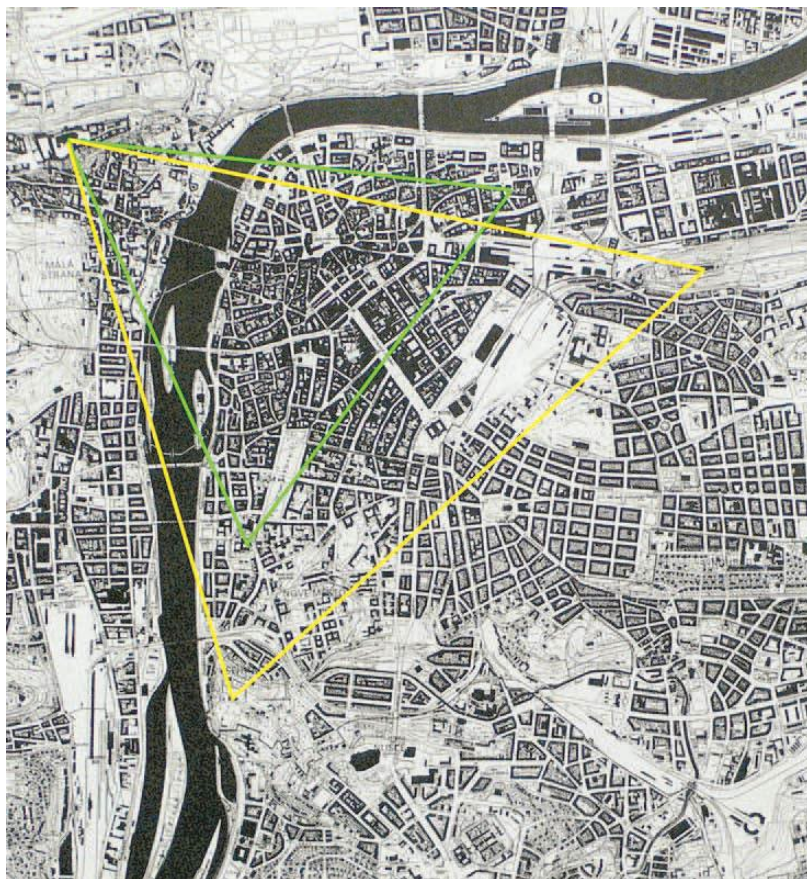


Figure 4. Triangle between the peaks of Vítkov, Prague Castle and Vyšehrad (yellow). Source: Michal Beneš and Zdeněk Dragoun et al., Prague – World Heritage City 2017 or nine interviews about the capital's historic centre (Prague: City of Prague, 2017), 112



Figure 5. View from Vyšehrad towards Podolí and Pankrác on 23 July 2023. Source: Mounir Sabeih Affaki

On the issue of size, the 2008 mission report mentions the Quadrio complex as an ‘intrusive horizontal development.’⁴⁷ Despite the composition featuring six separate cubic segments, which could be argued to be compatible with historic plot sizes, the building can be seen from several viewpoints, including Prague Castle. The 2019 mission report even described it as a black mass that is ‘dominant and alien’ in the cityscape (Figure 6).⁴⁸ It is worth noting here that despite the concerns raised by the Club for Old Prague for exceeding municipal regulation by two and a half floors and disregarding the medieval cellars that existed at the site, the building was still built and completed in 2014.⁴⁹ Another problematic development is in the Masaryk train station area. The first stage involved the demolition of the Czech typography buildings and construction of the Florentinum administrative and commercial complex in 2014 that features a dark mass with nine floors and attacks the panoramic views from Letná, Žižkov, and Prague Castle. The following stage involves creating a Central Business District with significantly larger structures surrounding the historic station – most notably the Zaha Hadid project (Figure 7). Despite protests and opposition from preservationists and civic organizations, Penta Investments obtained building permits with minor compromises and proceeded with the project.⁵⁰



Figure 6. The Quadrio building with the New Town and Žižkov panorama in the background. Source: UNESCO and ICOMOS, *Joint UNESCO World Heritage Centre / ICOMOS Reactive Monitoring Mission: Historic Centre of Prague. 25–29 March 2019* (UNESCO/ICOMOS, 2019), 42, <https://whc.unesco.org/en/documents/180492>

To this issue of horizontal spread, we argue that debating plot size, per se, is a superficial means of judgment, especially in cases where other factors such as composition, volumes, and building materials are overlooked. Furthermore, it risks reducing the assessment to the end product without delving into the construction processes and practices that can be harmful to existing and neighboring structures and wider urban settings. The superficiality of judgment is also evident in debates over modern buildings that are often criticized for their horizontal dimensions while plenty of historic structures share similar sizes (as can be seen in Figure 7).



Figure 7. A compilation of plans from different locations around Prague's historic center showing the plot sizes of modern and contemporary buildings in relation to their historic setting. Source: authors

Moreover, the amalgamation of historic structures, common for commercial purposes, results in large complexes that are in some cases even bigger than modern buildings.⁵¹ Despite being criticized in the mission reports – although slightly in relation to other issues –⁵² from the visual perspective of integrity, facadism can still be tolerated. The social, cultural, and economic impacts of this approach, not to mention the alteration of the interiors of historic structures, remain under-discussed. In this regard, it must be stressed that integrity is not only visual. As expressed by ICOMOS (2011), impacts on integrity can also be ‘direct or indirect; cumulative, temporary and permanent, reversible or irreversible, physical, social and cultural, even economic.’⁵³ Unfortunately, practices that compromise the integrity of historic structures are still taking place, exemplified by the ‘U Sixtů’ hotel case located within the close vicinity of the Old Town Square (Figure 8). The project that connects eight Gothic plots, rich in authentic Medieval, Renaissance, Baroque, and Classical styles and preserved interior elements, involves a distressing exploitation of historic edifices. The damage reaches the deepest layers of historical matter to accommodate for the hotel’s needs of an underground fitness center and swimming pool,⁵⁴ yet the case has not so far received adequate or similar attention nor condemnation by the international conservation community.

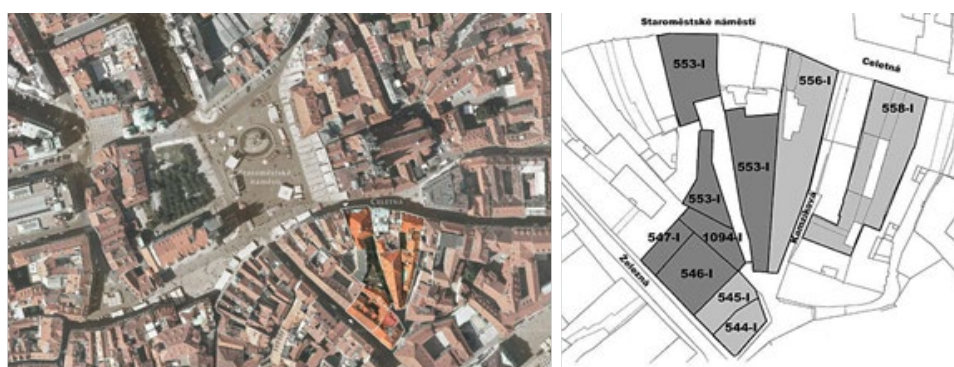


Figure 8. Plan indicating the location of the U Sixtů hotel in the vicinity of the Old Town Square. Source: MS Architekti and StavbaWEB.cz, <https://www.stavbaweb.cz/dm-u-sixtu-19258/clanek.html>, and Club for Old Prague, <https://www.zastarouprahu.cz/hotel-u-sixtu-staromestske-namesti-celena-kamzikova/aktualita-70/?fbclid=IwAR1PAuBB9ZwFy9RdTEaxmVGuUB6V-BDfq26Q8DTLQIm6U1QtpSuN3I9MaU>

CONCLUSION

As demonstrated, Prague's case constitutes a case on point that demonstrates the need to strike a balance between conservation and development and the significance of a conscious application of the HUL recommendations to preserve and celebrate the Historic Urban Landscape. Prague's accumulation of management and legislative issues has indeed resulted in numerous violations and harmful interventions that need to be documented and highlighted forming a compelling basis for advocating ongoing adaptations and continual adjustments to refine local responses and ensure safeguarding the integrity of the historic center. In addition, the discursive issues highlighted in this paper further emphasize the pressing and urgent need to address the lack of definition and clear framework to protect and preserve the visual integrity of World Heritage Sites of Outstanding Universal Value. This is rather a global predicament that requires the development of clearer definitions and criteria for visual integrity while maintaining a level of contextual flexibility, both situational and temporal, to establish realistic and attainable expectations that prioritize local needs of conservation and development.

NOTES

¹ International Council on Monuments and Sites (ICOMOS), *Advisory Body Evaluation: World Heritage List. No. 616, Prague* (ICOMOS, 1992), <https://whc.unesco.org/en/list/616/documents/>.

² UNESCO and ICOMOS, *Report of The UNESCO-ICOMOS Reactive Monitoring Mission To The Historic Centre Of Prague. 27 February–2 March 2008* (Quebec: UNESCO/ICOMOS, 2008), 11–23, <https://whc.unesco.org/en/documents/10054>. UNESCO and ICOMOS, *Joint UNESCO World Heritage Centre / ICOMOS Reactive Monitoring Mission: Historic Centre of Prague. 25–29 March 2019* (UNESCO/ICOMOS, 2019), 23–59, <https://whc.unesco.org/en/documents/180492>.

³ UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO, 2021), 31.

⁴ UNESCO, *Operational Guidelines*, 31.

⁵ World Heritage Centre, *International World Heritage Expert Meeting on Visual Integrity. Background Document* (Agra: WHC, 2013), 2, <https://whc.unesco.org/uploads/events/documents/event-992-12.pdf>.

⁶ International Council on Monuments and Sites, *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (Paris: ICOMOS, 2011), 1, https://www.iccom.org/sites/default/files/2018-07/icomos_guidance_on_heritage_impact_assessments_for_cultural_world_heritage_properties.pdf.

⁷ Sarah Court and Eugene Jo and Richard Mackay and Mizuki Murai and Riki Therivel, *Guidance and toolkit for impact assessments in a World Heritage Context. Resource Manual* (Paris: UNESCO, ICCROM, ICOMOS and IUCN, 2022), 22, https://openarchive.icomos.org/id/eprint/2707/2/impact_assessment_22_v14.pdf.

⁸ UNESCO and ICOMOS, *Report 2008*, 18.

⁹ UNESCO and ICOMOS, *Reactive Monitoring Mission 2019*, 53.

¹⁰ UNESCO and ICOMOS, *Report 2008*, 5, and UNESCO and ICOMOS, *Reactive Monitoring Mission 2019*, 19–20.

¹¹ UNESCO, *WHC/21/44.COM/18. Decisions adopted at the 44th extended session of the World Heritage Committee* (Fuzhou: UNESCO, 2021), 134–136, <https://whc.unesco.org/archive/2021/whc-21-44com-18-en.pdf>.

¹² UNESCO, 136.

¹³ Události v regionech, “Zůstane Praha na žebříčku UNESCO? [Will Prague remain on the UNESCO list?],” *Czech Television*, September 6, 2018, accessed July 20, 2023, <https://www.ceskatelevize.cz/porady/10118379000-udalosti-v-regionech-praha/218411000140906/>.

¹⁴ trj, “Krnáčové by vyškrtnutí Prahy z UNESCO nevadilo, ostatní mluví o velké ostudě [Krnáčová would not mind Prague being removed from UNESCO, others speak of a great shame],” *Právo – Novinky.cz*, September 8, 2018, accessed July 20, 2023, <https://www.novinky.cz/clanek/domaci-krnacove-by-vyskrtnuti-prahy-z-unesco-nevadilo-ostatni-mluvi-o-velke-ostude-40070334>.

¹⁵ Zdeněk Fránek, “Vyloučení z UNESCO by byla jeho ostuda, ne Prahy [Exclusion from UNESCO would be its own shame, not Prague's],” *StavbaWEB.cz*, October 25, 2019, accessed July 20, 2023, <https://www.stavbaweb.cz/vyloueni-z-unesco-by-byla-jeho-ostuda-ne-prahy-21869/clanek.html>.

¹⁶ Adam Musil and Milan Dolejší, “Historická Praha je v ohrožení, varuje UNESCO. Z nečinnosti viní stát i radnici [Historic Prague is in danger, UNESCO warns. State and city hall blamed for inaction],” *Czech Television*, October 24, 2019, accessed July 20, 2023, <https://ct24.ceskatelevize.cz/regiony/2958221-historicka-praha-je-v-ohrozeni-varuje-unesco-z-necinnosti-vini-stat-i-radnici>.

¹⁷ Musil and Dolejší, accessed July 20, 2023.

¹⁸ Musil and Dolejší, accessed July 20, 2023.

¹⁹ Prague City Hall Heritage Department, *Report on The State of Conservation of The Historic Centre of Prague (C 616- Component 001)* (Prague: Prague City Hall Heritage Department, 2022), 20, <https://whc.unesco.org/document/198136>.

²⁰ UNESCO, *Reactive Monitoring Mission 2019*, 18.

²¹ Chamber of Deputies of the Parliament of the Czech Republic, *Zákon, kterým se mění zákon č. 183/2006 Sb., o územním plánování a stavebním řádu (stavební zákon), ve znění pozdějších předpisů, a další související zákony [Act Amending Act No. 183/2006 Coll., on Spatial Planning and Building Regulations (Building Act), as amended, and other related laws]* (Prague: Tiskárna Ministerstva vnitra, 2017), <https://www.psp.cz/sqw/sbirka.sqw?cz=225&r=2017>.

²² UNESCO, *Operational Guidelines*, 12.

²³ Prague City Hall Heritage Department, *Report on The State of Conservation*, 15.

- ²⁴ Miroslav Cikán and Jan Sedlák, eds., *Management Plan for Conservation of World Cultural Heritage of the Historic Centre of Prague – Part 001* (Prague: City of Prague, 2021), https://pamatky.praha.eu/file/3420419/MgP_2021_sesit_A_EN_nahled.pdf.
- ²⁵ UNESCO, *WHC/21/44.COM/18*, 134.
- ²⁶ UNESCO, *Recommendation on the Historic Urban Landscape* (Paris: UNESCO, 2011), 2, <https://whc.unesco.org/document/160163>.
- ²⁷ UNESCO, 1–5.
- ²⁸ Prague City Hall Heritage Department, *Report on The State of Conservation*, 21–22.
- ²⁹ Prague Institute for Planning and Development, *Metropolitan plan*, (Prague: Institute for Planning and Development, 2022), 8–10, 86–89, https://metropolitniplan.praha.eu/jnp/EXTERNAL/ke_stazeni/Textova_cast_MPP/01_Textova_cast_MPP.pdf.
- ³⁰ Prague Institute for Planning and Development, *Metropolitan plan*, 49–53.
- ³¹ UNESCO, *WHC/21/44.COM/18*, 134.
- ³² “The Metropolitan Plan 2022, Height regulation, Map Layer S03,” Prague Institute for Planning and Development, accessed July 20, 2023, <https://plan.praha.eu/>.
- ³³ Prague City Hall Heritage Department, *Report on The State of Conservation*, 25.
- ³⁴ “Geoportal Praha,” Prague Institute of Planning and Development, accessed July 31, 2023, <https://www.geoportalpraha.cz/cs/mapy/mapove-aplikace>, and “Historic Centre of Prague,” Prague Institute of Planning and Development, accessed August 17, 2023, https://app.ippraha.cz/apl/app/historicke_centrum_prahy/
- ³⁵ Prague City Hall Heritage Department, *Report on The State of Conservation*, 25.
- ³⁶ UNESCO, *WHC/21/44.COM/18*, 134.
- ³⁷ Prague City Hall Heritage Department, *Report on The State of Conservation*, 29.
- ³⁸ UNESCO *WHC/21/44.COM/18*, 135.
- ³⁹ Prague City Hall Heritage Department, *Report on The State of Conservation*, 31.
- ⁴⁰ UNESCO, *WHC/21/44.COM/18*, 135.
- ⁴¹ Prague City Hall Heritage Department, *Report on The State of Conservation*, 33.
- ⁴² Jindřich Krise, “Pankrácká pláň v Praze [Pankrác plain in Prague],” *Architektura ČSR* 43, no. 7 (1984): 296–298.
- ⁴³ Krise, 296–298.
- ⁴⁴ UNESCO, *Report 2008*, 21.
- ⁴⁵ UNESCO, *Reactive Monitoring Mission 2019*, 52.
- ⁴⁶ UNESCO, *Report 2008*, 19.
- ⁴⁷ UNESCO, *Report 2008*, 11.
- ⁴⁸ UNESCO, *Reactive Monitoring Mission 2019*, 42.
- ⁴⁹ Richard Biegel, “Copa Centrum ve Spálené ulici [Copa Centrum in Spálená Street],” *Věstník Klubu Za starou Prahu [Journal of The Club for Old Prague]* 36, no. 2 (2006): 4–6, https://www.zastarouprahu.cz/webdata/9C8D5F99-F80A-4CF8-A327-579CA4EC3144_02.pdf.
- ⁵⁰ “Masaryčka. Konzultace návrhu revitalizace území Masarykova nádraží s veřejností [Masaryčka. Consultation of the proposal for the revitalization of the Masaryk railway station with the public],” Penta Real Estate, accessed July 31, 2023, <https://www.masaryckaspojuje.cz/upload/front/event/file/masarycka-publikace-nn-165x230-fin-snglpg.pdf>, and “Praha ustoupila zájmům Penty. Vzdala se tak vlivu na podobu Masarykova nádraží [Prague gave way to the interests of Penta – thus gave up its influence on the form of the Masaryk station],” *Arnika.org*, accessed July 31, 2023, <https://arnika.org/praha-ustoupila-zajmum-penty-vzdala-se-tak-vlivu-na-podobu-masarykova-nadrazi>.
- ⁵¹ For example, the Savarin Palace complex (under construction) – an amalgamation of historic buildings completed with new additions – compared to the nearby former ČKD administrative building built in the 1970s (both located in the lower Wenceslas Square area).
- ⁵² UNESCO, *Report 2008*, 13.
- ⁵³ ICOMOS, *Guidance on Heritage Impact Assessments*, 8.
- ⁵⁴ Eva Csémyová, “Hotel U Sixtů: stará kauza znovu ožívá [Hotel U Sixtů: an old case comes to life again],” *Věstník Klubu Za starou Prahu [Journal of The Club for Old Prague]* 43, no. 2 (2013): 5, https://www.zastarouprahu.cz/webdata/F06BE404-BBEB-472E-AA4A-57F5BF159D80_02.pdf, and “Hotel U Sixtů,” MS architects, accessed July 20, 2023, <https://www.wemakespaces.archi/cs/prace/hotel-u-sixtu>.

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PLACEMAKING OF THE CENTRAL VISTA: GRAND NARRATIVE VIS-À-VIS SUSTAINABLE DEVELOPMENT GOALS

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INTRODUCTION

The General Assembly of the States Parties to the UNESCO 1972 World Heritage Convention in 2015 adopted the ‘Policy for the Integration of a Sustainable Development Perspective into the Processes of the World Heritage Convention’,¹ with a view to ensuring policy coherence with the UN Sustainable Development Goals as stipulated in Agenda 2030.² This recognized that the 1972 WH Convention and UNESCO Convention on Cultural Heritage as well as Recommendations such as the Historic Urban Landscape, are integral parts of UNESCO’s overarching mandate to foster equitable sustainable development. This is also reflected in the Charter, ‘Delhi Declaration on Heritage and Democracy’ in 2017 of ICOMOS, an advisory body to the World Heritage Convention.³ It is evident that while the UN in its Agenda 2030 and the rolling out of the SDGs essentially its Target 11.4, safeguarding cultural and natural heritage, has brought in a paradigm shift and gave an opportunity for bodies like UNESCO, ICOMOS etc., to converge heritage management with the global goals for a sustainable management of heritage leading to heritage as a driver and enabler for achieving of the global goals and in the context of this paper, the SDG 11, i.e., building inclusive, safe, resilient and sustainable communities and cities. In this light the ‘placemaking’ approach to planning and management of a city can be used towards implementation of SDG 11 and more so SDG 11.4 target. In this backdrop, the paper focuses on ‘placemaking’ of the ‘Central Vista’ at the political heart of New Delhi, the capital city of India, in a move towards making Delhi a ‘grand’ city. As per the Master Plan of Delhi (MPD) with perspective year 2041 (draft) and MPD 2021, the Central Vista is part of the Lutyen’s Bungalow Zone (LBZ), and is defined as a heritage zone in the Master Plans as “an area, which has significant concentration, linkage or continuity of buildings, structures, groups or complexes, united historically or aesthetically by plan or physical development etc”.⁴ This was part of the Tentative List of UNESCO World Heritage List under title ‘Imperial Cities of Delhi’ and was one of the two imperial cities (the Mughal and the British) identified in the dossier, the other being *Shahjahanabad* (Old Delhi), before it was withdrawn in 2015.⁵

According to the MPD 2041, the LBZ comprises of the political and administrative and judiciary seat of the central government of India and includes significant heritage resources like *Rashtrapati Bhawan* (President’s estate), “Parliament House, India Gate, Supreme Court, Delhi High Court, North and South Block, Cabinet Secretariat, Prime Minister’s Office, offices of various central ministries, museums, art galleries and bungalows that serve as government residences”. In addition, the LBZ has

a unique character with wide tree lined avenues, Central Vista, roundabouts, big private and public gardens, and significant examples of colonial architecture.” The strategy highlighted in the Draft MPD 2041 for the LBZ is that “Development-oriented norms shall be formulated by the concerned agency for regeneration of the LBZ without compromising on its heritage value and aesthetic character”.⁶ The Central Vista being the most significant avenue at the political heart of the LBZ has recently undergone changes as part of regeneration of the LBZ. The objective of the paper is to understand the process of placemaking of the ‘Central Vista’ through this regeneration process in the light of ‘decolonization’ of heritage and building of a new ‘grand’ narrative in the Rightist Discourse of the present government of India vis-à-vis Sustainable Development Goals and especially SDG 11.4, safeguarding of heritage as mentioned in ‘Transforming our world: the 2030 Agenda for Sustainable Development’ (Agenda 2030). Jim Masselos writes in ‘Decolonized space - The reconfiguring of national and public space in India,’ that “One of the great moments in the twentieth century was the achievement of independence on the Indian subcontinent. Along with independence went a reconfiguring of national space and of how it was perceived, understood, and utilized”.⁷ The Central Vista has gone through this process of reconfiguration of national space three times, a) post independent phase, development phase; b) UNESCO World Heritage Nomination phase; and c) the present phase of Central Vista Redevelopment.

The UN Agenda 2030 consists of 17 global goals out of which goal 11 focuses on ‘making cities and communities inclusive safe resilient and sustainable’, where 11.4 is one of the eight Targets to achieve this goal. India, a member state to the UN has set its own goals and targets in conjunction with the SDGs are in the process of realization of the global goals. While the SDG 11 and its Target 11.4 provides opportunity for a process of regeneration that is sustainable, the final question is to see if the process compromises on heritage value and aesthetic character of the Central Vista within the overall LBZ in accordance to achieving SDG 11.4. Further, the paper shall probe into the ‘Grand’ narrative that includes making of grand edifices (Patel’s Statue of Unity), ‘grand constructions’ such as that of New Delhi Railway Station and Bharat Vandana Park on 80 hectares of land in Delhi, and now “the aim of the Central government is to turn Delhi into a grand city complete with all amenities in accordance with its status as the capital of the country”.⁸ The paper concludes that to truly implement an equitable sustainable development, a move away from the ‘grand’ narrative needs to be made for localisation of the SDGs. The paper is based on systematic, comprehensive, and logical analysis of qualitative as well as quantitative data from secondary and primary resources.

FOUR PHASES OF THE CENTRAL VISTA

The Central Vista has gone through four phases of development a) the pre-independence phase, the design and construction phase; b) post independent phase, development phase; c) UNESCO World Heritage Nomination phase; and d) the present phase of Central Vista Redevelopment.

The Pre-Independence Phase, Inception Phase:

This was the British Imperial phase and the first stage design and development phase, can be rereferred to as the birth of the Central Vista with the laying of the foundation of Delhi as the capital of British India in 1911. The very next year the Delhi Town Planning Committee (DTPC) was set up to plan, develop and design and The DTPC prepared the layout, which divided the new capital into three main categories. The first focused on the buildings that the Government would provide before the Delhi became the seat of the government, the second focused on the buildings that the Government could add later, and the third included the buildings to be constructed by private agencies. Edwin Lutyens and Herbert Baker were appointed to take the work forward. The new capital was carved out from undivided Punjab province and a suitable location was found south of

Shahjahanabad (old Delhi), between the village of Malcha (present reference of Malcha Marg) and a sixteenth-century fortress known as Purana Qila (old fort) on a hillock at the spurs of the Aravalli Mountain range, known as the Ridge and was later named as the Raisina Hill. Extensive alterations to the existing terrain were required to build this new capital city such as flattening and altering the rocky natural landscape terrain.

The original set of Lutyens-Baker buildings were designed and constructed over two decades, from 1911 to 1931. The new British India capital of Delhi was completed in 1929 and inaugurated in 1931. and it comprised of the Central Vista (as the ceremonial avenue) and around it existed the Viceroy's House, accompanied by meticulously designed Mughal gardens across a vast estate, the Secretariats, Council House, Records Office, All India War Memorial, gardens, and a few bungalows. At the top of the hill was the Viceroy's House, this was then the largest residence for a head of state anywhere in the world. To emphasise the dominance of the British Empire, the grand administrative buildings (North and South Blocks) were placed atop the hill, alongside the Viceroy's house. Additions are made during World War II, when the armed forces are permitted to build barracks presently known as 'hutments.'

The Central Vista plan was designed with traditional urban planning tools that featured strong axis, emphasised focal point, important nodes, and a termination point. At the time, it was one of the largest projects of its kind in the world, conceived and designed to reflect the spirit, progress and global importance of India under the British empire. Indian influences marked the overall design and comprised of locally used red and beige sandstone, the modelling of the dome of Viceroy's House on the Great Stupa at Sanchi (World Heritage Site); ancient Indian bell capitals for the Pillars of Dominion placed between the Secretariat Blocks; and countless features of Indian architecture – jalis (pierced stone screens), chhajjas (projecting overhangs). The Central Vista complex was a spectacular architectural and urban planning achievement of its time and remains so till date. The original design for the Central Vista consisted of a series of symmetrically laid out office buildings on either side of the Central Vista Avenue. This design, however, was never fully executed.

The Post Independent Phase, Development Phase:

At the time of independence of India, the Central Vista comprised of the ceremonial Avenue i.e., the Rajpath that runs from Rashtrapati Bhavan on Raisina Hill through Vijay Chowk, India Gate and its lawns, the National War Memorial and culminates at the National Stadium. The Avenue was lined on both sides by lawns, canals, and rows of trees. Considered to be one of the most important roads in Delhi, it is where the annual Republic Day parade takes place on 26 January. The imperial buildings at the Central Vista Avenue continue to serve as an important space for diplomacy in the post-independence India. New office buildings have been added over the course of time to meet the growing demands for administrative space. Over the course of time, some hutments have been converted for office use.

Nangia in his 'The Beginnings of an Architectural Culture: Delhi – Post Independence Challenges,' writes that Delhi at this time consisted of the old walled city of Shahjahanabad, the Civil Lines where British civilians and their Indian staff lived, and the administrative capital of the British empire in India – New Delhi. New Delhi required several buildings to complete its main esplanade of Central Vista, and to provide for new institutional buildings that were needed. The challenge was described to be "sufficiently indigenous, and yet also dovetail with the built form of New Delhi's British buildings." Following this spirit, the later addition of buildings such as the Supreme Court (1952), the Vigyan Bhawan (1962), Krishi Bhawan and Udyog Bhawan (both 1957) and the Rail Bhawan (1962), while serving very different purposes, are marked by a certain strong similarity. This was a plan form derived from British precedents; finishes that were not extravagant

but were rather chosen for their durability, cost saving, and ease of maintenance and finally an attempt to integrate this architecture with current modernist theories of form and function – ideas that were certainly helped by the presence of professionals from abroad and the accompanying discourse on art and architecture in newspapers, the radio and magazines.⁹

In a 1998 ‘Re-development Plan for the Lutyens Bungalow Zone’ (LBZ), for the Ministry of Urban Development, Government of India, a committee was formed to examine the then scenario of Delhi, already bursting to the seams. The plan states that this pressure of accelerated growth led to the formulation of the first Master Plan for the spatial development of Delhi in 1960. However, that part of the city laid out as ‘Imperial Delhi’ (of which the LBZ forms a substantial part and its Central Vista) was designated a special area for which the zonal development plan could not be formulated. Since 1970 several government committees were constituted to examine the issue of redevelopment within this special area. LBZ are boundary as delineated by the Committee on Lutyens Bungalow Area, New Delhi, February 1993, Constituted by the Ministry of Urban Development, Government of India. These have been unanimous in emphasizing the unique tree studded character and low density of buildings in this area, but have not described the model which would allow this area to respond to the dynamics of contemporary urban life. Subsequently in 1988 the Union Government imposed substantial restrictions, virtually amounting to a freeze on redevelopment in this area.¹⁰ While these restrictions have been in force the anomalies inherent in the urban framework of the LBZ area have become more pronounced over the years.

The 2015 DUAC reports that Lutyens Bungalow Zone (LBZ), named after the large number of ‘bungalows’ surrounding the ‘central vista’, was nurtured and maintained as an exclusive conclave, with its own development guidelines. These have been changed from time to time and have led to a ‘freeze’ in development. Both the government as well as non-government stakeholders have been voicing the need for change. Taking cognizance of the developmental needs of the day, the Government of India has taken a positive step to have these guidelines examined by the Delhi Urban Art Commission (DUAC) and make them progressive and development oriented. It is important to note that, the DUAC recommended that The Central Vista is the core of the capital city of India and has a distinctive aesthetic composition and character. Therefore, it needs to be conserved. Hence, the existing regulations for Central Vista shall continue to apply in the Central Vista.

UNESCO World Heritage Nomination phase:

Meanwhile as part of the preparation of 2010 Commonwealth Games in the city, New Delhi and its Central Vista came to the limelight. In 2012, “Delhi – A Heritage City” was submitted for nomination to UNESCO’s Tentative List, where it remains. This dossier focused upon Delhi’s surviving historic urban landscape which comprised by four precincts of Mehrauli, Nizamuddin, Shahjahanabad, and administrative core of New Delhi. The UNESCO nomination dossier stated unequivocally that ‘Delhi is a living city’ and accommodated the “remains of over a thousand years of building in different states of preservation.” The city was claimed to incorporate Sufi traditions, Urdu language, and other forms of intangible heritage that persists in the heritage precincts of Mehrauli as well as Nizamuddin.¹¹

By July 2013, the original Delhi dossier was ‘reframed, reimagined, and telescoped’ down to just two components and framed around the two capital cities, which were built about 300 years apart and represent the high points of the Mughal and the British colonial urban planning and architecture. The newly crafted nomination comprised Shahjahanabad, built as the new capital of the Mughal Empire for Emperor Shahjahan, and New Delhi, the new British colonial capital (1912–31) of which the Central Vista is at the core, built adjacent to the Mughal city. Both outstanding examples of imperial town planning traditions and both continue to function as iconic precincts of Delhi and both

symbolize the city's extraordinary historic antecedents. The two cities were nominated under criterion (iv), which pertains to outstanding buildings, architecture, and ensembles that illustrate significant stages in human history.

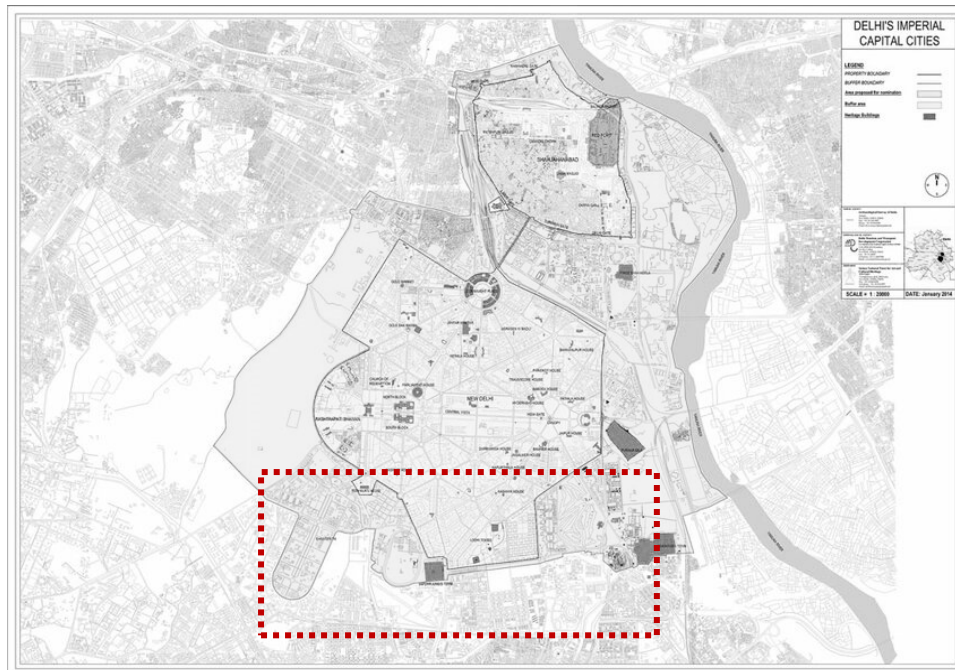


Figure 1. Delhi's Imperial Capital Cities ¹²

Meskeel, in discussions with numerous actors involved with UNESCO, INTACH, ASI, and the government of India, as well as those in the heritage and conservation fields, two key issues emerged as reasons for the dossier's withdrawal. The first was the notion of built heritage as an impediment to development – that the past was indeed a burden that the capital could no longer sustain. Second was the historical overburden – that both the Mughals and the British had invaded India and occupied it and that their legacies should not be enshrined on the World Heritage List. Rather, these were historical shackles that should be thrown off. More specifically, it was the Mughal layer of history that was most often challenged in these discussions, eliciting not only vitriolic sentiments about the patrimonial past but also antipathy toward people in the present. And the two issues are deeply and historically interlinked.

The Present Phase of Central Vista Redevelopment:

In September 2019, the government announced plans to construct a new parliament and redesign the historic Rajpath or Central Vista. In 2020, the COVID-19 pandemic provided a major distraction from politics in India as elsewhere, enabling the government's plans for the redevelopment to be approved by the high court of India without consultation or due process. The call for bids requested a new master plan "that represents the values and aspirations of a New India – Good Governance, Efficiency, Transparency, Accountability and Equity and is rooted in the Indian Culture and social milieu." The Central Vista Redevelopment Project refers to the ongoing redevelopment to revamp the Central Vista, India's central administrative area located near Raisina Hill, New Delhi. Scheduled between 2020 and 2026, the project as of 2020 aims to revamp a 3 km (1.9 mi) long Kartavyapath between Rashtrapati Bhavan and India Gate, convert North and South Blocks to publicly accessible museums by creating a new common Central Secretariat to house all ministries, a new Parliament

building near the present one with increased seating capacity for future expansion, new residence and office for the vice-president and the Prime Minister near the North Block and South Block and convert some of the older structures into museums.

NEW	ADAPTIVE REUSE	TO BE RETAINED	TO BE DEMOLISHED
<ul style="list-style-type: none"> ▪ New Parliament House ▪ Kartavya Path ▪ Common Central Secretariat ▪ Central Conference Centre ▪ New Vanijya Bhawan ▪ New residence and office for Vice President ▪ New residence and office for Prime Minister ▪ New facilities for IGNCA 	<ul style="list-style-type: none"> ▪ Old Parliament House ▪ North and South Block ▪ Presidential Gardens 	<ul style="list-style-type: none"> ▪ Rashtrapati Bhavan ▪ India Gate ▪ National War Memorial ▪ Rail Bhawan ▪ Vayu Bhawan ▪ National Archives 	<ul style="list-style-type: none"> ▪ Annexe building of National Archives ▪ Indira Gandhi National Centre for the Arts ▪ Vice President's House ▪ National Museum ▪ Shastri Bhawan ▪ Vigyan Bhawan ▪ Krishi Bhawan ▪ Nirman Bhawan ▪ Udyog Bhawan ▪ Vanijya Bhawan ▪ Raksha Bhawan ▪ Nehru Bhawan ▪ Transport Bhawan ▪ Shram Shakti Bhawan

Table 1. The Central Vista Redevelopment Project: Structures List.

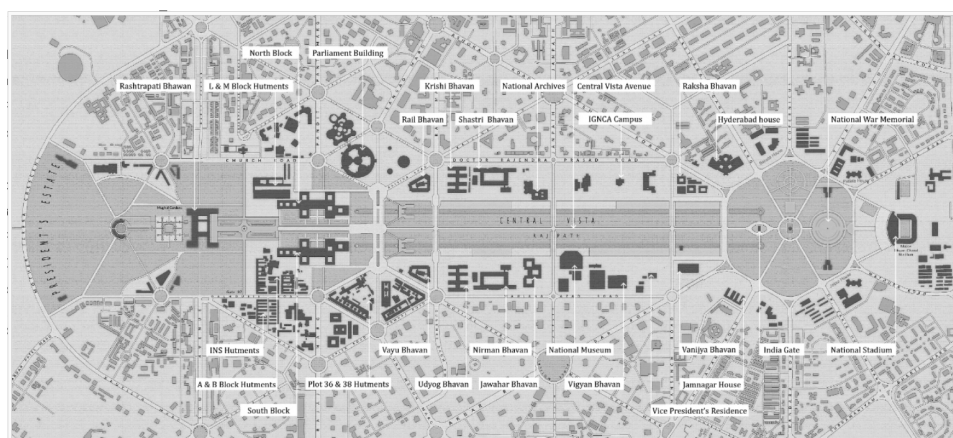


Figure 2. The Present Master Plan of Central Vista¹³

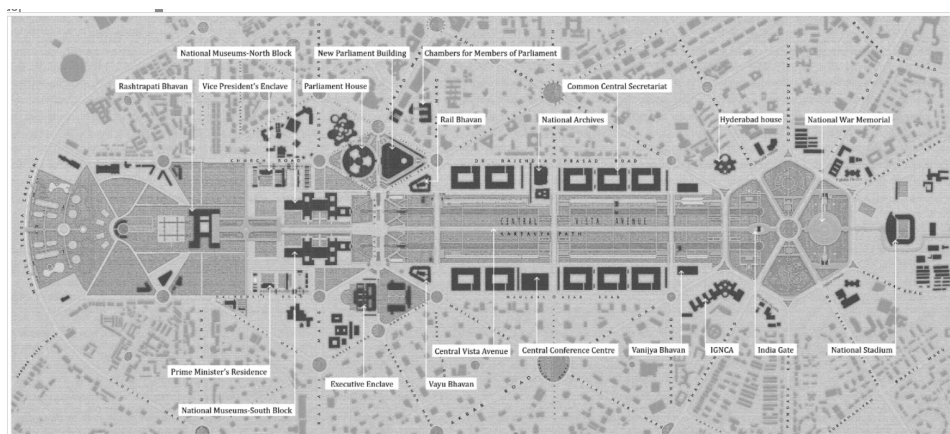


Figure 3. The Proposed Master Plan of Central Vista¹⁴

Figure 2 and Figure 3 above clearly identifies the existing and proposed layout plans of the Central Vista. The Table 1 identifies 14 demolitions and eight new constructions. With this redevelopment project of the Central Vista, the concept of placemaking has come to the forefront with the idea of building of a new grand narrative.

PLACEMAKING APPROACH VIS-À-VIS GRAND NARRATIVE

“From street configurations to plaza dynamics to community engagement activities, placemaking is concerned with not only the spaces in our cities but the human interactions that make cities great. It’s all about People – Place – Connection”. The RethinkUrban defines ‘placemaking’ as “process through which we work together to shape our public spaces. Rooted in community-based participation, Placemaking involves the planning, design, management and programming of shared use spaces”. Further ‘placemaking’ is “more than just designing spaces,” the process “brings together diverse people (including professionals, elected officials, residents, and businesses) to improve a community’s cultural, economic, social and ecological situation”.¹⁵ In this light the placemaking approach can be utilized for implementation of UN SDGs, more specifically SDG 11, making safe, inclusive, resilient and sustainable communities and cities. And in the context of this paper, SDG 11.4, protection of heritage.¹⁶ This ensures ensuring policy coherence with the UN Sustainable Development Agenda 2030, the General Assembly of the States Parties to the UNESCO 1972 World Heritage Convention in 2015 adopted the ‘Policy for the Integration of a Sustainable Development Perspective into the Processes of the World Heritage Convention’. This recognized that the 1972 Convention and UNESCO Convention on Cultural Heritage as well as Recommendations such as the Historic Urban Landscape, are integral parts of UNESCO’s overarching mandate to foster equitable sustainable development. The idea of placemaking can be seen in the urban regeneration of the ‘Central Vista,’ an essential feature of the Lutyen’s Bungalow Zone of Delhi, a designated heritage zone as per the Master Plan of Delhi with perspective year 2041 as already mentioned above. The approach is also utilized as a tool for building of a new ‘Grand’ narrative towards decolonization of heritage in the Rightist discourse by the present political dispensation.

The term Grand narrative originally coined by Jean-Francois Lyotard in his 1979 work, ‘The Postmodern Condition: A Report on Knowledge,’ is a critique of its legitimacy and claim to encompass the totality of knowledge on a particular subject. Citing examples of grand narratives such as democracy, Marxism and the Enlightenment, Lyotard argued that in a post-modern world, these grand philosophies are no longer valid, it is the smaller and more specific narratives that hold more water instead. Lyotard has defined this grand narrative as a term for the “totalizing narratives or

metadiscourses of modernity which have provided ideologies with a legitimating philosophy of history”.¹⁷ The present Political disposition is using the ‘grand narrative’ to invoke a Hindu positionality of Nationalism through a process of decolonization that includes first, decolonialization from British colonialism, followed by de-imperialization of Islamic traditions and its remnants, and simultaneously de-elitism of liberal political representation. It is evident that this new narrative has been reflected upon planning and design and the redevelopment project of the Central Vista.

The concept of ‘decolonization’ is broadly explained as undoing of all that is reminiscent of colonialism. In the narrow sense of the heritage, decolonization refers to the process of ruination or reinterpretation or return of cultural artifacts, edifices, sites, beliefs, and practices in favour of all that is indigenous. The process of decolonization as understood in the Rightist discourse of India, which has also been initiated by the present political dispensation as primary objective has four aspects. The first, decolonialization from British colonialism, followed by de-imperialization of Islamic traditions and its remnants, and simultaneously de-elitism of liberal Political representation, and lastly, invocation of Hindu positionality of Nationalism and its Grand narrative. This perceived process of decolonization has resulted in the decolonization of heritage as reflected in the either placemaking of the Central Vista, renaming of Rajpath to Kartavya Path, or renaming of Race Course Metro Station and road to ‘Lok Kalyan Marg’, Mughal Garden to ‘Amrit Udyan’, and time as 'Amrit Kal' (Immortality), the Varanasi Declaration and likewise, the withdrawal of Delhi’s nomination proposal as “Delhi’s Imperial Capital Cities,” from the UNESCO’s Tentative List of World Heritage Sites in 2015 all part of the LBZ are a part of this process of decolonization of heritage leading the redevelopment of the Central Vista.

Grand Narrative vis-à-vis Sustainable Development Goals:

Where does the SDGs stand especially in terms of localising the SDGs with respect to this new Grand Narrative. The SDG 11, i.e., making inclusive save resilient and sustainable cities and human settlements and within that SDG 11.4, safeguarding and protecting world’s cultural and natural heritage. In this light the redevelopment project of the Central Vista claims to have three layers of benefits – governmental, social and environmental benefits.

The Government Benefits are to improve the productivity and efficiency of administration by providing it with highly functional and purpose-designed office infrastructure. Combining all 51 Central Government Ministries in 10 Common Central Secretariat buildings will allow for easy movement of personnel, documents and goods, thereby increasing administrative efficiency. The proximity and ease of inter-departmental movement, along with flexible and modular floor plans will enable the government to function in a more efficient and productive manner. The Prime Minister's Office, Residence and Vice President Residence are proposed to be built near the South Block and North Block respectively, in proximity to the Parliament and Common Central Secretariat, which would help in addressing security and logistic arrangements in a comprehensive manner, without interfering with the regular movement of traffic.

The Social Benefits include improved Public spaces in the Central Vista, including the National Museum, IGNCA, reformed Kartavya Path, India Gate plaza and lawns, which shall be accessible to the public. Around 80,000 sq. m. of government space in North & South Blocks will open as public space due to their conversion to National Museum complex. Further, dedicated spaces for social gatherings in the refurbished avenue will provide opportunity to tourists for leisure and recreation

The government justifies environmental benefits in terms of Environmental Sustainability which is at the core of the Central Vista Development with a comprehensive approach to use centralised systems and infrastructure, promote the use of public transport and have upgradeable technology, systems and services. Strict measures to minimise environmental effects of the Central Vista project during the

construction phase – to minimise on-site air emissions, noise, wastewater discharge, soil erosion as well as construction waste management plans. The projects will result in an overall increase in green cover. No trees will be cut in any project in the Central Vista. Trees will be transplanted. No old tree, including Jamun tree, planted as per Lutyen's original plan is proposed to be transplanted. Detailed Environment Impact Assessment has been carried out. Additionally, all construction and demolition waste received from dismantling of existing buildings shall be processed in waste treatment plant and recycled for use in construction.

CONCLUSION

The project has been controversial from the day one it was conceived. First of all there is no mention of the cultural benefits addressing SDG 11.4. Most so considering that 14 building are to be demolished under the project and some have already been demolished, which were part of the process of building of the city of Delhi. Though each of them was built in different times, they have a commonality that ties them as constituent part of the historicity of Delhi of the present time and were remnants of the 20th Century building of Delhi in the post-independence era. It is noteworthy that these buildings were demolished just before they fulfilled the criteria for getting legal heritage status.

In addition, transparency is yet another factor that the project is being criticized for. There has been no public information till the project was approved and all approvals were taken. The opinions from the citizens of Delhi for a project of this grand scale was also not considered and therefore it lacks inclusivity in the decision-making process. The project is also heavily criticized due to its construction activities within the Covid Lock down period. Moreover, claim in respect to social benefits are questionable as the areas such as North Block and South Block, which are otherwise prohibited area are being converted into National Museum where public entry would be allowed. The transfer of the National Museum is also questioned by scholars and museologists and heritage professionals because of possible damage of artifacts. While opening one area to public, other areas which are for public use are being made non accessible as the two side of the Kartavya path will now have rows of central government offices. The accessibility to the India Gate lawns has also been questioned. Furthermore, environmental sustainability needs to be ground truthed in terms of waste management from construction. And also, the tree of the area that are replanted needs to monitored.

As a conclusion the author would like to leave a few provocations to ponder upon, to choose Grand Narrative or Local Narrative; or to choose Uniformity from Exclusivity or Diversity; to choose from Localization of Global Goals vis-à-vis Nationalistic Development Goals.

NOTES

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¹² The image of Delhi's imperial capital cities has been adapted from Meskell, L. "A Tale of Two Cities: The Fate of Delhi as UNESCO World Heritage" (courtesy of "Delhi's Imperial Capital Cities," Nomination to UNESCO World Heritage List, January 2014, prepared by INTACH - Delhi Chapter; Supported by Government Of National Capital Territory of Delhi, Submitted by Archaeological Survey of India, Ministry Of Culture, Government Of India). source:

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¹³ The image of The Present Central Vista has been taken from the project Architect's website. Source: <https://hcp.co.in/urbanism/central-vista-masterplan/#>

¹⁴ The image of The Proposed Master Plan of Central Vista has been taken from the project Architect's website. Source: <https://hcp.co.in/urbanism/central-vista-masterplan/#>

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ON THE STUDY OF PORTO'S MURALS – WALL PAINTINGS AND TERRAZZO (1944-1964): A CASE STUDY ON CHALLENGES AND POSSIBLE APPROACHES TO THEIR VALUING AND PRESERVATION

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20TH CENTURY PORTUGAL – MURAL ART AND POLITICS

During the fascist dictatorship in Portugal, the regime known as Estado Novo (1933-1974) was committed to the consolidation of the nation's identity and image. As in many other European dictatorships of the 20th century, Estado Novo recognized the potential of art, in particular muralism, as a tool for this purpose. Simultaneously, modernist art found its place presenting new aesthetic paradigms.¹

The image of a growing country was fed by an incentive for public construction.² But at its core, Portugal remained mainly rural. Art was used as a tool in the construction of the nation's identity and so its inclusion within public buildings was encouraged.³ This presumed the articulation of the three arts – architecture, painting, and sculpture – and created a system of supply and demand.⁴

Murals were a great way of decorating buildings, as they occupied the public space allowing a common aesthetic experience and artistic fruition. They could also be used as a vehicle for indoctrination through the exaltation of historic achievements, the promotion of certain moral values, and the valuing of simplicity and purity of rural work.⁵

Regarding murals, some compositions are more abstract, with geometric motifs, and others are figurative. The themes of each mural vary according to the artistic intention, the decorative program, the function of the space, and whether the order was from the state or the private sector.⁶

Even under possible restrictions, Portuguese modernism branched out into a plurality of individual artistic expressions fulfilling what the modernist spirit promoted: the search for new forms of expression through experimentation.⁷

These circumstances converge in a set of varied and artistically rich murals that populate the different Portuguese cities, namely Porto.

MURALS IN PORTO – WALL PAINTINGS AND TERRAZZO 1944-1964

In Porto, the School of Fine Arts had great importance in the artist's education throughout the 20th century. The school went through several reforms, coming from a more academicist approach to a more modernist one.⁸ Several artists viewed this school as less restrictive than the Lisbon ones and that lead them to come to Porto.⁹

Teachers at Porto's School of Fine Arts recognize the importance of diversifying the training of its students and proposed the incorporation of other subjects, like the free course in Fresco Painting in 1953, taught first by the painter Dordio Gomes (1890-1976), and later by António Quadros (1933-1994).¹⁰

These two artists would also write important textbooks on this technique to help guide students during their classes: “A pintura a fresco. Os materiais, a técnica, a sua aplicação” (by Dordio Gomes) and “Tecnologia do fresco” (by António Quadros).

The access to monetary prizes and scholarships, allow artists to travel to other countries, mainly France and Italy, where they would get acquainted with different artistic practices and expressions.¹¹ They would also have access to information and knowledge that would probably otherwise have been closed to them, due to the restrictions imposed by the Estado Novo. All these factors have contributed positively to the training and individual development of Portuguese artists.

The city of Porto contains a significant number of murals, made of the most diverse materials and techniques: ceramics, wall paintings, tiles, and terrazzo, among others.

It was possible to see them in both private and public (interior and exterior) spaces:¹² at coffeeshops; a pastry shop; a cinema; a bookstore; a travel agency; in buildings linked to municipal management bodies and the judiciary; in schools; banking institutions; churches and chapels; and several housing buildings (Table 1).

This article focuses on wall paintings and terrazzo murals executed in Porto between 1944 and 1964. From this point, they will be referred to as murals, to include both techniques.

The first group of murals was produced for the coffeeshop Rialto, designed by the architect Artur de Andrade (1913-2005). On the upper floor, was a wall painting by Abel Salazar (1889-1946), and on the lower floor three fresco paintings: one by Guilherme Camarinha (1912-1994) and two by Dordio Gomes (1890-1976).¹³

The years that followed bear witness to the increased use of muralism as a complement to architecture: ten places were decorated with wall paintings, before the first edition of the free course in fresco (1953-1954); at the end of that year, the mural “Myth of Prometheus”, by Dordio Gomes, was executed;¹⁴ and afterward, nine other places have resorted to the same technique.¹⁵

This proves that the artists' knowledge of the technique came from different sources and at different times. However, there is no doubt that the first murals had a major impact in exploring and proving the potential of muralism.

Date	Name	Function	Author	No.	Mural(s) technique	Theme
1944	Rialto	Coffeeshop	Dordio Gomes	2	Wall paintings	Allegory
			Guilherme Camarinha	1	Wall painting	Mythology
			Abel Salazar	1	Wall painting	Allegory
1944/46	Casa de Saúde da Boavista	Hospital	Abel Salazar	5	Wall paintings	Nature landscape
1947	Church of Nossa Senhora da Conceição	Church	Dordio Gomes	5	Wall paintings	Religious
			Augusto Gomes	2	Wall paintings	Religious
			Guilherme Camarinha	14	Wall paintings	Religious
	Cinema Batalha	Cinema	Júlio Pomar	2	Wall paintings	Everyday motif
			António Sampaio	1	Wall painting	Animals
1948	Cinema Vale Formoso	Cinema	unidentified	1	Wall painting	Everyday motif
1949	Bookstore Tavares Martins	Bookstore	Dordio Gomes	1	Wall painting	Mythology
1952	Private school of Brotero	School's chapel	João Martins da Costa	3	Wall paintings	Religious
	Church of Nossa Senhora do Perpétuo Socorro	Church	Dordio Gomes	1	Wall painting	Religious
	School Gomes Teixeira	Cafeteria	Júlio Resende	1	Wall painting	Everyday motif
1953	(former) Soares dos Reis School of Decorative Arts	School	Manuela Bacelar	1	Wall painting	Everyday motif
			João Martins da Costa	5	Wall paintings	Everyday motif
			António Coelho de Figueiredo	1	Wall painting	Religious
	Building Soares & Irmão (exterior)	Commercial business offices	Augusto Gomes	1	Terrazzo	Everyday motif
1954	Porto's School of Fine Arts	School	Dordio Gomes	1	Wall painting	Mythology
1950-60	Private school Colégio-Luso-Francês	School's chapel	João Martins da Costa	1	Wall painting	Religious
1957	Porto's City Hall	City hall	Dordio Gomes	4	Wall painting	Historical
	Embaixador	Coffeeshop	João Martins da Costa	3	Terrazzo	Everyday motif
1958	Monte Pedral Boys' School	School	João Martins da Costa	2	Terrazzo	Everyday motif; Decorative motif
	Constituição Girl's School	School	João Martins da Costa	1	Wall painting	Everyday motif
				4	Terrazzo	Historical; Everyday motif; Geometric motif
1959	Abreu's Agency	Travel Agency	Júlio Resende	1	Wall painting	Geometric motifs
1960/ 1961	Tribunal da Relação, Palácio da Justiça	Courthouse	Dordio Gomes	2	Wall painting	Historical
			Jaime Martins Barata	2		Historical
			João Martins da Costa	5		Religious
			Severo Portela	5		Historical

			Junior			
			António Coelho de Figueiredo	5		Religious
			Guilherme Camarinha	1		Historical
			Isolino Vaz	1		Historical
			Augusto Gomes	1		Historical
			Júlio Resende	1		Historical
1962	Costa Cabral Primary School	School	João Martins da Costa	2	Terrazzo	Everyday motif
1964	Palmeiras	Restaurant	Hélder Pacheco	2	Wall paintings	Urban landscape

Table 1 – Murals - wall paintings and terrazzo - executed in Porto from 1944 to 1964, by the artists Dordio Gomes, Guilherme Camarinha, Abel Salazar, Júlio Pomar (1926-2018), Augusto Gomes (1910-1976), António Sampaio (1916-1994), João Martins da Costa (1921-2005), Júlio Resende (1917-2011), Manuela Bacelar (1943-), António Coelho de Figueiredo (1916-1991), Jaime Martins Barata (1899-1970), Severo Portela Junior (1898-1985), Isolino Vaz (1922-1992), and Hélder Pacheco (1937-).

It is surely a varied and rich heritage. The murals reflect a particular period in history, the modernist movement, and its aesthetics – a testament to the diversity of artistic approaches and expressions. They depict a specific perspective on historical events and explore the role that art can fulfil within the public space. Therefore, having historic, artistic, and aesthetic values, that justify their preservation for future generations (certainly from an academic perspective). However, considering their characteristics and context, promoting their valorization and preservation is a more complex matter.

PRESERVATION AND VALUING

Challenges

The process of valuing and preserving heritage starts by understanding the state of the question: the knowledge on the topic; past and present context, narratives, and functions; present relevance and future purpose (as we are preserving for the future); the public's understatement/perception; and the resources available for a sustainable preservation approach.

In the case of the murals in Porto, we find several challenges, which are currently being studied as part of a doctoral project by the authors.

The works were produced during the dictatorship period, and there is still a certain stigma concerning some of them. Nonetheless, they shouldn't be discussed based on predisposition. And promoting their preservation shouldn't be viewed as a praise of the political practices of that time.

The mural's diversity constitutes a challenge for their study and preservation, as they are scattered around the city, under the authority of different individuals/organizations, and differ in accessibility regulations and financial resources. On accessibility, another issue arises: most spaces that contain murals continue to be actively used, whether they retain their original function or not.

Being unlisted, they are not protected by law and even if they are classified as heritage, their preservation is dependent on the will and means of the owners.

The recognition of values depends on people's perspectives and interests, and opinions are divided on this topic. There is a generalized indifference to the murals' existence, based on a lack of knowledge and more in-depth studies on their context and importance. Some organizations/individuals may be interested in exploring their economic viability. Others confess that the emotional attachment to the artwork determines the effort they are willing to make to promote and preserve them. Nevertheless,

imposing its preservation is viewed as a burden, and they lack the resources for that assignment as well.

Modernism may not be their preferred aesthetic and the fact that these murals are site-specific limits the repurposing of buildings and spaces to new functions. Removing them could be an option but would decontextualize and condition their interpretation. On the other hand, where could they be relocated?

Different solutions have been adopted for the transformation or repurposing of buildings and their interior spaces, as shown in Table 2.

Architecture/Function	Name	Alterations	Accessibility
Maintained both	Batalha cinema	Restored (removal of the repaint that concealed the mural)	A
	Casa de Saúde da Boavista	-	AC
	Church of Nossa Senhora da Conceição	-	A
	Church of Nossa Senhora do Perpétuo Socorro	-	A
	School Gomes Teixeira	-	AC
	Building Soares & Irmão (exterior)	-	A
	Porto's School of Fine Arts	-	A
	Private school Colégio-Luso-Francês	-	AC
	Porto's City Hall	-	AC
	Embaixador	(Currently closed)	NA
	Monte Pedral Boys' School	-	AC
	Constituição Girl's School	-	AC
	Tribunal da Relação, Palácio da Justiça	-	AC
	Costa Cabral Primary School	-	AC
Palmeiras Restaurant	-	A	
Changed both	Rialto	Ground floor – commercial store (mural was covered); Lower floor - bank	NA; AC
	Bookstore Tavares Martins	Removed (private owner)	NA
	Abreu's Agency	The height of the space (a travel agency turned hotel) has been modified and the top of the mural is partially covered.	AC
Changed architecture, maintained function	(former) Soares dos Reis School of Decorative Arts	Murals are now in a narrow corridor	AC
Changed function, maintained architecture	Private school of Brotero	Public school's library	AC
	Cinema Vale Formoso	Universal Church of the Kingdom of God	NA

Table 2 – Architectural and functional transformations in the spaces/buildings where there are murals, in the city of Porto. The table establishes a relationship between architecture and function, in the past and at present, the alterations verified, and the accessibility to the murals. A – accessible; AC – access is conditioned; NA – not accessible.

Although it is difficult to find a balance between the preservation of the past, the present functions, and the future needs of institutions, some cases can be taken as examples: namely the Batalha cinema and the former school of Brotero's chapel.

We recognize the value of these works and their importance as a testimony to the past. But we also believe in their possible relevance in the present. For this reason, an experimental project was developed in a school. The results are summarised below.

Case study: for whom are we promoting the preservation of these murals?

During the school year of 2022-2023, a class of art students from Colégio-Luso-Francês, ages 17 to 18, were involved in the proposed activities using the wall painting executed by João Martins da Costa in the late 1950s at their school's chapel as a case study.

Their accomplishments allowed them to learn more about the artwork, understand what heritage study entails, and some of the digital tools that can be used in its documentation and dissemination. They also explored their creative side, using muralism as a means of communication, in a storytelling moment for the younger students. Throughout the year the students proved that, besides its religious role, this mural could still be relevant to their learning process, helping them acquire new skills and knowledge.

In addition, a visit to the courthouse – Tribunal da Relação, Palácio da Justiça – was planned. Inaugurated in 1961, the building represents one of the state's great commissions, with artworks by many important Portuguese artists (Table 1).

The purpose was for students to: learn more about the courthouses' mural paintings; question themselves about these artworks' importance, in the past and at present; and reflect on possible solutions for this heritage valorization and preservation.

Following this visit, a conversation took place with the students to enquire about what they had observed.

None of them have seen these wall paintings before or heard/read about these artists – except for João Martins da Costa. They showed preference for more colorful and dynamic compositions, rather than the more simple and geometric ones. They also recognized the institution's efforts to open its facilities to the public through the promotion of artistic and cultural events. When asked “why we should preserve these artworks?” they acknowledge the wall paintings' importance, as part of the city's history, portraying episodes of Portugal's history, values, and traditions. In this case, their preservation is motivated by the belief that these artworks should act as reminders of the “mistakes of the past”.

On the challenge “how to promote the value and preservation of these murals?” they referred to social media and school programs to educate young people, realizing the general lack of knowledge about the subject.

Besides recognition of historical and artistic values, the students credited the possibility of using these murals as a pivotal point for conversation and artistic creations – as they experience themselves during the activities revolving around the mural in their school. They believe also that promoting these murals can contribute to the increase of tourism. Which is positive for the economy and development of the city. They don't oppose the repurposing of spaces or even the recontextualization of these murals.

So, in their view, education on this subject and tourism are the main tools to promote the preservation, especially on social media platforms.

The art student's perspective is relevant to guide future proceeds to heritage valuing and preservation, and some expressed a desire for a more active role.

The case study presented a possible strategy for approaching a school community. The space's main purpose is education, and curricular goals may be achieved through various means, including art. Following a similar strategy to the one presented, activities could be suggested for different schools – tailoring the content to the age and interests of the pupils, as well as the level of involvement, resources, and availability of teachers and parents. As proven, these forms of active engagement and cooperation approaches benefit both institutions and heritage preservation, as they help make these murals relevant today and increase a sense of shared responsibility.

Possible approaches

In response to some of the challenges presented, there is a need for more studies: an updated inventory and the consideration of all narratives – past and present, explicit, and implicit – made available to all through various platforms.

In support of the academic approach, the involvement of individuals associated with the different institutions/organizations should be contemplated. Thus, contributing to enriching the cultural, social, and political significance of these murals, giving context for a more coherent reading of the object.

All those who study and care for heritage can act as agents of dissemination by appealing to the relevance and pertinence of these artworks in the past but also in the present. This art could be the starting point for new perspectives, activities, and development, as shown and recognize through the case study.

As the institutions/organizations involved are guardians of this heritage, there is an increasing need to understand the depth of their knowledge, as well as their needs and resources. So as to identify murals at risk and the institutions' level of involvement in their preservation. Any approach should be made in a collaborative manner, with shared responsibility.

CONCLUSION

The 20th-century murals of the city of Porto, produced during the dictatorship, constitute a rich and diverse heritage, whose preservation faces many challenges.

A general lack of knowledge about them is recognized. The balance between the preservation of the past and the current and future functions of the spaces becomes difficult.

There is an urgent need to understand the perspective and resources of institutions/organizations so that individualized and coherent preservation plans can be established in active cooperation. Heritage agents represent a key element in creating solutions for sustainable preservation tactics.

The case study presented a possible approach to school communities that can be adapted and adopted in other circumstances. It also highlighted the importance of community involvement in the field of heritage conservation and the role that conservators can play in raising awareness of heritage and the search for shared responsibility.

NOTES

- ¹ José Augusto França, *O Modernismo na Arte Portuguesa* (Lisboa: Instituto de Cultura e Língua Portuguesa Ministério da Educação, 1991), 7-14
- ² Fátima Moura Ferreira, “O Estado Novo através do País: Obras Públicas e Imagética Discursiva, entre a Perenidade e a Hibridéz”, in *Representações de poder do Estado em Portugal e no Império 1950-1974*, eds. Fátima Moura Ferreira et al. (Porto: Circo de Ideias, 2019), 26.
- ³ Acciaiuoli, Margarida. “Os Anos 40 em Portugal. O País, o Regime e as Artes. Restauração e Celebração.” PhD diss., (Universidade Nova de Lisboa, 1991), 518-519.
- ⁴ Teresa Madeira da Silva, “As Artes Plásticas na Configuração da Arquitectura: Três Edifícios Modernistas Lisboetas” (paper presented at 8º Seminário Docomomo Brasil Cidade Moderna e Contemporânea, Rio de Janeiro, Brasil, Setembro 1-4, 2009).
- ⁵ Elisa Pegorin, “Arquitectura e Regime em Itália e Portugal. Obras Públicas no Fascismo e no Estado Novo 1928-1948” PhD diss., (Faculdade de Arquitectura Universidade do Porto, 2018), 578-579.
- ⁶ José Guilherme Abreu, “As Artes da Relação”, in *O Tribunal da Relação do Porto. Palácio da Justiça do Porto*, ed. Gonçalo Xavier Silvano (Porto, Portugal: Tribunal da Relação do Porto, 2008), 67-69.
- ⁷ França, O Modernismo, 12-14.
- ⁸ Maria José Goulão, “O ensino artístico em Portugal: Subsídios para a História da Escola superior de Belas Artes do Porto”, *Mundo da Arte* II 3 (1989): 34-37.
- ⁹ Luísa Duarte Santos, *Realidade, Consciência e Compromisso Humanista na Arte 1936-1961* (Lisboa: Caleidoscópio, 2021), 158.
- ¹⁰ Rita Maia Gomes, “António Quadros (1933-1994). Para uma Cartografia do seu ‘Mundo Próprio’”. PhD diss., (Faculdade de Ciências Sociais e Humanas Universidade Nova de Lisboa, 2022), 199-200; Sónia Cardoso, “Pintura Mural Na Cidade Do Porto No Estado Novo”. MA diss., (Faculdade de Letras da Universidade do Porto, 2013), 52.
- ¹¹ Joana Baião, “Artistas portugueses em trânsito: bolsas de viagem e de estudo no estrangeiro, 1918-1939”, *Ler História* 75 (2019), 205-206.
- ¹² Cardoso, Pintura Mural, 65.
- ¹³ Pedro Santiago. “Reflectir (n)o Café Rialto.” *A Obra Nasce: Revista de Arquitectura Da Universidade Fernando Pessoa* 7 (2012), 22.
- ¹⁴ Cardoso, Pintura Mural, 52-54.
- ¹⁵ Cardoso, Pintura Mural, 55-58.

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THE IMPACT OF SUCCESSFUL EXPERIENCES IN THE HISTORIC CENTRE OF BUKHARA IN IDENTIFYING AND PROVIDING SOLUTION FOR THE HISTORIC CITY OF YAZD

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INTRODUCTION

With the adoption of the World Heritage Convention in 1972, ratified by more than 180 countries, the identification, research and development of the concept of conserving significant natural and cultural areas has gained momentum worldwide.¹ Outstanding universal value is one of the critical criteria for a site to be considered as a candidate for the World Heritage List (WHL). UNESCO has established that for a heritage site to be inscribed on the WHL, it must meet at least one of the ten identified criteria, which include aspects of both cultural and natural heritage.²

In the spirit of a comprehensive and effective approach to conservation, the Guidelines for the Management of World Heritage Sites were established in 1993,³ providing for the first time a comprehensive framework for the management of cultural heritage. Although the management planning system has existed since 1977, it made significant progresses and developments with the Burra Charter in 1999⁴ and the Budapest Declaration in 2002.⁵ Despite its successful inclusion in the WHL in 2017, Historical City of Yazd (HCY) faces various challenges. New constructions and urban modernization activities cause some damages to HCY. In addition, insufficient use of current technologies and inadequate relations with international institutions and organizations cause various problems in preserving and updating the texture. Considering the similarities between HCY and Historical City of Bukhara (HCB) and benefiting from Bukhara's 30-year experience in the WHL, it is crucial to take effective measures to preserve and revitalize the HCY.

The purpose of this study is to identify unresolved issues in the HCY management plan, which was successfully entered the WHL in 2017, and to develop analyses and recommendations focused on solving these issues. Considering this purpose, positive experiences from HCB, which was accepted into the UNESCO WHL in 1993 and has a 2000-year history, will be used to minimize urban issues. Yazd and Bukhara were selected based on their similarities in culture, society, community, typology, and use of building materials, as well as their inclusion in the WHL at the urban scale. In particular, recommendations for preserving HCY are presented, based on Bukhara's recent cooperation with international institutions, organizations, and experts, as well as its focus on tourism management.

INTRODUCING THE HCY

Yazd, the capital of Yazd Province in Iran, is a crowded city located in an oasis at the confluence of the Dasht-e Kavir and Dasht-e Lut deserts. With an elevation of 1230 m above sea level, the city covers an area of 99.5 km².⁶ The history of Yazd dates back thousands of years, with evidence of human settlement in the region as early as the 3rd millennium BC.⁷ Yazd is home to numerous historical sites, including traditional neighborhoods, qanat systems, houses, bazaars, hammams, mosques, synagogues, Zoroastrian temples, and the Dolat-abad historic garden complex.

Since the 1930s, modernization movements have influenced the city of Yazd and led to the construction of modern houses and commercial areas in the HCY. Unfortunately, this began to threaten the preservation of the city's architectural heritage. The Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO) addressed this problem and initiated the preservation of numerous historical monuments in cooperation with the public and decision-makers in the city council. Thanks to these efforts, HCY was successfully listed in 2017 UNESCO WHL and meets criteria III and V.⁸

The registered cultural heritage of HCY is divided into 9 groups. Houses, mosques and medreses, Persian gardens (bagh), bazaars, wind catchers (bad-gir), baths (hammams), hussainiyahs (gathering place or building for Shia Muslims), fire temples, and other historical buildings (caravansarys, city squares, and urban elements). Almost all of these buildings are Islamic urban iconic symbols made of adobe (mud-brick). Among them windcatchers are tower-like structures that capture the wind and channel it into the building to provide natural ventilation, qanats system are used and developed to access underground water in the region's arid and dry climate, and the Zoroastrian fire temples known as Atashkadah are Yazd's heritage signature.⁹

The Method of Urban Development of HCY

HCY is characterized by its unique historical, climatic and geographical factors. A very dense and compact texture, fully enclosed urban spaces, narrow and winding streets that form a maze-like network, alongside tall walls, roofed passages and sabbats that provide shelter from the sun and dusty desert winds create a sense of intimacy and privacy.¹⁰ According to Islamic architecture, old houses are built in the direction of the qibla (southwest-northeast axis), so Yazd generally faces southwest-northeast. To cope with the extreme temperature differences between day and night, traditional dwellings in Yazd are made of adobe, and the rooms and other living spaces are formed around a central courtyard which create a private microcosm. At the center of each neighborhood are usually a hammam, a cistern (ab-anbar) connected to the qanat system, a mosque, a hosseiniyeh, and a bazaar.

The bazaar complex is an essential part of the urban development of Yazd. The bazaar is the economic and social centre of the city, providing space for trade, commerce, and social interaction. The bazaar complex, with its interconnected covered passages, caravanserais, and stores, forms a business district that shapes the urban context of the old city. As in other historic cities in the region, Yazd has a significant Zoroastrian population.¹¹

Common Aspects Between Yazd and Bukhara

HCY and HCB has many similarities in terms of history, religion, economy, culture, society and geography. Geographically, both cities are located in arid regions and surrounded by desert landscapes. The desert environment has influenced the architecture, urban planning, and way of life in both cities.

The historic city centers are a labyrinth of narrow, winding streets, traditional mud-brick houses, and courtyards that provide a glimpse into the past and create a special ambiance.¹² Economically, both cities were important stops on the ancient Silk Road, which facilitated trade and cultural exchange

between East and West. Yazd and Bukhara are known for their traditional crafts and artisan skills.¹³ Both cities have workshops and markets where artisans produce items such as silk textiles, pottery, metalwork and intricate wood carvings. These crafts have been passed down through generations and are an essential part of the local culture. In terms of religion, although many different sects live in these cities, the majority of people in both cities are Muslim. Yazd is one of the few places in Iran with a significant Zoroastrian population and is considered the center of this culture in the region. Bukhara, 1250 kilometers away, also has historical ties to Zoroastrianism. Both cities have fire temples and other religious structures that are significant to the Zoroastrian community.

From a cultural point of view, the two cities also have similar aspects in terms of language. Both cities are known for their exquisite Islamic architecture: Mosques, tombs and shrines, madrasas (traditional Islamic schools), and other buildings that are a unique blend of Iranian, Central Asian, and Islamic architecture styles.

Challenges in HCY

The inscription on the Iranian National Heritage List in 2010 was the first official attempt to commit to the WHL. In 2016, the management plan for the HCY was developed and monitored by the Historic City of Yazd Base (HCYB). The plan was subsequently submitted to UNESCO and officially accepted into the WHL in 2017. As the historic structure is protected by the international conventions of UNESCO, there are still unresolved issues in various areas such as management, social, economic and physical aspects.¹⁴ The implementation of HCY management system is the result of cooperation among Yazd Municipality, Waqf system and HCYB, all supervised by ICHHTO. The HCYB provides coordination between the city's administrative systems.

Although the management system was updated in 2010, lack of transparency, reduced participation of local communities in decision-making processes, slow bureaucracy, use of outdated technologies, poor resource management, and lack of current innovations are the management problems that still await resolution. In addition, there is insufficient collaboration between HCY's management system and academic institutions to capitalize on the region's scientific potential. After joining the WHL in 2017, HCY has faced various difficulties and problems in recent years. The tourism sector increases the demand for real estate investment in HCY.¹⁵ As a result, real estate prices are becoming more expensive and the demographic structure of HCY is changing due to newcomers. All these problems are compounded by the private sector's difficulty in investing, sluggish bureaucracy, and insufficient financial support from the government is noteworthy.¹⁶

On the other hand, foreign investment is significantly lower than the other similar locations in the WHL due to government policies and international sanctions against Iran.¹⁷ Also, the concept of preservation is becoming less important to the population, and many residential buildings are being converted to commercial buildings. These interventions are physically harming HCY. The change in function, the new demographic structure, and the increasing number of abandoned buildings lead to safety and security problems that affect the tourism sector and the residents of HCY.¹⁸

Due to global climate change, HCY is more exposed than ever to natural disasters. Moreover, adobe as the most common building material, is so vulnerable to natural disasters such as earthquakes and floods. For example, more than 80% of the ancient city of Bam was destroyed by an earthquake in 2003. Bam and its cultural landscape are located in the desert climate zone of Iran, and adobe was the main building material same as HCY.¹⁹

The dense structure and narrow streets lead to restrictions in vehicular traffic. As a result, there are difficulties for immediate access in case of emergency or worse for rescue teams after natural disasters such as earthquakes and floods. One of the city's biggest unresolved problems is its old sewage system. This outdated system continues to pose a threat to both the historic structure and

residents, and there is no viable solution suggested by the authorities. HCY also has serious problems with tourism management. The inability to reach the targeted number of foreign tourists negatively affects both the economy and the international reputation of HCY. The lack of a comprehensive management system leads to a decline in investment in the tourism sector.²⁰

Positive experiences in Bukhara conservation process

The city of Bukhara is a historic medieval city in Uzbekistan, located on the Silk Road and situated between the vibrant city of Samarkand and the history museum of Khiva.²¹ With two thousand years of history, Bukhara is one of the best-preserved Islamic cities in Central Asia from the 10th to 17th centuries. In 1993, Bukhara was included in the WHL for its location on the Silk Road, remarkable masterpieces of Islamic architecture, economic and cultural values, and witnessing various historical periods.²²

Due to the harsh desert climate in Bukhara, as in Yazd, successful steps have been taken in developing water management systems. These successes were achieved through collaboration, experience, and a well-established management system. The 216-acre core area and 339-acre buffer zone are attracting attention for their compliance with II, IV, and VI criteria. Thanks to its long experience with the heritage list, it has shown its impact in all management areas over time. The expansion of the boundaries of the protected area in 2016 is a sign of positive change in this management system.²³ The 4Cs (“4Cs” four strategic objectives: Credibility, Conservation, Capacity-Building, and Communication), proposed by UNESCO in the 2002 Budapest Declaration and supplemented by the 5C (Community) at the 2007 New Zealand meeting, have led to positive steps taken by the management of HCB in relation to the area.²⁴

In this context, the establishment of a GIS database between 2008 and 2013 in cooperation with the Uzbekistan UNESCO Office and international organizations was one of the first steps towards effective progress. In 2010, the World Heritage Committee, at its 34th session in Brazil, requested the State Party of Uzbekistan to consider possible negative impacts on the authenticity and integrity of Bukhara to ensure that its Outstanding Universal Values are preserved. In this context, Ministry of Culture and Tourism of the Republic of Uzbekistan, on the basis of the law adopted in 2010, has decided to take very important measures in this area between 2010 and 2020.²⁵

The management system of HCB has undergone significant changes since 2010 and that the protection processes have been reconsidered. The evolution of the management system is highlighted, and the importance of having a management plan that can meet the modern requirements of today is emphasized. In this context, topics such as documentation, 3D imaging and digital archiving have been introduced, using scientific monitoring systems and modern technologies.²⁶ Reducing bureaucracy in the management system, encouraging investors and achieving economic benefits in this area through the tourism sector were explained as other important points.²⁷ If HCB is considered as an open museum like the city of Khiva and cultural activities are carried out on a broad scale, it will have a positive impact on the area. In this context, some positive administrative and urban protection measures in Bukhara are listed as follows:

Definition	Date
Alterations to existing buildings require the approval of the Consul for Public Works at HCB.	2018
The management plan for Bukhara was adopted and put into effect by UNESCO. It was decided that from this year both the management plan and the master plan for Bukhara (HCB) will be effective.	2019
It was decided to establish a new unit of local and international experts for management. This unit will be in direct contact with WHC, contribute to proper decision making and speed up the decision making process.	2019
It was decided to stop unauthorized construction activities in the buffer zone. In this way, the boundaries of the protected areas were expanded and not only the core area but also the buffer zone was placed under protection.	2019
It was decided to include the reactive monitoring mission in the management plan.	2020
A steering committee was established to monitor and observe HCB.	2020
Heritage impact assessment reports are prepared and sent to the WHC.	2020
Prepare detailed reports on cultural heritage requiring urgent action and send to WHC.	2020
Establishing tourist facilities along tourist routes.	2021
Increased public participation in the urban conservation process and information about the area.	2021
Monitoring and control of all construction activities in the area by a regional working group and the formation of a steering committee.	2021

Table 1. positive administrative and urban protection measures in Bukhara.

As a result of all the processes carried out in Bukhara to address the long-standing problems, it was found that the steps taken to revive and preserve the historical texture of the city were effective. As a result of the work done in 2021, the ICOMOS Advisory Mission visited Bukhara and found that most of the shortcomings in the management of the area have been eliminated.²⁸

In addition to all these positive efforts, recently the activities for the preservation of HCB have been carried out more effectively, according to the indicators established in the management plan. In this regard, in 2019, in cooperation with Uzbekistan ICOMOS and University College London (UCL), a workshop was organized with the participation of leading scientists and heritage practitioners who are representatives of ICOMOS National Committees. During this workshop, discussions were held on cultural heritage, sustainable development and heritage tourism, and special emphasis was placed on the establishment of an ICOMOS National Committee in Uzbekistan.

The project, entitled “*Traditional Bukharian Jewish Houses and Mahallas*,” which started in 2020, aims to inventory and document traditional houses in the historic area of Bukhara, develop conservation guidelines, and organize a series of educational and professional courses for stakeholders and the local population.²⁹

International cooperation, consideration of expert opinions, revitalization of the effective role of academic staff in the field, raising public awareness and involvement in the conservation process, and application of contemporary methods and techniques play an effective role in the conservation and revitalization of HCB. In addition, the re-evaluation of the tourism management system has contributed to the economic development of the region and transformed the historic texture into an attractive center.³⁰



Figure 1. Meeting of international experts in bukhara,2019, IICA.

CONCLUSION

HCB has experienced positive activities and developments in various fields thanks to the 30-year experience of its inclusion in the WHL. The measures for the preservation and revitalization of the texture have been achieved through the integrated efforts of international institutions. The management plan of HCB has been meticulously prepared, considering all processes in detail. The opinions of the local population, experts, tourists and international professionals were taken into account in the preparation of the plan. Considering the similarities between the cities of Bukhara and Yazd, the study of the Bukhara experience may be helpful in addressing the problems of preserving HCY. Especially in terms of economy, use of traditional materials, preservation of religious monuments and climatic proximity, the two cities can be a good guide for each other due to their similarities. HCY plays an important role in preservation and revitalization, taking inspiration from the positive initiatives in Bukhara. Suggestions for HCY challenges are as table below:

SUGGESTION	DEFINITION
Having Cooperation with International Organizations for Technical supports	Enhancing cooperation, communication, and technical support with UNESCO and other global organizations is essential for safeguarding cultural heritage. Bukhara's effective collaboration and relations with international organizations have facilitated the introduction of technologies that comply with contemporary conservation standards.
Providing Financial Support in Cooperation with International Organizations	Similar to Bukhara, the active participation of international organizations in preservation projects and financial support will have a positive impact on the preservation of HCY. Therefore, encouraging further cooperation and financial support from international organizations will be crucial in the ongoing efforts to preserve the cultural heritage of HCY.
Implementation of Tourism Development Projects	The inclusion of projects focused on tourism developments similar to Bukhara is crucial for the preservation and development of HCY. Activities within the scope of sustainable tourism play a significant role not only in increasing the number of visitors but also in improving local economic conditions.
Earthquakes	Yazd is situated on a fault line and experiences seismic challenges due to its arid and hot climate. Adobe, as the most common traditional built material, is known for its low seismic resistance. Therefore, it is crucial to collaborate with international organizations to take preventive measures against natural hazards and minimize potential damage.
Torrential Rains	Recently, intense rainfall due to climate change occasionally causes damage in the HCY. In the absence of proper infrastructure, rainwater cannot be drained effectively, causing problems in narrow streets and occasional damage to building entrances. Therefore, it is critical to take significant measures to improve infrastructure and control storm water to effectively address these problems.
Urban Modernization	With the recent increase in demand, the appearance of modern buildings around the historic structure endangers the HCY. Also, HCY faces some irregular urban practices resulting from the efforts to modernize and adapt to the changing times. In order to make the modernization processes of the HCY harmonious, the local laws or similar international regulations issued in 2018 in Bukhara should be considered.
Cooperation with universities	In HCY, collaboration between local academics and international experts is of great importance. Activities similar to those carried out in 2018 in Bukhara, which focus on research and development for the preservation of cultural heritage on the UNESCO WHL, are essential for the HCY. Collaborations and interactive meetings facilitate knowledge sharing and implementation of contemporary conservation methods.

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AN INTERGENERATIONAL COMMUNITY MAP OF UDINE CITY (ITALY). A PARTICIPATORY TRAINING AND RESEARCH EXPERIENCE

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INTRODUCTION

This paper presents the results of the project "Intergenerational Community Map of the City of Udine (Italy)", a participatory process involving 22 participants, including university students, high school students and senior experts. The aim of the action was to stimulate the (re)appropriation of the tangible and intangible local heritage, focusing on the perception and memory of places in the city of Udine that were identified as "significant" by the subjects. The map was also conceived as an "intergenerational map". That's to say, the interest in stimulating dialogue between different generations and edges, starting from the life experience and perspective of each individual.

The process was led by the author (an anthropologist) and her colleague Nadia Carestiato (a geographer) from March 2021 to March 2022. It was part of the wider interdisciplinary action entitled "Alt Frailty Personalised Health Management of Physical, Mental and Social Frailty in the Elderly", funded by the Fondazione Friuli and carried out by the Interdisciplinary Group on Active Ageing at the University of Udine.¹

The background to the project is based on the WHO approach to active ageing as the result of the interaction between an individual's physical and mental capacity and the context in which they live (the environment). According to this perspective, older people are not just 'patients' receiving medical treatment, but need to be encouraged to play an active role and contribute to community life, participating and co-designing wellness strategies.²

The anthropology of ageing,³ and the geography of landscapes⁴ contribute to the theoretical framework of the project, providing in-depth topics such as the social aspects of ageing, landscape perception and participatory methods.

The aims of the project were, on the one hand, to provide a comprehensive approach (including a community approach and participatory and creative methods) to integrate the biomedical and health care perspectives on ageing. The main idea was to promote social interaction between generations (younger and older) and the places where they live (as students or pensioners) in order to contribute to the maintenance of good memory in older people. The exercise and sharing of their "semantic memory" - defined as "our knowledge" of the world around us - was encouraged throughout the project.⁵ On the other hand, the project aimed to explore the potential role of local communities in building/sharing/transferring knowledge about their own tangible and intangible heritage, from a critical theory of heritage perspective.⁶

Community map: a brief introduction

A community map is a map produced by local communities. It is based on the experience of the parish map, a tool introduced in the late 1980s by the English association "Common Ground" and subsequently extended to other contexts (i.e., participatory urban planning).⁷ The main focus of a community map is to identify what local people consider relevant and important to them (in terms of memory and perception of places). The end product is a completely original and 'personal' (carto)-graphic representation of the area with which the community can identify.

In relation to the city of Udine (a city of about 100,000 inhabitants in the Friuli Venezia Giulia region, in the north-east of Italy), the tangible and intangible heritage has been (re)defined and shared by young and old people using different types of tools: visual, graphic, oral and written. Historical monuments, suburbs, streets, parks, but also food traditions and local restaurants (called "osterie", where local wines and food are served), crafts and oral histories were mapped and processed according to the following methodology.

METHODOLOGY

A participatory approach was used. Participatory methods contribute to the construction of 'a safe space' based on openness, horizontal communication and critical thinking, in which conflicts and emotions are discussed and solved.⁸ These methods enable participants to step back cognitively from familiar routines and form interactive and power relationships and rethink established interpretations of situations and strategies and to change social reality. Moreover, critical thinking and collaborative work is needed so that people can 'observe' themselves from a different point of view and carry out a transformative experience.

Work phases

The process was divided into three phases. In the first, the participants were recruited through an open call, disseminated through the official channels of the University of Udine (Uniud) and through previous academic contacts with schools and the "Università della Terza Età Paolo Naliato".⁹ A semi-structured questionnaire (9 questions) was prepared by the coordinators and sent to potential participants in order to collect basic information about their visit/perception of the city. The results of the questionnaire were discussed in a virtual meeting with about 30 interested people.¹⁰ Six intergenerational working groups were formed based on common interests and perspectives. The groups identified an area or place of interest (e.g., the old town or a suburb) in which to work. In this phase, 3 laboratories with experts were carried out for a total of 16 hours. The first was entitled "Landscape storytelling" and was led by an expert from the University of Padua (Professor Giada Peterle), the second was on cartography and digital tools and was led by Professor Salvatore Amaduzzi, and the third was on immersive media and virtual reality and was led by Professor Michele Geronazzo (Uniud). The aim of the labs was to provide a common framework (concepts, categories and methods) among the participants. A short training on the fieldwork diary as a tool for data collection and reflection on the fieldwork experience was also organised by the coordinators and led by the author.

In the second phase, different types of materials were collected (i.e. interviews with Udine citizens, photographs and videos) or produced (poems, narratives and pictures) by the participants. Many activities were organised, such as the "walks in the city". During these activities, new landscapes were discovered; traditions and oral histories were recorded and shared among the participants, as the participants say.¹¹

I also have a beautiful memory of the walk through "Borgo stazione" [railway station]: in that moment I understood the real possibilities of our community map, from the knowledge of new places to the enhancement of the places already known. (Elisa, student at Uniud)

At first, I was a little embarrassed because I realised that that I actually knew very little about the city, although my memories had left an indelible mark, especially on a sensory level. As my colleagues explained their ideas and feelings, I felt alienated, as if I had never 'seen' Udine. This feeling forced me to re-evaluate my participation in the project. I listened to the presentation again and opened the drawer of memories... I had to satisfy my curiosity to discover what I was missing. (Benedetta, high-school student).

The intergenerational dialogue (figure 1) was particularly appreciated by students, as Giulia says: I have never had the opportunity to deal with an environment in which collaboration between younger and elders was essential. I understood the possibilities that this context of active ageing could generate" (Giulia, University student).

The expectation I had of the project was definitely the possibility of questioning myself with people I did not know, with people of different ages and different backgrounds, with different or similar experiences in the city, and to be able to share my experiences and feelings. (Maria Enrica Vittoria, high-school student).

Above all, what I will take with me, even at the end of this experience, is definitely the fact of being able to work in a group, even with people of different ages. (Margherita, high-school student).

The final stage was to design and publish the map. The participants selected the materials according to their preferences, using participatory methods. Several meetings were held to select photos and videos and to discuss the interviews and stories collected. During these meetings, a group of students from the "Liceo Artistico Giovanni Sello" art school designed the map (figure 2). The final product was a very original graphic representation of some significant places in the city of Udine, according to the perspective of the participants and the experience of the fieldwork (collected materials). Some places (e.g., some squares or the railway station) were emphasised; other places - shown on maps or tourist itineraries - are almost non-existent. This is the case of the Udine Castle. It is one of the city's most important monuments and is located on a hill in the centre of the city, 138 metres above sea level. It houses several museums, including the Civic Museums, which include an art gallery, and the Archaeological Museum. It appears in a small format on the municipal map. It shows that this instrument is different from what we could plan on the basis of traditional historical-artistic-patrimonial assumptions. The train station, on the other hand, is drawn in the foreground, reminding us that many students who live outside the city diary use it to attend university. Suburban areas also appear on the map. This shows the interest of the participants in discovering places outside the historical centre, which are less visited in a diary route. It also shows the interest in rethinking these places in the light of possible urban redevelopment (as in the case of the skate park located in a peripheral area but clearly marked on the map) or in relation to the development of possible new cycle paths. The map was accompanied by 11 Qrcodes, containing the materials collected and selected by the participants: description of the project (1) Birth of Udine (2) Big Garden (3), Space of Culture (4) Tales of the Centre (5) Rione San Rocco (6), Canals (7), Udine bike friendly (8), Via Riccardo Giusto (9), Udine without walls (10), Living in Udine (11). Each link leads to a different material: a photo with caption, an interview quote, a video, a graphic or text material produced by one of the participants or an interlocutor met during the fieldwork (figure 3).

The map was made available in printed form (1m x 1m30) and hung in key locations at the University of Udine. It was also made available in digital format at <https://geomatics.uniud.it/>. The digital map was conceived as an open digital archive (ArcGIS StoryMaps) to be used also in the future through new participatory pathways involving citizens, institutions and students.

In the final stage some dissemination activities will be implemented. The map was presented at the European night of Geography, held in Udine on April 2022; a book was published by the coordinators;¹² and a video was produced. The 12' minutes video – available on the Uniud page <https://www.youtube.com/watch?v=A1FukVTqTOU> - shows the process both at the institutional level and at the participants level: some students explain their role into the project and share their personal experience into the different team works. Data (photos, interviews, videos and other materials) were processed and made available for further projects.



Figure 1. Intergenerational dialogue on the map contents

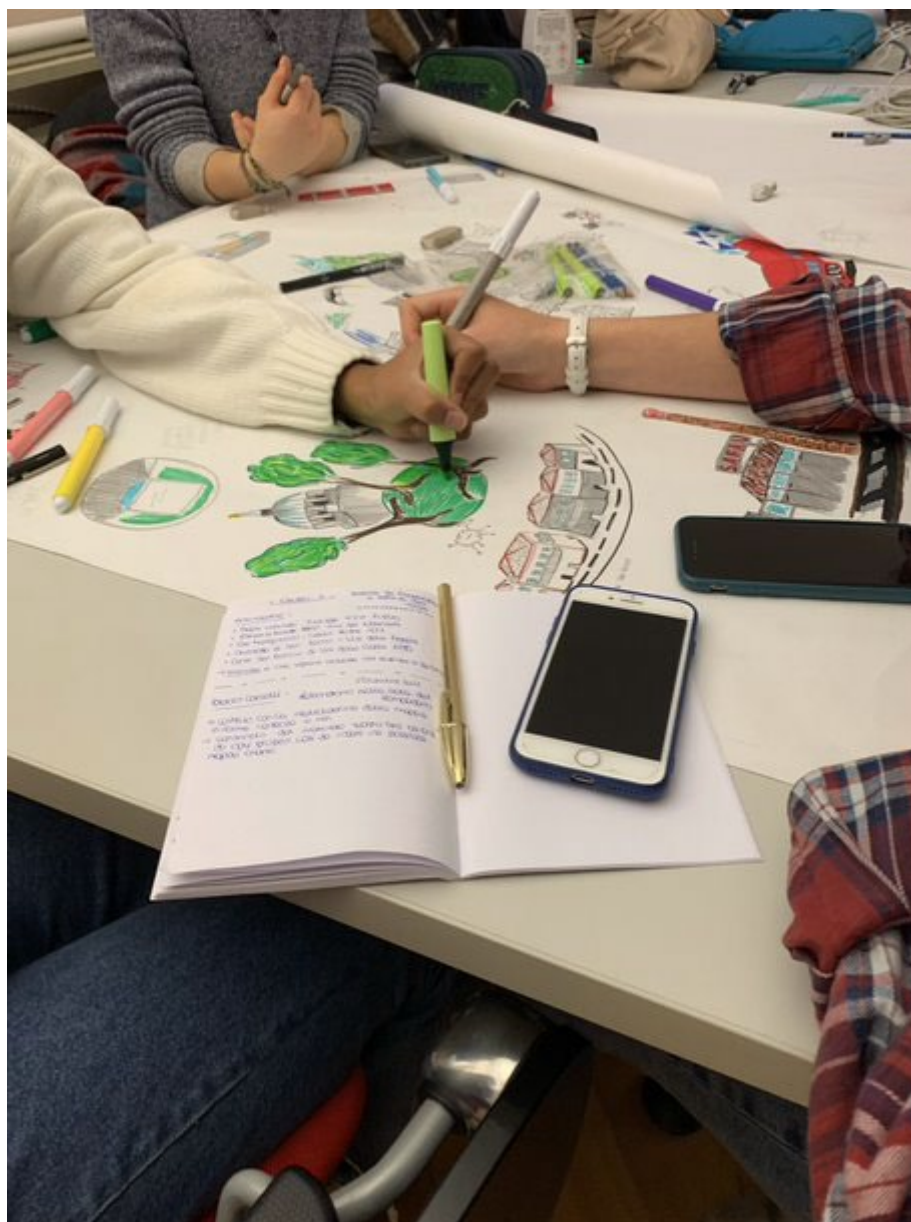


Figure 2. high-school students designing the Map

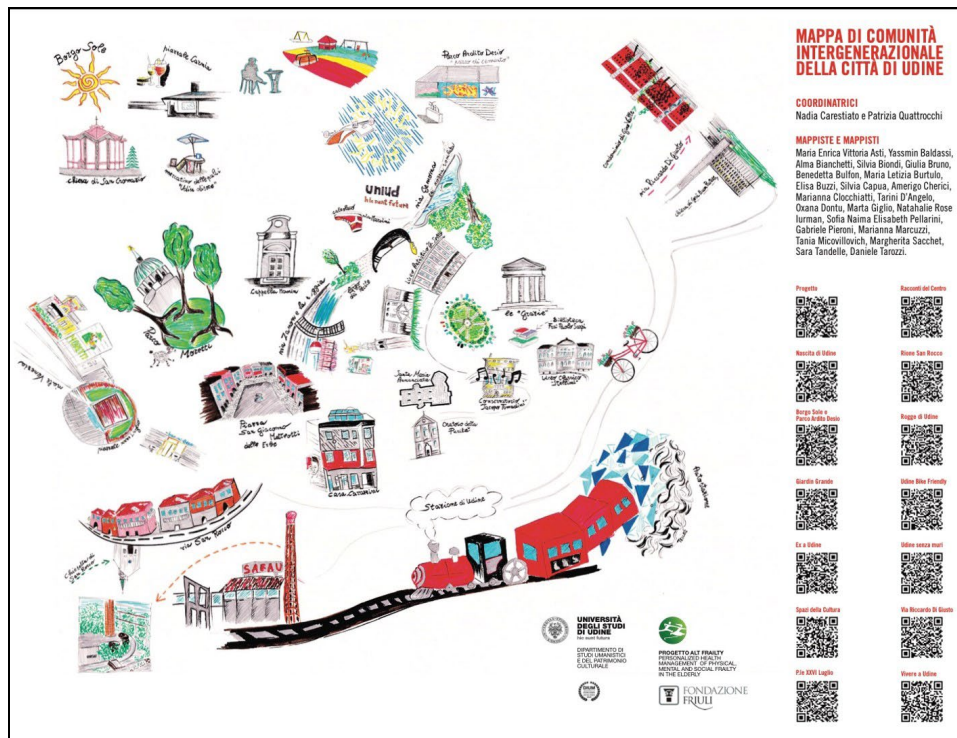


Figure 3 The final product. The Community Map of Udine city

CONCLUSION

The process of constructing the community map has shown how places - even physical places - are always interpreted by subjects and thus take on different meanings for those who inhabit them, even occasionally. The subjective and individual perspectives merge at the same time into a shared view of one's own material and immaterial heritage, which is continuously reworked according to the needs and expectations of individuals and different generations. The process of constructing a community map can flank more official and institutional paths (such as tourist maps) and offer new stimuli to local actors to rethink places as physical and symbolic spaces where collective identities are continuously reworked according to the interests of the present. In this way, it is possible to refine a process-oriented view of tangible and intangible heritage, also in terms of urban planning, so that it becomes not just something to be preserved or conserved, but something to be lived, as an embodied identity mechanism.

NOTES

¹ www.uniud.it/activeageing

² World Health Assembly, *Decade of healthy ageing: the global strategy and action plan on ageing and health 2016-2020: towards a world in which everyone can live a long and healthy life: report by the Director-General* (Genève: World Health Organization, 2020).

³ Briller Sherylyn Hope and Erika Carrillo, "Applying Anthropological Insight in An Aging World." *Oxford Research Encyclopedia of Anthropology*. Access June 15, 2023, <https://doi.org/10.1093/acrefore/9780190854584.013.2>.

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

⁵ Gary Laver. "Aging and Semantic Memory". *Encyclopedia of Geropsychology* (Singapore: Springer, 2016).

⁶ Baird Melissa, *Critical Theory and the Anthropology of Heritage Landscapes* (Florida: University Press of Florida, 2017).

⁷ King Clifford, Angela King and Clifford Susan, *Holding Your Ground: An Action Guide to Local Conservation* (London: Maurice Temple Smith, 1985).

⁸ Engeström Yrjö and Annalisa Sannino. "From mediated actions to heterogenous coalitions: four generations of activity-theoretical studies of work and learning." *Mind, Culture, and Activity*, 28:1, 4-23.

⁹ It is an open University located in Udine and targeted to senior people.

¹⁰ In the first stage of the project, Covid-19 restrictions were in force and some activities were organized remotely.

¹¹ Quotes were collected through a final paper drafted by the participant at the end of the process and analyzed by the author according to a content analysis method. The students were asked to describe in a short text the reasons why they chose to participate in the project, the expectations they had, the personal and professional relationships they built during the process, the skills they have acquired (technical, human, relational), also in relation to their own way to look at the city in which they live or study.

¹² Carestiato Nadia and Patrizia Quattrocchi, *Luoghi in "comune": la città di Udine in una mappa partecipata e intergenerazionale* (Udine: Forum Editrice, 2022).

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PLACE-MAKING BASED ON THE VISIBILITY OF RELIGIOUS BUILDING: CASE OF BUDESHWAR TEMPLE, RAIPUR, INDIA

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INTRODUCTION

Streets and open spaces have been and will remain the core parts of any city throughout the history of civilization. In general, the size of historical neighbourhoods corresponds precisely with the size of the human sensory apparatus and the number of inhabitants. It also affects the people living in these places. The community is developed based on the networks connected by persistent social ties based on whatever actors have in common, usually a shared identity or interests.¹ Local communities rely on proximity-based face-to-face contacts for interaction and cohesiveness.² Safety and security are key factors to consider while evaluating a neighbourhood's livability and the place's identity. A safer street in an area may improve pedestrian access and generate higher walkability. Inclusion based on gender might contribute to the perception of a safer community for social cohesion. This awareness will also impact the inhabitants' quality of life in the locality. Accessibility and visibility play a significant role in forming a sensitivity to a place. The viewing factors of any element related to a specific activity can impact residents' sense of security, comfort, and community engagement. Earlier studies have tried to explore the aspects of visibility in terms of the spatial construct.³ Diminishing the visual connectedness of public spaces can create spaces that encourage criminality and safety assessments. This aspect in an urban space seems to influence people's behaviour since locations considered unsafe are also often underutilized.⁴

In contrast, the locations that are better linked and more densely populated also lack security in some scenarios. The factors of visibility and their relationship to the experience of safety need further investigation. This analysis may translate the impact of pedestrian safety into measurable control parameters. It was initially used to assess the visual linkages between structures or urban systems.⁵ Scholars have investigated, to a lesser extent, how individuals evolved to perceive and behave in their local areas resulting in cultural, religious, and political expressions. Visual connectivity is significant since it gives a more comprehensive view of perception as a cognitive phenomenon for the population's different age groups and genders. Although safety concerns have been focused on accidents and transportation challenges, their link to observation and walkability may give insight into how social and religious interactions impacted and influenced security in the places inhabited by communities. They also indicate that spatial interactions are dynamic and complex, especially when mass interaction and crowding are involved. In the book, "The Death and Life of Great American Cities," Jane Jacobs emphasises the significance of such relationships.⁶ Since then, several scholars

have supported Jacobs' assertions that pedestrians' urban environments with a greater degree of view field tend to be safer than those with a more negligible or nonexistent view field.⁷ The physical and configurational qualities of the urban area also impact its degree of security.

Earlier studies examined spatial analysis based on GIS data by integrating visibility graphs and public surveys to demonstrate open spaces' accessibility, proximity and connectivity.⁸ In addition, studies have analysed the visual aspect of enhancing the walkability of streets in various areas, which can reflect social inclusion that is explored to enhance the perception.⁹ Numerous findings have also evaluated the elements of the urban fabric and compiled a list of the physical qualities that will impact pedestrian behaviours and experiences in a locality.¹⁰

A walkable neighbourhood is a concept that considers residents' perceptions of safety. Objective characteristics cannot correctly represent the experiences of pedestrians;¹¹ instead, subjective attractors acting as magnets influence the activities and user behaviour. Numerous scientists have investigated how people visually perceive urban spaces using interviews, questionnaires, audits, and on-site inspections to concentrate on pedestrian emotions.¹² In addition to face-to-face interviews for questionnaire surveys, a strategy based on on-site observation has been used to determine the points of sight to construct a viewable area. Although the approach may be time-consuming, expensive, and demanding, mainly when research locations are large-scale, vast, and scattered, it delivers more precise data than apps and satellite images. As the influence of socio-cultural and economic elements cannot be precisely assessed using the top-down analytical method, a comprehensive bottom-up survey may assist in clarifying the interrelationships. It also facilitates the comprehension of the significance of any aspect prioritized based on contextual judgments.

Study Area

The cities in the Indian context emerged as administrative cities, commercial cities, university cities, and religious towns. The religious structures played a crucial part in the socio-cultural development of the communities. Raipur, the capital of Chhattisgarh in India, has been chosen as the research location. Historically, Raipur has been a hub for commerce in Central India. In this area, several communities have settled. The temple surroundings under consideration for the study are almost 200 years old and have historical value. The vicinity of the temple shrine is considered the study area in terms of accessibility and visibility. As segments of the streets have direct visibility of the temple and associated activities, the region has been evaluated to comprehend the perception.

Moreover, the region is highly occupied by residential houses in the neighbourhoods and commercial shops. The stores are situated on the major connecting roads. Accordingly, the area is evaluated based on the visibility and security aspects. The positions depicted by dots in the diagram are the assessment points defined based on the selected criteria and visual surveys conducted.

MATERIALS AND METHODS

Individuals' perceptions and sensitivities have an immediate and unintended impact based on the condition of the streetscape Reid Ewing and Susan Handy, "Measuring the Unmeasurable: Urban Design Qualities Related to Walkability," *Journal of Urban Design* 14, no. 1 (February 1, 2009): 65–84.. In earlier studies, four subjective neighbourhood walkability indicators were identified to evaluate the relationship between walkability, community participation, economic flow, and perception: safety from crime, perceived walkability, place dependency, and places promoting social activity. According to the findings, higher degrees of community connectedness are related to walkability and visibility.¹³ Due to the strong correlation between pedestrian experience and built-environment characteristics, cognitive factors have been identified as crucial for walkability.¹⁴ Also, earlier studies have shown that people feel less safe in a high-walkability environment, whereas people who live in low-

walkability communities feel safe and secure in their neighbourhoods.¹⁵ In this context, walkability is a biased idea that explains contextual characteristics that influence a person's perception of a place as a walkable locality. It has been recommended in prior research that, while designing street corridors, a greater focus on the perceptions and emotions encouraged by the physical environment should be considered.¹⁶ Therefore, studies have started analysing the particular aspects of walkable communities from the perspectives of visual perceptions, landscape design, environmental psychology, and urban design in recent works.¹⁷

In this study, pedestrian characteristics based on age and gender, the purpose for walking depending on utilitarian or recreational purposes, and, more specifically, cultural impacts are explored further by conducting public surveys. Understanding these are influenced based on the studies conducted on people's walking behaviour and the built environment elements.¹⁸ This study investigated the viewshed, interconnectedness, isovists, degree of dispersion, and functional Compactness from the experience of the temple's direct visibility and the visibility of the street activities associated with the temple. The survey was conducted through questionnaires to persons residing in the neighbourhood who use the areas regularly. Also, those who travel through the neighbourhood to other destinations were considered. A portion of the survey was conducted with non-regular commuters and tourists to the location.

VISIBILITY CHARACTERISTICS

Viewshed

Individuals would prefer to assemble in places with great visual accessibility if they are random free actors in the surroundings moving in open spaces. Additionally, it guides movement and helps the development of mental maps.¹⁹ Even if the study is dependent on graphs and computer resolutions, it may assist in determining the view field and other aspects that contribute to the creation of visual perception.

In a city's visual linkages, the proximity of a temple is crucial due to the cultural and religious significance of the temple. If viewers can perceive, see, and feel them within a particular range, then this range affects people's psychology, and that can be reflected through the temple's viewshed. The inquiry is based on the concept of creating outlines in isovist territories. According to the paradigm of visual perception, movement decisions and safety perception are developed during times of rapid change in isovist area values.²⁰ The relationship between the temple, its surrounding activities, and pedestrian visibility in the viewshed is strong. The concept of isovist fields and the field study method were selected, employing multiple locations on the street network as observation points and watching the temple shrine in a clockwise orientation from all the vantage points.²¹ A view field area was drawn to understand whether the shrine is viewable from the main access networks to establish the locations that specify the periphery of the shrine viewshed. The viewshed indicators were then quantified based on the conducted physical surveys and Open Street Map (OSM) vector data by estimating the area of the polygon enclosing the viewpoints. The Open source tool named Isovist App 2.4 was used to generate the viewshed from the observation points as mentioned in Fig. 1 earlier. As the significant temple shrine, Budheshwar Temple, in the selected region is situated close to the principal access and intersections, the three directions of the intersection and their extensions are chosen as the vital observational directions. The viewsheds obtained for both temples are shown in Fig. 1 for Mahamaya temple and Fig. 2 for Budheshwar temple, the software generated isovist is shown in Fig. 3 and the resulting calculations are provided in Table 1. The viewshed area is obtained with the equation :

$$A_v = \frac{\pi}{n} \sum_{i=1}^n L_i^2$$

$$L_i = \sqrt{(X_i - X_v)^2 + (Y_i - Y_v)^2}$$

Where 'L_i' provides radial length, X_i and Y_i' are the coordinates of the nearest radial intersection. 'X_v and Y_v' are the coordinates of V; n is the total number of radials sampled.

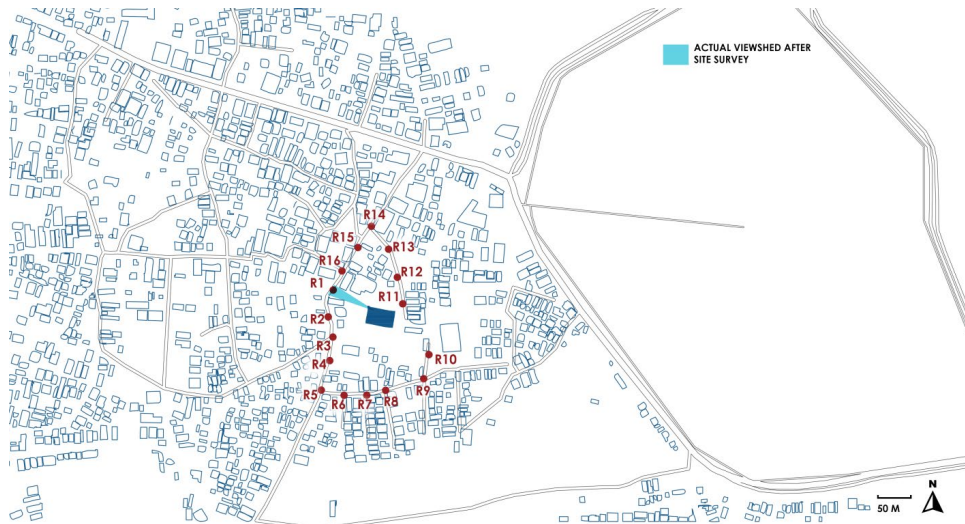


Figure 1. Reference points for the physical survey of Mahamaya temple depicting the actual visible viewshed

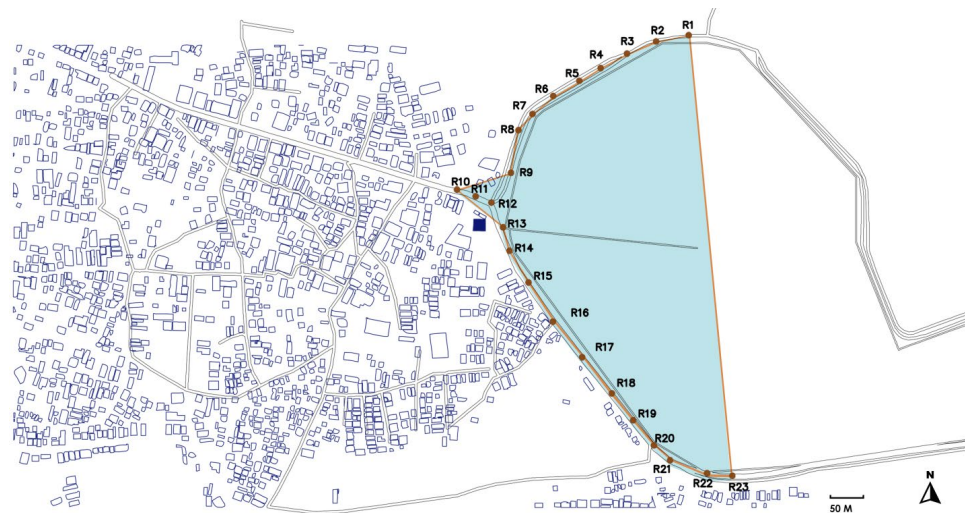


Figure 2. Reference points for the physical survey of Budeshwar temple depicting the actual visible viewshed



Figure 3 – Isovists of Mahamaya temple and Budheshwar temple

Longest Line of Sight

The straight line between observers and the observed element is regarded as a Line of Sight (LOS). This approach was chosen to facilitate visual research and analysis. As the intangibility of the perception of security in the fragmented viewshed and its effect, LOS is simple to obtain based on particular locations and unobstructed visible range. The longest line of sight (LOS) is the one that provides the farthest range of uninterrupted visibility.²² A pedestrian's LOS to the temple shrine or accompanying street activities may be most significant from the most distant LOS.

Consequently, the longest LOS may be used to determine how safe individuals feel in a particular place. Curvilinear open space along the main road with a body of water and no obstructions to the view forms part of the visible area of the temple but is inaccessible. Here, we see the limitations of a strictly physical approach. The length of the LOS along the principal route is 50 metres, established on the LOS and survey-derived visual perception. The temple's shrine is noticeably placed on the main road, making it perfect for use as a line of sight (LOS) route boundary marker. This research uses the distance measurement tool of Open Street Map to determine the LOS between the temple and the locations that comprise the temple's viewshed polygon. The results of the calculations are shown in Table 1. The formula for obtaining the same is:

$$H_v = \max (H_v, L_i)$$

Where 'L_i' is the radial length

Compactness

In an isovist field, Compactness describes the areas of plan where an observer's sense of space is consistent from one point to the next. This parameter can help create the spatial psychology that comes from being able to see the temple shrine and its activities all the time. Visual Compactness (C_v) describes how many spaces can be seen from one place. These areas can help determine how movement affects your field of view. Again, the Isovist App is used to figure out the isoperimetric quotient of the isovist for every point "V" on the map. The result is obtained as a number between 0 and 1, a relative value. The formula for Compactness is as follows:

$$C_v = \frac{4\pi A_v}{P_v^2}$$

Where 'P_v' is the perimeter value, and 'A_v' is the area value.

Ref points	Viewshed	LOS	Compactness	Co-visibility
R1	2360490.00	1607.8	0.0217404	0.661604
R2	2298960.00	1576.76	0.015735	0.672754
R3	2232320.00	1538.81	0.0174369	0.68169
R4	2155200.00	1491.91	0.0247309	0.69197
R5	2094850.00	1462.75	0.0222924	0.697193
R6	2063150.00	1430.2	0.0320533	0.699645
R7	1935700.00	1395.12	0.032801	0.704705
R8	1869870.00	1336.44	0.0362595	0.708455
R9	1565780.00	1282	0.029321	0.713078
R10	789083.00	1284.06	0.0521641	0.695407
R11	969675.00	1278.87	0.0342612	0.701465
R12	1235070.00	1255.32	0.0221369	0.708587
R13	1465550.00	1217.71	0.0322511	0.726028
R14	1392800.00	1188.82	0.0258928	0.726713
R15	1490530.00	1152.22	0.0281968	0.729969
R16	1571680.00	1226.4	0.0230125	0.726001
R17	1986580.00	1293.24	0.0309853	0.706645
R18	2034730.00	1366.32	0.0303378	0.697294
R19	1625530.00	1409.98	0.0309965	0.728292
R20	1721500.00	1458.8	0.021083	0.716666
R21	1722130.00	1491.63	0.029722	0.6895
R22	1841040.00	1543.58	0.0283413	0.706936
R23	1728490.00	1579.79	0.0277666	0.711369

Table 1. Visibility characteristics assessment data for the selected locations around temple

Co-Visibility

As the research involves visibility and its effect on cognition, the co-visibility factor will indicate the mean area of all isovists within which point 'V' is visible. It denotes the extent to which a person at a specific place engages in a reciprocal relationship of seeing and being seen. A site with a high co-visibility observes and is observed by many other locations. A place with poor co-visibility observes fewer other areas and is viewed from fewer other places.

$$R_v = \frac{1}{n} \sum_{i=1}^n A_i$$

Where 'n' is the total number of isovist samples, and 'A_i' is the area of any isovist that point V falls within the viewshed

The programme generates isovists at specific locations inside the specified zone. The system then computes the sum of their areas at any given location 'V' inside them. The mean value is calculated by dividing the result by the number of isovists created. The result is an absolute value expressed in commonly user-defined scalar area units. 'A_i' is the region of any isovist within which point V lies, and n is the sum of isovist observations.

ACCESSIBILITY CHARACTERISTICS

Connectivity

The degree of connectedness shows the permeability of public places. It is observed that the greater the line value, the greater the roadway space's permeability. The street spaces have better connectedness, more visual accessibility, and greater significance with neighbouring areas. Fig. 4 also demonstrates that the degree of connectedness of street spaces around the temple is significantly more. Still, the degree of connectedness of secondary neighbourhood street spaces is uniformly lower as shown in Fig. 5. Only the large street spaces have a substantially greater degree of connectedness than the chosen site. It can be calculated with the formula denoted below:

Connectivity Value (C_i) $C_i = k$; C_i denotes the connectivity value of the 'i' space, and k is the space number of directly connected spaces with the 'i' space.

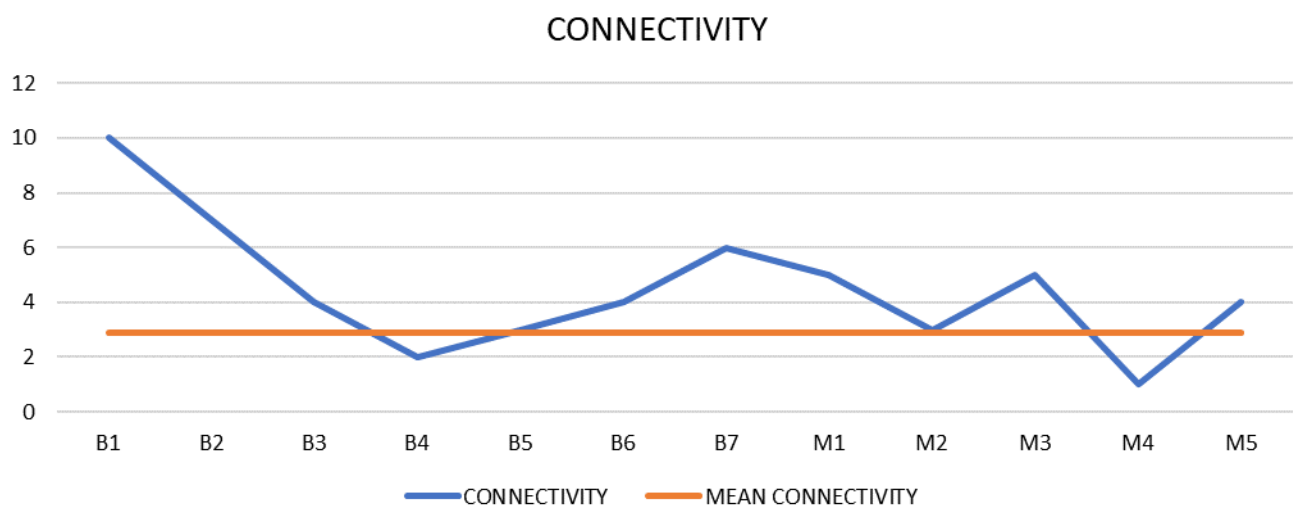


Figure 4. Graph of Connectivity of the locations obtained through depthmapX

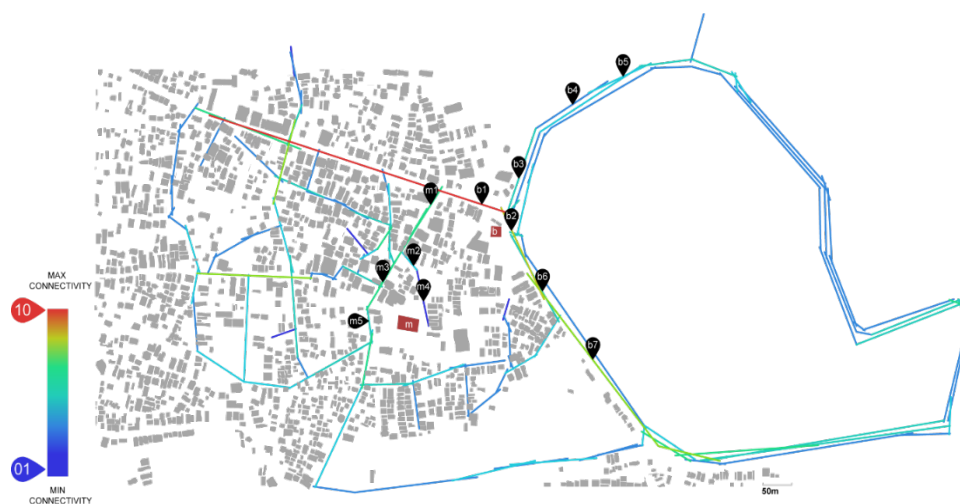


Figure 5. Connectivity of the paths calculated through depthmapX around the temple precinct

Integration

The degree of Integration represents the collective or integrated degree of one area with other areas and the accessibility and proximity of street places. The integration degree is comprised of both a Local integration degree and a global integration degree. The degree of local Integration reveals the

interaction among a given location and its nearby spaces. As demonstrated in Fig 6, the degree of local Integration is proportional to the value of the line. The street area is more valuable. Thus, it is more accessible than surrounding locations and might attract many individuals. The analysis also reveals that the local integration degree of street places is considerably more significant in the vicinity of the temple and the accessibility degree of street spaces. A total integration degree reveals the link between a given location and all other spaces within a specific study area. As illustrated in Fig 7, the greater the value of the line, the greater the overall degree of Integration. If the street space's entire degree of Integration is more significant, then its accessibility and gathering degrees are likewise greater. The combined data is represented in Table 2. The calculation for Integration is done with the formula provided:

$$\frac{1}{RRA_c}$$

Therefore, relative asymmetry or depth may be seen more directly as the measure of Integration. The relative asymmetry formula is:

$$RA_c = \frac{1(MD_c - 1)}{(k - 2)}$$

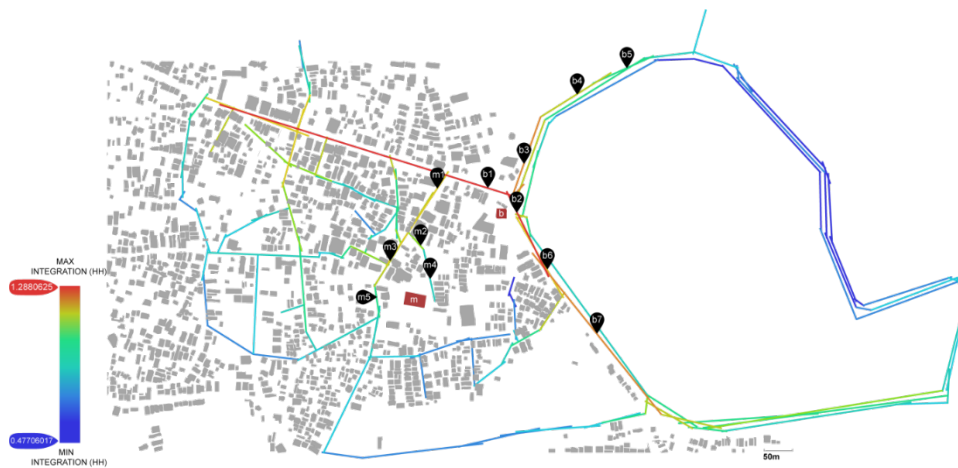


Figure 6. Integration of the paths calculated through depthmapX around the temple vicinity.

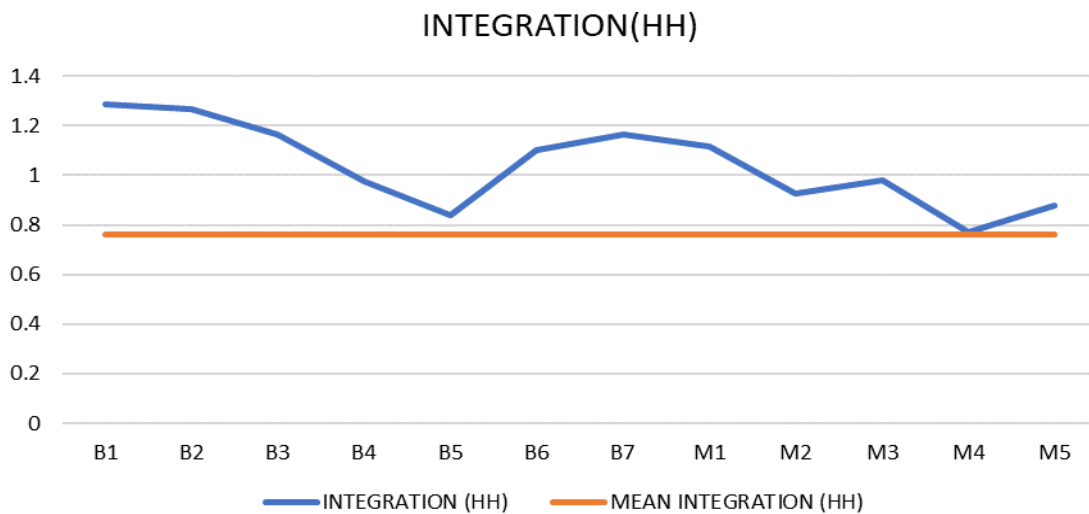


Figure 7. Graphical representation of the Integration of the paths calculated through depthmapX

Choice

Choice quantifies the probability that a pedestrian would choose an axial line based on accessibility to be traversed on the shortest routes from any space to the specified spaces in the system or within a visible radius of the temple from each street segment represented in Fig. 8. Because the road near the temple is straight and all the side streets lead to the main streets, people who use the route stay on the main road where the temple is also present. The computation for this may be calculated using the formula shown below. It measures the degree of betweenness and measures the through-movement potentials.

$$C_i = \sum_J \sum_K g_{jk}^{(i)} \lg(j < k)$$



Figure 8. Showing choices of the paths calculated through depthmapX around the temple

PATH ID	CONNECTIVITY	INTEGRATION (HH)	CHOICE
B1	10	1.2880625	8818
B2	7	1.2660443	7003
B3	4	1.1663557	1524
B4	2	0.97452092	1324
B5	3	0.84163171	1132
B6	4	1.1033682	668
B7	6	1.1640643	5781
M1	5	1.1158357	3464
M2	3	0.92869705	260
M3	5	0.98260152	2049
M4	1	0.77149576	0
M5	4	0.87779069	1851

Table 2. Showing the value of connectivity, global Integration and choice calculated through "depthmapx"

MORPHOLOGICAL CHARACTERISTICS

Spatial morphology study indicators include the form ratio, Compactness, ellipticity index, and standard area index. After analysing and assessing these indicators, it was determined that most of them employ the polygon as a measuring standard and that a number of them are straightforward and effective.²³ Since the shrine is not at eye level from every vantage point, the safety impression varies depending on the road direction and selected visibility position. At eye level, the activities associated with the temple are readily apparent. Therefore, this study utilises the function compactness ratio to indicate the temple viewshed's impacting security conditions. The morphological characteristics are identified by these parameters along the street inside the viewshed of the temple.

Function Compactness

Compactness was initially utilised to measure the homogeneity of the peripheral urban spatial pattern. Richardson's earlier research indicated that a circular form is the most effective and compact.²⁴ With the emergence of modern cities and multi-nucleated development, the compactness model established on assessing the expansion orientation of city areas no longer corresponds to current research needs. Therefore, experts have developed many models and indices of Compactness. Extensive literature exists, for instance, on different aspects of Compactness compared to sprawl.²⁵ Less research has been conducted on the Compactness of activities in urban spaces impacting the perception of safety.

The function indicators for Compactness are based on urban activities. They focus on decreasing the perception of insecurity in the travel distances of pedestrians in urban areas with religious sites. The perception employs the median commuting distance as a direct indication of measurement. After analysing five compactness parameters, it was observed that their relevant scales differ. In addition, the study topics for functional indices are highly complex since many commercial stores have both formal and informal aspects.

Additionally, the effect of the functional layout of the space based on visibility and spatial organisation on Compactness must be considered.²⁶ Safe cities can be assessed through the urban function, Compactness of activities and visibility of the temple shrine or related activities. It is defined as the reciprocal of the mean distance travelled between locations that are unconnected through the visible activities around the temples. This index examines the urban spatial form of gender-based safe cities.²⁷



Figure 9. Map of the functional Compactness of the activities around the temple vicinity

This research presents two indications based on observing the stores and the shrine used by the daily commuters who traverse the studied route. The density of the commercial activities relevant to temple rituals concentrated around the temple area and the distance between the concentration of activity locations and the temple is used to determine the function compactness of the temple's viewshed. The indication map is shown in Fig. 9. The box shows the temple's location, the distance between the concentration of sites of stores associated with temple activities are represented through the straight lines, and the solid dots' size indicates the businesses' density. The feeling of safety around the temple is based on the values of Integration and concentration density at different points in the viewshed of the temple road segments. The distances between the concentration locations and the temple were determined using GIS data and physical surveys.

$$N_p = \sum_{i=1}^n \frac{N_i}{d_i}$$

Where N_p is the function compactness, N_i is the designated value of the density of shops of the i th concentration point, and d_i is the distance from the i th concentration point of shops to the temple.

INDICATOR SELECTION

Correlation Analysis

Then, it is essential to find a correlation study on the parameters based on proximity to the temple and the visibility criteria included. Strong collinearity between parameters would influence the following calculation of indicator weight. The Pearson correlation coefficient demonstrates the linear relationship between two variables.²⁸ Through correlation analysis, one may determine the correlation coefficient R_{ij} between two parameters, and the absolute value of the correlation coefficient shows the degree of dependency between the two indicators. The limit value of R_{ij} is established as $M = 0.6$ ($0 < M < 1$). The correlation coefficient between two indicators $|R_{ij}|$ is greater than M , showing that the two indicators are substantially associated and have comparable effects on the temple neighbourhood.

Consequently, one of the assessment indications may be eliminated. $|R_{ij}|$ M shows that the correlation between the two indicators is weak; hence, both evaluation indicators should be preserved. In this technique, dimension reduction is possible. The calculations are based on the following:

$$R_{ij} = \frac{\sum_{k=1}^n (z_i^{(k)} - \bar{z}_i^{(k)})(z_j^{(k)} - \bar{z}_j^{(k)})}{\sqrt{\sum_{k=1}^n (z_i^{(k)} - \bar{z}_i^{(k)})^2 \sum_{k=1}^n (z_j^{(k)} - \bar{z}_j^{(k)})^2}}$$

Table 3 displays the Pearson correlation coefficients between visibility parameters, and Table 4 for accessibility criteria such as choice, global Integration, and connection. The results of the correlation study suggest a substantial correlation between the choice and global Integration, with the absolute value of the correlation coefficient above 0.6; thus, we eliminate the similar proximate determinants to establish the correlation among the parameters. Connectedness is a one-dimensional metric that may aid in a complete character analysis; hence, the most integrated streets with the highest connectivity are preserved. The table also displays the Pearson correlation coefficients between visibility metrics such as viewshed area, LOS, Compactness, and co-visibility. The findings of the correlation study do not indicate a strong correlation between the parameters and the absolute value. Hence, these factors are included in the research. A viewshed is a two-dimensional measure, whereas the LOS is a one-dimensional metric, while the one may more fully exhibit the visual features. So, both the LOS and viewshed are kept for the perception analysis.

	Viewshed	LOS	Compactness	Co-Visibility
Viewshed	1	0.685060528	-0.590508637	-0.5337512
LOS	0.685060528	1	-0.394469105	-0.6969573
Compactness	-0.590508637	-0.394469105	1	0.2182529
Co-Visibility	-0.533751238	-0.696957281	0.218252854	1

Table 3. Pearson coefficient correlation between the visibility parameters factors

	CONNECTIVITY	GLOBAL INTEGRATION	CHOICE
CONNECTIVITY	1	0.8305	0.929340721
GLOBAL INTEGRATION	0.8305	1	0.797720865
CHOICE	0.929340721	0.797720865	1

Table 4. Pearson coefficient correlation between the accessibility parameters factors

Determination of Indicator Weight

Initially, physics used entropy to quantify the degree of chaos in a system. Table 5 displays the values with weights of the different indicators determined by the survey results based on entropy analysis. According to the results of the calculations, the visibility of the temple, particularly the viewshed and visibility compactness factors, has a more significant impact on the perception of safety than the accessibility factors, which are very close to the morphological characteristics of function compactness and Global Integration. These elements increase the pedestrians' impression of safety. It also influences their use efficiency. The viewshed, the indication having the most significant direct influence on temple visibility, is given the highest weight when analysing temple proximity. The function compactness is a combination indication of the distance from the concentration points of temple-related activities and the density of those activities and their focus points inside the temple

viewshed. This indicator parameter mainly displays the user perception and usability of individuals created by the visibility of a temple inside the viewshed. In other words, the more significant function compactness of the temple viewshed signifies enhanced safety due to visibility. The relationship between function Compactness and the character of activities as visible facilities is substantial. Consequently, function compactness has considerable weight when quantifying the influence of visibility on pedestrian safety.

Viewshed	LOS	Co-visibility	Compactness	Functional Compactness	Integration	Connection
4.2	3.75974	3.7	3.77	3.522727273	3.5	3.409

Table 5. Entropy weight calculated through the data obtained from the survey

RESULTS

Tables 6 and Fig. 10 display the outcomes of the public survey's data collection and validation using entropy analysis based on the relative weight of each parameter. According to the weighted order, viewshed, visual Compactness, and functional Compactness influence the impression of safety. A further coefficient analysis between accessibility and visibility is conducted at the studied sites to identify which attribute is essential. Following the prominence of the temple's shrine, the gender-segregated polls also categorise respondents' perceptions of safety. B1, B2, B3, and B6 are the most accessible and safest locations, whereas R6–R15 are visibility-based. Each activity focus site is located near the temple, providing a sense of security. Even though things are constantly changing, the temple shrine is in plain sight, which makes the area around the temple seem safer. Each of the nine activity concentration sites has a limited number and density of booths. In addition, the temple's viewshed is altered due to neighbouring buildings and trees obstructing sightlines. Around the lake, trees offer a buffer between direct vision and the less packed businesses at S9. Visibility and the impression of safety are poor at the locations mentioned above.

	Viewshed Area	LOS	Compactness	Co-Visibility
INTEGRATION (HH)	-0.882337234	-0.823682239	0.815875051	0.685088917
CONNECTIVITY	-0.865754561	-0.558070236	0.597631634	0.285006016

Table 6. Pearson coefficient correlation between the visibility factor and accessibility sorted according to the weight obtained through survey data.

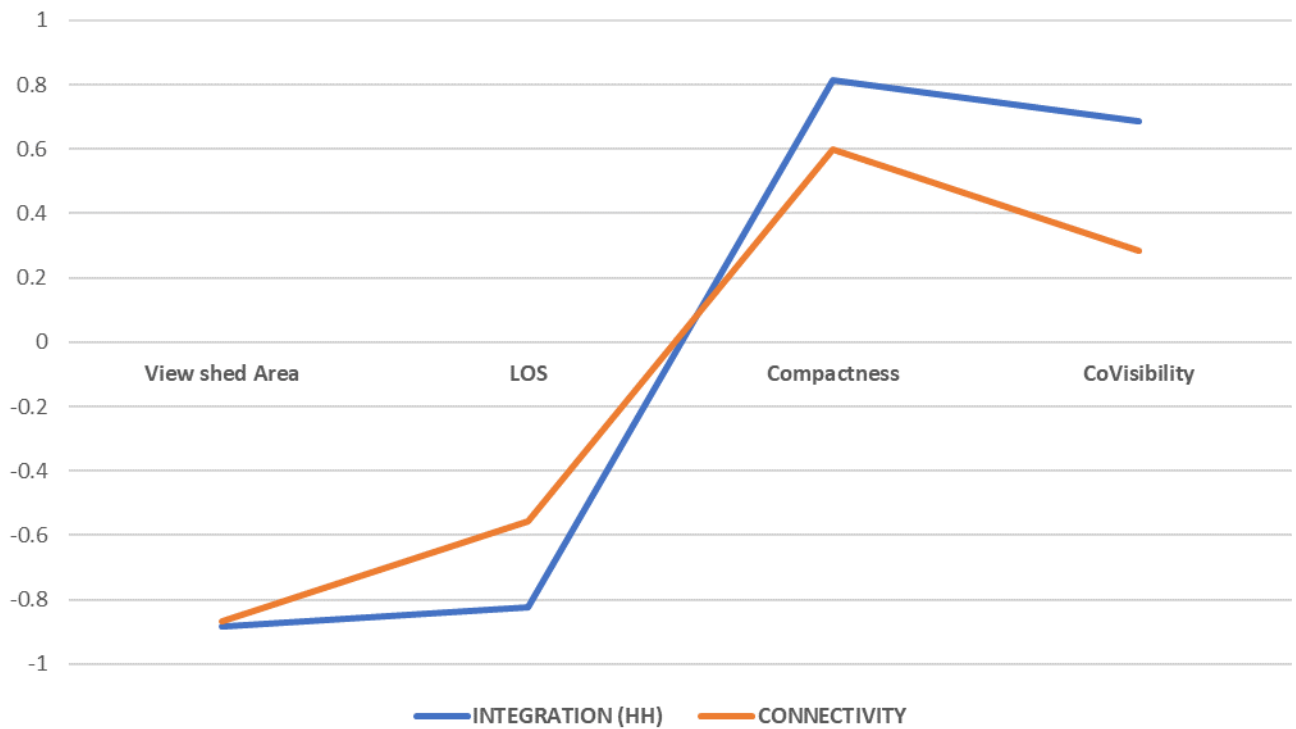


Figure 10. Graph representing Pearson coefficient correlation between the visibility and accessibility

DISCUSSION AND CONCLUSIONS

The study reveals that areas around the temple are safer and more pedestrian-friendly. The vicinity area around the religious structure generates a place identity based on its cultural values. The site locations from which neither the direct view of the temple shrine nor its associated activities are visible tend to have a lower sense of security in a place, despite being well-connected and easily accessible. Upon analysing the actual conditions via surveys of the opinions and perceptions of daily commuters, it was discovered that activity concentration spots also depend on the temples' visibility, with each cluster relatively near the temple. This one is often devoid of surrounding activity compared to a neighbouring temple that was not visible. The budheshwar temple is situated at the crossroads of three main access roads. There are also several residential neighbourhoods close to the study area. Even though temporal activity does not affect the perceived faith and safety in the temple's proximity, a few regions on the temple's visible and assessable boundary seem to show safety concerns.

Furthermore, there are certain instances where safety is compromised since the temple is not visible owing to obstructions in the line of sight caused by houses and tall trees. At the specified sites, the correlation coefficient between the visibility and accessibility of the temple is established to comprehend their relative relevance. Although establishing the feeling of safety is a complicated process, the researched temple's neighbourhood cannot be adequately appraised using the characteristics mentioned above. Other variables, including the socio-economic state of the community, cleanliness, permeability of the roadways, and the existence of nighttime street lighting, may have also influenced the perspective of the commuters. Therefore, the sense of safety cannot be analysed merely in terms of visibility, accessibility, the physical qualities of the location, and identifying activity clusters.

With the growth of the conception of safe cities for everyone and its relationship to place identity, the issue of ensuring pedestrian safety in terms of security while delivering a pleasant neighbourhood

experience has become crucial for designing cities. This article analysed the pedestrian safety of temple environs from the viewpoint of the shrine's visibility and people's engagement. The city of Raipur was selected as the research's starting point for data collection. After quantifying the parameters, the correlation between different parameters was found. Later, entropy analysis was used to quantify the weight of each indicator in the evaluation system near the temple, and all these indicators were then used to evaluate public opinion. Based on each location's fundamental data, pedestrian perception ratings were produced. In addition to temple proximity, additional elements, such as the permeability of the streets and the existence of street lights, should be examined to assess pedestrians' sense of safety properly. Including these additional criteria in the research may assist in a more thorough assessment of pedestrian friendliness and safety. It might be the subject of further study.

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THE IMPACT OF THE SAUDI ARABIAN URBAN POLICIES AND URBAN DESIGN COMPONENTS ON HISTORIC AREAS

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INTRODUCTION

During the last few decades, most of the citizens and politicians were indoctrinated in the Arab World anything old or traditional style was considered of little value and was left to decay and disrepair.¹ In the modern era, cities' downtown areas often stand as living testaments to their historical, cultural, and architectural heritage.² These urban cores not only serve as bustling commercial hubs but also hold within their streets, buildings, and public spaces a rich tapestry of policies and visual components that narrate the story of a city's evolution. This article delves into the intricate interplay between policies and visual elements within downtown areas, shedding light on how these spaces are consciously preserved as heritage places.

Research goals

The research mainly aims:

- To shed more light on conservation policies of the heritage downtown of Jeddah.
- To explore the local government (Jeddah Municipality, commissions, and ministries), efforts in the realization of the conservation policies.
- To investigate and evaluate the physical elements and urban design components by the visual survey and according to the visitor's point of view.

Research Hypothesis

To what extent would the policies that would be considered by the local government such as Jeddah's Municipality for the conservation of heritage and tourism, to enhance the overall urban design components in *Albalad* District to achieve the maximum efficiency of the urban improvement?

RESEARCH METHODOLOGY

The research methodology is divided into three approaches, (see Table 1).

The article will point out the historical background of Jeddah and its historic downtown, "*Albalad*" and conservation policies at the national and local level. Then it will be followed by the analytical approach which depends on the existing visual elements. The last approach is to evaluate the existing visual components and requirements to achieve the conservation policies of heritage sites in the study area *Albalad* taking into account the urban sustainability. At the end of this study, the research will provide a set of proposals and recommendations for this important historic city center in the whole

region. The methods of collecting data organized by the author comprised 30 professionals. The analysis of *AlBalad* historic area, objectives are twofold:

- To establish an evaluation and relationship between visual elements as well as assessment of their condition
- To determine the needs for improvement of the area investigated

Their mission is as follows:

- Distribute 100 questionnaires on to the local community members, visitors, and tourists of *Albalad*, Jeddah historic downtown.

On-site survey on the visual survey elements.

Theoretical approach	Analytical approach	Practical approach
Literature review. Historical background.	Existing situation. Framework at national level. Conservation policies at local level.	Questionnaire survey. Visual elements survey.

Table 1. The Research Methodology.

Literature review: Theoretical Background approach; Framework for Preserving National Heritage in Saudi Arabia

The Antiquities Law of 1972 marked a significant milestone for Saudi Arabia's heritage preservation efforts. Its resurgence in 2014 under the Supreme Commission for Tourism (SCT), subsequently evolving into the Saudi Commission for Tourism and National Heritage (SCTNH) by 2015, demonstrated the nation's ongoing dedication to safeguarding its cultural legacy. In alignment with the ambitious economic objectives outlined in Saudi Vision 2030, the SCTNH underwent a restructuring in 2018, leading to the establishment of separate entities: the Ministry of Culture and the Ministry of Tourism. This strategic move aimed to diversify the economy away from oil dependency. Additionally, the historic Jeddah region's recognition in 2014 underscored the country's commitment to preserving its rich heritage. These legislative and administrative transformations underscore Saudi Arabia's proactive approach to heritage conservation and its broader economic revitalization efforts.

The urban characteristics and significance of Jeddah's historical area- *Albalad*

Jeddah's historic *Albalad* area spans roughly 76.8 hectares (see figure 1), divided into four districts: Al Sham (11.8 ha), Al Mazloum (26.4 ha), Al Yaman (26.4 ha), and Al Bahar (12.2 ha). The city wall, demolished in 1946 after Saudi Arabia's unification in 1932, accommodated the city's expansion towards the north, east, and south.³

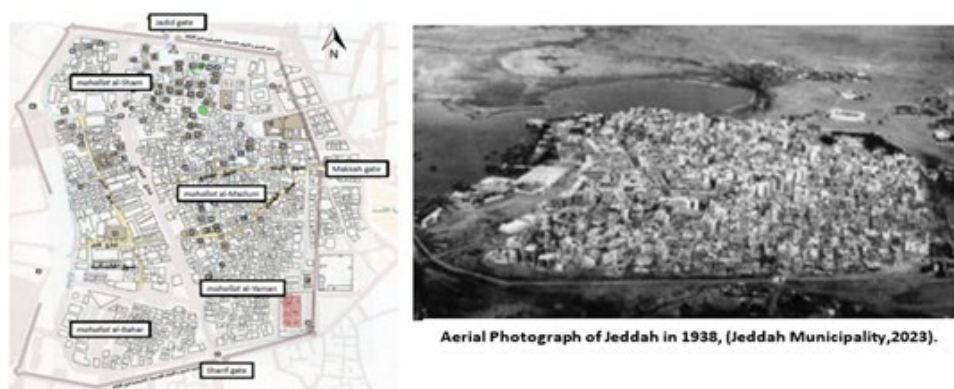


Figure 1. The wall surrounds Jeddah with its gates.

Urban Conservation Policies in Jeddah's Historic Downtown-*Albalad*

Jeddah's local government pursued UNESCO World Heritage status for the Jeddah Historic Center (*Albalad*), accomplishing this in 2014. Preservation efforts for the area date back to the 1970s, guided by consultant Robert Matthew and the Jeddah Municipality. Matthew's strategy categorized buildings by national, regional, and local significance, with defined conservation boundaries illustrated in Figure 2. These initiatives reflect ongoing commitment to safeguarding Jeddah's rich historical heritage.

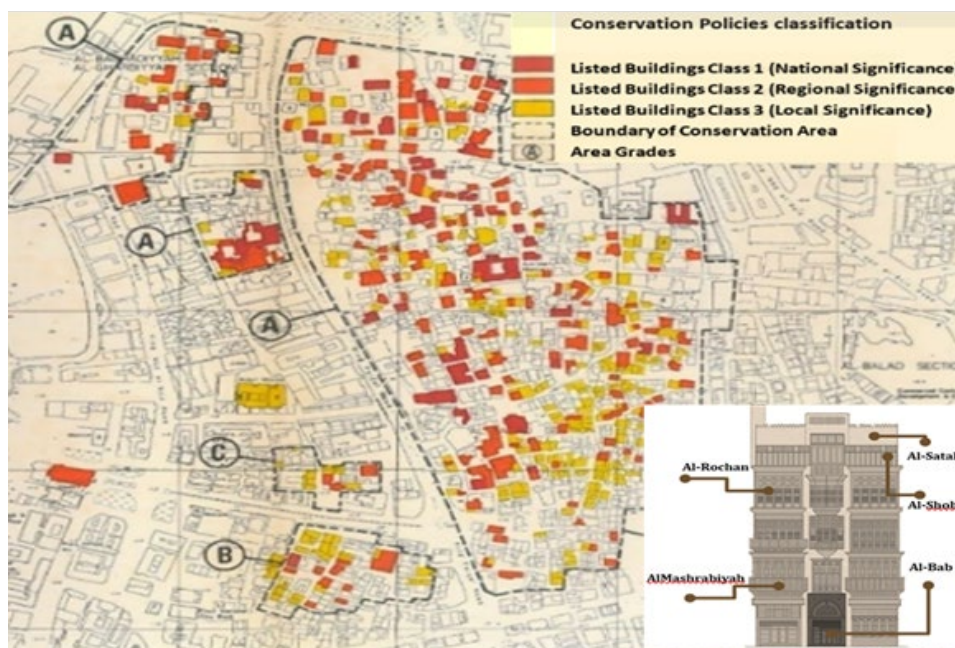


Figure 2. Conservation policies relating to buildings significance map and the Hijaz traditional building facade modified by the author.⁴

The 1981 Jeddah Action Master Plan introduced special regulations for listed buildings under conservation policy. In 2021, His Royal Highness Crown Prince Mohammed bin Salman spearheaded the urban rehabilitation project for Jeddah's *Albalad* historic area, aligned with the objectives of Vision 2030. Over fifteen years, the initiative aims to enhance infrastructure, services, and environmental quality, allocate 15% of *Albalad* for open spaces and greenery, and revitalize a 5 km waterfront.

In the early 21st century, collaboration between the Saudi Commission for National Heritage and the Jeddah Municipality resulted from *Albalad*'s listing as the third urban UNESCO World Heritage site in 2014.

PRACTICAL APPROACH: THE VISUAL SURVEY COMPONENTS

The practical approach depends on *Albalad* visual survey supervised and guided by the author and a team of thirty professional persons to make a direct investigation to the local community, visitors, and tourists to test the research hypothesis and the experimental sample shown in Table 2.

		Frequency	Percent	Valid Percent
Valid	Local community	16	24.2	24.2
	Visitors	42	63.6	63.6
	Tourists	8	12.1	12.1
	Total	66	100.0	100.0

Table 2. Number, percentage, and distribution of participants in the questionnaire survey.

The second aim of this study is to conduct a *visual survey* as it a tool of an examination of the characteristic of urban design components in relation to the form, appearance, and composition of the historic downtown of Jeddah city "Albalad".⁵

Assessment of the physical visual elements in Jeddah's historic downtown

The evaluation of physical aspects relies on analyses of urban design elements like pedestrian access, transportation systems, building types, construction methods, land use, building heights, infrastructure, parking efficiency, and survey responses. Findings are presented in the results section.

The social and urban fabric of "Albalad" historical area

The historic downtown of Jeddah, known as "Albalad," features a distinctive urban morphology. Commercial buildings dominate its landscape, constituting 46% of the area and serving as the primary trade hub. Residential use occupies 21% of the space, while administrative activities claim 2%. Approximately 6% is dedicated to gardens and open areas. Building heights typically range from 1 to 4 floors, representing 82% of structures, with the remaining 18% exceeding 5 floors. A questionnaire survey conducted among Albalad residents gauged their views on Jeddah Municipality's conservation policies. The results, depicted in Table 3, underscore the community's desire for tailored conservation efforts aligned with building significance and improved public services. Overall, respondents expressed a 75.15% satisfaction level with current initiatives, signaling a consensus on the need for further development and preservation. (Figure 3 illustrates Albalad's key characteristics.)

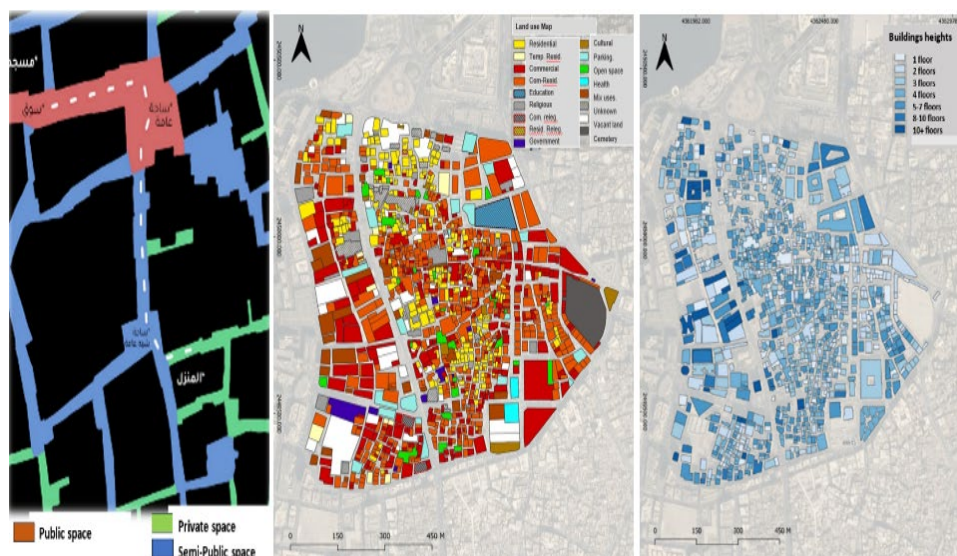


Figure 3. The Characteristics of Albalad urban fabric, land use, and buildings heights by the author.

Pathways elements	V. good 5	Good 4	Fair 3	Bad 2	Unacceptable 1	Score
weighted score						
Conservation of Heritage Urban fabric and design	34	60	6	0	0	85.6%
Demolish the dilapidated building of little value	30	38	17	0	15	73.6%
Restoration of the heritage building of high value	87	10	3	0	0	96.8%
Efficiency of public services	8	15	23	0	54	44.6%
Total score						75.15%

Table3. The suggestion of the sample investigated in relation to the urban elements of the Historic downtown.

The pedestrian paths assessment

The visual survey categorized pedestrian ways into three types: mixed circulation with cars, pedestrian paths, and narrow roads solely for pedestrians. Figure 4 depicts these classifications. Table 4, reflecting questionnaire results on pedestrian path factors, highlights a total score of 34.3%, signaling a demand for amenities such as seating and shaded walkways.



Figure 4. The classification of pedestrian ways and paths by the author.

Pathways elements	V. good 5	Good 4	Fair 3	Bad 2	V. bad 1	Score
weighted score						
Safety from cars	0	1	3	78	18	37.4%
Lights	11	33		52	4	60 %
Sitting chairs	0	0	0	100 Unavailable	0	0
Shaded open spaces	0	0	0	100	0	40%
Road signs	0	4	3	93	0	38.6%
Paved or good furniture	0	3	3	34	61	30%
Total score						34.4%

Table 4. The result of the data collected from questionnaire survey related to the pedestrian pathways in the Jeddah's historic downtown- Albalad.

The other types of the pedestrian pathways which must be considered by the urban designers within Albalad as a touristic site is the movement of disabled and blind persons as an urban design component in the visual survey to be evaluated. The data collected illustrates the lack or in some areas

the shortage in providing the pathways furniture for those groups of the society. The result of the questionnaire survey due to this type of pedestrian Path, as mentioned in Table 5.

Pathways	V, good 5	Good 4	Fair 3	Bad 2	Unavailable 1	Score
weighted score						
Wheelchair pathways		0	7	51	42	44.6%
Blind pedestrian way		0	0	0	100	20%
Total score						32.3%

Table 5. The result of the data collected from the questionnaire survey related to the Disabled pathways conditions in the Jeddah's historic downtown- Albalad

The traffic circulation within the historical Jeddah-Albalad

The survey on traffic circulation in historic downtown Albalad reveals varying car densities: inner roads maintain low traffic, but main thoroughfares surrounding the area, such as King Abdulaziz Street, Madinah Road, and Banajah streets, experience evening and festival-related spikes, as depicted in Figure 5. Additionally, findings from Table 6 show a lack of designated lanes for alternative modes of transport, forcing motorcycles and bicycles to share space with cars and pedestrians. While this arrangement enhances user safety, it also contributes to accidents, accounting for 8% of incidents in the area, as detailed in Table 7.

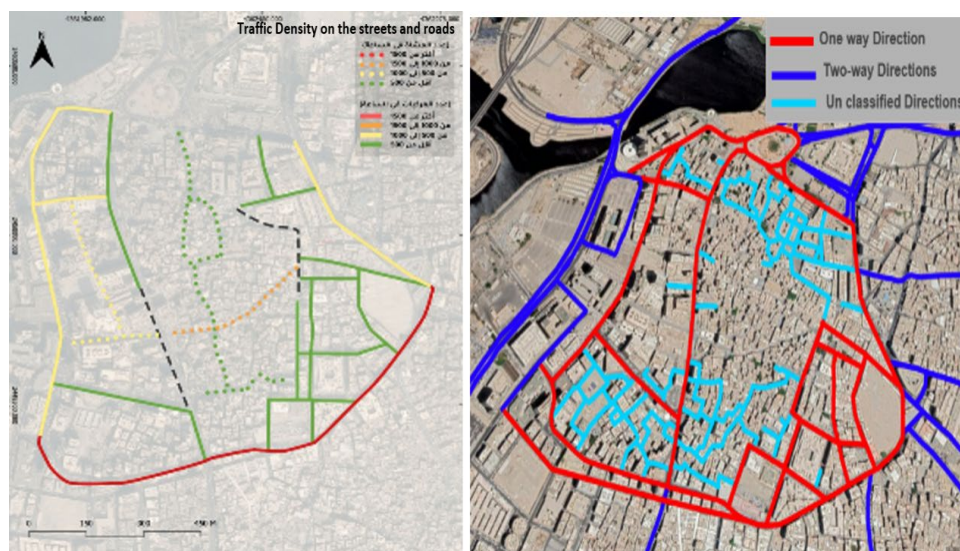


Figure 5. The traffic circulation on the roads and streets in Albald Historical area by the author

Pathways	Available 5	Good 4	Fair 3	Bad 2	Unavailable 1	Score
weighted score						
Bicycles ways	5	0	0	0	95	24%
Motorcycle ways	3	0	0	0	97	22.4%
Total score						23.2%

Table 6. Assessment of Pathways in the historic Jeddah- Albalad

Pathways weighted score	Safe 5	Good 4	Fair 3	Bad 2	Unsafe 1	Score
Bicycles ways	0	0	0	0	100	20%
Motorcycle ways	0	0	0	0	100	20%
Total score						20%

Table 7. Assessment of safety Factors on the Pathways in the historic Jeddah- Albalad

The Availability of Car Parking

The visual survey of Albalad's historic area revealed four types of car parking: free street parking, prepaid street parking, private lots, and multi-story parking structures near the heritage zone's perimeter. While sufficient on weekdays and for traditional souks (refer to Figure 6), these options prove insufficient during peak tourist seasons, festivals, Ramadan, and Eid, scoring a total of 36.7% inadequacy according to Table 8. This shortfall notably affects visitors and tourists, emphasizing the necessity for additional parking infrastructure to manage fluctuating demand and ensure a smooth experience in the historic district.



Figure 6. The classification of car Parking and the location distributions of the heritage "souks" or commercial areas, and photo of pedestrian commercial path by the author.

Car Parking Types weighted score	V. Good 5	Good 4	Fair 3	Bad 2	Unavailable 1	Score
Free car parking on street	0	0	1	0	99	20%
Prepaid parking on street	1	0	5	0	94	22.8%
Privet parking lots	3	0	13	0	84	27.6%
Multi story parking	52	0	37	0	11	76.4%
Total score						36.7%

Table 8. Assessment of the investigated persons' opinions on the availability of parking their car in Albalad during the festivals and the Ramadan month.

The landmarks availability and distribution

Albalad contains 537 heritage buildings, according to the study of Robert Matthews, were often used as homes at the time of his study of the Historical downtown of Jeddah Albalad in 1980, taking into consideration the Morphology over time on heritage buildings uses. Still, those buildings are considered as an image of the downtown and an urban design component and used as landmarks and

meeting areas in the opinion of the visitors and tourists and the local community, the residents of the historic area. It contains famous heritage buildings, mosques, and commercial shops, see Figure 7.



Figure 7. The landmarks distribution as an urban image of the city's historic downtown, Albalad⁶.

The quantity and quality of gardens and open spaces

The gardens are five distributed within the historic district but with a shortage of equipment like sitting areas among others, although they contain random plantations. There are ten open public spaces located beside some heritage buildings, (see figure 8 below). Through the analyses of the results of the questionnaire survey, (see Table 9. the participants were almost not satisfied with the quality of either gardens or open spaces.



Figure 8. The location of open spaces and photos of the existing gardens in the Historic downtown by the author.

Gardens& open spaces	V. good 5	Good 4	Fair 3	Bad 2	Unavailable 1	Score
weighted score						
Shaded	0	0	0	0	100	20%
Landscape	0	0	3	97	3	39.4%
Playground	0	0	0	0	100	20%
Children playground	0	0	0	5	95	21%
Public toilets	0	0	0	0	100	20%
Garbage boxes	0	0	3	4	93	22%
Total score						23.7%

Table 9. Assessment of the investigated persons' opinions on the existing situation of the gardens and public open spaces in the historic downtown, "Albalad".

RESULTS

Two issues of this study are worth stopping at. The first is the variation in the degree of the pedestrian' satisfaction with all items. The second is the different ranking of the 7 groups of questions in the pedestrian' eyes.

Regarding the first issue, it is evident from figure (9) below that; there is a clear difference in the pedestrian ' satisfaction with all items of the 26 questionnaire items, only 5 items are good enough, the rest should be urgently improved. It is also noted that item 11 (sitting chairs) gets a low score of 0.0 as shown in Figure (9).

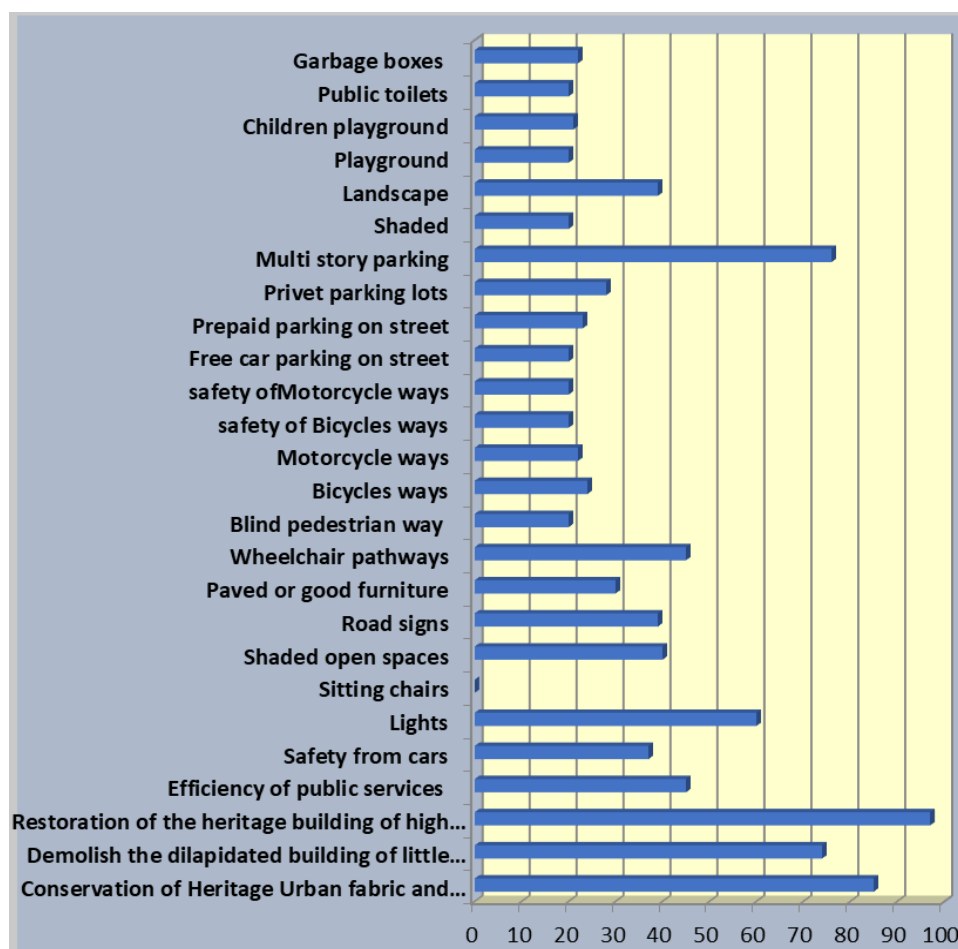


Figure 9. analysis of the questionnaire items.

From Figure (9) in the previous page it is clear that the best items in the pedestrian opinions are: Restoration of the heritage building of high value 97%, Conservation of Heritage Urban fabric and design 85%, Demolish the dilapidated building of little value 74%, multi-story parking 76%, and Lights 60%.

The medium Items also are Wheelchair pathways 45%, Efficiency of public services 45%, Shaded parking 40%, Landscape 39%, Road signs 39%, and Safety from cars 37%. They will be the second priority of improvement. While the rest of the items have a score between 28% and 20%. They are the first priority of improvement. The overall assessment of the satisfaction with all groups is 37%, which is under the estimated evaluation.

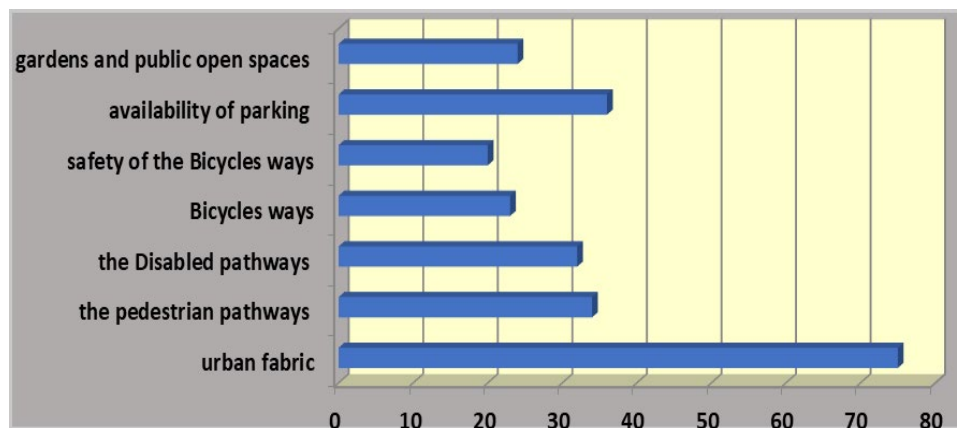


Figure 10. Analysis of the questionnaire groups.

Regarding the second issue, it is evident from Figure (10) above that, the analysis shows the final results of the pedestrian opinions about all main 7 groups of questions. The Pedestrians thought that there were some items more satisfying than others.

From Figure (9) above it is clear that the conservation of the urban fabric has the heights score (about 75%), Then comes the groups: the pedestrian pathways, the Disabled pathways, and the availability of parking, with a score of 34%, 32%, and 36% respectively. Those groups accordingly will be the second priority of improvement. It's also noticed that they show minimum satisfaction about 3 groups: gardens and public open spaces, the Bicycle ways, and safety of the Bicycle ways with scores of 24%, 23%, and 20% respectively. They will be the first priority of improvement. The overall assessment of the satisfaction with all groups is 35%, which is under the estimated evaluation.

DISCUSSION AND RECOMMENDATIONS

The local government of Jeddah's Downtown "Albalad" encountered significant hurdles in implementing conservation policies, initially proposed in the 1980s by consultant Robert Matthew. Drawing on his expertise and background, Matthew, as the secondary professional consultant who crafted Jeddah's second Master Plan in 1973, laid the groundwork. Despite facing numerous challenges, the government persevered in its efforts to uphold these conservation directives for the historic downtown area.

In referring to the question of this research "To what extent the policies would be considered by the local government such as the Jeddah's Municipality for the conservation of heritage and tourism, to enhance the overall urban design components in *Albalad* District to achieve the maximum efficiency of the urban improvement". It was noticeable that Alsomait consultant 1987 who prepared the third master Plan of Jeddah emphasizes the same conservation policies of Matthew with the following goals:

- To restore the visual elements and identity.
 - To protect the Islamic architectural identity and its visual and physical characteristics of this area.
- The recommendations related to the urban, environmental, and economic issues are as follows:
- Redesign the Pedestrian Paths and walking areas.
 - Development of a detailed Transport plan for all Moyne of transport: Cars, Motorcycles, and Bicycles.
 - A study of the public transportation system is recommended.
 - Improve the Urban design components.
 - Provide sustainable cultural activities.

CONCLUSION

Key research findings include:

- Robert Matthew's 1981 conservation policies overlooked the social sustainability of Albalad's local community.
- Regulation control on heritage buildings failed to incentivize owners for restoration efforts, lacking motivation.
- Urban development plans for the historic area prove more effective than individual building restoration projects. These findings underscore the need for holistic approaches integrating social sustainability and efficient urban development strategies in heritage conservation initiatives.

NOTES

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- ²Laurajane Smith,. *The Politics of Heritage: The Legacies of "Race"*.(Oxford: Routledge, 2006),4-8.
- ³Abdullah Mahboob, *Le rôle du gouvernement local dans l'aménagement des préfectures (Mohafazates) en Arabie Saoudite : le cas de Mohafazate de Djeddah : vers une nouvelle organisation?* 10-50. Edited by Sorbon University. Paris: Theses.fr, 2018 (In French language)
- ⁴Sert Jacson international company and Saudi Consult. *Jeddah Action Master Plans*. Technical Report N.7, Sadi Arabia: Ministry of Municipal and Rural Affaires, 1981.Hijaz traditional Architectural style of Heritage building (Building façade) in the Historic Jeddah is prepared by the author.
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ASSESSMENT OF VISUAL POLLUTION IN FACADES OF HERITAGE STRUCTURES: CASE OF SIRPUR

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INTRODUCTION

Everything that negatively impacts the visual image is referred to as visual pollution; all human actions harm the sight of the observer. It is one of the types of covert environmental pollution that is prevalent in cities and has detrimental effects. Some of the forms of visual distortion that impact the environment are organizational mistakes and architectural and conservation techniques. It is an aesthetic problem, and one's ability to take in the sights is hindered or lessened as a result.¹ When a person imagines a place and sees the environment as a collection of images, the place's actual image is distorted.²

According to Allahyari, Nasehi, Salehi, and Zebardast,³ the organisational mistakes and visual pollution deformities fall under the following categories: (a) Media surfaces and various advertisements (billboards, posters, commercial sculptures, signatures, flags etc.). (b) Traffic-moving vehicles (crowdedness, parking, and even bicycles in some intensive places). (c) Mass (business, education, tourism) (business, education, tourism). (d) Temporary structures (details, entertainments, religious, political, and oriented events). Visual obstacles (the fences, transfer architecture, etc.)

Dispersion, eye fatigue, poor diversity of perspectives, and loss of identity are the most prominent effects of visual pollution, and they are particularly severe in historic sites.⁴ The United Nations Educational Scientific and Cultural Organization (UNESCO) requires local governments and agencies to preserve the aesthetic qualities of World Heritage sites.⁵ Cultural heritage is described by UNESCO as "the legacy of tangible objects and intangible characteristics of a group or civilization that are inherited from earlier generations, preserved in the present, and passed on for the benefit of subsequent generations." Buildings of historical significance, monuments, and artefacts are only a few examples of tangible legacy. With 32 UNESCO World Heritage monuments, India comes in fifth place on the list. The Archaeological Survey of India, an organization of the Ministry of Culture, is in charge of protecting India's cultural monuments. The protection of heritage sites, monuments, archaeological sites, sculptures, and other things with historical value and importance is provided by the Ancient Monuments and Archaeological Sites and Remains Act 1958, which was updated as The Ancient Monuments and Archaeological Sites and Remains⁶ Act, 2010, in 2010.

A heritage site is one that has preserved the locality's political, social, and cultural past. On the banks of the river Mahanadi, Sirpur is a village in the Mahasamund district in the Indian state of Chhattisgarh, 35 kilometres from Mahasamund City and 78 kilometres from Raipur. In the past, Sirpur served as the Panduvanshi dynasty's capital. The Sirpur Group of Monuments, which includes

Buddhist, Hindu, and Jain temples and monasteries, is located in the village. These date from the 5th through the 12th centuries. Though measures of conservation are active yet faulty techniques lose their historical identity. One of the main causes, while the appropriate authorities disregard their responsibility to preserve historic cities, is visual pollution. There aren't any studies to evaluate the situation, so this is regarded as a study issue. The study aims to identify and categorize the visual pollution in the facades and complex of the village of Sirpur and try to recommend actions that could help retain the heritage of the structures.

Deterioration of Heritage Sites

The decline of historical sites is caused by several circumstances. Heritage sites are now thought to need to remain indefinitely, thus the decision to safeguard them from harm is carefully carried out. Natural and anthropogenic causes can be used to separate the reasons for the deterioration of heritage assets.

Problems of Conservation of Heritage Sites

With respect to visual perception of distortion few points highlighted by Menon⁷ identify the country's heritage monuments' current state of conservation that might be the reason behind the visual pollution aspect. Below is an overview of them.

1. The national and state-level agencies only have control over and responsibility for a small number of heritage sites. A significant obstacle to ensuring the long-term survival of heritage monuments that are under the control of national and state agencies is a lack of skilled manpower. Where the end product is a work of less understanding.
2. Engineers' contributions from interdisciplinary perspectives are necessary for the conservation and preservation of heritage sites in India.
3. There is a lack of integration between contemporary and conventional engineering procedures. This has been noted as a significant obstacle to conservation efforts and hence the final visual appearance.
4. Heritage site post-disaster management involves general repairs and is frequently done for predetermined goals. These repairs result in unorganised preservation. The pre-disaster management of the historical places needs to be prioritised.

MATERIALS AND METHODS

To accomplish the goals through several different research approaches, the study depends on a qualitative methodology. (1) Through observations and photographic recording, the researchers conducted a visual survey study of historic facades to identify, classify, and analyse visual aberrations. (2) Identifying the perspectives of those interested in or connected to the phenomenon through interviews with a representative sample of visitors to the ancient villagers, officials from the relevant agencies, and some specialists. The primary goal of the interviews is to ascertain the respondents' perceptions of the factors contributing to the spread of visual pollution as well as the potential solutions.

According to previous research, the visual elements that make up the facade consist of architectural style,⁸ the shape of the façade,⁹ doors, windows,¹⁰ material,¹¹ texture and colour.¹² In order to evaluate the visual quality of the facade of the cultural heritage building, the visual components that make up the facade are employed as an observation variable (the independent variable).



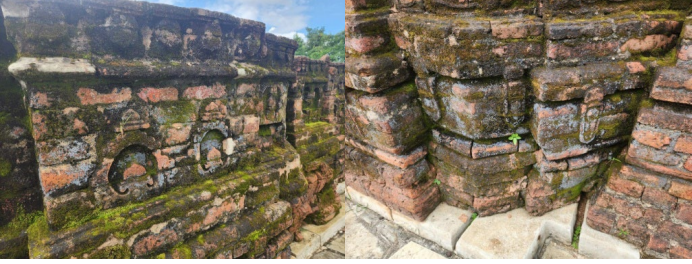



CASE STUDY

As per ancient Indian literature and inscriptions, Sirpur, also known as Shripur, Sripura, or Sripur - "city of auspiciousness, abundance". It is a significant archaeological site near the Mahanadi River as shown in Figure 1. The location is noteworthy for housing the ruins of temples dedicated to Shaivism, Shaktism, Buddhism, Jainism, and Rama and Lakshmana of the Ramayana. The site has produced 22 Shiva temples, 5 Vishnu temples, 10 Buddha viharas, 3 Jain viharas, a market from the 6th or 7th century, and a snana-kund (bath house) as a result of excavations that began around 1950, particularly after 2003. The site exhibits substantial syncretism, with Jain, Buddhist, Shiva, Vishnu, and Devi temples coexisting beside each other.



Figure 1 Location of Sirpur, India

ANALYSIS THROUGH VISUAL SURVEY

Sr No.	Image	Remarks
1.		Colour deterioration
2.		Moss Development
3.		Moss Development/Color Deterioration
4.		Material change
5.		High Moss Development/Color Deterioration
6.		<ul style="list-style-type: none"> • Decolouration • Introducing materials unmatched by the existing façade • No treatment to colour-changed bricks • Overlooking the carving or details



7.		<ul style="list-style-type: none"> • Introducing materials unmatched by the existing façade • Overlooking the carving or details
8.		<ul style="list-style-type: none"> • Unmatched material that changes the essence of the façade

Table 1. Visual Survey

The images shown in Table 1 depict the current situation of existing temple facades in Sirpur's Hindu Temple Complex. Visual pollution is seen across all the images with Material, Texture, and Color being the most seen variables.

QUANTITATIVE ANALYSIS THROUGH QUESTIONNAIRE SURVEY

To investigate this phenomenon genuinely, it was necessary to measure the perceptions of the local visitors to the problems outlined, and to do this, interviews, rather than questionnaires were employed since illiteracy is a problem.

A haphazard sample of the historical monument visitors were interviewed. The interviews aimed to gather perspectives from local visitors regarding the effects of the visual pollution phenomenon in the heritage monuments, to learn how people see it, and to get their thoughts on the suggested ways to stop its development.

This study also employs quantitative methods by distributing questionnaires via Google forms to professionals and academics in the field of architecture to ascertain their opinions on how each visual component of the facade shapes the aesthetic appeal of the facade of historically significant structures.

RESULTS AND DISCUSSION

Analysis of the interviews reveals that respondents' opinions on visual pollution are mixed, both in terms of what constitutes it and in terms of how strongly they feel about it. Some locals just don't see any issues and think that conservation materials used in facades, decolouration, moss and fungi unbalanced material do not constitute visual pollution. They, on the other hand, view these characteristics as a trivial matter. Another group of responders, however, considers the issue to be serious and suggests that it may constitute against the heritage site's historical identity. Some respondents claim that not only the visitors but also the authorities, are unaware of the significance of preserving the monuments' historical identity and do not support proper maintenance and repair or issue or enforce laws to regulate construction activities within the city. Respondents who were uninterested in history, on the other hand, feel that it is ideal to restore older structures using any materials and methods.

- The majority of those who participated in the interviews concur that the relevant authorities are to blame for the visual and environmental degradation brought on by these monuments. Most interviewees agreed that strong legislation and laws should be issued by the appropriate authorities

together with regular and proper façade restoration and renovations to decrease visual distortion in all of its forms.

Perception of Authorities

- To learn more about how local authorities perceive the manifestations of visual distortion in Sirpur Monument Complex, interviews were conducted with authorities. The representatives of the competent authorities cited a few challenges as an explanation for why they are unable to do their duties in terms of preventing distortions.
- The current code, which does not discourage unauthorized work and thus does not encourage the preservation, as well as the restoration of facades without official permission,
- The lack of specialists in the restoration of archaeological buildings, and
- The lack of interest on the part of research organisations in the topic of preservation is some of these barriers.

Perception of Professionals

- The majority of academics and experts in the fields of architecture and historians also emphasised the key findings from the field study's findings about visual pollution manifestations. The responders identified a few challenges that represent an effort to solve the issue of visual pollution in the Sirpur Complex. They have poor economic status, a low understanding of the value of keeping the historical city character, and ignorance on the part of the appropriate authorities regarding their role in the preservation.

• Discussion

From the visual survey and interviews, we could summarize the visual pollution in Sirpur as:

- The new material used for conservation is incompatible with the old fabric of the complex monuments
- Prevention methods for decolouration and changed colour are almost none
- Prevention and application to prevent the growth of moss and fungi is none.
- Thoughtless use of materials leads to visual distortion of the perception of a historic place.
- Abandoned structures
- Unskilled labour work
- Lack of Cleanliness

Technical and administrative considerations can be used to illustrate the obstacles and difficulties of trying to reduce visual pollution in the historic area of Sirpur.

The significance of maintaining the distinctiveness of historic cities is also little understood by the general population. The degree of problems and obstacles is correlated with technical and administrative issues, such as the lack of experienced labourers in the use of conventional building techniques and the absence of conventional building materials with the availability and flexibility of modern building materials.

Aside from the carelessness and incompetence of the responsible authorities, the current laws and regulations are insufficient to stop the deterioration of the aesthetics of historic cities.

RESOLUTIONS

There are two possible approaches to finding a remedy; the first one covers ideas to stop the proliferation of visual distortions in the complex area.

- Providing a construction and architectural manual that can be applied to building, restoring, and maintaining the complex.

- Carrying out research projects to create materials that combine classic aesthetic qualities to match the facades of the complex monuments.
- Developing the existing conservation rules and the legislation governing the preservation of the historic Sirpur Complex must involve the careful and rigorous maintenance of the visual image.
- Turning on the competent authorities' oversight function.

The second concern is how to address the current visual pollution in the historic monument complex. The new material, discolouration and moss development that does not fit with the architectural character are the most complicated aspects of the current situation.

- Restoration done using modern building materials cannot be removed, however, their façades can be improved to improve their appearance. Painting the façades and covering them with local finishing materials are examples of interventions that could make them appear more in line with the surroundings and the architectural style.
- Restoring abandoned structures in the using building supplies and methods that are appropriate for the region.
- Making all repairs, additions, and upkeep with conventional materials and methods.

CONCLUSION

The findings of the study can be summed up as follows through the analysis of the field study's findings and the results of interviews with members of the general public, academics, and experts in the fields of architecture and urbanisation:

1. The visual distortion symptoms in the Sirpur Temple Complex did not occur overnight. The visual elements of the facade that most influence the visual quality of the façade of the according to the community, practitioners and academics are architectural styles, facade shape, texture, and color.

2. The manifestations of visual pollution are:

- The new conservation, which utilised separate building systems and materials, and the architectural formation of the facades are wholly incompatible with that used in the old fabric.
- Structures that were added to existing structures using contemporary building materials and techniques.
- The rehabilitation and restoration projects did not make thoughtful use of current building materials in terms of their shape, colour, or technique of application.
- Abandoned structures

3. The following factors are the main causes of the visual image deterioration in Sirpur Temple Complex

- Poor public understanding of the significance of preserving historic cities' identities.
- Affluent per capita income and weak economic conditions.
- Existing rules and regulations are insufficient to stop the decline of ancient cities' visual appeal.
- The official authorities did not offer alternatives to assist the populace in preserving the visual representation of the old city in collaboration with research organisations (architectural solutions, implementation guide, and development of building materials).

4. The loss of the historical identity and distinctive architectural style is one of the detrimental results of the ongoing visual degradation in Sirpur:

- The difficulty of upcoming therapeutic initiatives.
- Used people in terrible images, which had a bad effect on their mental health and conduct.
- A decline in public taste.

5. Some measures that can be viewed as research proposals for halting the growth of visual pollution in Sirpurs historic centre include:

- Holding public awareness campaigns and seminars to educate people about the value of preserving the identity and character of Sirpur.
- Supporting handicraft initiatives that represent the resurgence of life and serve as a source of income for the populace.
- Offering a construction and architectural manual that can be used for building, restoring, and maintaining the complex.
- Undertaking research into the creation of contemporary building materials to attain both traditional aesthetic qualities and contemporary economic benefits.
- Developing the existing building standards and the law governing the preservation of complexes so that the problem of visual image preservation is dealt with in more depth and strictly.
- At all study levels, incorporate courses that foster aesthetic sensibility and taste.

One of the most challenging environmental problems, particularly in developing nations, is the phenomena of visual pollution. Sirpur Temple Complex is losing its historical identity and unique architectural character as a result of the spread of visual pollution and the deterioration of the urban environment. Hence, all involved parties (relevant authorities, and research institutes) must exert major effort with collaborative coordination to address the deterioration of the visual image in the Sirpur Temple Complex.

NOTES

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- ² Voronych, “Visual Pollution of Urban Space In Lviv.”
- ³ Allahyari, Nasehi, and Salehi, “Evaluation of Visual Pollution in Urban Squares , Using SWOT , AHP , and QSPM Techniques (Case Study : Tehran Squares of Enghelab and Vanak) Evaluation of Visual Pollution in Urban Squares , Using SWOT , AHP , and QSPM Techniques (Case Study : Tehran Squares of Enghelab and Vanak).”
- ⁴ Yölmaz, “In the Context of Visual Pollution : Effects to Trabzon City Center Silhouette.”
- ⁵ Singh, “United Nations Educational , Scientific and Cultural Organization (UNESCO).”
- ⁶ Monuments and Sites, “The Ancient Monuments and Archaeological . Sites and Remains Act 1958.”
- ⁷ Menon, “Heritage Conservation In India : Challenges And New Paradigms Heritage Conservation In India : Challenges And New Paradigms.”
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- ⁹ Sardon, Palmer, and Felleman, “Foundations for Visual Project Analysis”; Askari and Dola, “Influence of Building Façade Visual Elements on Its Historical Image : Case of Kuala Lumpur City , Malaysia”; Utaberta et al., “Building Facade Study in Lahijan City, Iran: The Impact of Facade’s Visual Elements on Historical Image”; Santosa and Ikaruga, “Visual Evaluation Of Urban Commercial Streetscape Through Visual Evaluation Of Urban Commercial Streetscape Through Building Owners Judgment Case Study in Malang City , Indonesia.”
- ¹⁰ Ching and DK, *Form , Space , and Order*; Kiruthiga and Thirumaran, “Effects of Urbanization on Historical Heritage Buildings in Kumbakonam , Tamilnadu , India.”
- ¹¹ Shirvani, “The Urban Design Process”; Askari and Dola, “Influence of Building Façade Visual Elements on Its Historical Image : Case of Kuala Lumpur City , Malaysia”; Santosa and Ikaruga, “Visual Evaluation Of Urban Commercial Streetscape Through Visual Evaluation Of Urban Commercial Streetscape Through Building Owners Judgment Case Study in Malang City , Indonesia.”
- ¹² Shirvani, “The Urban Design Process”; Sardon, Palmer, and Felleman, “Foundations for Visual Project Analysis”; Askari and Dola, “Influence of Building Façade Visual Elements on Its Historical Image : Case of Kuala Lumpur City , Malaysia”; Utaberta et al., “Building Facade Study in Lahijan City, Iran: The Impact of Facade’s Visual Elements on Historical Image”; Santosa and Ikaruga, “Visual Evaluation Of Urban Commercial Streetscape Through Visual Evaluation Of Urban Commercial Streetscape Through Building Owners Judgment Case Study in Malang City , Indonesia.”

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AFTER THE STORM: ART AND HERITAGE IN CLIMATE CRISIS

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INTRODUCTION

In this paper we present some results of our recent research, which aims to look at the history of our cultural heritage intertwined with artistic creation and with the current topic of climate change. In general, our artistic research adopts, as formal and conceptual references, visual signs that can be ephemeral and transitory, or also permanent, present in everyday life. Traces and marks generated, in a broad sense, by people's behaviour and interactions; spontaneous visual signs that recall human actions and can be representative of models of life and thought of our time.

Specifically, this proposal refers to the consequences of climatic events in relation to our cultural heritage. It's a review of important works, artists and places in the history of art that have interested us and that have references, traces or allusions to events that today (and in the future) could be attributed to issues related to climate change as a consequence of human behaviour. A kind of weaving between the artistic practice, the history of our cultural heritage and the geography of the places that build and define it.

We understand the artistic practice as a device for reflecting on the world in which we live, not to let us know or to explain to us that climate change exists or the need to safeguard the artistic heritage, not to represent so-called "reality", but to make us reflect and approach the great questions through the aesthetic experience that the contemplation of works of art produces. So, our current research develops within this theoretical framework.

The rain profiles

Paul Cézanne died on October 22, 1906 of pneumonia contracted a week earlier due to a downpour that surprised him while he was painting *en plein air* in the environs of the Sainte-Victoire mountain, portrayed by him 87 times from different viewpoints throughout his life. His profiles have become iconic images in the history of art. The weather reports of those days, taken from the historical archives of the French meteorological service,¹ reveal the heavy rainfall that drenched the artist and led to his death. The triptych titled *The rain profiles* (Figure 1) is inspired by those profiles of the mountain photographed by us from the places where Cézanne used to paint it. The work is made with iron gall ink made with plants and rainwater collected in that area of southern France, in an allusion to the story that inspired it.

In the summer of 2020, in the middle of the pandemic, while traveling by motorcycle from Catalonia to Italy, we visited his tomb, one of the barest in the entire old Saint Pierre cemetery which, according

to the caretaker, was because the mythomaniacs had stolen everything, even the sign indicating that it is a place of cultural interest. We just picked some flowers from the vase and used them for this work inspired by his tombstone. With the direct frottage technique on the stone surface we obtained the work *Ici repose Paul Cézanne*, completed with that sprig of flowers collected and covered with epoxy resin.²



Figure 1. The rain profiles. Gall iron ink on paper. 150x150 cm each. 2021.

Always linked to that mountain, the work *Sacrilegious fire* (Figure 2) refers to a great fire that raged on August 28, 1989: the Sainte-Victoire, muse of the modern artistic revolution, burned in and cried out in SACRILEGE.³ The fire, fuelled by a violent mistral wind, destroyed about 5000 Ha, 60% of the total surface, leaving a monochrome and desolate landscape. Paul Cézanne wrote to his poet friend Joachim Gasquet almost a century earlier: “Look at this Sainte-Victoire. What momentum! What imperious thirst for the sun, and what melancholy, in the evening, when all this heaviness falls... These blocks were on fire. There is fire still in them.”⁴ Never when he wrote this words, would he have imagined a landscape of ash and smoke. To make this soot and earth artwork we used a photograph we took a few years ago from Lauves, one of the places from where the artist used to paint the mountain.

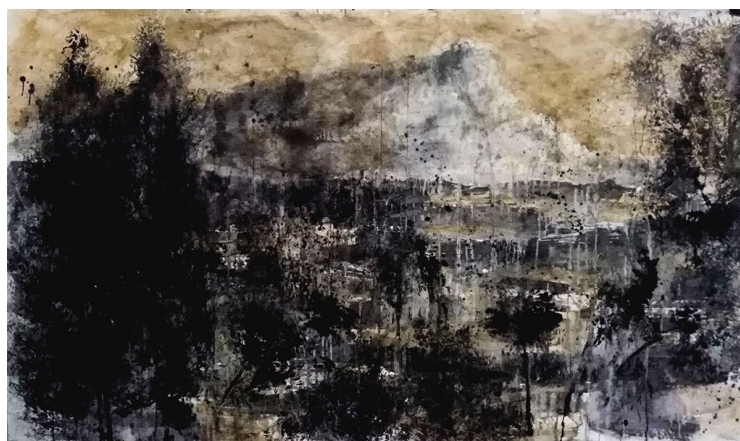


Figure 2. Sacrilegious fire. Soot and earth on paper. 150x250 cm. 2020.

The trees (burned) by Claude Lorrain

We have always admired the atmosphere of Claude Lorrain's wooded landscapes. He himself considered the painting entitled "Landscape with Esther entering the palace of Ahasuerus", from 1659, as his masterpiece.⁵ The work was burnt in a fire a couple of centuries ago and only a fragment of a third survived.⁶ This "remnant" is kept in the private collection of the castle of Holkham Hall, in

Norfolk (UK), set up in the 19th century by the *Grand Tour* traveler Thomas Coke, grandson of the homonym first owner, an English aristocratic politician. The painting is located in The Landscape Room. The trees in our artwork (Figure 3), painted with soot, are inspired by several trees that appear in various paintings by the French painter.



Figure 3. The trees (burned) by Claude Lorrain. Soot on paper. 110x440 cm. 2020.

Poppies on the glacier

Another one of our reference artists is Giorgio Morandi and on one of our frequent visits to the Morandi Museum in Bologna we first saw the *Vase of red poppies*,⁷ painted in 1924, “one of the highest moments of all his painting”,⁸ and we were very impressed with it. This artwork came to light many years after its execution because it was a gift that Giorgio Morandi had given his sister, who had kept it hanging in her bedroom until she died.⁹ When we went back to see it again, it was gone, and on enquiring, we were told that it was “resting to protect it from the stress of public exposure”.

We were inspired by that artwork to paint these yellow poppies (Figure 4), a species that grows in the Alps, specifically in the Dolomites where the Marmolada glacier was, which now has almost disappeared due to the increase in temperatures.¹⁰



Figure 4. Poppies on the glacier. Acrylic on canvas. 46x38 cm. 2020.

Clima frame

An important work that has, we can say, suffered severe exhibition stress is *Christ at the column*, a pictorial masterpiece by Donato Bramante, the most influential Renaissance architect. In January 2017 an unusual meteorological event,¹¹ the arrival of freezing polar winds, broke the air conditioning systems at Brera Academy in Milan and caused a sudden fall in temperature and humidity, damaging

various important works in the Pinacoteca.¹² The drastic reduction of humidity caused the boards of the wood supports of the artworks to sag too quickly, with the consequent contraction of the wood and the detachment of the pictorial surface. The painting of Bramante, and others, had to be "bandaged" in various points to prevent the pictorial surface from detaching, and, after restoration, it was placed in a sophisticated "clima frame" to protect it from sudden changes of temperature.¹³ Our artwork (Figure 5) is inspired by that event, and the question is: will the presumed infallibility of technology overcome the consequences of climate change?



Figure 5. Clima frame. Mixed technique. 135x100 cm. 2021.

Inverted glaciers

About glaciers, Vittorio Sella (1859-1943) was one of the pioneers of high mountain photography and he photographed, between the end of the 19th century and the beginning of the 20th, many of the glaciers around the world, which today have partially or completely disappeared.¹⁴ He was a privileged reference for Ansel Adams, who wrote: "Sella has not only described to us the facts and forms of the world's unattainable splendours, but has given us the essence of experience which finds a response in the inner recesses of our mind and our heart."¹⁵ Our artworks (Figure 6) are inspired by his black and white photographs translated pictorially into negative to allude to the specific language of photography and, at the same time, to the inescapable fate of those environments. These negative drawings are a kind of technics called *cliché-verre*,¹⁶ used in 19th century for print drawings in different copies as photographs, in the corresponding inverted image, with the fundamental difference that the *cliché-verre* uses a glass support and our works are on paper support. The drawings featured here have been digitally reversed.

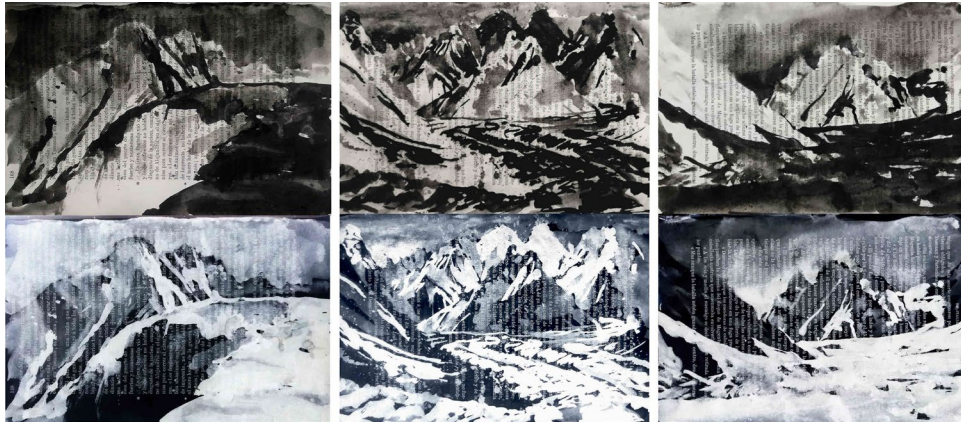


Figure 6. Inverted glaciers. Ink on paper / digital prints. 17,5x25,5 cm each. 2020.

Ruskin memories

Also in reference to a photographic heritage, in the first half of the 19th century, John Ruskin used the recently invented daguerreotype,¹⁷ the first photographic technique, to study the monuments of Venice (and other places) and to preserve their state of conservation as evidence of their history: “a photograph of ancient architecture is a precious historical document; and that this architecture should be photographed not only when it appears in generally picturesque forms, but stone by stone and sculpture by sculpture...”¹⁸ “It’s just about the same as taking away the palace itself; you see every fragment of stone and every stain, and of course there is no error in the proportions.”¹⁹ The contemporary daguerreotypes presented, made by us (Figure 7), allude to those visual incunabula and portray computer screens with images disseminated online of the floods in Venice in November 2019, the heaviest recorded since 1966, with a tidal rise of 187 cm. which caused enormous damage.²⁰



Figure 7. Ruskin memories. Daguerreotype. 4x5,5 cm each. 2020.

Condemned lands

The literary heritage, another area of our cultural baggage, is intertwined with the territory in the so-called “areas of the great land remediation,” in the province of Ferrara, the place of our childhood and with the lowest population density in Italy.²¹ The lands are desolate agricultural expanses reclaimed

from the sea by river sediments and by large drainage works over the last five centuries, which writers such as Gianni Celati, Mario Soldati or Giorgio Bassani, and more recently Wu Ming 1 and the new authors of the Moira Dal Sito collective,²² but also the photographs of Luigi Ghirri, teach us to interpret in their specificity. Celati wrote: “Sensation of being among populations living in the reserves of a continent, in some external province, where everything arrives a little muffled. (...) In front of me empty countryside with lots of sky above, a very wide sky above the expanse of rectangular plots of land, cut by ditches and country roads (...) Nobody ever passes, I don't know exactly where I'm going...”²³ The current climate change condemns these lands to the inexorable return of the waters. These artworks (Figure 8), inspired by those territories, are made from bitumen of Judea on failed silvered copper plates for daguerreotypes, a mixed of materials used in gravure process (bitumen and copper plate) and daguerreotype (silvered copper plate).

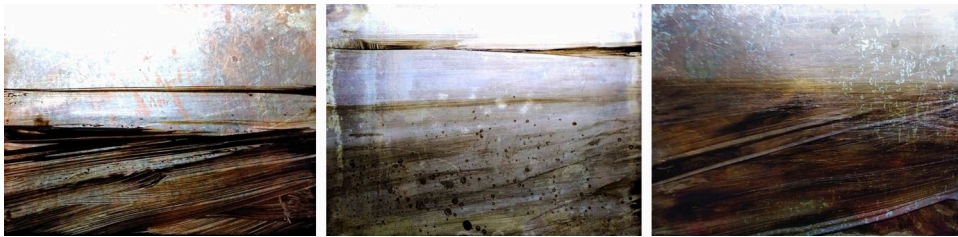


Figure 8. Condemned lands. Bitumen on silvered copper plate. 9x12 cm each. 2020.

Ruins list

One of the most disastrous floods of the river Thames was in 1928 and in London the rising waters caused the embankment in front of the Tate Gallery (then National Gallery Millbank) to collapse and become flooded. This is how it is described by its own institution: “In the early hours of January 7 the embankment wall collapsed near Lambeth Bridge, right opposite the Tate. Flood water poured across the road destroying homes and forcing local residents to swim for their lives - 14 people were unable to escape and drowned. The water roared into the lower galleries of the Tate, reaching depths of between 5 and 8 feet.”²⁴ Ironically, also the painting *The Deluge*, by William Turner, and *A Flood*, by Camille Corot, were submerged and damaged by the exceptional flood, together with other paintings by these same artists and many others, such as, for example, Delacroix, Gauguin, Constable or Gericault.²⁵ The list of damaged works,²⁶ with which we made this artwork (Figure 9), testifies to the magnitude of the disaster.

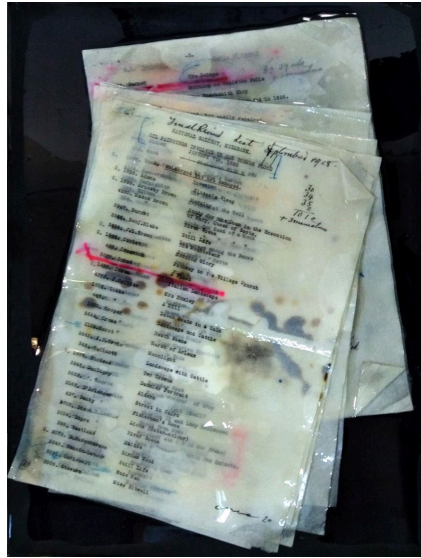


Figure 9. Ruins list. Mixed technique. 43x30,5 cm. 2021.

The lost pigments

On the theme of disastrous floods, we have dedicated a special chapter to the dramatic big flood of the Arno river in Florence on November 4, 1966, which ruined a very large number of works of art, recovered from the mud full of hydrocarbons from the heating systems and which suffered irreparable damage.²⁷ That mud still exists in the basement of the Academy of Florence, from which we have taken and created the following works during a six-month research stay in Florence last year.

Paintings that mix the mud with the three primary colours alluding to the lost fragments of the pictorial works damaged by the flood, including the last suppers of Taddeo Gaddi and Giorgio Vasari in Santa Croce, by which the two works presented here (Figure 10) are inspired.

Works where the mud of the flood is combined with the black of the ink in reference to the rains and floods that caused the tragedy. We made them in the true original environment. In the presentation of the exhibition in Florence²⁸ of our artworks created as a result of the research, the art critic and historian Emanuela Sesti wrote: “His was a capillary investigation, he dug into the archives of memory, he explored the places, he studied the damaged works of art, he wanted to retrace the changes in the city, art and man following the terrible event. He explored the consequences in relation to the Florentine cultural heritage, a heritage common to all of us, but revised through an investigation of the places, rediscovering deposits of mud that had remained dried up since 1966 in the basement of the Academy of Fine Arts and analyzing the works of art wounded by mud and water, now restored, but which still bear the signs of that passage.”²⁹



Figure 10. Black & Mud. Mud of the 1966's flood, ink and acrylic on canvas. 220x100 cm each. 2022.

CONCLUSION

In this article we have presented some results of our current artistic research, oriented towards heritage and our cultural baggage, through works, places or authors connected to actions linked to climatic events. We have related history, geography and artistic creation to produce works as a vehicle for reflection which, through the aesthetic experiences produced by their contemplation, make us think, become aware, or simply point out to us clues, aspects and questions about the contemporary world in which we live.

NOTES

¹ In this link the weather reports:

<https://www.infoclimat.fr/climatologie-mensuelle/STAICA31/octobre/1906/marseille-observatoire-longchamp.html>

² In this link the image of the artwork:

<http://massimocova.com/obranova/ici-repose-paul-cezanne/>

³ “Sainte-Victoire. Le Sacrilege,” Paris Match 2013 (1989): 42-7.

⁴ Letter from Cézanne to his friend the poet Joachim Gasquet (self-translation).

Quoted in: <https://www.amisdesaintevictoire.asso.fr/la-montagne-sainte-victoire-et-cezanne.html>

⁵ Marcel Röthlisberger. *L'opera completa di Claude Lorrain*. (Milano: Rizzoli Editore, 1975), 114.

⁶ In this link the photograph by James Blakeley of the room with the picture exhibited:

Holkham Hall: an English Arcadia | The Haunted Palace (wordpress.com)

⁷ In this link the official file of the painting:

https://bbcc.ibt.regione.emilia-romagna.it/pater/loadcard.do?id_card=122509

⁸ Cesare Brandi. *Morandi*. (Firenze: Le Monnier, 1942), 19 (self-translation).

⁹ This anecdote was reported in the caption of the picture at the exhibition in the museum.

¹⁰ In this video of Italian television the news of the discovery of the yellow poppies grown where there was in the glacier:

<https://www.rai.it/dl/rai24/assets/template/iframe.html?dl/rai24/tgr/trento/video/2020/08/tnt-Marmolada-riscaldamento-globale-papavero-ghiacciaio-030cc75e-c908-4c09-a703-1e3fab3f6290.html>

¹¹ In this link the weather forecast of that event:

<https://www.ilmeteo.it/notizie/meteo-dal-17-gennaio-arriva-il-burian-gran-gelo-e-neve-italia-inverno>

¹² In this link the news titled “Climate earthquake” in the Pinacoteca, the paintings of Brera with plasters:

https://milano.repubblica.it/cronaca/2017/01/15/foto/pinacoteca_di_brera_milano_opere_freddo_restauro-156057356/1/

¹³ In this link the news of the repositioning of the painting in the art gallery:

https://milano.corriere.it/notizie/cronaca/17_giugno_01/alla-pinacoteca-brera-torna-il-cristo-colonna-bramante-dabf9686-46b9-11e7-b9f8-52348dc803b5.shtml

¹⁴ The photographic work of Vittorio Sella is kept at the Fondazione Sella in Biella (Italy).

<https://www.fondazionebella.org/>

¹⁵ Ansel Adams. “Vittorio Sella: La sua Fotografia.” *Fotologia* 11 (1989): 22 (self-translation).

¹⁶ About the history and the technique of the *cliché-verre* see:

Dario Reteuna, “Cliché-verre. Pittura, fotografia nell’impegno artistico di Antonio Fontanesi ‘professore di paesaggio’”. *Fotologia* 12 (1990): 12-7.

¹⁷ The daguerreotype technique is the one with which Louis Daguerre officially invented photography in 1839. It consists of silvering and polishing a copper plate, then sensitizing it with iodine vapor, exposing it in the photographic apparatus and developing it with mercury vapor (or with Bequerel system, as in this case, by exposing the plate to sunlight with a red inactinic filter), and then fixed with sodium hyposulphite.

¹⁸ John Ruskin. *The Works of John Ruskin*. (London: George Allen, 1903-12). Quoted in: Paolo Costantini. “Ruskin e il dagherrotipo”, in *I dagherrotipi della collezione Ruskin*, ed. Paolo Costantini et al. (Venezia: Arsenale Editrice, 1986), 16 (self-translation).

¹⁹ *Idem*, 12 (self-translation).

²⁰ The online reference images of Venice flood for these daguerreotypes are by Marco Bertorello/AFP/LaPresse.

<https://www.ilpost.it/2019/11/13/acqua-alta-venezia/allagamenti-7/>

²¹ On the characteristics and history of this land see:

<https://www.youtube.com/watch?v=Zb0rRv4tAKM&feature=youtu.be>

²² With respect to this collective of new authors, we would like to point out the publication of short stories: Moira Dal Sito (a cura di Wu Ming 1). *Quando qui sarà tornato il mare. Storie dal clima che ci attende*. Roma: Alegre, 2020.

²³ Gianni Celati., *Verso la foce*. (Milano: Feltrinelli, 1989), 88-90 (self-translation).

²⁴ <https://www.tate.org.uk/archive/journeys/history/html/flood.htm>

²⁵ More information about this event can be found in:

<https://www.tate.org.uk/visit/tate-britain/day-thames-broke-its-banks-and-flooded-tate-britain>

²⁶ https://www.tate.org.uk/documents/732/paintings_damaged_in_the_flood.pdf

²⁷ An impressive testimony on the terrible event is the documentary *Per Firenze*, by Franco Zeffirelli, 1966.

<https://www.youtube.com/watch?v=bVAyuwirsYc>

²⁸ The exhibition *Nero e Fango* (Black and Mud) was in Accademia di Belle Arti, Sala Ghiberti, via Ricasoli, 64, Florence. June 3-10, 2022.

²⁹ Emanuela Sesti. "La memoria nel fango". Introduction to *Nero e Fango*, by Massimo Cova. Catalogue of exhibition in Fine Arts Academy of Florence (self-translation).

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BIOCLIMATIC REFERENCES OF THE EIGHTEEN-CENTURY HISTORICAL POMBALINE ARCHITECTURE IN LISBON

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INTRODUCTION

With its roots in vernacular construction, bioclimatic architecture finds its ground on the formal (implantation, orientation, and form), conceptual (technique), and material (matter) suitability of a building to the environment and climate of its location to ensure indoor thermal comfort and high energy performance. Through the optimized use of the available natural resources, each region developed its “own” architecture and, with time and continuous improvement, became part of people's memories and identities.¹ All over the world, we observe that the constructions and shelters of countless civilizations have indelibly marked the landscape showing a correlation between the built form, matter, and climatic conditions of each region.²

Despite the novelty of the term “bioclimatic architecture” (a few decades old), its core principles are supported by hundreds of years of empirical experience. Its understanding allows for developing strategies to increase indoor thermal comfort, salubrity, and overall building performance.³

Considering this, ancient or historical buildings have in their conception a range of bioclimatic principles that is worthwhile analysing and understanding before any kind of invasive intervention.⁴

The eighteen-century Pombaline architecture in Lisbon is no exception to this.

Birth and decay of Pombaline architecture

The Pombaline architecture appears by the hand of Sebastião José de Carvalho e Melo, as the political elite's response to the earthquake that devastated Lisbon downtown (*Baixa*) in 1755. The 1758 Reconstruction Plan (Plan) (see Figure 1), whose structure is based on the orthogonal layout of a set of rectangular blocks (see Figure 2), is considered a forerunner of modern urban planning principles, breaking with the pre-existing vermicular morphology, and paving the road to the nineteenth-century city at a social, formal, and functional level.⁵

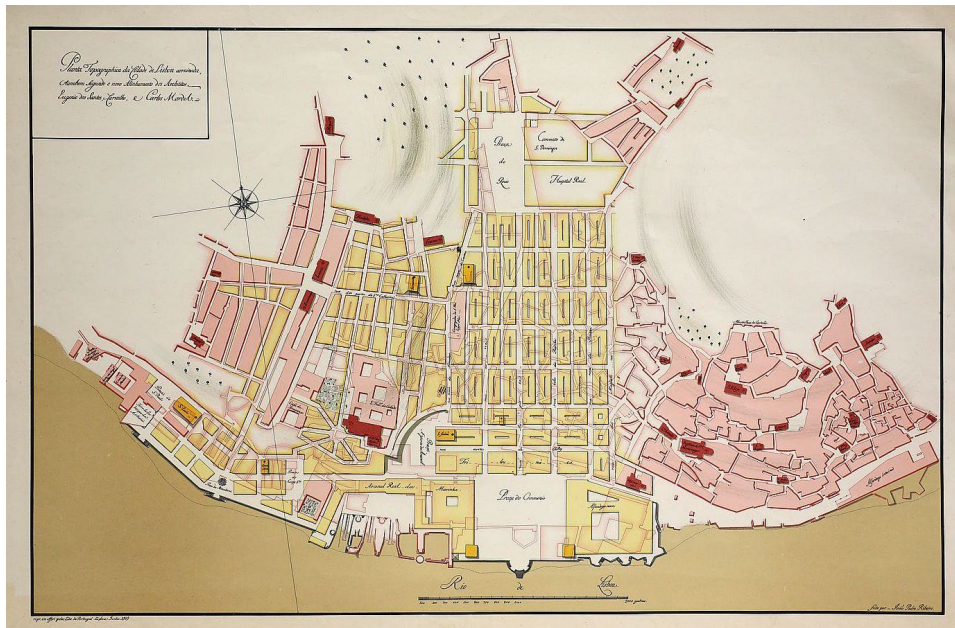


Figure 2. Lisbon Reconstruction Plan by Eugénio dos Santos e Carvalho e Carlos Mardel. Adapted by the authors from Ribeiro.⁶



Figure 2. 1756 elevation drawing of a Pombaline block for Rua Augusta, Rua do Ouro, and Rua da Prata.⁷

Nonetheless, over time, most of the Pombaline built component in *Baixa* have been continuously intervened upon through ill-founded operations with consequences for their heritage value⁸ and environmental balance.⁹ To demonstrate this, already in 2005 Silva warned of the devastating effect that time and adaptation over adaptation had on indoor spaces, highlighting the disruption in natural ventilation patterns and sunlight. As a possible solution, the same author encouraged maximizing the building's bioclimatic potential by combining hybrid solutions to increase performance.¹⁰ Another author, Lopes, alerts for the deterioration of existing rendering mortars due to the introduction of hydraulic-based coatings, which creates a water-vapor barrier that ends in excessive moisture leading to its decay, as well as the "unregulated" installation of modern infrastructures (e.g., lighting, telecommunication, and HVAC devices).¹¹ Also, Mascarenhas mentions some consequences of bioclimatic nature induced by transformations in the Pombaline blocks, such as the growth in height and the terrace's chaotic occupation, with harmful impact on its fireproof capacity and indoor spaces (lack of sunlight and ventilation); the construction of basements (underground) that affect the groundwater level of the area; and the changes/adaptations of the dwellings interiors that interfere with the pre-existing cross-ventilation patterns.¹² Finally, according to Duarte, the lack of knowledge regarding bioclimatic behaviour is a gap in the training of architects and engineers, with consequences

not limited to the loss of heritage value but also affecting harmfully the block's overall bioclimatic balance.¹³

Given this, there is a gap in identifying references in key documents or treatises from this period framed within the bioclimatic domain we intend to fill. The goal is to lay the theoretical foundations for a “bioclimatic ethic” when intervening in historical buildings. This approach is guided by the respect and understanding of bioclimatic core principles during a retrofit when foreseeing a direct impact on its bioclimatic/environmental balance.

MATERIALS AND METHODS

We analysed historical documentation (documents, books, thesis, and codes) from the eighteenth-century Pombaline architecture period in search of principles or gestures framed within the bioclimatic domain relating them with the Pombaline style and composition fundamentals. We examined physical and digital sources in the Portugal National Library, Lisbon School of Architecture – *Universidade de Lisboa* Library and its archives, Penha de França Municipal Library, Lisbon City Museum, and *Palácio Galveias* Library.

From the consulted documents, we highlight the relevance of the 1756 Dissertation by Manuel da Maia,¹⁴ the Kings Charter of May the twelfth, 1758,¹⁵ and the Plan of June the twelfth of the same year.¹⁶ Additionally, the “Revista Monumentos 21”,¹⁷ “Baixa Pombalina: Bases para uma intervenção de salvaguarda”,¹⁸ and “O Grande Terramoto de Lisboa, Volume one and two”¹⁹ compilation of studies in several domains; the drawings from “O Cartulário Pombalino – Coleção de 70 Prospetos”,²⁰ the primordial work of França,²¹ and the studies by Mascarenhas²² and Santos²³ focused on the architecture and construction of this period.

RESULTS AND DISCUSSION

Bioclimatic references of the Pombaline architecture

One of the first Plan goals was to increase *Baixa* salubrity levels. The “air and light” were among the guiding principles of the “new Lisbon,” as opposed to the old pre-existing and unhealthy city.²⁴ The *Baixa* new design, with wide and straight streets facing the river and the sun, was the recipe found to carry out this purpose.²⁵ It is likely that the bioclimatic principles observed in vernacular constructions and consolidated with time and countless experiences,²⁶ as well as the vivid memory concerning the old city condition of decay,²⁷ provided an empirical knowledge base to support the new design. This idea is highlighted by Mascarenhas²⁸ when he says that ancient buildings “...were empirical constructions based and improved with experience.” (translated by the author from Portuguese), and reinforced by França²⁹ by referring that “The word “empiricism” always returns, when we try to unveil, closely, the Pombaline reality, in any plan, at any level that it is.” (translated by the author from Portuguese).

The 1756 Dissertation by Manuel da Maia

In the first part of his Dissertation, Maia expresses preoccupation about this matter. The first is the relation between the building’s height versus street width, where security-related issues assume the primary concern, but whose outcome influences the amount of sunlight and radiation received and the local wind patterns. The second is the response to floods that occurred at high tide, solved by landfilling using the debris of the collapsed buildings during the earthquake.

In the second part, Maia expresses distress about the conditions of the *Rua Nova dos Ferros* and *Rossio* due to a problem of stagnant waters, harmful to the air quality and the inhabitant's overall health. The street width is once again mentioned, but this time invoking functional reasons.

In the third part, Maia discusses the salubrity topic in-depth, mainly regarding solving the problem of bad smells and the poor air quality of the entire area. To this end, he points out three possible solutions. The first, expensive but effective, is the design of a residual drainage system by gravity through the placement of cesspools in the streets; the second implies the passage of carts to collect rubbish and waste twice a day; the third denotes the idea of a common external area in each block, where garbage is thrown from the dwellings and collected once a year in Autumn.

Although the solutions recommended by Maia cannot be categorized as bioclimatic (in the strictest sense of the term), they were thought to increase *Baixa* salubrity levels, mainly when it comes to air quality and user comfort. In fact, implementing the third measure has proved to be decisive for cross-ventilation purposes inside the dwellings. Therefore, considering the study scope, we cannot fail to mention it.³⁰

Also, in the third part, eighteenth and nineteenth points, Maia refers to the third prospectus (building façades in *Baixa* and *Terreiro do Paço*), foreseeing the existence of, "...porticos, or arched galleries, against the inclemency's of weather..."³¹ (translated by the author from Portuguese). Despite being focused on security features, Maia does not disregard the climatic issues, on the contrary, they influence and shape the architectural image of this area. However, when thinking about arched galleries in *Baixa* main streets, he decides they should not exist. Perhaps Maia had thought about the danger of people sheltering there in the case of another earthquake, and that may have weighed on his decision. Nonetheless, it is certain that from a bioclimatic perspective, the gesture of designing arched galleries would provide shelter from the rain and shade from the sun, influencing the wind and temperature patterns recorded at street level.

As for the building's heights, limited to two stories above the shop floor (a solution later discarded), Maia highlights the benefits of this solution which, allied with wider streets, would make them sunnier and well-ventilated. Regarding the buildings' elevations, dimensions, and composition, Maia omits considerations of a bioclimatic scope and just describes them.

With more or less subtlety, it is evident from the passages above that issues within the bioclimatic scope were taken into account.

The 1758 Kings Charter and Plan Documentation

In the 1758 Kings Charter of May the twelfth,³² only the sixth point expressed concerns of this nature. It refers a compensation to be paid to owners of buildings located in less salubrious areas by those who own buildings in locations that receive "...the benefits of less danger in earthquakes and fires, of greater clarity of light, of greater freedom of air, of greater ease in driving, of greater frequency in passing, and of greater value..."³³ (translated by the author from Portuguese).

The fourteenth point of the 1758 Plan of June the twelfth,³⁴ describes the building heights, floors, proportions, and fenestrations without any reference worth mentioning. Only the eighteenth point addresses this issue by explaining the utter importance and need for cross streets (streets perpendicular to the main streets) to "...the City's service, and for the freedom of air, and light, even for the inhabitants of the main streets..."³⁵ (translated by the author from Portuguese).

In accordance with this, Mascarenhas refers to urban design concerns that favor the ventilation and luminosity of *Baixa* public space.³⁶ The main street's north-south orientation and proximity to the Tagus River favor both the penetration winds from the north and sea breezes from the south, improving outdoor thermal comfort during the hot season.³⁷ Duarte also considers that the Plan possesses a set of technological innovations that aim to solve the problems related to safety and poor environmental conditions evidenced by the old city. Additionally, the same author acknowledges the Plan author's considerations of bioclimatic nature aspects in the design and conception of both urban and architectural scales.³⁸

Style and Composition

The Pombaline architecture embodies the "military spirit" of its authors, expressed in the rigor, austerity, repetition, and mass production of constructive elements.³⁹ This trait crosses all scales of Pombaline composition where "...the design of the facades of the buildings is always that of the street facades, which is repeated block by block."⁴⁰ (translated by the author from Portuguese). Additionally, it incorporates features from the traditional Portuguese architecture since the Romanesque period: an unornamented, heavy, and marked horizontal proportion.⁴¹ This results from the consolidation of a way of building considering the Portuguese climate specificities ending "...in a constructed system of serene and pragmatic "classic" design, technically prefabricated, anti-seismic and anti-fire, heralding a pre-industrial modernity."⁴² Finally, regarding composition and style, we must highlight the architectural treatises' influence on the Plan authors. According to E. Duarte two stand out: the Serlian style, by the Italian Sebastiano Serlio (1475-1552), and the French architectural treatise of the late seventeenth and eighteenth centuries, namely of Augustin-Charles d'Aviler (1653-1701), Charles-Etienne Briseux (1680-1754), and Jacques-François Blondel (1705/1708-1774).⁴³ From the latter, Aviler's treatise poses the major influence mainly in fenestrations and their compositional criteria when referring to that windows on the first floor (*bel-étage*) should be taller than the ones on the upper floors, and these should decrease in size due to certain mathematical propositions. In this context, Aviler makes considerations that fall under the bioclimatic domain addressing that windows size and proportion should be carefully considered; otherwise, it can lead to overheating or overcooling of indoor spaces and excess or deficit of natural light. The tuning of this proportion is key, as a large or too wide fenestration can structurally compromise the external wall. Also, Aviler's influence is noted in the roof component, mainly in the "*mardeliana*" mansard type, named after the architect Carlos Mardel, and in the façade aesthetics: clean, simple, and restrained in decoration without protruding elements.⁴⁴ These features impact indoor and outdoor comfort as they affect ventilation rates, wind patterns, and the amount of sunlight and radiation.⁴⁵ Nonetheless, the earthquake event made functional issues related to safety more important than stylistic ones, leading to the absence of such elements.⁴⁶

Bioclimatic ethical approach

Understanding and preserving bioclimatic principles in a contemporary intervention is the first step to reach comfortable and high-quality energy retrofits, paving the way towards near zero energy buildings standard (NZEB).⁴⁷ Thus, we advocate that uninformed interventions that disrupt the bioclimatic balance of an ancient or historical building interfere with the primordial idea that relates the built form with its surroundings ending with adverse consequences at a hygrothermal and energy performance level. In this way, the architect/engineer must sustain its practice with a bioclimatic ethical approach when retrofitting sensible built fabric. They must be aware and able to interpret past bioclimatic references and gestures as a path to guide an intervention toward the constructive and architectural truth.

If the preservation of architectural features, construction techniques, materials, colors, spatiality, and urban surroundings are consolidated practices, and part of the conservation principles stated in the charters of the International Council on Monuments and Sites (ICOMOS) and United Nations Educational, Scientific and Cultural Organization (UNESCO),⁴⁸ then why is the quest for its bioclimatic core ideas forgotten and often disregarded? Is this dimension even considered when discussing "authenticity" in buildings?

The bioclimatic ethic approach to heritage retrofit has a clear goal: increase the architect/engineer sensibility to this subject and reduce the number of uninformed interventions. These can transform a

building, sometimes irremediably, with considerable heritage value loss, as has so often happened in the past, not only in Pombaline buildings⁴⁹ but all over the world.

CONCLUSION

The present study intends to identify bioclimatic design principles and concerns in historical documentation related to the eighteenth-century Pombaline architecture in Lisbon.

With greater or lesser descriptive subtlety, we concluded that the main actors involved in the Lisbon reconstruction considered bioclimatic principles displayed at an urban and architectural level. Such evidence is noticeable in passages from Maia, namely in the first, second, and especially third part of his Dissertation, and in the 1758 Kings Charter and Plan documentation in short but revealing passages concerning the level of salubrity intended for the outdoor and indoor space. Additionally, written passages describing and analyzing the Serlian style, namely in his seventh book, and the late seventeenth and eighteenth-century Aviler architectural treatise, both sources of inspiration for the Plan authors,⁵⁰ also support this claim.

We intend to raise the awareness of existing bioclimatic core principles among architects and engineers involved in historical building retrofits, particularly in Pombaline buildings. We stand that deepening the knowledge of past bioclimatic references enables the emergence of a culture based on "bioclimatic ethic." Its understanding is critical to ensure hygrothermal quality standards, restore or maintain the building's environmental balance with its surroundings, and contribute to preserving its authenticity and heritage value for future generations.

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- ³⁴ “Reconstruction Plan of June 12, 1758 (Plano de 12 de junho).”
- ³⁵ Santos, “O Sistema Construtivo Pombalino Em Lisboa Em Edifícios Urbanos Agrupados de Habitação Colectiva - Estudo de Um Legado Humanista Da Segunda Metade Do Séc. XVIII,” IV.A2.30.
- ³⁶ Mascarenhas, “A Study of the Design and Construction of Buildings in the Pombaline Quarter of Lisbon”; Mascarenhas, *Sistemas de Construção V - O Edifício de Rendimento da Baixa Pombalina de Lisboa. Processo evolutivo dos edifícios; inovações técnicas; sistema construtivo. Materiais Básicos (3.ª Parte): o vidro*.
- ³⁷ Maria João Alcoforado et al., *Orientações Climáticas Para o Ordenamento Em Lisboa* (Lisbon: Centro de Estudos Geográficos da Universidade de Lisboa, 2006), https://www.researchgate.net/publication/262567483_Orientacoes_Climaticas_para_o_Ordenamento_em_Lisboa.
- ³⁸ Duarte, “Reabilitação Energética de Quarteirões Pombalinos. Estratégia de Intervenção para a Obtenção do Balanço Energético Quase Nulo (NZEB) em Património Edificado da Segunda Metade do Século XVIII em Lisboa.”
- ³⁹ França, *Lisboa Pombalina e o Iluminismo*; Mascarenhas, “A Study of the Design and Construction of Buildings in the Pombaline Quarter of Lisbon.”
- ⁴⁰ Maria Ribeiro dos Santos, “As fachadas da Reconstrução: Características e Evolução,” in *O Terramoto de 1755: Impactos Históricos* (Viseu, Portugal: Livros Horizonte, 2007), 453.
- ⁴¹ Duarte, ‘De França à Baixa, com passagem por Mafra - As influências francesas na arquitectura civil pombalina’.

⁴² Fernandes, *Arquitetura Portuguesa: Uma Síntese*, 85.

⁴³ Duarte, “De França à Baixa, com passagem por Mafra - As influências francesas na arquitectura civil pombalina.”

⁴⁴ Duarte.

⁴⁵ Duarte, “Reabilitação Energética de Quarteirões Pombalinos. Estratégia de Intervenção para a Obtenção do Balanço Energético Quase Nulo (NZEB) em Património Edificado da Segunda Metade do Século XVIII em Lisboa.”

⁴⁶ Mascarenhas, *Sistemas de Construção V - O Edifício de Rendimento da Baixa Pombalina de Lisboa. Processo evolutivo dos edifícios; inovações técnicas; sistema construtivo. Materiais Básicos (3.ª Parte): o vidro.*

⁴⁷ Duarte, “Reabilitação Energética de Quarteirões Pombalinos. Estratégia de Intervenção para a Obtenção do Balanço Energético Quase Nulo (NZEB) em Património Edificado da Segunda Metade do Século XVIII em Lisboa.”

⁴⁸ Webb, “Energy Retrofits in Historic and Traditional Buildings.”

⁴⁹ Mascarenhas, Belgas, and Branco, “Pombaline Buildings - Consequences of Some Rehabilitation Interventions.”

⁵⁰ Duarte, “De França à Baixa, com passagem por Mafra - As influências francesas na arquitectura civil pombalina.”

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THE EFFECTS OF CULTURAL IDENTITIES DIVERSIFIED BY MIGRATION MOBILITY ON INTANGIBLE CULTURAL HERITAGE IN KIRKLARELI EXAMPLE

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INTRODUCTION

Eastern Thrace has hosted various ethnic and religious groups in different periods and has been a bridge between the cultures of the several communities. As a city at the heart of the region, Kırklareli –formerly known as Forty Church– has been home to numerous ancient settlements due to its strategic location, which made many empires from the Greeks to the Byzantines a part of its history and its geography.

Kırklareli has a unique social morphology formed by the ethnic identities diversified by Armenians, Jews, Bulgarians, Greeks, Gacals, Tatars, Gagauzs, Pomaks, Albanians, Yoruks, Coptic Gypsies, Bosnians, and their cultural reflections, although not all of them exist today. Therefore, Kırklareli and its villages present eligible spatial, sociological, and cultural elements with their establishment stories specific to migration and settlement policies that allow to correlate between the past and the future. Considering that one of the significant reflections of migration in terms of its consequences is that it creates a memory for the continuity of the common heritage arising from the cultural interaction of the communities, Kırklareli draws attention as an area that preserves this memory.

With a current population of around 370,000, Kırklareli serves as a center for agriculture, livestock, industry, and services, and has also strong rural areas and agricultural production. The city ranks among the top 20 in terms of socio-economic development nationwide. It holds significance as an important place with a rich historical background.

This study, based on two different joint scientific research project that was completed in 2021 in Mimar Sinan Fine Arts University,¹ aims to investigate the social, economic, spatial, and cultural effects of the migration mobility from the past to the present on Kırklareli and to reveal the importance of its diversified cultural identity. The migration history, settlement policies, and intangible cultural heritage values of Kırklareli due to migrations were examined from a holistic perspective through intensive literature review, archive research and interviews with local historians in addition to field study. Throughout, it will be provided illustrative examples to support the findings about the effects of the migration mobility on intangible cultural heritage.

MIGRATION AND CULTURAL HERITAGE RELATIONSHIP

The process of migration, involving the displacement of individuals, also encompasses a cultural displacement.² One of the most significant reflections of migration in terms of its consequences is the emergence of cultural interaction resulting from encounters between migrants and settled groups.³

This interaction influences the transformation of identity processes and facilitates the re-production of “cultural identity”.⁴

“Cultural heritage” encompasses the witnessing and transmission of this entire process to the present. The fundamental characteristic of intangible cultural heritage is its inherent mobility and transformation, as it exists not only in its carriers and (re)creators but also in the form of “shape” rather than “meaning” that undergoes transformation.⁵

Intangible cultural heritage values define not only the existence within the geography where they coexist but also encompass a broader existence that is part of the lives in the places they migrate to. As stated in the Faro Convention, cultural heritage not only contributes to maintaining democratic and cultural diversity but also supports the development of a stable society through the establishment of a shared heritage understanding.⁶

These representations witnessed throughout Eastern Thrace and Kırklareli address the broad geography of the cultural heritage carried by all ethnic communities. Particularly in rural areas, the distinct traditions upheld by different ethnic groups provide significant examples of regional importance in terms of their sense of belonging, identity, and heritage values. The varying details of these values, which continue to be represented, highlight the diverse ethnic identity structures of the region.

The components of cultural heritage created by the accumulation in Kırklareli, including auditory, visual, and behavioural expressions, play a vital role in preserving the cultural identities of different groups while contributing to the formation of a shared sense of community belonging. Cross-border dialogues established with the places left behind thus create an extensive cultural geography. In this sense, cultural expressions are in interaction with a wide geography while being shaped by the experience of the local. The diversity of ethnic identities in the region is also reflected in the forms of local life and modes of production, enriching the heritage values.

THE IMPACTS OF MIGRATION-FORMED CULTURAL IDENTITIES ON INTANGIBLE CULTURAL HERITAGE IN KIRKLARELI

It can be brought together the lives, cultural activities, seasonal celebrations, folk music, dance, songs, rhymes, handicrafts, clothing styles, and food and drink habits of those who resident in Kırklareli under four main categories: (1) Folk language and literature; (2) traditions, customs, and beliefs; (3) folk music and dances; (4) material culture.

Folk language and literature

The ethnic structure of Eastern Thrace has been shaped predominantly by migrations that occurred during the late period of the Ottoman Empire. Like in other parts of Thrace, a significant portion of the population in Kırklareli consists of Balkan immigrants. For a long time, the local population has identified themselves as either indigenous (Gacal) or “muhajir” from Greece, Bulgaria, Yugoslavia, Romania, Macedonia, etc., including various ethnic groups such as Yoruk, Tatar, Pomak, Bosnian, Romani, and others. However, with changing dynamics in recent years, these identifiers have become less prominent, and regional dialects have started to exhibit more standardized features and approach the normative language, particularly from the early years of the Republic.⁷

From the perspective of folk language, it is observed that the words associated with Kırklareli exhibit a commonality in specific themes closely related to the geography. The focus is often on the region’s significant sources of livelihood, reflecting the richness of flora and fauna through place-specific names given to plants and animals. There is a noticeable emphasis on distinct folk music and dances, cuisine culture, everyday life practices, and various rituals.⁸

From the perspective of folk literature, there are examples based on the oral tradition that are anonymous in nature. These examples manifest as proverbs, idioms, riddles, lullabies, rhymes, tongue twisters, and folk songs. Works expressed in the folk language encompass universal themes such as love, exile, migration, pain, death, and heroism.⁹

Traditions, customs, and beliefs

Tradition and customs encompass the cultural elements, habits, knowledge, manners, and behaviours that are passed down from generation to generation in a society. Beliefs, on the other hand, shape cultural norms that hold significant positions in social life and influence the social structure. In Kırklareli, these highlight the visibility of culture, while those hidden in collective memory can be discerned through traces of everyday life in the past. In this context, this section lists rituals, celebrations, festivals, and various traditions that continue to exist today, including those recognized in UNESCO's Intangible Cultural Heritage List.

Traditions, customs, practices, and rituals

It is known that there are many traditions, customs, and ritual practices that have been preserved, abandoned, or changed from the past to the present. While a significant portion of these traditions is common throughout Kırklareli, they can vary, especially among villages. All this diversity is related to the region's history of migration. For example, the traditions, customs, and rituals of migrants may differ from those of the local Gacals or vary between Sunni and Bektashi communities.

Here are two examples, one specific to Kırklareli and the other related to its history of migration:

1. "Companionship in hereafter," defined in Anthropology Dictionary as "the friendship relationship established among elderly women based on belief in hereafter,"¹⁰ is mostly maintained among unmarried young girls in Thrace. According to the general rule, it is established between two young girls who love each other and enjoy being together in the region. This bond can be formed during early childhood. This is as important as biological siblings and that there is a certain ceremony associated with being companionship. It is possible to say that companionship in hereafter, which can be practiced not only among women but also among men, is preserved as a distinct cultural element in the Thrace Region.¹¹

2. "Bocuk Night" rituals, which coincide with the coldest days of winter (January) in Kırklareli folk culture, where traces of Central Asia, Anatolia, and the Balkans are found, are remembered by those over 60 years old: "It is a custom brought by immigrants from the Balkans. The people knew that it was not a Turkish tradition, but they said that they performed Bocuk Night to adhere to the traditions of people belonging to other religions. Until 40 years ago, this tradition was widely practiced in villages and towns."¹² Although it has undergone some changes nowadays, it is continued and remains in the memory of the young generation. On these nights, people gather in homes and neighbours, with their faces covered in flour and stove ash and wearing white sheets, tap on the windows of houses in the dark, warning those who look out the window, "Bocuk is coming," because it is believed that Bocuk wanders in white clothing and in human form. That is why it is referred to as "Halloween" in Thrace.

Apart from these two examples, it is also possible to mention the diverse rituals and practices in Kırklareli such as the Alevi-Bektashi ritual of "semah" (which was inscribed on the UNESCO List of Intangible Cultural Heritage in 2010), the traditional rain prayer rituals that are performed annually in April, May, and June, folk medicine practices, and funeral customs.

Celebrations and festivals

There are two important celebrations under this heading: Newroz and Hıdırellez.

“Newroz” is celebrated in Kırklareli on March 22nd. It is the herald of spring and a symbol of peace, tranquillity, and brotherhood.¹³ If the celebrations take place in the fields, food is prepared, and coloured eggs, pastries, and sweets are enjoyed.¹⁴ Various activities are carried out during the celebrations, including competitions, iron forging, jumping over fire, listening to music, and playing games. Although some beliefs and practices related to Newroz have diminished over time, it is noted that there are customs that continue in many places, including Kırklareli.

“Hıdırellez,” a spring celebration marking the awakening of nature and the arrival of spring, has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in Turkey and North Macedonia partnership. The aim is to increase awareness of the values that have survived to the present day and to bring people from different socio-cultural backgrounds of the two countries together.¹⁵ The celebration areas in Kırklareli were called “Hıdırlık” where tents were set up near the streams close to the city center, and in villages, they were held in picnic areas with large participation. However, in some villages, these traditions have greatly diminished or been completely forgotten today.¹⁶ Nevertheless, various customs still stand out in the villages.

Other festivals and celebrations that are still observed in Kırklareli include “Kakava,” a Romani cultural festival known as “Hıdırellez of Thrace,” an international folk-dance festival held in the city with participants from various cultures, mostly from Balkan countries, and some village festivals.

Folk music and dances

In Thrace, folk music has enriched itself with the cultures brought by migration, incorporating new meanings into its anonymity and reaching its current formal structure.¹⁷ Folk dances have been shaped by various qualities ranging from daily life practices to the transmission of stories from generation to generation and the reflection of emotions in important events, reflecting the region’s unique living habits and diverse climates. Additionally, the music that determines the rhythm of the performed dance and the complementary costumes in folk dances provide important insights into the social structure of the region.

Kırklareli region, like the rest of Thrace, has its folk dances shaped by a combination of the dances brought by immigrants who migrated from the Balkans and the local dance traditions. The people who came from the Balkans and their descendants have strongly preserved these dances, not allowing any significant changes in their authentic structure. On the other hand, in terms of human-nature relations, folk dances are also shaped by traditional practices related to production methods, natural/technical division of labour, collective work, consumption, preservation, and other aspects of life such as housing, tools, clothing, and trade, which are essential for sustaining life.¹⁸

The ways in which instruments are played in folk dances, like the variations in dance styles across regions, are closely related to the lifestyle and culture of the respective community. Similarly, folk dance costumes carry the elements of diversity that constitute the cultural identity of the society.

However, unfortunately, it can be observed that eclectic approaches have developed in the music and costumes of Kırklareli dances. While the influences of Romani music can be felt in the music, the costumes may also take on different forms than the local characteristics. Folk dances, which have significant heritage value, particularly carry the cultural memory based on the hybridity of the regions.

Material culture

The first of the material culture objects is clothing and regional costumes, which are materials diversified throughout the rural areas due to the ethnic structure associated with migration. The second is the regional handicrafts and crafts while the third one is regional cuisine culture, which plays a role in preserving the identities of ethnic groups and is particularly distinctive and interactive in rural areas.

The Intangible Cultural Heritage Convention emphasizes the need to create conditions that encourage artisans to continue their production, not just as a representation of past practices but also for the preservation of traditional crafts and techniques.¹⁹ “Traditional clothing and costumes,” which constitute an important part of all cultures, are no longer preferred in daily life within certain patterns. However, they are considered as heritage values that promote craft production as part of various rituals. Therefore, as an expression of social and cultural character, this component of material culture plays an important role in the preservation of historical and cultural heritage. The details contained in the regional costumes of Kırklareli, within its rich cultural structure, can be observed particularly in the costumes of men and women in folk dances.²⁰ In this sense, it can be said that regional clothing and costumes are in interaction with other components of intangible cultural heritage values.

“Regional cuisine culture,” which encompasses not only elements related to food but also the society’s habits, lifestyle, traditions, and customs, is an important intangible cultural heritage value in Kırklareli, where the social structure has been shaped by migrations. It serves as both a way to preserve cultural identity and a means of interaction among communities. The cuisine culture of Kırklareli has been shaped by the variety of food grown in the region, as well as the eating habits and beliefs of the communities living in the city and those who migrated over the course of history.²¹ The foundation of the regional cuisine lies in agricultural products, both large and small livestock farming, and seafood.

“Handicrafts and crafts,” offer a unique body of knowledge that was once an integral part of the region’s economic and social life. These products are created using traditional methods, tools, and techniques, with a focus on functionality, reflecting the culture of the local community, the symbolic traces of their cultural heritage, and the values embraced by the artisans.²² In Kırklareli, there are several examples of handicrafts and crafts that were prevalent until the 20th century but have largely disappeared today due to changing needs and expectations. However, they still hold significance as part of the cultural heritage. Some notable examples include weaving, carriage making, pottery, basketry, and woodworking.²³

CONCLUSION

The fundamental element that integrates Kırklareli with its regional context within the framework of the thematic areas defined by UNESCO’s Convention is its collective memory that keeps it alive. The heritage values, which play a significant role in the preservation of cultures, present the ethnic diversity that constitutes the city’s identity as its most important cultural wealth. While these values, as the guardians of collective memory, possess a vibrant and colourful structure, the acceptance of new generations that may disrupt their continuity also renders them fragile.

Social practices can be seen as public platforms where the local people engage in sharing. Particularly, in addition to the limited number of values that have continuity to the present day, the past of Kırklareli holds significant values that are an integral part of its history and can be sustained in the future.

On the other hand, the activities related to the stages of private life, which define a large-scale social interaction, also carry representations of the worldview, history, and memory of the community to

which they belong. Each of these activities represents a significant reflection of geographical mobility in various aspects.

The heritage values shaped by migrations from the nearby regions enable a large part of the community to perceive themselves as part of a wider region and community beyond the city. Therefore, these values contribute to social cohesion by promoting a sense of identity, place, and responsibility. Thus, intangible cultural heritage, which cannot be evaluated solely through a comparative cultural meta-representation due to its intrinsic value, preserves its vitality by transmitting knowledge about all the traditions that have developed at the core of communities from generation to generation and to other communities.

Therefore, the first step that can be taken to ensure continuity is to organize the knowledge pool of cultural heritage memory through oral and documentary sharing, and to achieve broad participation in this organization. It is hoped that such efforts and similar initiatives will be recognized as valuable initial steps that can contribute to this organization.

NOTES

¹ The mentioned projects are focused on Lüleburgaz, one of the districts of Kırklareli, and through this study, an attempt has been made to expand the scope of these projects to cover the entire city. In this context, I would like to express my gratitude to my fellow researchers İnci Olgun, Derya Altıner, Serim Dinç, and Barış Göğüş for providing me with the opportunity to develop this study.

² Salman Akhtar, “Coğrafi Olarak Yerinden Olma Travması,” in *Psikanaliz ve Göç: Gitmek mi Kalmak mı?*, ed. Nesli Keskinöz Bilen (Istanbul: İthaki, 2018).

³ Iain Chambers, *Migrancy, Culture, Identity* (London: Routledge, 1994).

⁴ Erik. H. Erikson, *Identity: Youth and Crisis* (New York: W. W. Norton and Company, 1968).

⁵ Cristina Amescua, “Anthropology of Intangible Cultural Heritage and Migration: An Uncharted Field,” in *Anthropological Perspectives on Intangible Cultural Heritage*, ed. Lourdes Arizpe and Cristina Amescua (Heidelberg: Springer, 2013).

⁶ “Convention on the Value of Cultural Heritage for Society,” European Council, accessed August 5, 2023, <https://www.coe.int/en/web/culture-and-heritage/faro-convention>.

⁷ İlker Tosun, “Doğu Trakya Ağızlarının Geleceği,” *Turkish Studies* 14(3) (2019): 1565.

⁸ Hakkı Özkaya, “Kırklareli İli Ağızlarından Derleme Sözlüğü’ne Katkılar,” *Rumeli’de Dil ve Edebiyat Araştırmaları Dergisi* 2 (2015).

⁹ “Kırklareli Cultural Property Inventory: Folklore – Folk Literature,” Ministry of Culture and Tourism of the Republic of Turkey, accessed August 5, 2023, <https://kirkclarelienvanteri.gov.tr/halk-kulturu.php?id=12>.

¹⁰ Kudret Emiroğlu and Suavi Aydın, *Antropoloji Sözlüğü* (Istanbul: Isık Press, 2020).

¹¹ Ayşe Akman, “Ahret Kardeşliği Geleneği ve Trakya Bölgesinin Bazı Yerlerinde Evlenme Geleneklerine Yansımaları,” in 9. *Milletlerarası Türk Halk Kültürü Kongresi: “Gelenek, Görenek ve İnançlar” Bildiriler Kitabı*, ed. Araştırma ve Eğitim Genel Müdürlüğü (Ankara: Ministry of Culture and Tourism of the Republic of Turkey, 2019).

¹² Zekeriya Kurtulmuş, (folklore researcher, Provincial Directorate of Culture and Tourism), in discussion with the author, April 2021.

¹³ “Kırklareli Cultural Property Inventory,” Ministry of Culture and Tourism of the Republic of Turkey, accessed August 5, 2023, <https://kirkclarelienvanteri.gov.tr/halk-kulturu.php>.

¹⁴ Abdullah Şengül, “Türk Kültüründe Nevruz ve Anadolu’da Nevruz Kutlamaları,” *Türk Dünyası Dil ve Edebiyat Dergisi* 26 (2008): 69.

¹⁵ “Spring Celebration, Hidrellez,” UNESCO, accessed August 5, 2023, <https://ich.unesco.org/en/RL/spring-celebration-hidrellez-01284>; “Kırklareli Cultural Property Inventory: Folklore – Hidrellez,” Ministry of Culture and Tourism of the Republic of Turkey, accessed August 5, 2023, <https://kirkclarelienvanteri.gov.tr/halk-kulturu.php?id=27>.

¹⁶ Zekeriya Kurtulmuş, *Kırklareli Folklorundan (Halk Kültürü) Örnekler* (Kırklareli: Kırklareli Valiliği İl Kültür ve Turizm Müdürlüğü, 2010), 35–37.

¹⁷ “Kırklareli Cultural Property Inventory: Folklore – Folk Dances,” Ministry of Culture and Tourism of the Republic of Turkey, accessed August 5, 2023, <https://kirkclarelienvanteri.gov.tr/halk-kulturu.php?id=34>.

¹⁸ M. Tekin Koçkar, *Dans ve Halk Dansları* (Ankara: Bağırğan Press, 1998).

¹⁹ “Convention for the Safeguarding of the Intangible Cultural Heritage,” UNESCO, accessed August 5, 2023, <https://ich.unesco.org/en/convention>.

²⁰ Zekeriya Kurtulmuş, *Kırklareli Folklorundan (Halk Kültürü) Örnekler* (Kırklareli: Kırklareli Valiliği İl Kültür ve Turizm Müdürlüğü, 2010), 78–81.

²¹ Binnur Dinç, (inhabitant), in discussion with the author, April 2021.

²² Oğuz Dilmaç, “Erzurum’da Kaybolmaya Başlayan Yöresel El Sanatları,” *Akdeniz Sanat Dergisi* 6(11) (2013).

²³ Ali Arslan, (local historian), in discussion with the author, April 2021.

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AESTHETICS OF EMBODIMENT AND THE WOODEN CHURCHES OF THE CARPATHIANS

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INTRODUCTION

Hundreds of wooden churches appear as early as 1630 in villages in the Carpathian Mountains. Today in the Slovak Republic fifty have survived the physical and social effects of World Wars, socialism, capitalism, and microclimate grasp upon their organic materiality. Serving Orthodox, Greek Catholic, Roman Catholic or Protestant communities, many have been declared monuments in recognition as outstanding vernacular architecture. They feature prominently in tourist web sites, and with Slovak independence, have also become symbols of national identity.

The sites and structures offer examples for entry to the corporeal turn² in aesthetics toward situatedness and embodiment. Rather than their aesthetic value or meaning deriving solely from objective distanced aesthetic, aesthetic engagement may now be mapped across an index of discerned atmospheres via affect from specific embodiment, from the tourist's gaze to the worshiper's immersion in a state of saturated phenomena.

From an architectural perspective, place is bequeathed as each church establishes a specific atmosphere beyond mere object with affordances within topography, village location, landscape, processional paths, and care for grounds and cemeteries. Simple shells of logs may be embellished with elaborate murals and artifacts such as iconostases in support of their liturgies, which for some structures continues today. The study examines one church in this light, St. Nicholas, in the village of Bodružal, in the Eastern Carpathians, a Slovak National Monument and UNESCO World Heritage Site.

EMBODIMENT AND HISTORY

“the subject is not necessarily the building, but rather the meaningful event made present: life itself.”

-Alberto Perez-Gomez³

Place⁴ is bestowed from a surge of affect for an architectural or environmental situation through direct lived experiences, or embodiment.⁵ Embodied self is a unitive mind: body, and engages in praxis with place, and thus differs from abstract cognitive understandings. This is not deterministic but does open the possibility of intersubjective affirmation of naming, status and meaningfulness drawn from encounters and praxis via the affordances of particular situation. Within givenness, one discerns “what appears”. This situation is tacitly engaged phenomenologically, or, as Husserl suggests, actively, where one may “go back to the things themselves”.⁶ What things appear things are not static isolated objects; they appear within a temporal, sensual network of further relations such as seasons, light, and

topography. Various philosophers from Husserl and Heidegger to more recently Graham Harman and Jean-Luc Marion from very different positions suggest one may never grasp the entirety of what appears as a thing, but aspects/phenomena of things emerge from and recede into realms beyond perception and cognition.⁷ As a result, within complex network of changing things and changing relations one's particular embodiment, willingness to explore, or willingness to participate in ritual may yield a different discernment of things. Aspects of situation combine to create atmosphere.⁸ Atmosphere is temporal, and may be limited in duration or aspects may linger, available across time. Architecture offers a temporal dam against the changing environment it is placed within, but gathers myriad phenomena in setting up affordances, bounding or centering. Embodiment discerns atmosphere in a pre-cognitive level, and where affect⁹ is a result, may rise in intensity to emotion and bestowal of place.¹⁰

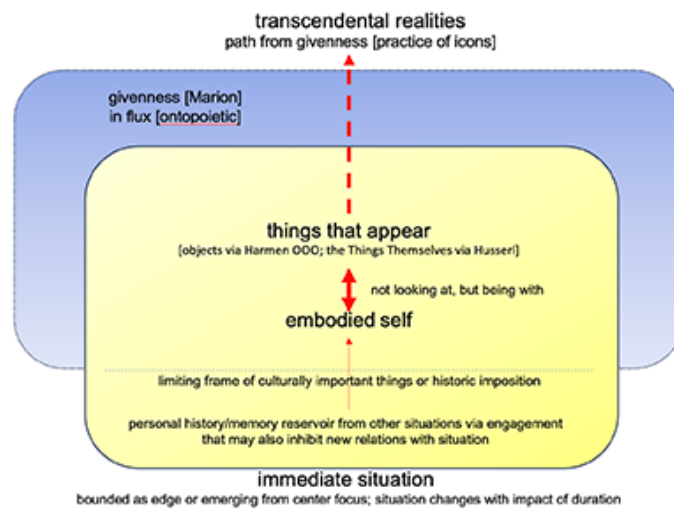


Figure 1. Embodied self with things that appear within givenness.

With this sense of embodiment, time is thick, and one responds with pause, repose, or movement. It differs from linear or historic time. If embodiment bestows place derived from within the givenness of a situation, history does so as abstraction from outside sources, creating singular reductive narratives based on power and authority. Places as lived history may ground identity, but this differs from identities that may be negotiated beyond the local, such as nationhood or politics. The role of placemaking role has been challenged by both modern and post-modern reliance in the developed world, separating locations, segmenting time, and identities across multiple media.

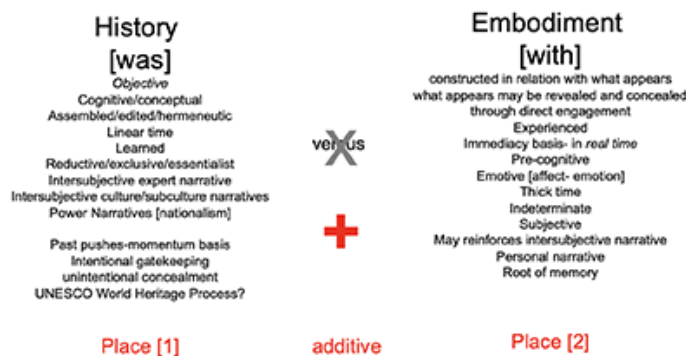


Figure 2. Differing aspects of embodiment and history

HISTORIES THAT LINGER

The wooden churches emerge from histories that provide important understandings for place today. For them to continue in identity narratives they must be re-affirmed in experience by succeeding generations.

Of Slavs in the Carpathians

The Carpathian Mountains form a 1500km-long semi-circle providing a thick forested border of the current Slovak Republic, Czech Republic, Austria, Poland, Ukraine, and Romania. The Eastern Carpathians are formidable hills up to 1200m., with ancient areas of Beech forests designated UNESCO World Heritage sites.¹¹ As early as 4th through 9th centuries, ancestors of the dominant Slovak Slav population came from the west, and Rusyn (Ruthenian) Slavs from the east into the nearly impenetrable forests, rivers, lakes, and marshes¹² of the 125 km wide region. The Carpathian homeland acted as barriers to empires of Magyars (today's Hungary), and the Ottoman invasion that overtook Hungary. Retreating Hungarians took shelter in the shadows of the Carpathians and used Bratislava as their capital for decades. The region has remained overwhelmingly Slavic in language and culture.



Figure 3. Carpathian Mountain regions, cultures, major cities, and village of Bodružal.

Of Faith

Early Slavic leader Rastislav, in seeking to offset German inroads into his kingdom, appealed to the Byzantine Emperor, and in 862 was sent missionaries Cyril and Methodius, not only to evangelize the people, but to do so in their own language. While that kingdom failed, the faith remained. With the fall of the Byzantine Empire, the churches in the Carpathians moved to keep the developed Eastern Rite but come under the authority of Rome in the Treaty of Uzhrod in 1646. This kept autonomy for the Uniate Churches (today's Greek Catholics), within a larger Roman Catholic Habsburg Monarchy. Habsburgs also had tolerance for Protestant immigrants from Germany and Jews and their religious structures.¹³

Of Empires

As the Habsburg monarchy developed, the eastern Carpathians were claimed within Hungarian or Polish borders, and mandatory serfdom imposed on villages, which lasted in that region until 1848. Nations may carry influence and secure borders, but this is not the case in Central Europe, especially

the Carpathian region, where in parts of today's Slovak Republic or Ukraine, some villages would have seen as many as many as six claiming nations in the 20th century.¹⁴

The 20th century brought Austria-Hungary and then later Germany in warfare with Russia through the Carpathians, causing devastation to villages, churches and crops as had not been seen before. Borders changed across monarchy, a Czechoslovak Republic, a brief independent Nazi state, socialism, and communism, before the Slovak Republic became independent in 1993. In the eastern Carpathians this border resolution split several Slovak subcultures that had developed unique dialects and relative to this paper, church morphologies, particularly with some being part of Ukraine or Poland. Changes from these claims increased velocity of change in socialist era and then capitalist era with movement of people from agricultural villages and into new industrial centers. This challenged the historic role of villages with the new national narratives, along with villages and churches, as symbols of resilience and newfound independence.

ATMOSPHERE AND VILLAGE

Many villages survived serfdom, warfare, changing demographics and politics, with 50 of them retaining wooden churches. Villages continue to offer an affective atmosphere; Mikkle Bille notes, “atmospheres, both in immediate sensation and in staging, may be a learned sensorium, practiced and shaped through a sense of community by engaging with neighbours, and not only through national discourse of cultural distinctiveness.”¹⁵

Bounded by Mountains and Forests

Each village sits nestled within a specific ecology- a watershed terrain, framed by mountain ridges or forests. Each sit astride a stream, the potable water source for the village, typically paired with a primary road, which follows the watershed up or down to the next village. Material for structures, fences and fuel came from the immediate woods, and craftspersons learned to work specific species and developed accompanying woodworking techniques. Even today most homes are heated by wood and 20-meter-long wood piles are common at homes preparing for winter. Hiking, skiing, and small game hunting remain popular and knit the forest as a porous boundary and living part of the place measured with a human pace.

Animate with Herds, Crops, and Seasons

Narrow (15 meter) and long (120 meter) family farmstead allotments dating back to the 17th century still can be traced by fences and stone walls lining the roads. Long aggregate structures combine home, barns, and storage in a continuous structure for the cold winter months, with snow frequently in mountain regions bringing the smell of smoke and additional sense of seclusion. Each farmstead has its own small herd of sheep or less frequently cattle, as well as chickens, geese, or ducks. The farmstead has space for grazing and some plowed crops, but the village also has perimeter large pastures where shared grazing is possible. Cars share the roads with tractors and trailers, and the processions of herds from pasture to pasture. The planting and harvesting continues to rhythm of sun, rain, and harvest. The sense of village containment shifts with colors of leaves, and their falling reveals new depths and views into and through the forests.

Of the Village

Centered, surrounded by fields and forest, the villages of typically 40 to 500 residents remain self-sufficient- one finds no restaurants, hotels, gas stations or food stores. While streets may seem primary access, walking paths cross streams, orchards, and other apparent private holdings as well as joining understood walks at the edges of pastures, knitting pedestrian experiences that contribute to

community. Layers of community place linger with residents and visiting family members but are opaque to the heritage tourist.

Colorful new white, yellow, orange, or red stucco on clay tile homes may sit next to older wooden log or frame structures. Seasonal flowers still sit on windowsills, and lace curtains adorn many windows. Most structures may now only function as extended family weekend or holiday homes, due to the village allure and personal histories of previous generations. Travel to regional cities has improved. In a small number of situations, the village may be close enough to employment that the village may remain as residence, but not as tended farm. Even with one's leaving to a larger city many still describe their family as "from" a particular village.¹⁶

ATMOSPHERE CHURCH OF ST. NICHOLAS, BODRUŽAL (1698)

The Monuments Board formed in 2002 listed many of the wooden churches as National Landmarks and documented eight of them granted as UNESCO World Heritage Sites in 2006, joining other regional wooden churches so recognized in Poland, Ukraine, and Romania. St. Nicholas in Bodružal illustrates the allure of the churches across themes noted above.

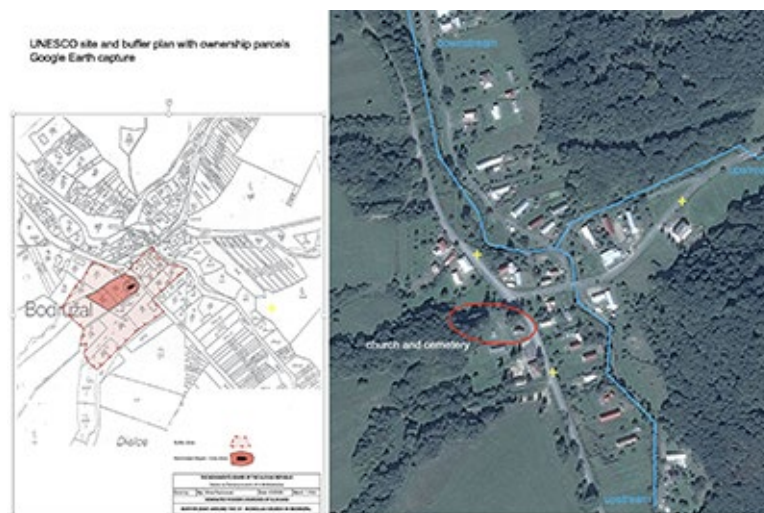


Figure 4. Bodružal UNESCO application map and annotated satellite image

Immediacy of Visceral Sequences, Spaces, and Tectonics

Bodružal straddles a creek at the intersection of a second valley, creating a "T" shaped configuration of lots. The dominant valley has a steep hillside with road mid-slope and church sitting on higher elevated knoll, supported by a stone retaining wall added with road widening, placing the church at the highest elevation in the village.

A circular inner grass lawn is defined by a wooden fence, with a pitched shingle top like a continuous roof. A major gateway in the fence with conical shingled roof greets one via stone steps from the north, set amidst mature trees that also block winter winds. To the west of the inner yard fence is a cemetery in active use. A family has gathered at a new grave with no headstone yet, and flowers almost a meter high across the length of the newly filled excavation. At the flattened ridge behind the church, stone rimmed grass rectangular lawn is joined by a wooden bench with this carved inscription in Slovak: "In this place during World War I were buried 400 soldiers of the Austro-Hungarian and Russian armies in 39 mass graves".



Figure 5. Church within village and landscape



Figure 6. The church cemetery; inscribed bench at World War I mass grave; a new burial

St. Nicholas displays the three-part functional zones of narthex tower, nave, and sanctuary each articulated as a multi-tiered volume, each with a shingled onion sphere and iron crucifix crowning a pyramidal roof, a signature of Baroque influence. The tallest is the narthex, then nave, then sanctuary spire, suggesting affiliation with Lemko Ruthenian Slavs. Vertical walls are clad in board and batten construction, treated with light brown semi-transparent stain or oil that shows the grain and knots. The lack of weathering suggests replacement within the last few years. Roof shingles appear in two tones in different parts of the work suggesting one set has aged longer. Shingles round corners and show superb skill in closure of surfaces that have shifted from their original geometries and relationships to horizontal levels. Shingle edges at eaves are cut in a “V” shape further articulating shadow patters. The tower has a cantilevered upper half that houses the bells rung before and during the service. Here the vertical boards are articulated at their lower edge by a diamond shape.

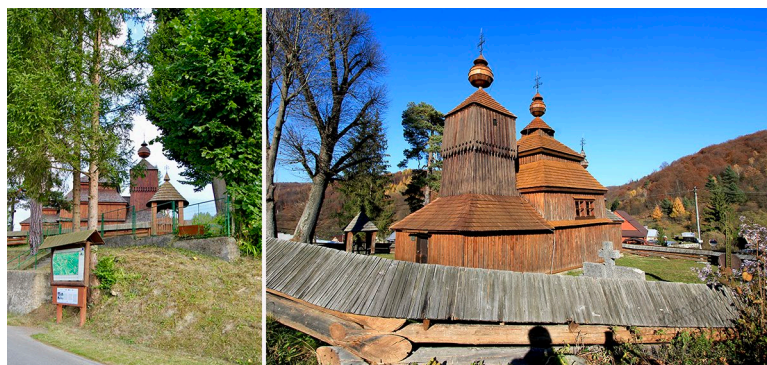


Figure 7. Entering knoll from the north and the fenced inner lawn and church entry

The entry to the narthex/tower is through a simple doorway only about two meters high, with stone stoop facing west, requiring one to pirouette around the inner yard, glancing at cemetery and woods beyond. A half circle wooden gutter keeps rain and snow from the doorway. It opens to a shallow vestibule, open above an extension of the nave space showing the heavy timber truss-like frame to heights of the bells above. A date of 1658 is inscribed above a carved space Greek cross at the head of the opening to the nave.

Under the tower is an extended nave. The walls are all clad in wood. To the south side is a trio of small benches and devotional area with icons of Jesus, and of Mary and child. Flowers on a shallow altar are flanked by twin candles on stands.



Figure 8. Evidence of stylistic influence, superior material craft, detail, and effects of weathering

The nave is a larger but an intimate space, perhaps five meters by five meters. It is a tall with double truncated pyramid roof adding as much as 2.5 meters to a 4-meter-high wall. The entire interior is exposed log structure and roof. The craft creating these flat surfaces on the logs is astonishing, with few gaps between logs. In the high pyramidal roof zone is the obvious patch where an artillery shell pierced the roof yet did not explode and destroy the church. A distinctive feature is the elaborate set of murals painted directly onto the log surfaces of the north wall, depicting Biblical scenes. This is complemented by a totally different artifact- the massive iconostasis that priests pass through during the service from sanctuary to nave. This is an ornate frame that holds over 30 icons depicting Jesus, disciples, and prophets in four horizontal rows. The three doorways have ornate screens as doors that allow views from the nave into the sanctuary. The lowest, largest row of the icons each has a small devotional table, candle, and fragrant flowers. A single clerestory window allows natural light from the south which particularly activates the gold colors dominant in the icons.

Patterned wool carpets are layered on the wood board floor. An icon sits on a table at the head of the single aisle as does a lectern for readings. An asymmetrical set of pews allows twelve to sit on the north half and eighteen to sit on the south side of the nave.

For the visitor not familiar with the denomination, language or building culture, the phenomena of immediacy of the churches is overwhelming. The quiet of the rural setting, aroma of crops and hay cutting, and birdsong in trees envelops the visceral otherness of the building exterior towers and surfaces, the trusswork of the towers, the wood nave interiors, obvious craft in detail, and especially the dazzling gold of the icons all combine for a synesthetic impact. For the patriot, the play of narratives of national symbol and resilience rings true- how could such structures have survived hundreds of years?



Figure 9. The intimate nave with log wall mural on left, and iconostasis, with sanctuary beyond

Praxis: Ritual

For the pilgrim, family member revisiting, or the villager, another embodied but transcendental reality may be available from the same atmosphere via performing rituals, in using the setting for meditation, or in remembrance that unites living and dead.

Each service is accompanied by candles, incense, bells, and additional seasonal artifacts. A wide center aisle allows reverencing the altar upon entry before entering the pew. The service is active, with standing and kneeling. A cantor, with the priest, leads the congregation in chants and songs of the liturgy, a cappella, filling the space with sound. There are readings of scripture and preparation of the communion/eucharist in the sanctuary, served at the front of the nave to those gathered one by one, with spoons handled by the priest to the mouth of each participant.

The iconostasis is more than just a background holder of icons for the faithful. Meditation opens a new reality. Marion suggests icons have both explicit quantitative givenness cherished in traditional aesthetics, but an implicit invitation to meditative modes of presence and communion with God. Shane Mackinlay notes “Revelation only appears in a hermeneutic space where it is recognized as revelatory. This hermeneutic space is opened by the faith of a recipient.”¹⁷ A tourist map, produced by the Greek Catholic Bishop, has this concise statement:

The role of the iconostasis is often seen as that of a screen that divides. Yet, in reality, it is not supposed to divide and separate, but rather connect two parts of the church symbolically representing two worlds- the nave that represents the earthly world perceptible to our senses; and the sanctuary standing for the heavenly and supersensory world. An iconostasis should help all of us to get from earth to Heaven.¹⁸

Outside the church another act of faith is lavished upon the cemeteries of the ancestors during certain religious holidays. All Saints Day is celebrated across all Christian denominations in Slovakia. Many families maintain their heritage farmsteads as weekend homes and gather in villages for the decoration of graves with flowers, candles, and lanterns, accompanied by vigil and prayer at the graves overnight to dawn in the autumn chill. The glow changes as dusk goes into night and prayers end with silence. This recurring manifestation is evidence of another reality revealed only within a transcendent experience.



Figure 10. The cemetery at dusk, before the community prayers, on All Saints Eve

NOTES

¹ This research was aided by a Fulbright research/teaching award in 2021, hosted by the Institute for Aesthetics and Art Culture, University of Prešov in Prešov, Slovakia. All photographs are by the author.

² Maxine Sheets-Johnson used this term to engage the tactile-kinaesthetic body and its relation to cognition and affect in human development in *The Corporeal Turn* (2011) *Journal of Consciousness Studies* 18(7-8). 145-168.

³ Alberto Perez-Gomez, 180.

⁴ Place theory emerged in the late 20th century to describe how meaning emerges from intersubjective and individual experience of location identified from natural and built environment across time as an alternative to ideas of more universal or abstract modernist space. Primary authors include Edward Casey, Keith Basso, and landscape theorist Yi-Fu Tuan with his idea of *Topophilia* awarded to common landscapes.

⁵ Embodiment as a unitive mind: body holistically dependent on engaging the world was a main summary point of George Lakoff and Mark Johnson. Embodiment and architecture stems from applications of phenomenology, typically drawing on the work of Maurice Merleau-Ponty. Important here are Juhani Pallasmaa, as well as Jonathan Hale at the University of Nottingham Architecture, Culture and Tectonics Research Group.

⁶ Edmund Husserl's project of a phenomenological method has had many interpretations and attempts at a working level, but centers on a "reduction", or *epoché*, that is a negation of framing concepts limiting things and engaging in a pre-cognitive or modified consciousness manner with the sheer presence of a thing, or place in this case. For overview see Oded Balaban. (2002) "Epoché: Meaning, Object and Existence" in *Phenomenology World-Wide*, ed. Anna-Teresa Tymiecka. Springer, pp.103-114.

⁷ Graham Harman's object-oriented ontology (OOO) differs but proceeds from Heidegger's disclosure/concealment and Derrida's deconstruction, and suggests "objects" of all kinds disclose various aspects based on the conceptual frame of the viewer, who never has access to their entirety. Coupled with his suggestion of a 'flattening' of all hierarchies assumed, this allows for a rethinking of historic and architectural constructs and related networks. Jean-Luc Marion, a student of Jacques Derrida, suggests a foundational givenness of the world, that opened via one's embodiment reveals a "saturated phenomena" of a larger reality beyond mere concepts.

⁸ Author summation of Gerhard Böhme, et al., "Atmospheres, Art, Architecture: A conversation between Gernot Böhme, Christian Borch, Olafur Eliasson, and Juhani Pallasmaa", in Böhme, 90–107.

⁹ Brian Massumi asserts that affect is bodily and pre-cognitive, and with intensity leads to conscious emotion.

¹⁰ Tonino Griffero goes so far as to suggest "atmospheres could take the prominent and paradigmatic position previously held by art in order to make sense of such pre-logical experience of the world."

¹¹ UNESCO site for initial designation: <https://whc.unesco.org/en/list/1133/maps/>. New areas were added in 2021.

¹² Maurice, Emperor of the East, *Maurice's Strategikon, Handbook of Byzantine Military Strategy*, (trans. George T. Dennis). Philadelphia: U, Pennsylvania Press 1984, p. 120.

¹³ So called "articular" Protestant churches were allowed, but within articles of constraints set by the crown: using wood, no use of nails, located outside the village, and cloaked by tree cover. Several of the 50 remaining wood churches are of this type.

¹⁴ For example, some villages in the eastern Carpathian region of today's Slovak Republic in the 20th century would have gone through national identity as part of Austria-Hungary, First Czechoslovak Republic (1919), Hungarian or Polish Annexation (1938), First Slovak Republic (1939), Czechoslovak Socialist Republic (1948), Czech/Slovak Federation (1989), and Slovak Republic (1993). Additional Slavic Ruthenian villages, once part of Czechoslovakia are now counted as part of Ukraine, splitting that ethnic geographic area.

¹⁵ Mikkel Bille, "The Lightness of Atmospheric Communities" in Griffero, 252.

¹⁶ This is based on field research and interviews conducted by the author in thirty villages and with members of staff and faculty at University of Prešov in Autumn, 2021.

¹⁷ Shane Mackinlay, *Interpreting Excess: Jean-Luc Marion, Saturated Phenomena and Hermeneutics*, Fordham University Press, 2010. P. 178.

¹⁸ From a map published by the Greek Catholic Archbishop in 2010 that states it is for "the project of the rescued wooden churches on the international wooden road." This was a map for visitors networking locations of wooden churches in Poland and eastern Slovakia.

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REDEVELOPMENT TRENDS OF MELBOURNE CBD: THE USE OF FACADISM AND ADAPTIVE REUSE

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INTRODUCTION

The transformation of Melbourne as a city began in the 1880s during the boom period of the gold rush. During this period Melbourne's population was around half a million people, rendering it larger than many European cities. Money was poured into the development of lavishly decorated buildings and the inhabitants were proud of their city then known as Marvellous Melbourne.¹

By the 1950s when Melbourne was awarded the honour of hosting the 1956 Olympic Games Melburnians started to look at their city differently. It was no longer seen as a lavish city fit for the international stage; hence the transformation of Melbourne began. At this time, there was little or no protection for Melbourne's historic buildings and many came under the grim sights of the wrecking ball.²

The urbanisation of Melbourne's Central Business District (CBD) is threatening the character of the city and its historical integrity. Under the current State Government planning policies, developers are given free rein to demolish certain historic buildings to make way for more glass boxes.³

Two models have emerged for retaining heritage elements in the redevelopment of Melbourne's (CBD). The most common model is facadism, which involves developers retaining the exterior walls of the building but completely replacing the interior. There are academic debates about whether facadism adequately retains the heritage integrity of the building. The other model involves adaptive reuse where the external walls and the character of the building's interior are retained. Concerns exist about the costs of upgrading a heritage interior to meet modern building codes and requirements.

This research is based on a sample of building developments in the Melbourne CBD that have taken place over the last 50 years. Case studies selected from this list of buildings are then used to determine which model, either facadism, adaptive reuse or a combination of the two, was undertaken in the redevelopment. When the case studies are used collectively it provides an understanding of the evolution of the redevelopment approaches used.

CONTEXTUAL BACKGROUND

The deconstruction and reconstruction of Melbourne, which began in the late 1950s, continued throughout the 1960s before communities began to protest that too many historic buildings were being demolished. Pressure from groups such as preservationists and the Builders Laborers Union forced the Victorian state government to introduce legislation in the 1970s to protect historic buildings of

significance.⁴ This legislation required developers to find ways to integrate heritage values in their new developments, which in turn led to a trend called facadism.

With the introduction of legislation protecting heritage buildings, developers and architects adopted initiatives to minimise heritage restrictions.⁵ One such practice involved retaining the heritage value of the building exterior whilst demolishing the internal structure. This was termed facadism.⁶ While facadism in Melbourne originated in the 1970s, its popularity increased from the 1990s.⁷ A possible reason for the increased use of facadism was the desire of the state to entice international property developers to enter the Melbourne CBD market to overcome the industrial decline of the 1980s.⁸

During the 1980s and 1990s, the Victorian government introduced initiatives, targeted at both the public and private sectors, for Melbourne to be developed into an internationally liveable city.⁹ The introduction of the '3000' postcode for the Melbourne CBD was used to entice private developers into this zone to increase the residential population from 800 private residents in 1983 to around 8000 residents. The goal of 8,000 residents living within the Melbourne CBD was finally achieved after the monetary collapse of the late 1980s when some vacant commercial office space in heritage buildings was repurposed into apartments. This repurposing of the interior of heritage buildings is termed adaptive reuse.¹⁰

THEORETICAL BACKGROUND

Two development models are commonly used to retain the heritage value of a building. Firstly, facadism involves “retaining the front or exterior walls whilst reconstructing the interior”.¹¹ Plevoets, however, argues that facadism is insufficient to retain the heritage value of a building. She states that the value of a heritage site is in the accumulation of all its parts and the stories it tells, rather than just the area. Plevoets contends that retaining architectural heritage extends beyond the building's appearance and should also include the integrity of all its components to reflect the construction methods of its time. The architecture and construction methods cannot be represented by retaining only the building's façade.¹²

The literature highlights three debates concerning the use of facadism, namely:

1. Whether developer's aspirations are able to be achieved by retaining heritage elements in the building,
2. The additional costs of retaining heritage elements compared to those of a new build, and
3. Whether it is less expensive to retain elements of the existing structure than to undertake a completely new build.

Facadism is promoted to balance the cost of new development while retaining the historic context of the building. Wood and Lewi & Murray argue that the use of facadism provides developers with a pragmatic compromise between the financial pressures associated with the redevelopment whilst retaining the historic context of the buildings.¹³ In contrast, Plevoets contends that facadism is a technique that developers use to pay lip service to heritage objectives that prioritise commercial motivations.¹⁴

Wu provides a more holistic approach to the redevelopment of heritage buildings. He asserts that heritage buildings should be valued for what they represent as well as their materiality. Wu and Pallasmaa also described that heritage buildings enable people to gain a sense of the time in history behind the building.¹⁵ Additionally, Lewi & Murray added that preserving only the façade does not retain the history, functionality, and culture of the space.¹⁶

The second model used to protect heritage buildings is adaptive reuse. Adaptive reuse involves changing the building from its original intention to have a new use. It often involves a compromise between the destruction and the preservation of buildings.¹⁷ Bullen & Love argue that adaptive reuse

provides a sustainable approach to the redevelopment of historic buildings.¹⁸ In a similar manner, Conejos et al consider that adaptive reuse enables a balance to be achieved in providing new physical and social functions whilst conserving the historic and cultural features of the building.¹⁹ When considering the heritage of a building, Hill notes that a renovation project is unique and there is no general approach that can be applied uniformly to each heritage building. Therefore, she argues that decision-makers should make room for the changes that are needed to bring heritage buildings back to life while retaining their unique heritage characteristic.²⁰

This research defines adaptive reuse to be the process of transforming a disused or ineffective building into a new one for a different purpose, while preserving the building's heritage significance and setting.²¹ Unlike renovation methods involving excavating the interior and replacing it with a new structure, adaptive reuse (which we illustrate below), retains the heritage façade, minimises exterior changes, and creates an illusion of depth between the old and new parts of the building.²²

This research explores how facadism and adaptive reuse models were used in the redevelopment of the Melbourne CBD over the last 50 years. To date, existing research has treated facadism and adaptive reuse separately without addressing how both approaches can be used at the same time in the same heritage development. The use of facadism and adaptive reuse on the same heritage building redevelopment is termed hybrid redevelopment model. This research addresses this gap with the following research question: “What are the overlaps between facadism and adaptive reuse over the last 50 years in Melbourne’s CBD?”

METHOD

This research uses a comparative review of heritage projects in Melbourne CBD, to analyse the real-world application of facadism and adaptive reuse approaches. A four-step process was used to collect data about Melbourne CBD heritage projects:

1. reviewing documents from the State Library of Victoria,
2. conducting an internet search for redeveloped buildings,
3. identifying trends in the different models, and
4. selecting case studies representing facadism, adaptive reuse, or hybrid approaches.

Each project was required to meet specific selection criteria, namely: 1) buildings had to be located within Melbourne CBD; 2) involved heritage projects undertaken over last 50 years; and 3) comprised of a selection of buildings from this period that represented the different models. Buildings were then assessed using photographic and textual data from media, archives, and government reports.

FINDINGS

This section describes the use of facadism, adaptive reuse, and hybrid redevelopment models over the past 50 years in the Melbourne CBD. Each of the three redevelopment models have some different variations. From the combination of different variations within the three core models, this research identified seven redevelopment approaches. Below these seven redevelopment approaches are presented.

The research identified that the Melbourne City Council (MCC) was faced with the dilemma of how to continue the modernisation of the of the CBD while retaining the heritage values of significant buildings. This led to compromises that allowed some heritage buildings to be demolished except for the façade, [facadism]. Facadism was a common redevelopment technique for heritage buildings used during the 1980s and 1990s. This technique has gradually made a return over the last decade and continues through to the present day.

Adaptive reuse techniques became widely used during the 1990s. Similar to facadism, adaptive reuse redevelopment re-emerged during the last decade.

It has emerged from the research that a combination of facadism and adaptive reuse was being undertaken on the same redevelopment projects often involving two or more heritage buildings. Typically, the façade of one building is retained whilst the interior of another is retained. The use of facadism and adaptive reuse at the same time on the same heritage redevelopment project is termed the hybrid model. This research has found that hybrid approaches have become increasingly adopted as the need for redevelopment projects of greater scale have been required by the property developers.

Facadism redevelopment approaches

Our research identified three facadism redevelopment approaches. In Figure 1, the Myer Lonsdale Street Façade (image showing the internal view of façade wall) illustrates the retention of the front façade and the demolition of the remainder of the exterior and interior of the building. The Art Deco building in Lonsdale Street, built in 1925 as a department store was redeveloped in 2010. Melbourne One on Lonsdale Street, redesigned by Doig Architects, illustrates the retention of all four exterior walls with a new tower inserted and protruding above the façade. The original Romanesque-style building with Art Nouveau elements built in 1911 was redeveloped in 2010 as the Melbourne One building. Finally, the Ball & Welch Building on Flinders Street, illustrates retaining the existing façade and part of the roof structure with an insertion of a new tower being set back of eight metres. The Ball and Welch Building façade was designed in an Romanesque style built in 1880 and redeveloped in 2020.



Figure 1. Façade redevelopment cases. Left: Myer Lonsdale Street Façade Back View 2010, Middle: Melbourne One, 2016, Right: Ball & Welch Building 2020

Adaptive reuse redevelopment approaches

Four adaptive reuse approaches were identified in this research. In Figure 2, Manchester House on Flinders Lane is presented. Manchester House designed with an Edwardian-style façade built in 1913 and redeveloped in the 1990s, applying an adaptive reuse approach of the interior of the existing heritage building.

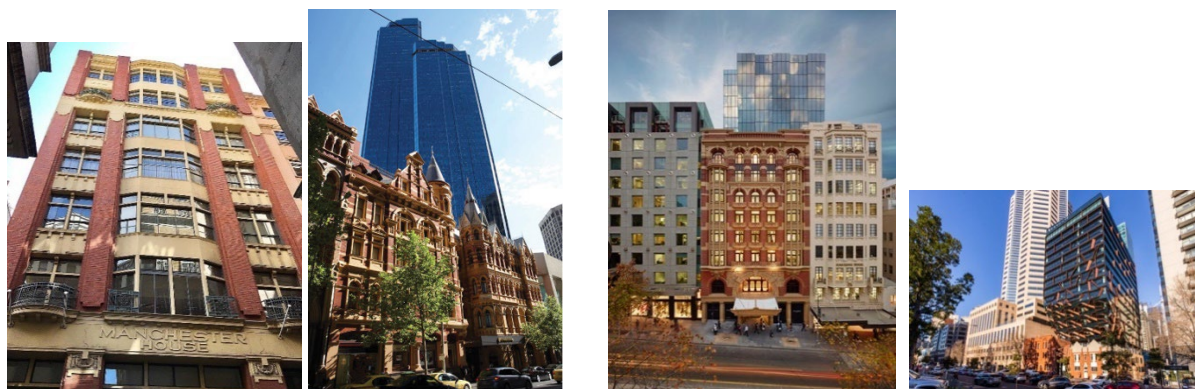


Figure 2. Adaptive reuse redevelopment cases. From left to right: Manchester House 1990s, Rialto Towers 1980s, Mayfair Building, 2010, Spring Place 2020

The Rialto Towers on Collins Street, designed by Woods Bagot Architects, involved the redevelopment of three heritage buildings to incorporate a new tower constructed at the rear of the original buildings. This redevelopment took place in the 1980s and involved three buildings originally constructed between 1891 and 1895. Each building had its own design style. The original Rialto building in Gothic style, while the Winfield building was designed in Queen Style. The third building had originally been designed in Boom Style Victorian Commercial Architecture. The Rialto and Winfield buildings were redeveloped using adaptive reuse, while the third building demolished to make way for the new tower.

The Mayfair Building on Collins Street, redesigned by Bates Smart Architects, illustrates the original façade in a Romanesque Revival style. This building was original constructed in 1913 and redeveloped in 2010. Figure 2 shows the retention of the existing building and the addition of a tower at the rear.

Finally, Spring Place on Spring Street, redesigned by John Wardle Architects, exhibits the recent (2020) redevelopment of two heritage buildings. One building was constructed between 1894 and 1913 and the second was originally developed as corner hotel in 1924. This is an example of adaptive reuse of the majority of one building and the two corner facades of the other (the hotel) It involves the additional of a high-rise tower cantilevering into the airspace above the heritage buildings. The heritage values of the interior are only partially retained.

Hybrid redevelopment approaches

During this research analysis, it was discovered that two of the previous redevelopment projects were undertaken using a hybrid approach. The Ball & Welch building (refer to Figure 1 above), retained the front and a portion of the roofline but involved significant redevelopment of the interior. A setback used for the insertion of a new tower provides the illusion of two buildings. Spring Place, (refer to Figure 2 above) involved the retention of the façade on one building and adaptive reuse techniques applied to the other.

DISCUSSION

This research has identified that the three core redevelopment models (facadism, adaptive reuse and hybrid) have fostered seven redevelopment approaches that have been applied to the redevelopment of heritage buildings in the Melbourne CBD over the last 50 years. This section begins by illustrating the use of the three core redevelopment models over the last 50 years, it then categorises and compares the seven redevelopment approaches that have emerged from variations in the use of the three core development models.

The section begins by showing how the three core redevelopment models have been applied over the past 50 years. It then categorises the seven redevelopment approaches that have emerged from variations in the use of the three core models. Finally, this section describes and compares each of the seven redevelopment approaches.

Table 1 presents a timeline of heritage building redevelopments that have taken place in the Melbourne CBD over the past 50 years. It highlights that facadism is still being used as a way of retaining the heritage value of a building. Furthermore, Table 1 highlights that the redevelopment of heritage buildings are increasingly incorporating more than one building. In these cases, the façade may be retained on one building whilst the interior is demolished. Conversely, the interior of an adjoining building may be deemed to have heritage value along with the exterior of the building. This is termed as the ‘Hybrid Model’.

1970 → 1980	→ 1990	→ 2000	→ 2010	→ 2020
Facadism				
Terrace Houses – forming part of 1 Collins Street redevelopment	T & G Building – Classic Style – Art Deco 1928	Turf Club Hotel Myer Lonsdale St Department store – Art Deco 1925	Collins House 1908. Celtic Club 1887. Palace Theatre – Art Deco. Ball & Welch – Romanesque Revival 1880. The Elms Family Hotel – 1850 – rebuilt in 1924. Mayfair Building – Romanesque Revival 1913.	
Adaptive Reuse				
Rialto Building Neo Gothic 1891. Winfield Building – Queen Anne Style 1892 No 1 Collins St – Corner Town House 1877c.	ES&A Building – Neo Gothic 1887 Former Stock Exchange Neo Gothic 1891 Safe Deposit Building Gothic Style 1890 Bible House 1888 Coops Shot Tower 1889 Manchester House Edwardian Red Brick 1913	T & G Building – Classic Style Art Devo 1928 Manchester Unity-Combination Art Deco & Gothic 1932 Melbourne GPO Renaissance Revival 1867 National Back 271 Collins Street Chicagoesque 1929 The Goods Shed South an Lantern Building 1889	Church of England Mission Hall – 1894-1913 Wesley Church Neo-Gothic Bluestone Building 1858 Caretakers Cottage Neo-Gothic Bluestone Building 1875 School House & Manse – Neo-Gothic 1859	
Hybrid				
One Collins Street 1990 Rialto Towers 1982	ANZ Tower – Forming part of the ES& A, Stock Exchange & Safe Deposit site 1990		T & G Building Redevelopment 2015 Olderfleet Building 2020 Mayfair Building 2014 Spring Place 2021 Herald & Weekly Times Ball & Welch 2020	

Table 1. Timetable of Redevelopments in Melbourne CBD

Redevelopment approaches

To understand the changes that have taken place in the redevelopment of heritage buildings in Melbourne CBD, this research has categorised the evolution of seven approaches. Figure 3 shows that Approach 1, exemplified by the Myer Emporium building, was the earliest redevelopment technique used for heritage buildings, involving facadism. This form of facadism involves a wafer-thin façade attached to another structure. It provides a minimalist compromise by retaining some form of heritage value in the building façade. Although this form of facadism was somewhat resisted by the Melbourne City Council and heritage groups it continues to the present day.

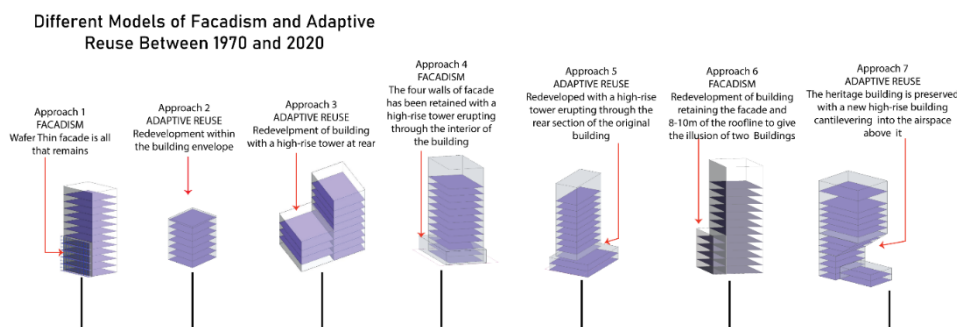


Figure 3. Evolution Approaches

Approach 2 involves the adaptive reuse of the interior within the original building, such as Manchester House. This form of adaptive reuse has minimal impact on the heritage interior and exterior of the building but is only applied to a limited extent to redevelopments in the Melbourne CBD. It has the strongest support from heritage protectionists. Another adaptive reuse approach is provided in Approach 3. It involves a front heritage building being retained and a tower constructed at its rear. This approach has been used when a building has heritage value and additional land is available on the site it provides a hybrid redevelopment. Heritage values can be retained at the front of the building with the façade and, possibly parts of the interior. The new tower increases the economic value of the site.

Approach 4 involves retaining two or more walls of the façade with a new tower erupting through the interior of original building. The new tower is placed immediately behind the façade walls. This form of facadism has arisen when developers have been required to retain part of the original building but not the interior, it has arisen through compromises between the developer and the planning authority. Often when this approach has been adopted no sympathy existed between the façade and the new building.

Approach 5 represents an adaptive reuse intervention with a tower inserted at the rear section of the original building. This approach reflects a hybrid approach involving both facadism with the adaptive reuse of part of the interior. In this case, part of the interior may be kept depending on whether it has retained heritage value. When the heritage value of the interior has been removed by previous redevelopments it is almost certain that it will be replaced by a new construction. In these cases, heritage protection mostly likely not be provided by the planning authority. This approach reflects on past development approaches that have not valued the heritage of the building interior.

Approach 6 provides a variation of the model by requiring an 8-meter setback to be applied within the original façade. The application of a setback means that part of the interior can sometimes retain the heritage values of the building.

Approaches 5 and 6 reflect the outcomes of compromises being reached between government planning authority and developers over the retention of the heritage in a building redevelopment. It is

possible, therefore, that greater protective measures could be applied to these two models by the government as heritage values become increasingly valued.

Finally, Approach 7 of adaptive reuse has evolved over time to include cantilever designs, as exemplified by the Spring Place building. The new cantilever design however diminishes the visual presence of heritage building.

LIMITATIONS AND RECOMMENDATIONS

This research was based on secondary data sources consolidated into a small selection of case studies about heritage redevelopments within the Melbourne CBD. Engaging with the architects and developers involved in these case studies would enhance the findings by providing greater insights into the factors that come into play in the design decisions of the redevelopment of heritage buildings. Further research is needed into heritage redevelopments not only in the CDB but expanding around the City of Melbourne.

CONCLUSION

This research has explored the trends of redevelopment of heritage buildings in Melbourne's CBD over the last five decades. It has identified seven different approaches for the redevelopment of heritage buildings. The research has found that redevelopment has evolved from a focus of facadism and adaptive reuse models to hybrid of facadism and adaptive reuse. This hybrid model appears to be becoming more popular as building redevelopment sites are combining more than one heritage building and greater commercial imperatives are becoming more apparent. Although a narrative exists that facadism does not adequately retain the heritage values of a building this research has shown that facadism, whether on its own or as a hybrid model, is still prevalent in the redevelopment of heritage buildings.

NOTES

- ¹ Emma Blomkamp and Jenny M. Lewis, “Marvellous Melbourne”: Making the World’s Most Liveable City’, in *Great Policy Successes*, ed. Paul ‘T Hart and Mallory Compton, 1st ed. (Oxford University Press, 2019), 180, <https://doi.org/10.1093/oso/9780198843719.003.0010>.
- ² Robyn Annear, *A City Lost and Found: Whelan the Wrecker’s Melbourne* (Black Inc Books, 2014).
- ³ Rupert Mann, ‘Demolition Job on City Heritage’, *The Sydney Morning Herald*, 13 September 2010, <https://www.smh.com.au/politics/federal/demolition-job-on-city-heritage-20100912-156ve.html>.
- ⁴ Blomkamp and Lewis, “Marvellous Melbourne”, 196–97.
- ⁵ Nicholas Reece, ‘Spreadsheets in the Sky Are Putting Melbourne’s Liveability at Risk’, *The Age*, 5 December 2019, <https://www.theage.com.au/national/victoria/spreadsheets-in-the-sky-are-putting-melbourne-s-liveability-at-risk-20191203-p53gek.html>.
- ⁶ CCYOJ Cheung, ‘Beyond the Front Elevation: A Conceptual Framework for Re(Thinking) Facadism’, in *49th International Conference of the Architectural Science Association*, ed. R H Crawford and A Stephan (Living and Learning: Research for a Better Built Environment, Melbourne, Victoria, Australia: The University of Melbourne, 2015), 1043.
- ⁷ Hannah Lewi and Andrew Murray, ‘Façadism as Urban Taxidermy: All Skin and No Bones’, in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 31*, ed. Christoph Schnoor (Translation, Auckland, New Zealand: SAHANZ and Unitec ePress, 2014), 505.
- ⁸ Blomkamp and Lewis, “Marvellous Melbourne”, 195–96.
- ⁹ Blomkamp and Lewis, 182.
- ¹⁰ Blomkamp and Lewis, 182.
- ¹¹ Bie Plevoets, ‘Juxtaposing inside and Outside: Façadism as a Strategy for Building Adaptation’, *The Journal of Architecture* 26, no. 4 (19 May 2021): 541, <https://doi.org/10.1080/13602365.2021.1923552>.
- ¹² Plevoets, 553.
- ¹³ Kerensa Sanford Wood, ‘Architecture of Compromise: A History and Analysis of Facadism in Washington, D.C.’ (Columbia University, May 2012), i; Lewi and Murray, ‘Façadism as Urban Taxidermy: All Skin and No Bones’, 507.
- ¹⁴ Plevoets, ‘Juxtaposing inside and Outside’, 552.
- ¹⁵ Yuhao Wu, ‘What If There Is Another Chance (to Establish a Balanced Architectural Relation between a Heritage Building and a New Construction)?’ (Unitec Institute of Technology, 2018), 5; Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Britain: John Wiley & Sons Ltd, 2012), 44.
- ¹⁶ Lewi and Murray, ‘Façadism as Urban Taxidermy: All Skin and No Bones’, 515.
- ¹⁷ Andrys Onsman, ‘Residential Adaptive Reuse in Inner City Melbourne’, in *Living and Learning: Research for a Better Built Environment: 49th International Conference of the Architectural Science Association 2015* (International Conference of the Architectural Science Association, Melbourne, Victoria, Australia: The Architectural Science Association, 2015), 58.
- ¹⁸ Peter A. Bullen, ‘Adaptive Reuse and Sustainability of Commercial Buildings’, *Facilities* 25, no. 1/2 (6 February 2007): 22, <https://doi.org/10.1108/02632770710716911>.
- ¹⁹ Sheila Conejos et al., ‘Governance of Heritage Buildings: Australian Regulatory Barriers to Adaptive Reuse’, *Building Research & Information* 44, no. 5–6 (17 August 2016): 508, <https://doi.org/10.1080/09613218.2016.1156951>.
- ²⁰ Sarah Hill, ‘Constructive Conservation – a Model for Developing Heritage Assets’, *Journal of Cultural Heritage Management and Sustainable Development* 6, no. 1 (16 May 2016): 34–46, <https://doi.org/10.1108/JCHMSD-04-2015-0013>.
- ²¹ Australian Government Department of the Environment and Heritage, ‘Adaptive Reuse: Preserving Our Past, Building Our Future’, Government website, 2004, <https://www.dcceew.gov.au/parks-heritage/heritage/publications/adaptive-reuse>.
- ²² Cheung, ‘Beyond the Front Elevation: A Conceptual Framework for Re(Thinking) Facadism’, 1045–46.

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ATMOSPHERE AND BUILDING CULTURE

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INTRODUCTION

A study of building culture's effect on spatial atmospheres

The purpose of this text is to shed light on the relationship between the way we build and the ensuing spatial atmospheres that emerge. The backdrop for this is a series of observations of the spaces we move through daily; at work, in school and in the home. In these places, we may sense a tendency for their spatial characteristics to gradually become indistinguishable. The suspicion arises that contemporary building culture leaves a uniform stamp engendering a similarly uniform atmosphere on spaces. Based on that, we might surmise that the industrialisation of construction is the root cause.

This text will address whether these assumptions are grounded in reality: Is industrialisation the true source of the uniformity and conformity experienced in the atmospheres of contemporary spaces? In order to determine this, a study has been carried out that retrospectively compares the atmosphere in a space with the development and evolution of building culture. Ranging across nine examples, representing distinctive instances from the Viking Age to contemporary building culture, this relationship has been examined.

The aim is to uncover the degree and manner to which building culture's historical impact has influenced spaces and their atmosphere.

Why is this significant? It is because the experience of the uniform atmospheres of contemporary spaces is inconsistent with the varied utilisations of those spaces. When building culture results in the same impression of schools, kindergartens, housing, offices or psychiatric hospitals then a problem exists. Our lives are multifaceted and presuppose spatial environments that both in terms of use and atmosphere are adaptable, creating a framework for positive physical and mental well-being.

In this phenomenological study the concept of atmosphere is employed as a qualitatively comprehensive evaluation of space. As we shall see, this is not as straightforward as it may sound and presupposes a series of methodological deliberations. We are all familiar with spatial atmospheres but attempting to convey them is challenging. They become suddenly complex and difficult to grasp.

The nine spaces

The selected spaces represent different eras within the development of our building culture. There are old spaces that have been formed through artisan craftsmanship. At the same time there are new spaces formed by industrial processes. By presenting the spaces retrospectively, a picture emerges of a constantly evolving building culture that affects the atmosphere in different ways. All spaces have been selected, photographed and examined by the Author.



Figure 1. The “dark” space, Viking Castle Fyrkat, Hobro, Denmark



Figure 2. The “heavy” space, The Great Hall, Spøttrup Castle, Denmark



Figure 3. The “generous” space, Selsø Manor House, Skibby, Denmark



Figure 4. The “Empire” Room, Selsø Manor House, Skibby, Denmark



Figure 5. The “restrained” space, Better Building Practice, Holbæk, Denmark



Figure 6. The “warm” space, Brorfelde Observatory, Tølløse, Denmark



Figure 7. The “bare” space, Architect Knud Friis’ own house, Brabrand, Denmark



Figure 8. The “montage” space, Social housing apartment, Gellerup Park, Brabrand, Denmark



Figure 9. The “clinical” space, VIA University College, Aarhus, Denmark

Having introduced the nine spaces this text will discuss the statements outlined in the introduction. Are they based on reality or are they merely undocumented assertions gripped out of thin air? Does objective evidence exist to underpin the claim that contemporary industrial building culture is trapped within a rationale, which limits material variations, effecting spaces with a predominately sterile atmosphere?

Sensing atmospheres

How are we to understand the concept of atmospheres?

When stepping into a space we spontaneously register the atmosphere through our sensory apparatus. We do not have to be active in a broader sense; we just have to be present with our senses open.¹ This occurs long before we consciously begin to examine the space analytically and comprehend it.

The German philosopher and architectural theorist Gernot Böhme consider the encounter with a space as an ecstasy radiated by the space and received by the sensing individual.²

Following the first encounter with the atmosphere we begin to relate to the space with our intellect. Through this analytical scrutiny we gradually recognise the specific characteristics that form the basis of the atmosphere. The process requires patience and only step by step, can we arrive at a deeper understanding of the finer details that affect the atmosphere. At times it seems as if everything in the space influences the atmosphere. The geometry, the illumination, the materials, the odours, the sounds, the temperature; even the people in the space can appear to affect the atmosphere.³ Therefore, it can be difficult to isolate individual elements related to building culture and recognise their effect in relation to the overall atmospheric experience. In order to address this problem, spaces that are as comparable as possible in use and overall design have been selected.

One can be forgiven for thinking that atmospheres can be qualified using terms such as “good”, “bad” or “indifferent”. We encounter this in our everyday language, where positive and negatively weighted terms are often used to express this. “A warm and inviting atmosphere streamed from the pub” or “the hospital corridor felt cold and clinical”, for instance. However, it must be emphasised that atmosphere can never be judged in isolation, but has always to be considered in relation to its context. In other words, it makes little sense to discuss right or wrong, or good or bad atmospheres. Such an assessment is necessarily dependant on the user and the activities the atmosphere is intended to support. Only when the aspect of “usability” (or functionality) is included does a qualitative evaluation of spatial atmosphere become relevant. No one wants to be operated on in a Victorian drawing room, regardless of that space’s magnificent material richness, for instance. Similarly, no one would want to leave their children in a day care centre devoid of tactile stimuli; the spatial atmosphere must support the activities and actions that unfold in our everyday lives.

To avoid the terms “good” or “bad” in the qualification of atmospheres in the examined spaces attention is primarily drawn towards the imprint of building culture on the building materials. What kind of traces does the evolving technologies and tools leave in the materials and how does it affect the materiality? Secondly, how does the changed materiality affect the atmosphere? Thirdly, how does the varied atmospheres affect our relation to spaces and support the activities intended?

Building culture

Building culture influences atmosphere through its materials and technologies.⁴ Materials achieve this through their colour, odours and form, while technologies through the tools and machines that shape the materials, leaving a unique impression in their surfaces. These traces are irregular where hand-held tools have been used and methodically structured where machines have been employed. Depending on the stage of technological development, building culture thus imparts characteristic features to the building that affect the spatial atmosphere.⁵

Building culture evolves as new materials and technologies emerge. Development can sometimes take place in leaps and bounds in connection with technological breakthroughs and at other times in a more gradual and continuous fashion. All aspects of the construction process change over time and therefore the way we build today is markedly different from earlier eras. The artisan building tradition has had to give way in favour of the industrialised building process. In short, changes have occurred in four areas:

Technology has changed

New robotic tools have gradually replaced the hand-held tools of the past.⁶ At the same time, construction has moved from the building site to closed industrial environments. Artisanal opportunities to create unique solutions and variation⁷ have been replaced by the building industry's uniform production of building components.

Building materials have changed

This applies both to their physical properties and their aesthetic character. The scale of building materials available has increased dramatically and new ones are constantly being added.

The earlier distinction between natural materials and artificial materials can no longer be maintained. In the article “Baustoffe sind von Natur aus künstlich/Building Materials are Artificial by Nature”,⁸ the German architect and professor Gerhard Auer discusses this problem by arguing that all materials are at the outset artificial.⁹ They become so in the moment that shaping or processing them definitively transposes them from a natural state to a cultural state.

The organization of the building process has changed

The division of labour has become increasingly pronounced resulting in ever larger numbers of subcontractors. This has escalated the need for communication between the involved professional groups and consequently the necessity of construction management.

The speed of construction has changed

This has increased as economic control and management have escalated. A “time-is-money” mindset has accelerated the building process. This has become all-pervasive, with an eye to reducing labour costs, which make up an ever-increasing part of construction's total budget.

As stated above building culture's development is an almost natural given. There is nothing new in that. Nonetheless, thought-provoking perspectives emerge when these advances are compared with the changes taking place simultaneously within society. For example, it is striking to observe the degree to which scientific (positivist) thinking influences societal development and how this affects building culture, which in turn influences the buildings and spaces that ultimately create the atmosphere that affects us.

Examining the nine spaces

If we examine the spaces in chronological order, it becomes apparent that variation decreases as building culture transitions from craftsmanship-based to industrial processes. At the same time, decisive changes occur in their atmospheres.

Variation is particularly pronounced in the older spaces (Figure 1-3). These spaces appeal strongly to the senses and as an observer one experiences an immediate sense of familiarity. It is as if a dialogue is struck up between the observer and the space. Gernot Böhme describes this as a dialogue between the sensing self and the space's “aura”.¹⁰ Through this dialogue we sense ourselves, and at the same time sense the space around us. We feel at home. Following this line of thought the French

philosopher Maurice Merleau-Ponty underlines the interplay between the interacting person and the sensed ...”Where are we to put the limit between the body and the world, since the world is flesh? Where in the body are we to put the seer, since evidently there is in the body only “shadow stuffed with organs,” that is more of the visible? The world seen is not “in my body”, and my body is not “in” the world ultimately: as flesh applied to a flesh, the world neither surrounds it nor is surrounded by it.”¹¹

Variation in the newer spaces (Figure 7-9) is on the other hand limited. The spaces invite little dialogue and as an observer one can easily feel alienated. No resonance between body and space occurs and it can be difficult to sense the space. The atmosphere feels sterile and distant. This is particularly pronounced in final example in the study representing the most contemporary space (Figure 9).

As was noted earlier, there is nothing inherently wrong with spaces that feel distant or sterile in their atmosphere. An atmosphere cannot be wrong, in and of itself, but must relate to the use of the space and the activities taking place there. In intensive care units and in the food industry the atmosphere is cool and sterile, which underscores those spaces anti-bacterial reality.

The problem arises when function and atmosphere diverge.

Living spaces constitute the spatial typology throughout this study; selected on the basis of making the spaces comparable. For a qualitative assessment of this spatial typology, it is critical that the atmosphere is capable of supporting the possibility of inhabiting the space. The space must be sensorily welcoming to the user, who at the same time should feel at home in the space. This exchange can be described as a habitation and the atmosphere should be in a position to promote precisely this habitation.

Using this qualitative assessment in relation to the nine spaces it is immediately apparent that the oldest spaces, with their background in artisan building culture, are those best suited to living and dwelling. In those spaces, the atmosphere actively supports the user (in habitation and home-creation). This is achieved through the texture of the spaces, variations in illumination and detailing; in short, the spatial characteristics. Similarly, it becomes evident that contemporary industrially manufactured spaces to a much lesser and reduced degree, provide atmospheres that support the user and the possibility of habitation. Spatial variations are limited, resulting in atmospheres that dissuade habitation. Therefore, the industrial building culture seems less conducive to, and supportive of, the quality of the spaces we inhabit on a daily basis.

The impact of the building culture on the spatial atmosphere

The study shows that variations within the spaces generally diminishes as building culture transitions from craftsmanship to industrialisation. But what exactly occurs in this transition?

An in-depth study of the nine spaces shows a gradual loss of variation occurring within different areas. First, variation is reduced as natural materials are replaced by industrial ones. Natural materials are for the most part structurally irregular and contain a certain amount of colour variation. Contrastingly, artificial materials consist of a uniform structure and colouring.

In the older spaces, where the natural materials appear in their least reworked state, the variations are particularly pronounced. The space from the Viking Age (Figure 1) features oak beams of irregular structure and varied colours. Similarly, this comes to the fore in the space from the middle age with its solid brick walls (Figure 2). The structural variation here is occasioned by the brick courses and the kneading and forming of each individual brick. In the mid-nineteen century space with the green wallpaper, on the other hand, the variations begin to diminish (Figure 4). This is because the wallpaper with its embossed patterns is created as manufactured - half craftsmanship, half mechanically produced. In this way it achieves regularity through the use of a template while at the

same time, an irregularity owing to the hand's (imprecise) placement of the template on the paper. Finally, variation is almost absent in the new spaces, where artificial materials predominate. In the 1970ties space one sees the uniform floor covering of needlefelt carpet and the repetitive ceiling elements in emulsion painted concrete (Figure 8). Similarly, the most recent space contains systematic plasterboard ceiling tiles and walls of tempered glass with silicone sealant. The amount of colour variation is extremely limited in both cases (Figure 9).

Second, variation is reduced with the industrialisation of the construction process. The marks and traces of an earlier era's artisan tools are gradually replaced by the machine-produced smooth and uniform surface.

In space from the Viking Age (Figure 1) one can discern the concave chopping marks of the axe in the oak timber. In much the same way, small discrepancies in the masonry in space from the middle age make it feel rough and varied. In contrast only smooth and uniform surfaces present in the 1970ties space and contemporary space, all of which are a result of industrial processing. (Figure 8,9)

Finally, variation is reduced as construction transitions from the building site to closed industrial facilities that produce prefabricated construction elements for subsequent assembly. Under this process, the detailed processing of the articulations between the surfaces of the space (walls, ceiling and floor) disappears.

This is also the case for the transition between indoors and outdoors.

In 17. Century baroque space (Figure 3) a pronounced variation is experienced in the articulations and transitions between floor and wall, and between wall and ceiling in the form of turned skirting boards and moulded stucco respectively, which in both cases captures the play of light and shadow effects. Something similar occurs in the transition from inside to outside where the panels and hand-crafted window ledges and frames create a rich variety.

In comparison the articulation of transitions is noticeably absent in 1970ties space (Figure 8) and in the contemporary space (Figure 9). Here, bare skirting boards and plain edging strips are all that remain as vestiges of transitions to add variety to the space.

CONCLUSION

What does the examination of spaces from the Viking Age and until today tell us about relationship between the way we build and the spatial atmospheres?

First of all, the extent to which the nine selected spaces have proved to be different is striking. This applies both in relation to their character and to their underlying building culture. Each of the nine spaces offers its own contained universe. If one conducted a thought experiment whereby the spaces were in one-and-the-same house, then that house would represent a lavish spatial variation. It would form the perfect setting for every conceivable quotidian activity, and the house's occupants would always feel at home, whether the need was to sleep, eat, work, play, love or rest. There would be a space for every occasion.

Examining the spaces in chronological order, it becomes apparent, as mentioned above, that variation decreases as building culture transitions from craftsmanship-based to industrial processes resulting in decisive changes in their atmospheres. This is one of the primary conclusions of this study, confirming the following hypothesis; that the way in which we build affects the spatial atmosphere. Furthermore, the spatial atmosphere becomes more uniform through the gradual industrialisation of construction.

Further it can be concluded that the decrease in variation occurs as natural materials is replaced by industrial ones. Natural materials are for the most part structurally irregular and contain a certain amount of colour variation. Contrastingly, artificial materials consist of a uniform structure and colouring.

Overall, it can be concluded that atmosphere is influenced through spatial variations and that this emerges, to a very high degree, through the building materials' reworked form, structure and surface character, which in turn is a result of technological developments.

If the aim is to expand the atmospheric repertoire of buildings in the future, in order to better support the diversity of activities that characterise our lives, then it is crucial that a greater interplay between craftsmanship and industrial production is promoted. This can be achieved through the development of a greater technological awareness among construction's actors, from clients, architects and engineers to tradesmen, contractors and the building industry. For this to succeed there must be, above all, a shared desire to improve spatial environments for users in the future. The latter exposes the schism between, on the one hand, the rationalisation and economic optimisation of society and, on the other, the well-being and quality of life of the user.

NOTES

¹ The Finnish architect and architectural theorist Juhani Pallasmaa describes in his book *The Eyes of the Skin* the sensing of atmospheres as a multi sensoric experience.

² Gernot Böhme, *Atmosphäre, Essays zur neuen Ästhetik, edition Suhrkamp Frankfurt am Main* (1995). P 85-

³ In his book *Experiencing Architecture* the Danish architect and architectural theorist describes the different sensoric elements involved in experiencing architecture.

⁴ Although materials affect spatial atmospheres differently, the means are the same. Character, structure and colour are all elements involved. Character refers to those features of the surfaces are the result of the working of tools or machines on that surface. For instance, if an axe has been used then the characteristically irregular traces of axe blows will be apparent whereas a CNC milling machine leaves only uniformly systematic marks. Structure consists of the internal composition of materials. It is inherently irregular in natural materials while it is uniform in artificially created materials. Finally, colour is in a similar way inherent in natural materials while it is added (through pigment addition) in artificial materials.

⁵ Due to its infinite variety, irregularity is difficult to recreate industrially. Mass production builds on the repetition of uniform shapes and patterns, whereas irregularity is characterised by the omission of repetition; the irregular pattern lacks a beginning or an end.

⁶ Molio byggedata, Rapport, Byggeriets digitale udvikling,

⁷ Søren Vadstrup, Håndværk og Bygningsrestaurering, Center for Bygningsbevaring, 2018

⁸ Gerhard Auer "Editorial", *Daidalos* nr.56, Gütersloh juni 1995 p 20

⁹ Auer "Editorial", p 21

¹⁰ Gernot Böhme, *Atmosphäre, Essays zur neuen Ästhetik, edition Suhrkamp Frankfurt am Main* (1995).

¹¹ Maurice Merleau-Ponty, *The Visible and the Invisible, The Intertwining - The Chiasm*, Evaston: Northwestern Press, 1968 p 138

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THE SIGNIFICANCE OF HISTORICAL CENTRES' IMAGE FOR REGIONAL IDENTITY: CONTEMPORARY VIEWS OF A CHANGING REALITY

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INTRODUCTION

Our world is continually changing and experiencing fast modernisation. In this never-ending march toward progress, it is becoming increasingly important to recall our roots and protect the historic sites that symbolize the essence of our cultural history reminding us of our identity as a society.

More than just preserving physical structures, preserving our historic centres is about cherishing our collective memories, supporting sustainable development and leaving a meaningful legacy for future generations. As a result, the question now is to assess whether modern society values this legacy and how it identifies with it. This is one of the most difficult challenges facing our historic centres today, and its resolution is critical to their long-term survival.

To better address the problem, this paper will present two examples - the cities of Évora and Elvas – located in an interior region of Portugal, the Alentejo. Both cities were designated as UNESCO World Heritage Sites in 1986 and 2012, respectively, and, despite the time that elapsed between the first classification and the second, they are nowadays confronted with similar challenges.

Alentejo: a brief draft

Alentejo is Portugal's widest region, covering three-quarters of the country (about 32.000 square km), bordering Tagus River (north), Spain (east), Algarve (south), and the Atlantic Ocean (west).¹ The district capitals are the main urban agglomerations, with smaller towns and cities supplementing them. Following the coup that ended Spanish sovereignty over Portugal (1640), Alentejo underwent multiple upheavals due to harsh punishment meted out by Spanish forces to the region and its residents.² From a political and social standpoint, it was a trying moment. With the end of the war, and specially during the second half of the eighteenth century, Alentejo experienced significant economic growth, owing to the rise of some economic sectors such as agriculture, wine production and the marble extraction industry.

At the beginning of the nineteenth century, a new cycle of disastrous upheaval occurred, with Spanish and French troops, which altered how national boundaries were constituted. The loss of the border city of Olivenza in 1801 was, perhaps, one of the most traumatic results of this military context.³ After the Republic's proclamation (October 5, 1910), Alentejo suffered the effects of a large anti-religious campaign, which had a direct impact on our cultural heritage, with the abandonment of many religious buildings, especially those which were deeply isolated in the countryside.⁴ Only in the 1920s

and 1930s was the Alentejo landscape converted from a cork oak forest to being known as the "barn of the nation", due to the government's programmes of intensive wheat production.⁵

During the dictatorship of António de Oliveira Salazar in the 1930s and 1940s, the Portuguese State began to develop a tourism-oriented policy. This concept was also extended to Alentejo, where several abandoned convents were converted into luxury hotels, a strategy for the continued use of abandoned architectural heritage that was started back then and still remains a popular solution.⁶

Nowadays, deep asymmetries characterise this territory. Alentejo remains economically dependent on agriculture, struggling with the increasing challenges presented by climate change. Furthermore, its population decrease is ongoing, exacerbated by insufficient infrastructure investment, resulting in a lack of job opportunities or coordinated social policies.⁷

The tourism sector currently represents a privileged way out of stagnation, particularly in light of the devastating repercussions of the covid-19 pandemic crisis. The establishment of the Regional Tourism Entity of Alentejo in 2008 allowed for the beginning of a real structure of Alentejo as a vacation destination through the organisation of the offer, the creation of tourist products, and national and worldwide promotion.⁸

The ongoing tendency reveals that tourism can be enhanced through the intertwining of complementary sectors such as gastronomy, folklore, crafts, nature, and historic heritage. Based on statistics on the evolution of the tourist sector in Alentejo, we can deduce that between 2014 and 2019, the region saw an annual increase of 11.9% in visitors, which is higher than the national average of 9.4%.⁹ This tendency has not shown signs of slowing down, so it is necessary to be aware of its short and medium-term impact.

Unesco classification of Évora (1986) and Elvas (2012)

One of Alentejo's most distinctive qualities is its architectural heritage, built on millenary traditions of collecting, processing, and employing endogenous materials (lime, pigments, etc.). The image of Alentejo's villages and cities with their whitewashed building facades is now a registered trademark. It was not until the early twentieth century, that Urban Regulations determined that white colour should be used on the façades of buildings in historic centres since this procedure was considered to be "traditional," as stated in one of these Regulations.¹⁰ In fact, despite the twentieth century's fondness for white, recent research conducted in 47 municipalities concluded that different hues were also used in façades and their embellishments.¹¹

Since the 1980s, some studies emerged concerning the use of colour in historic buildings, carried out by local municipalities involved in the preservation of cultural heritage. That was the case of the *Plan to Protect and Restore the Historic Centre of Beja*, a medium-sized city located further south in Alentejo. The document assumed urban planning responsibilities, with colour playing a major part. The planned interventions were inspired by Turin's ground-breaking *Piano Regolatore del Colore* (1978-1983) and *Progetto-Colore* (1985), as well as Barcelona's *Plan del Colour* (1988).¹² In the specific case of Beja, the Plan acknowledged the importance of tradition while also recognising the population's right to use specific colours, namely, varied ochres or blue.¹³

UNESCO distinguished Alentejo for the first time in 1986, considering the history and heritage of the city of Évora. Until now, this distinction has been duplicated in this region only once, in 2012, when Elvas was also designated a UNESCO World Heritage Site. Despite these classifications, the bulk of buildings included in the historic centres of these two cities are not protected by any legislation, which represents several challenges.

Évora's significance originates from its millennia-old history. A Roman Temple still stands in the city centre, a landmark of *Ebora Liberalitas Julia*, one of the most significant cities in the Roman province of Lusitania.¹⁴



Figure 1. The Roman Temple and the University of Évora, 2022. Photos: Patrícia Monteiro.

When Lisbon was plagued in the sixteenth century, Évora became the preferable destination of the king and the court, which forced its growth into one of the kingdom's most culturally developed metropolises, especially during the Renaissance.¹⁵ The city thrived under the influence of the local university, which was administered by the religious order of the Jesuits, responsible for educating the sons of the local aristocracy.

The 1755 Great Earthquake that wrecked Lisbon had minimal effect on Évora so, thanks to its well-preserved architectonic heritage, it can be considered a true “museum city” and the finest example of Portugal’s golden age. This was one of the criteria that granted the city’s historic centre its register in the list of UNESCO World Heritage Sites, on November 25, 1986.¹⁶ It was the climax of a process that began in 1981 when the City Council took various steps to preserve the historic centre, defining it as “a collection of elements brought together by time, complementing one another in a dynamic that is impossible to interrupt [or sectionalise] without risk of rupture.”¹⁷ The other criterion was the city’s singularity for understanding the influence of Portuguese architecture in other UNESCO sites, as is the case of S. Salvador da Bahía (Brazil).¹⁸

In 2019, at the request of the city council, Évora University issued a report on tourism in the historic centre. The goal was to diagnose and characterize tourist activity in the city, from 2017 through 2019, both in terms of its tourist offer and, more importantly, in terms of demand, including symptoms of tourist pressure.¹⁹

The analysis also provided insight into the city's tourist profile, noting that there were more women visitors than men, that their primary age group was between 18 and 49 years old, that they travelled with family, and that they stayed in the city for an average of two days. The vast majority of these tourists were foreigners, with a smaller number of national visitors.

Monumental legacy, as well as the natural landscape and security, are among the key reasons provided by visitors for staying in Évora. The UNESCO designation was expressly mentioned as one of the key reasons to visit the city over these two years.²⁰ The historical significance of Évora gained it the designation of European Capital of Culture in 2027.²¹

The classification also involved the establishment of a set of Good Practices for the public use of cultural heritage, including touristic, research, educational, interpretive, and recreational applications. *Évora's Public Use Planning* presents a methodology that could help local governments manage and implement a planning process through participatory action and consensus building, as well as by encouraging the practice of community partnership management work to support cultural heritage.²²

Almost 40 years after the election, several problems have emerged, resulting in the decharacterization of the historic city centre. On November 25, 2022 a meeting was organized to mark the 36th anniversary of the UNESCO’s nomination, promoted by the municipality, together with public and

private entities in fields like Culture and Urban Management. The meeting aimed to discuss the impact of growing tourist flows and gentrification in World Heritage historic centres, undermining the rights of their residents.²³ Residential tourism quickly grew in response to the rising tourist demand, depopulating the cities' centres in the process.



Figure 2. Évora's historic centre, 2022. Photos: Patrícia Monteiro.

The second example is the Garrison Border Town of Elvas and its Fortifications, placed in a key location on the border between Portugal and Spain. This distinctive feature gave it the classification by UNESCO on June 30, 2012, at the 36th session of the World Heritage Committee, in St Petersburg (Russia).²⁴

Elvas was upgraded to the status of a city in 1513 and, since then, it has grown to become an important urban centre on the border with Spanish Extremadura.²⁵

The site was continuously fortified from the seventeenth to nineteenth centuries, resulting in the largest bulwarked dry-ditch system in the world, with a perimeter of 10 kilometres and an area of 300 acres. Today it remains the best surviving example of military architecture and technology drawn from Dutch, Italian, French and English military theory and practice.²⁶

The criteria for the assessment of Outstanding Universal Value by UNESCO distinguished the fact that Elvas represents a masterpiece of human creative genius concerning architecture, technology and town planning. By the time of the classification, it was also noted the importance of protecting from vandalism and abandonment some buildings, that although very isolated, are part of the city. Today the site is classified as a National Monument, with a Special Protection Area managed by the Municipality with input from the Ministry of Culture.²⁷

Since UNESCO's classification in 2012, Elvas has attracted more than two million tourists in 10 years, most of them are Spanish, representing a growth of 300% after an investment of 45 million euros in the recovery of heritage. In 2011, one year before the classification, more than 28,600 tourists passed through the Elvas Tourist Office, while in 2022, between January and May, there were more than 82,200 visits to the cultural and heritage equipment.²⁸

Although research on tourism pressure in Elvas is not yet available, the city appears to be still benefiting from an optimistic environment afforded by its recent designation. However, not all indicators are encouraging, as urban redevelopment efforts, some of which are highly dubious, have begun to proliferate under the guise of the classification.

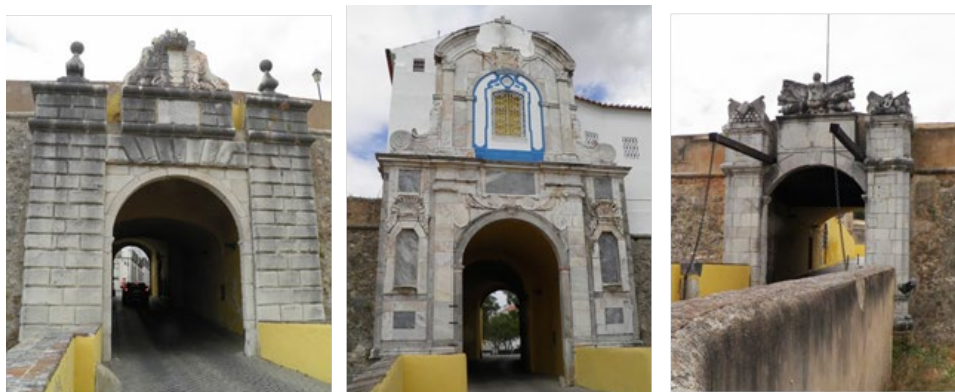


Figure 3. Three of Elvas' city fortress gates, 2019-2021. Photos: Patrícia Monteiro.

The struggle for identity preservation

There have been various advancements in the nearly 30 years that separate the two classifications (the only ones in Alentejo). To begin, the government has increased financial resources for historic centres with the help of European funds. Furthermore, the existence of global and local legislation, aided in the development of an intervention approach suitable for these areas.

Nonetheless, some poor practices flourish under the deceptive concept of urban regeneration, aided by the overlapping legal and technical limits of various State entities (Culture, Urban Planning, and Management, Equipment and Public Works, etc.).²⁹ The special protection zones (ZEP, or “zona especial de proteção”), which surround classified buildings with a 50-meter radius and set restrictions on architectural changes, are not always adhered to.³⁰

Some interventions are difficult to explain in light of our current understanding. There is still a procedure known as “fachadismo” (the Portuguese word for “sventramenti”) in which the interiors of the buildings are demolished but the exteriors are left standing as if this satisfies the legal requirements for protecting the architectural quality of the ensemble. Due to disarticulating the links between architectural typology and urban morphology, the building has become a meaningless and empty shell, and the preservation of its memory is wholly artificial.³¹

Many of Alentejo's metropolitan centres still have stunning testimony from various historical periods. For example, as previously stated, the image of the sixteenth-century city is still quite perceptible in Évora, whilst Elvas is most defined by its military architecture from the seventeenth and eighteenth centuries.

There are also important decorative traditions associated with Alentejo's vernacular architecture that span all historical periods. Mural paintings, stuccos, and sgraffito are important elements that contribute to the definition of regional identity, by using endogenous materials. From a strict perspective of Portuguese Art History, these artistic values that populate our urban centres have been overlooked, which has somehow tainted the debate of what is worthy of preservation, and what is not, during urban rehabilitation processes.

Sgraffito, for instance, has been often subject to poor interventions, the most common of which is simply repainting or whitewashing. Nowadays sgraffitos are present in the majority of Alentejo's historic centres on buildings' corners, cornices and windows, with Évora having the higher number of cases registered.³² Stucco ornamentation, on the other hand, served an essential mimetic purpose, replicating other materials, like stone, thanks to the employment of different kinds of sand combined in the pastes to create a shade similar to the stone hue. The same thing can be said of mural painting on the building's façades, imitating tiles or marble panels. Regardless, this mimetic function is often

misunderstood so, like in the case of sgraffitos, it is common to find stuccos and mural paintings repainted with acrylic paints or simply whitewashed.³³

Although, individually, each aspect generated by these ornamental approaches may be regarded as bad in terms of artistic merit; yet, they represent the consequence of centuries of oral transmission of local knowledge. This priceless history is being destroyed at an alarming rate due to a widespread lack of interest in learning about historical values.

In short, contemporary interventions in the built legacy of historic centres seem to lack a clear direction. Trends are divided into two categories based on no clear criteria: minimalist usage of white and indiscriminate use of colours. In this regard, some of the classification's goals have not been met, and judgements must be drawn.

In a cost-cutting strategy with various agencies, in December 2012 the Portuguese government decided to shift attributions from regional bodies to the Regional Coordination and Development Commissions (CCDR), resulting in the recent abolition of the Regional Directorate of Culture of Alentejo.³⁴ The exact extent of the consequences of these new policies cannot yet be determined, but they will be significant in the short term. Without the authority and oversight of a State institution that governs suitable practices for restoring historic places, the future's prospects cannot be considered promising.



Figure 4. Two examples of recent interventions in Alentejo's historic centres: the castle of Ouguela (left) and Quinta de São João (right), 2022-2023. Photos: Patrícia Monteiro.

CONCLUSION

In conclusion, the classification of UNESCO in Évora and Elvas historic centres brought, on the one hand, a recognition of their historic and cultural values, and, on the other hand, an increased responsibility to preserve their image and identity. However, the way we look at our historic centres' image is changing, whereas, at the same time, there are new pressures on cities and residents.

The conditions described in the two UNESCO-classified cities are multiplied in virtually all of Alentejo's urban centres that don't share those classifications and, as a result, don't have the same safeguard mechanisms.

The transformation of historic centres is, in many respects, necessary, since they are not static realities. Their crystallisation would lead to the construction of artificial surroundings designed exclusively for tourism, elusive realities that do not serve the needs of residents.

Several ornamental techniques that contribute to the uniqueness of regional architecture were also highlighted in this paper, as they form part of this region's image, contributing to what is considered to be its identity.

Nowadays the emphasis is increasingly on sustainability in a variety of situations, including historic centres. Local communities are now divided between the tension of embracing progress and maintaining a sense of continuity with their past. Globalization, while offering opportunities for cultural exchange and enrichment, can also lead to cultural homogenization, where dominant cultures overshadow and erode the uniqueness of smaller ones. This is a very realistic concern in both cases of Évora and Elvas, permeable to economic pressures, coupled with the allure of modernity. Throughout history, Alentejo has demonstrated resilience and creativity in the face of such challenges. The key lies in finding adaptive strategies that honour the core values and traditions while allowing for organic evolution in response to changing circumstances.

NOTES

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CREATING CIVIC COMMUNION THROUGH DRY-STONE WALL FESTIVALS

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INTRODUCTION

Dry-stone structures can mark the progress of our human history. Designs for building vary, but the basic techniques remain timeless. The craft of building is an innate skill passed through generations of farmers, masons, and sculptors.

Each year, people gather at festivals to share this vernacular art of dry-stone walling. Festivals offer a place for people to build community through communicative and performative processes which can be labelled as “civic communion”.¹ This ethnographic study starts with exploring the significance of preserving dry-stone heritage sites and skills, using festivals as a tool for preservation, and addresses the need for building identity in rural communities. Next, triangulated research methods are utilized to understand the lived experiences of festival stakeholders. Finally, the analysis concludes with a discussion of the outcomes of “festivalizing” projects that preserve both the tangible and intangible heritage known as dry-stone walling.

PRESERVING DRY-STONE HERITAGE SITES AND SKILLS

The art of laying dry-stone walls is an ancient craft practiced world-wide. Historically, people used stone constructions to protect themselves and their livestock by creating barriers to keep predators away. In the process they also changed the land, created boundaries, and formed relationships. While architectural designs are widely varied based upon the types of stones available and the people building these structures, the basic techniques remain constant. Dry-stone construction builds use only stone, simple tools, and no mortar as seen in Figure 1. The craft is often seen as an innate skill passed through generations of farmers, masons, and sculptors.



Figure 1. Tools used in dry-stone construction

Significance of Preservation

In 2018, recognizing the importance of protecting this ancient art of building on our world heritage, the United Nations Educational, Scientific and Cultural Organization (UNESCO) listed the art of dry-stone walling, knowledge, and techniques on the Representative List of the Intangible Cultural Heritage of Humanity.²

Preserving these dry-stone structures is a multidimensional effort that involves cultural, environmental, and practical considerations. The historical and cultural significance of the craftsmanship of past generations helps us understand our history, traditions, and the way people lived in the past. The “tangible and intangible heritage as a way of experiencing a culture or a set of customs is in the centre of the journey towards recognizing historical and social circumstances which create cultural identities.”³ The rise in promotion of dry-stone walling as a heritage craft is creating interest among local communities to save these cultural artifacts. Restoration projects can involve local communities, passing down traditional skills to younger generations. Many dry-stone structures showcase remarkable architectural and engineering feats, demonstrating the capabilities of the builders with limited resources.

Environmentally, there is a huge call for the construction industry to find sustainable alternatives for building. The growing concern over climate change and limited resources is pressuring industries to reduce their environmental impact.⁴ These sustainable dry-stone constructions are often used to control erosion and stabilize landscapes while creating microhabitats for various plant and animal species. Preserving these structures can contribute to local biodiversity.

Practically, well-preserved dry-stone structures become tourist attractions, contributing to the local economy. For many communities, but most importantly for rural and shrinking communities, these structures are vital elements in defining the cultural identity of a region, attracting visitors interested in history, heritage, and traditional craftsmanship. In areas experiencing rapid urbanization and development, preserving dry-stone structures can prevent the loss of historical landmarks in the face of urban expansion. Stone structures includes walls, bridges, arches, tombs, beehive huts, oratories, and fortifications. Dry stonework represents “the skill and stamina of its makers. We could say that the dry-stone cultural landscapes are the most evident link between man and the environment”⁵ The rise in marketing of dry-stone walling as a heritage craft is creating interest among local communities to save these cultural artifacts.

Festivals as a tool of preservation

Each year, a growing number of people around the world gather at dry-stone festivals to learn and share this vernacular art of dry-stone walling. Through workshops, lectures, educational displays, and social interactions, this celebration of laying stone creates a place for sharing and building of community. Master stone craftsman, Patrick McAfee, describes these festivals as a place where learning occurs, and connections are made. “People go on to work together, join up together, to share. I think that is really the magic of all these festivals.”⁶ The structure of a festival usually surrounds restoring or building a dry-stone structure such as a wall. Many of the dry-stone walling organizations will host gatherings in local rural communities requesting help. The professional wallers together with community stakeholders gather for a long weekend to build or repair dry-stone structures. After the weekend is over the walling participants take a picture with their new creation, and leave. Some will never see their work again. The community stakeholders have gained a new cultural artifact and the skills to care for it. But something symbolically larger than the tangible artifact is created. Festivals like these, are described as places that celebrate community values, ideologies, identity, and continuity.⁷ After all, “festivals are primarily about active participation in creating, celebrating and engaging with ideas of community identity and belonging forged either by foods, ethnicity, drinks, animals, arts, sports and/or concepts.”⁸ Festivals offer a place for people to build community through communicative⁹ and performative practices.¹⁰ Researchers argue a symbiotic relationship is formed where “the performances shape the identity of the festival, while the festival also shapes the performances themselves.”¹¹

Civic Communion as a tool to preserve heritage

Civic communion is the symbolic creation of a bond occurring during special moments in civic life. It is a time when a community “reflects upon, celebrates, and ultimately sanctifies important local images and truths through communication.”¹² The definition of civic communion establishes a connection between communication and community building. It is that moment when a stakeholder transforms “latent feelings into collective support—emotional, rhetorical, and behavioral—for local communal structures that become recognized as bonds of community.”¹³ It provides a “lens” for understanding the community as well as it “constructs and reinforces community”¹⁴ leading to stronger community identity and attachment¹⁵ in these special moments.

With the organizational characteristics of civic communion as a segmented moment in the life of a community, being highly participatory with multiple stakeholders, and having the potential to expand citizen participation in the local public agenda, festivals become an opportunity rich for exploration of community life. Thus, leading this research project towards the question of:

RQ: How is civic communion co-created at dry-stone wall festivals on Amherst Island?

METHOD

This study provides an ethnographic snapshot of stakeholders and their festivalizing of dry-stone constructions on Amherst Island in Ontario, Canada. Field work included participation, participant observation, interviews (face-to-face and electronic), and document collection. Stakeholders are defined as festival planners, dry-stone walling and carving participants, community residents, and interested visitors/guests.

Participant observation

The researcher is a member of two dry-stone wall associations and attended five major Irish and Canadian Dry-Stone Festivals and workshops between 2015 and 2022 assuming the roles of participant and participant observer. The dual identity as an academic researcher and dry-stone wall

festival stakeholder provided for thick and complex descriptions of festival processes and outcomes that participants felt free to express. It also provided access to verify and reinforce interpretations with participants which allows the research to be reflexive and interpretations to be checked.¹⁶

Participant interviews

The primary research was collected during Canadian festivals, symposiums, and workshops located on Amherst Island, Ontario in 2015, 2018 and 2019. With festival organizers and institutional research board approvals, data collection was transparent and voluntary. Interviews provided for a rich and thick understanding of what it meant to be involved as a stakeholder in these festivals. To preserve participant confidentiality, when requested, names were removed, and general stakeholder identification was used in its place.

Document collection

Document collection included social media accounts (Facebook and Instagram), websites, photographs, field notes, brochures, newsletters, recorded lectures, internal organizational documents, and books. Collection of written texts provided storied communication as well as knowledge of the process of dry-stone walling. Document collection was treated as social products.

ANALYSIS OF AMHERST ISLAND'S DRY-STONE WALL FESTIVALS

In 2013, the Women's Institute of Amherst Island sought the assistance of dry-stone wallers to help restore a dry-stone fence protecting a cemetery. Dry-Stone Canada agreed to train Amherst Island residents in the repair. From that initial introduction and experience, an informal relationship formed between island stakeholders and the walling association. A Dry-stone Canada board member, stated, "None of us on the board, in 2013, were aware of Amherst Island let alone the existence of the heritage walls. The 2015 festival, with the media exposure, the funds available, access to government contacts, and the scope of the entire festival as envisioned by Andrea [Island resident and project visionary], really helped define our association. Community support is key to any type of festival to ensure success, and the AI community is very supportive."¹⁷

Festival 2015

In 2015, The Irish Canadian Dry-stone Festival brought international attention to this rural community and its collection of traditional Irish dry-stone walls. It was a celebration of Amherst Island's Irish heritage. The festival was organized by residents, funded by community stakeholders, including local business and provincial grants, and land was provided by islanders where a new build could take place. Amherst Islanders billeted and fed these participants, as there are limited public accommodations on this rural island. Special guests included the Irish Ambassador to Canada, Ontario Minister of Culture, Tourism and Sport, a Member of Parliament, Loyalist Township Mayor, International Wallers, First Nation Leaders, and CBC tv Canada.

Wallers and stone carvers from five countries along with community members worked side by side for three days building a new legacy dry-stone wall site. Novice wallers spent long days learning how to build an Irish sample wall under the supervision of guest experts as seen in Figure 2. Experts created an ocular structure embedded with a Celtic cross. The cross has an opening that aligns with the setting sun on the fall solstice and illuminates a Claddagh as seen in Figure 4.



Figure 2. The start and completion of the sample wall

All the while tourists flocked to see the excitement and participate in building potato walls, visiting the island museum, taking self-guided tours of island stone walls, listening to music, and witnessing the co-creation of a civic event as seen in Figure 3.



Figure 3. Visitors built with potatoes and gathered for the closing ceremonies with dignitaries

By the time the weekend had ended, the island had a new park where visitors could explore the new Legacy Dry-stone Wall Site. The event culminated in what was called a “magical moment” when wallers and the public together sang “Here Comes The Sun” and the sun broke through dark clouds to shine on the Claddagh¹⁸ as seen in Figure 4.

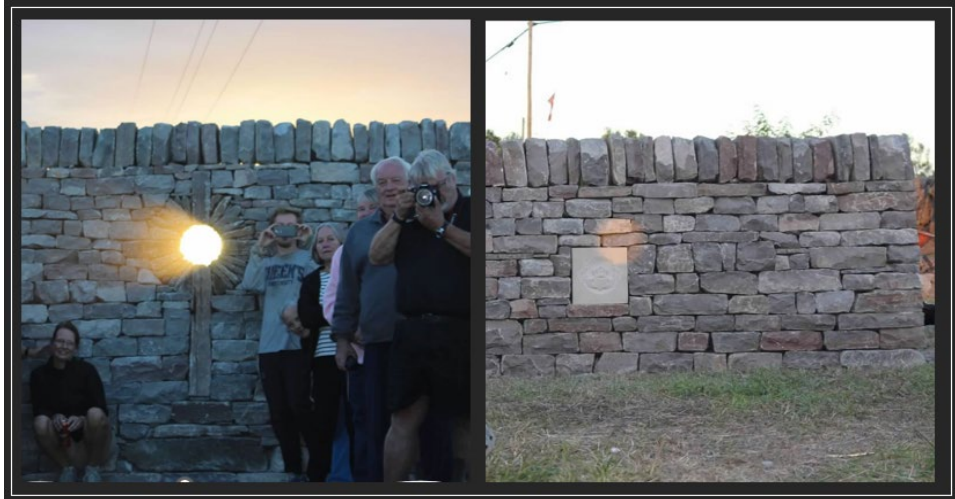


Figure 4. Ocular Structure embedded in Celtic Cross with stakeholders waiting for the sun to align with a carved stone Cladaugh

The festival stakeholders had co-created a destination for people to gather and learn about the historical significance of dry-stone walls and the skills that went into the process of building them. Many connections to Ireland, to ancestors of settlers, and among wallers from around the world were solidified at the 2015 festival.

Festival 2018

The momentum of this event carried over to other smaller workshops on local farms and in other communities in Ontario, Canada. In 2018 and 2019 Dry-stone Canada returned to the island for two smaller festivals. In 2018, the collective memory of stakeholders brought people back together to build a dry-stone wall on a local sheep farm. In the evening there was music, food, drinking, and sharing stories. Wallers took the time for their signature group picture at the end Figure 5. These signature pictures create collective memories.



Figure 5. 2018 Traditional group picture of wallers with their work

Festival 2019

The 2019 festival was a time for giving back to the community. That festival saw the restoration of a historic farm fence, a new gathering place for the community by the lake, a pizza oven for the only restaurant on the island, and a foundation for signage at the local school as seen in Figure 6.

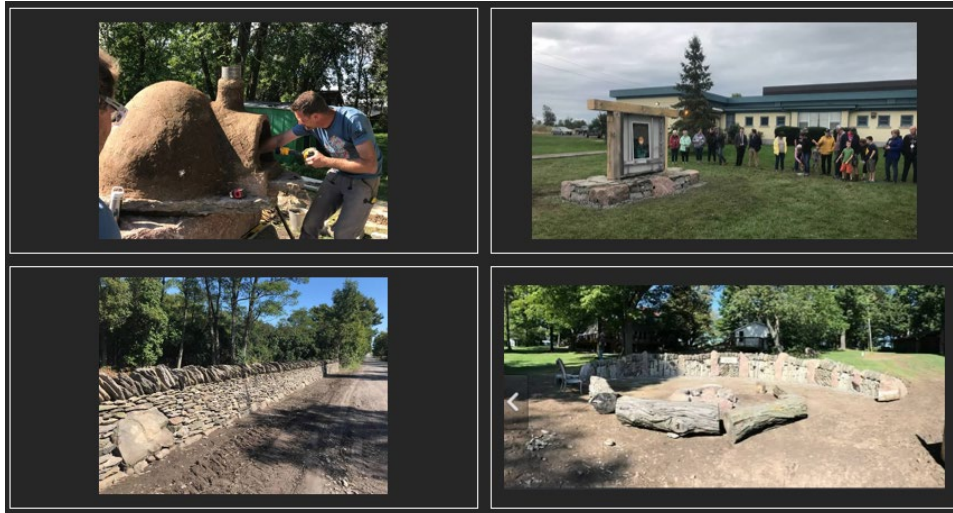


Figure 6. 2019 pizza oven, school signage ceremony, farm fence, and meeting place structures.

The importance of these public contributions adds to the civic vision of caring for the island and its history. One participant stated, “by passing on the skills within the community, the community gains an appreciation of the craft and in some cases will continue to repair and care for their built heritage.”¹⁹ Each festival allows for wallers to return to their adopted island families and for islanders to invest in their community.

DRY-STONE FESTIVAL OUTCOMES

On Amherst Island, stone festivals are a communication performance, where histories, values, and people are celebrated! These festivals celebrate the cultural heritage of this rural region, while creating tourist destinations. These moments of collective action create an investment to the sustainability of their rural community. Community celebration draw people together through the sheer act of interacting with one another, Figure 7.



Figure 7: Building the wall together

Establishing Connectedness And Collective Memories

Collective memories are established by performing together. Significantly, the bonds that have formed created an ongoing relationship for Dry-stone Canada and Amherst Island. “We have now had 3 festivals on the island, plus a number of weekend workshops for some heritage wall restoration at various properties on the island, over the years. AI has become the 'spiritual', if not quite yet official, home for Dry-stone Canada.”²⁰

The feeling of connectedness was described by one waller who stated, “The community opened its doors to wallers who would arrive as strangers and leave as friends. An international guest commented in a blog “It was clear from the get go that the islanders were very much involved in the festival and their contributions/hospitality and warmth are one of the things that made this festival so special.”²¹



Figure 8. Bonding during meals sponsored by islanders

In a complimentary manner islanders commented about these new relationships with the wallers. One Facebook respondent stated, "I have gained new relationships across the world while bonding longer-standing connections here at home." They describe the process of billeting the esteemed Norman Haddow [Queen Elizabeth II's master waller for Balmoral Castle] on two occasions was a highlight that we will always cherish. It was enlightening, entertaining, and motivating to listen to his stories. He was even kind enough to stay an extra day so that my class of 27 grade 6 and 7 students could learn about the history of the stonewalls from him. It was a delight to watch a number of 11-year-old girls making mini-stonewalls at Topsy Farms later that day. One small festival became a multi-generational learning experience that touched a great many people."²²

Creating a shared community vision

Festival organizer, Andrea Cross, states, “when I saw the drystone walls, I thought, wow, this is a connection to our past, this is something that needs to be protected and celebrated for future generations.”²³ As a result, she worked with the Township Heritage Committee to create a bylaw to protect the walls and continues to be an instigator of festivals and workshops around Amherst Island. She is recognized as a visionary with a purpose. The work she organized with Dry Stone Canada earned them a prestigious Lieutenant-Governor Ontario Heritage Award.

Civic communion draws individuals into a desired vision of community. It is created to achieve a purpose and it becomes a sociopolitical touchstone for the community. The dry-stone festivals have created opportunities for Amherst Island to capitalize on and to assist in its challenges as a rural

community. The vision aligns itself with a previously established values for preserving island history. Dry stone walls and their craftsmanship are now part of that vision.

Investment in a rural community creates economic benefits

Rural communities face many challenges related to demographic changes, workforce development, capital access, infrastructure, health, land use and environment and community preservation.²⁴ By promoting the interdependence of the stakeholders (islanders, wallers, visitors, civic agencies) each group becomes an advocate for each other's contributions to the festival. Stakeholders can use these contributions and relationships as leverage for political action and social support. Latent feelings are transformed into a civic action with a distinct purpose or vision. Creating reasons for people to participate in the community while addressing the rural challenges of building identity. Through this community celebration, certain histories, values, and people are shared.

All three festivals brought economic benefits to the island. The 2015 festival not only saw the build of the legacy site and Fei din wall as tourist attractions, it also saw the reopening of the only restaurant on the island. "With the help of volunteers, for the first festival it was the beginning of turning it [the Back Kitchen] into a volunteer led not for profit community restaurant."²⁵ The 2018 festival created an attractive and safe place for visitors at a local sheep farm. This farm works towards keeping farmland open for public use and youth connected to the land programs. The 2019 festival created a gathering place at the local lodge where special events take place. And designated heritage fences are marketed as a day trip for off islanders through the local museum. The amount of labor and skill needed to accomplish each of these projects makes many rebuilds cost prohibitive. While the performative nature of the festivals creates mutually beneficial relationship for stakeholders. Thus, establishing connections and commitments for continued action by all parties. Perhaps the largest economic benefit was seen as one island family proud of their community's heritage, donated the dry-stone legacy site to the Township with the intent of making it a public space for locals and visitors to enjoy.²⁶

CONCLUSION

Preserving dry-stone structures involves cultural, environmental, and practical considerations. The UNESCO designations listing the art of dry-stone walling, knowledge, and techniques on the Representative List of the Intangible Cultural Heritage of Humanity is a start. There is still more work to be done. Fortunately, there is a resurgence of interest in learning these skills. At these festivals there is a symbolic transformation that occurs through performative processes. Civic communion is the symbolic creation of a bond occurring during special moments in civic life. It is a time when a community "reflects upon, celebrates, and ultimately sanctifies important local images and truths through communication."²⁷

This essay explored three Dry-stone Festivals on Amherst Island, Ontario Canada between 2015-2019 through an ethnographic lens. Utilizing the framework of civic communion which includes the themes of shared visions, preservation of skills and structures, and the establishment of connections and collective memories, these festivals demonstrate the positive impact performing festivalization can have on growing civic engagement. Turning latent feelings into collective action creates a pathway for communities to come together to preserve their histories and promote their identities. Stakeholders involved in the Amherst Island Dry-stone Festivals and workshops are a representative example of successful establishment of a community vision and execution of its rural identity. Amherst Islanders work to overcome challenges with a strong sense of civic communion.

Preserving heritage crafts in the face of modernization is crucial to maintain cultural diversity, traditions, and a connection to our past. Rural communities throughout the world need to look back at

what was important to their ancestral identities and work to transform those latent feelings of nostalgia into coordinated performances celebrating heritage crafts. Approaches to preserving heritage crafts like the festivalization of dry-stone walling are needed. Too many heritage crafts are being lost to modernization. Remember, the preservation of heritage crafts is a complex endeavor that requires collaboration, dedication, and creativity. By combining various strategies and involving different stakeholders, it's possible to ensure that these crafts continue to enrich our cultural tapestry. For the preservation of the heritage craft of dry-stone construction, festivals create opportunities for community stakeholders to come together and share moments in civic life when they reflect upon, celebrate, and ultimately sanctify important local images and truths about their community.

NOTES

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RE-IMAGINING AYDON: THE ARCHAEOLOGICAL IMAGINATION AND POLYTEMPORAL DESIGN AT AYDON CASTLE

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INTRODUCTION

In the Summer of 2022, a group of designers worked with English Heritage to create an installation at Aydon Castle, a thirteenth-century fortified manor house in the north of England. The project—*Re-imagining Aydon*—exhibited contemporary domestic artefacts designed in response to the history, aesthetics and atmosphere of the place (Figure 1).

Using a number of the artefacts by way of illustration, this paper will examine how heritage sites offer a valuable opportunity to connect past, present and future in the creation and (re)interpretation of material culture. We considered Aydon Castle to have, what archaeologist Michael Shanks might term, “polytemporal” potential¹—a perfect location for a form of “archaeological imagination” to flourish and draw together past, present and future in order to discuss how humans have lived, and how they could and should live.²

Re-imagining Aydon represented a dialogical engagement with time and place, proposing new ways to engage visitors with the site at the same time as introducing an alternative sensibility in the way contemporary objects draw on the past. The installation prompted visitors to reconsider the otherwise empty castle as a place once full of life, both different and familiar to their own. As an inspiration to design practice, the castle effected a valuable decentering of our present priorities, towards a position that actively engages with the past in a more balanced past-present-future continuum.



Figure 1. Image of the Re-imagining Aydon Exhibition, July – October 2022.

The site

Aydon Castle lies two miles south of Hadrian's Wall, a World Heritage Site, built to guard the north-west frontier of the Roman Empire.³ Constructed from 1296⁴ and sited in an area still referred to as the border country, the house has withstood conflict along the English-Scottish borders, ranging from full-scale invasion to ongoing violent rivalries between local clans (known as Reivers). In more recent centuries, the castle served as a farmhouse with the last tenants moving out in 1966, when it was taken into the care of English Heritage, the national body charged with the care of over 400 historic sites in England and Wales.⁵

Today, the castle is presented as a well-preserved example of a thirteenth-century fortified manor house. As part of securing the fabric of the building, many later internal fixtures and fittings—such as Georgian panelling—were removed to halt decay caused by dry rot (Figure 2). As a result, visitors find a building stripped back to the stone walls. The signage and interpretation focuses on how the building might have looked in the thirteenth- and fourteenth-centuries, illustrated by artists impressions, floor plans and brief texts to describe the former uses of the spaces. A number of reproduction pieces—tables, chests, benches - are distributed to create a sense of furnishing (see Figure 3). What remains then is largely the bare fabric of the building but evident still are the indications of later alterations, for example in hearths now left floating half-way up a wall with an earlier floor now removed. As English Heritage themselves acknowledge, this approach of focusing on a particular period can draw focus away from a richer story of continuous occupation and adaptation — a freezing in time that privileges certain periods and accounts.⁶ At the same time, the relative emptiness of the site invites an imaginative engagement on the part of visitors to mentally reconstruct how the building might once have been. It was this imaginative potential of the site that informed our approach.



Figure 2. Interior of Aydon Castle, taken in 1966 prior to the stripping out of later fixtures and décor in an effort to tackle dry rot. Image reproduced by permission of English Heritage.



Figure 3. Example of existing furnishings on permanent display at Aydon Castle.

APPROACH

The project was initiated in the summer of 2021 as a collaboration between curators at English Heritage and designer-researchers linked to Northumbria University School of Design. The brief, co-written with English Heritage, asked designers to respond to “the site, its history, setting and

atmosphere”. A goal for the project was that the works should: “offer contemporary interpretations of historic material cultures associated with the castle with a view to identify resonances and lessons for the things we create today, while offering new perspectives on historical practices, materials and typologies”.⁷

From the outset then, the intention was for a reciprocal quality to the work whereby the creative outputs drew inspiration from the site but also offered renewed understandings for visitors and revealed insights that might inform new approaches for the participating designers.

English Heritage granted the designers considerable license in how the brief was interpreted but there were discussions as ideas were progressed. As an organisation, English Heritage is committed to engaging visitor imagination yet they have an obligation to act with authenticity, that is, to tell heritage stories based in fact and to delineate from fiction.

The project proceeded through several approaches that included workshops with curators at English Heritage; interviews with historians; and reference to literature (in particular, on historic industries linked to the period,⁸ or the sensory world of the late medieval period⁹). However, the principal approach was through repeat visits to the site, over the course of many months and in different conditions. This approach was largely phenomenological in nature so that the works were not merely a response to knowledge (of, for example, historic typologies or making practices) but also informed by the experiential encounter with the space.

Imagination—material and archaeological

This phenomenological approach was also informed by notable examples of combining old and new in architecture. An important inspiration was the transformation of Astley Castle, Warwickshire, by Watson Mann Architects.¹⁰ Here restorations and additions are stitched into the fabric of the previously ruined buildings, responding to the materials and volumes of the former building but without mimicking the earlier architecture—“material juxtapositions and detail speak of time and demonstrate a distinction—and continuity—between the medieval fabric and contemporary work”.¹¹ The result is both modern and historic or a “palimpsest-like” composition that “recounts a journey in time”.¹² In a similar vein, David Chipperfield and Julian Harrap’s restoration of the Neues Museum, Berlin, leaves apparent contemporary construction that puts the building back together. This non-imitative approach acknowledges the troubled history of the site in taking care not to erase the destruction it suffered during World War II. At the same time, it provides a “framework for the visitor to imaginatively reinterpret how it once might have been”.¹³ As designers populated Aydon Castle with artefacts, they aimed to provide a similar framework for visitors’ imagination. These architectural examples showed how a dialogical relationship between new and old, and a sensitivity to the meaning and use of materials could support a kind of ‘material imagination’.¹⁴

The archaeological imagination

More directly linked to a creative engagement with heritage is the notion of the “archaeological imagination”, as advanced by archaeologist-turned-designer, Michael Shanks. Shanks argues that the imagination is inevitably engaged when we visit a heritage site. He recounts, for example, a visit to Dunstanburgh castle,¹⁵ where knowledge of the site is enriched by an embodied, experiential encounter and his imaginative engagement. In historic places, Shanks claims we are exposed to multiple layers of time—experiencing various strata of history but in a way inevitably formed by the present and our orientation to the future. He refers to this as “polytemporality”, an understanding that, as we will go on to illustrate, was fundamental to how we approached the project and the lessons we draw from it.¹⁶

DESIGNING POLYTEMPORAL ARTEFACTS

With a relatively open brief and over ten different designers contributing to the exhibition, there was an expectedly broad range of responses. In the following discussion, we will draw on a selection of artefacts we feel can help to expand on how “polytemporal” artefacts can be designed, to engage visitors with a heritage site and prompt their imagination.

Historic typologies

Some designers chose to reinterpret historic typologies, combining the aesthetics of contemporary furniture with forms and techniques that are now less common. The *Plank* and *Sentinel* chairs, for example, use a “boarded” method of construction that is unusual for modern seating.¹⁷

Where the contemporary priorities of material efficiency and ease of distribution have led to lighter weight furniture (both visually and physically), these chairs evoke a time where materials were locally-sourced and artefacts made close to where they would be used. Traditional settle chairs or benches made use of large local timbers, joining them together using simple and easily shared woodworking techniques. The *Plank* and *Sentinel* chairs take inspiration from the bold and often imposing aesthetics that result from these boarded construction methods.

Despite their contemporary, unadorned surface finishes, the pieces themselves prompt viewers to consider what might be called a “heavy-weight” historic aesthetic. They make heavy use of materials—displaying a kind of redundancy and weight that is almost always avoided in contemporary design work. Modernism has seeded notions of efficiency that these days go largely unnoticed. In contrast, the chairs’ permanence reflects that of the castle itself, which, whilst perhaps not consciously overbuilt, has ended up having a lifespan far outstretching the aspiration for most contemporary buildings.

One interesting aspect of these two pieces, and something that came up often in other work made for the exhibition, was that the objects tell more than one story. In addition to utilising boarded construction methods, the designers used the chairs to reference other aspects of the castle’s previous life. In the case of *Plank* (Figure 4), the vibrant red finish was intended to prompt visitors to consider that the castle would once have been full of colourful furniture and fabrics, and a much richer sensory environment than might be assumed from the existing bare walls.¹⁸ And the designers of the *Sentinel* chairs aimed to create furniture with a martial presence, like a pair of soldiers standing guard, to summon the history of Aydon’s role as a defensive battlement (Figure 5). No doubt some visitors will also have read beyond the designers’ intentions too, and imaginatively contextualised the work according to their own insights. We feel this aspect of ‘polytemporal’ objects, as means to augment heritage sites, evoking atmospheres and scaffolding a visitor’s imaginative engagement, offers a real potential to move beyond more traditional linear interpretations and experiences.



Figure 4. Plank Chair. Oiled ash.



Figure 5. Sentinel Chairs. Design by Mac Collins and Joe Franc. Oiled pitch pine.

“Rough” aesthetics

Whilst a “heavy-weight” historic aesthetic was borrowed for some of the Aydon artefacts, a parallel aesthetic that might be termed “roughness” informed others. The designer of the *Spolia* collection of seating was inspired by the traces of previous functions and layouts of Aydon Castle, which can be discovered through seemingly random gaps, infills and shapes within its walls. The seats were made from offcut materials and discarded timber components. As a result, they reveal traces of their previous forms, before they were stacked and joined into places to sit. Working with “remains” and “leftovers” has led to an unpredictable or “rough” aesthetic. Rickard Whittingham, the designer, said, “Like those responsible for changes to the castle over the last 700 years, I wanted to engage with a design process that didn’t begin with a blank piece of paper or the use of valuable new materials but started with the potential of working with existing things”. The resultant objects aim to prompt visitors to consider the ad-hoc way in which the castle has evolved over time, and perhaps look more closely for the stories of adaptation or alterations in the walls themselves (Figure 6).

Also aiming towards an aesthetic of “roughness” was the pair of *Changeful Chairs* (Figure 7). Inspired by the diversity in the surface texture of the castle’s wooden components, these chairs were an experiment to avoid imposing flat, “perfect” surfaces onto timber, as is typical in almost all contemporary woodwork. Throughout the majority of Aydon’s history, timber would have been shaped by hand, both enabling and necessitating a much greater diversity of surface texture evident in the work. Much as the vibrant red of the *Plank* chair hints at richly-coloured past, the textures in these chairs aimed to evoke a richly-textured material culture.



Figure 6. *Spolia* collection. Timber offcuts with mineral paint finish.



Figure 7. *Changeful Chairs*, including close-up detail of surface texture. Ash with mineral paint finish.

Old ideas expressed in new designs

At the time of Aydon Castle's construction, light was understood to emanate from objects, rather than reflect off their surface. Considered in this context, the significance of a craftsperson's work to refine a surface, and make it more reflective, seems somehow altered. To polish an object and make it shine was to bestow it with light-giving properties—like a kind of alchemy. Old ideas or meanings such as these were another inspiration to the design work created. In this case specifically, the *Cresset* lamp (Figure 8) was inspired both by historical forms of lighting and the highly-prized nature of a shiny surface¹⁹. Made from cast bronze (a historically appropriate material which gives another minor insight into the material culture of Aydon's early years) the lamp was polished by hand, which, even with the benefit of power tools, took the designer several hours.

Another striking but easily overlooked aspect of historic life in a building like Aydon is the preciousness of light. If you spend a prolonged period inside the castle, you become aware of how the quality of light changes in different spaces throughout the day. There are multiple window seats built into the stonework of the structure, each illuminated at different times of the day, as the sun tracks parallel to the first floor hall. To an imaginative visitor, the window seats themselves are a prompt to consider the importance of light for the previous inhabitants of Aydon. It is easy to imagine activities being staged in different places, according to the time of day. Then, when these windows went dark, smaller areas would have been illuminated by using rush lights or candles.

For the designer of *Torche* (Figure 9), the historic scarcity of light and the portable technologies of rush and candle lights inspired a battery-powered lamp. In much of the modern world, illuminating a large space at the flick of a switch has become a natural, thoughtless activity. *Torche* is designed to promote a more conscious approach to lighting and energy use more generally. The form of the light enables it to illuminate a task or space effectively, but also be carried easily. The once common practice of walking with a lamp through a dark space and illuminating only your immediate surroundings have been designed into the interactions of *Torche*.

The design of *Torche* also revealed another aspect of the “polytemporal” in the way that it blends time periods - the typology references medieval rush lights and the blackened steel and hand-blown glass

are materials with a long history. But the piece also employs new technologies in the form of batteries and LEDs that enable the lamp to be untethered and carried from place to place. The piece therefore evokes an old idea of lighting your immediate space but does so through the use of modern technology.

In this final example, we as designers can see an exciting potential for future work like *Re-imagining Aydon*—for historic inspiration being used to inform not just aesthetics of contemporary design work, but how old ideas might inspire new types of product interaction that could structure new and (energy conscious) valuable behaviours.



Figure 8. Bronze cresset.



Figure 9. Torche lamp. Battery-powered LED lamp. Blackened steel and handblown glass diffuser.

CONCLUSION

Re-imagining Aydon was a collaborative effort between *English Heritage*, as custodians of the castle, and Northumbria University's team of design academics. From this collaboration, the project has presented insights for both design practice and the management and interpretation of heritage sites. By designing contemporary artefacts to help communicate its history, we found a new means of expressing the stories of the site.

Unlike the few reproduction-style pieces of furniture normally placed around the castle, the exhibition did not seek to recreate scenes from a particular past, but attempted to inspire a visitor's imagination towards the possibilities of how the space has been, or could be, used. Throughout its seven-hundred-year history, the castle has doubtless been inhabited by a great variety of people, each with unique possessions and ways of using the building. By prompting visitors to imagine these potentials, we hope to have provided a novel and engaging experience.

As designers, we did not limit ourselves to seeking inspiration solely in the thirteenth- and fourteenth-centuries but we looked to draw on the multiple layers of history. At the same time, it was artificial to

ignore our present-day sensibilities and material intelligence. A semi-conscious aspiration was to create objects that might have seemed at home over the whole course of the site's history—objects whose function and aesthetic did not speak to any one period. The works tell multiple stories and draw on multiple historic periods. Hopefully, they avoid a linear interpretation or a privileging of a particular history, period or narrative.

Design is concerned with shaping the future—in the creation of “new” things—but this focus on newness can be at the expense of learning from our past. We saw the project as a way to redress the future focus of design—a focus that privileges the needs of the present and projects toward a desired future, while neglecting the value of the past. We argue there is a sustainable and ethical element—as Rickard Whittingham described with reference to his contribution, “working with remains and leftovers has led to unpredictable and raw aesthetics, which we might increasingly need to embrace in our waste-filled world”.

For us, a “polytemporal” approach means creating things in the present that have regard both to the past and the future as a way of creating a more balanced—and sustainable—material culture.

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- ⁶ Jeremy Ashby and William Wyeth, hosts, "Ask the Experts: Everything You Want to Know About Castles." *The English Heritage Podcast*, English Heritage (podcast), 2021, accessed 31 July, 2023, https://soundcloud.com/englishheritage/episode-84-ask-the-experts-everything-you-want-to-know-about-castles?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing (Dr Jeremy Ashbee, Head Properties Curator at English Heritage, and Dr William Wyeth, Properties Historian at English Heritage, discuss principles around historic reconstructions (from approximately 40 minutes). They specifically reference Aydon Castle (approximately 50 minutes) and go on to discuss how English Heritage has conventionally favoured the medieval period in the interpretation of castles over later occupation).
- ⁷ Quote from project brief co-written by the authors and curators at English Heritage
- ⁸ John Blair, John W. Blair, and Nigel Ramsay. *English Medieval Industries: Craftsmen, Techniques, Products*. A&C Black, 1991.
- ⁹ Christopher M. Woolgar. *The Senses in Late Medieval England*. Yale University Press, 2006.
- ¹⁰ "Astley Castle", Witherford Watson Mann Architects, 2007-2012, accessed 31 July 2023, <http://www.wmmarchitects.co.uk/projects/astley>
- ¹¹ David Dernie and Jacopo Gaspari. *Material Imagination in Architecture*. London; New York: Routledge, 2016, 25.
- ¹² Dernie, Gaspari, 26.
- ¹³ Dernie, Gaspari, 33.
- ¹⁴ We borrow the phrase 'material imagination' here from architectural theorists Dernie and Gaspari, who apply Bachelard's material imagination as a way of exploring the meaning and use of materials in architecture. They advocate a sensitivity in how new architectural projects should relate to historic contexts. David Dernie and Jacopo Gaspari. *Material Imagination in Architecture*. London; New York: Routledge, 2016.
- ¹⁵ Michael Shanks. *Experiencing the Past: On the Character of Archaeology*. Psychology Press, 1992. 148-57
- ¹⁶ Shanks' work also offered a model for how creative practice can engage with historic sites; he has championed the use of the arts as a means of enriching our understanding beyond more traditional forms of archaeological scholarship. For Shanks, creative practices as diverse as photography and performance can complement knowledge of historic sites and liberate a necessary imaginative speculation when we contemplate the past.
- ¹⁷ John K. Harrison. "A History of English Furniture." (1972).
- ¹⁸ Christopher M. Woolgar. *The Senses in Late Medieval England*. Yale University Press, 2006. 150-51
- ¹⁹ A cresset is a small lamp that, typically, takes a bowl form. A depression is filled with wax, oil or fat and a wick added to create a small light source. Cressets were often made from carved stone or ceramic. See, for example: Ruth Shaffrey, Chiz Harward, Julie Dunne, Toby Gillard, and Richard P Evershed. "A Stone Cresset from Dulverton House, Gloucester." *Medieval Archaeology* 66, no. 2 (2022): 431-43

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HERITAGE VS. ARCHITECTURE: A LONG-RUNNING BATTLE ON THE FUTURE OF NYBORG CASTLE

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INTRODUCTION

In 2015, the former Agency for Castles and Cultural Properties issued a tender for an architectural competition regarding the restoration and new construction at Nyborg Castle. In the seven years since, a battle over preservation values has unfolded among historical, architectural, and political interests. The case has involved a wide array of stakeholders such as government agencies, ministerial advisors, municipal administrations, grassroots organizations, national associations and foundations, interested professionals, and neighbors.

The article aims to shed light on Denmark with its democratic self-conception manages heritage values, creating transparency around which voices are heard, where decisions are made, and on what basis. It is not the intention with the article to judge whether one consideration is more legitimate than another. This applies to both the historical circumstances regarding the castle, whether it should be restored and expanded at all, and aesthetic considerations of the expansion proposals resulting from the architectural competition. Nonetheless, in the concluding discussion, we will present our own perspectives on the process and management.

The primary empirical basis for the article is a full access to the building preservation case concerning Nyborg Castle. In addition, a range of books and reports on the castle's history are incorporated, as well as news articles, comments, and op-eds in newspapers and professional journals that contribute to illuminating the case's public and political significance.



Figure 1. Nyborg Castle before the restoration and reconstruction project, ca. 2015. Courtesy of Østfyns museer.

SOME THEORETICAL CONSIDERATIONS

Designating value is inherently both a challenging and potentially contentious task. It is natural to question who the designation holds value for and in what manner, as well as what interests the designation contributes to promoting. It's also reasonable to assume that the designated entity does not possess equal value for everyone.¹ In the following, we present some of the key concepts used in the article.

There are several concepts at play, each of which is ambiguous and often sparks discussions. Cultural heritage, for instance, can be understood in various ways, with one particular distinction being important in this context. Cultural heritage can be seen as everything that has been passed down from the past and may hold significance for people today. However, it can also be understood in a narrower context as a specifically identified subset of what has been passed down, formally designated by authorities through measures like preservation orders. It's this latter, more technical understanding that is used in this article.

With this settled, the current case becomes somewhat easier to comprehend as it concerns preservation measures, specifically building preservation and the protection of historical monuments. Where possible, the terms *preservation* and *preservation values* are used instead of *cultural heritage* and *cultural heritage values* respectively. Apart from being the technically accurate terms, they more clearly describe the formalized processes involved in the management of Nyborg Castle.

Another theoretical aspect of understanding cultural heritage relates to its connection with the present time.² Cultural heritage is easy to view as something historical. However, in this article, which focuses on management, cultural heritage is primarily understood as a contemporary concept. Cultural heritage is seen as a way in which we engage with what has been handed down. A theorist who has greatly influenced the understanding of cultural heritage and preservation values is Laurajane Smith. In her book *Uses of Heritage*,³ she opens the first chapter with the polemical statement "There is no such thing as cultural heritage."⁴ Her point is that cultural heritage isn't the thing itself; it's the way in which we treat it or use it, to reference the title of her book. This perspective ties into another critical theoretical point for this article. Preservation values or designation values are not something embedded within cultural heritage itself. A contrasting view would be that the values are something residing in our minds and are applied to objects we call cultural heritage. We understand preservation values as something that emerges in the interaction between us, or those who observe, and the observed object. Much can be read into the observed, but at the same time, some things are more likely to be read in than others. This applies whether the observer is an individual looking on their own behalf or, as in the context of preservation, where the observer acts as an authority. In both cases, there are a priori value sets and interests that influence the interpretation of what is being observed. The designation of cultural heritage and the assignment of preservation values are, therefore, processes that can be used to promote political or economic interests.⁵ This aspect is significant in the case of Nyborg Castle.

A SHORT STORY ABOUT NYBORG SLOT

The article's intention, as stated in the introduction, is not to determine historical accuracy between perspectives. The historical context remains intricate, ongoing through archaeological excavations initiated for expansion. The historical account here aims to illuminate stakeholder motivations rather than settle historical debates.⁶

Ordinarily, a castle would be constructed to defend a city. Therefore, it's a distinctive feature of Nyborg that the castle and the town appear to have been established in tandem. This unique history prompts consideration of Nyborg Castle and the town of Nyborg as an integrated whole.⁷ The construction likely occurred in the early 1170s and is believed to have been overseen by Knud

Prizlavsén. Nyborg's geographical location by the Great Belt provided a motivation for a fortress that could protect against attacks from the Wends in the east. It can also be seen as part of consolidating a centralized royal authority in Denmark.



Figure 2. Copperplate showing Nyborg Castle and its intimate relation to the town of Nyborg in 1696. Courtesy of Østfyns museer.

By 1193, it's known that Nyborg Castle had transitioned to being the royal residence of King Knud VI. In the 13th century, the castle was expanded to four wings, including the preserved *Kings Wing* and a curtain wall with semicircular flanking towers. During this period, the castle became the permanent meeting place for the *danehof*, a parliamentary assembly that convened annually to discuss matters of the realm.⁸ The king was formally chosen by the *danehof* at that time, and a *håndfæstning* (a charter) was adopted through negotiations within the *danehof*, establishing the framework for the king's exercise of power. Thus, Nyborg Castle can be said to be the origin of the state development that over time led to the administrative system that today seeks to clarify, protect, develop, and provide relevance to the preservation values of the surviving built portions.

In contrast to the Danish royal lineage and general medieval history, it's intriguing to read about how Nyborg Castle appears to be at the center of many historical events that continue to emerge in popular culture. The war machinery that laid the foundation for crusades against the Wends and the story of Marsk Stig, who was sentenced for Denmark's most recent regicide of Erik Klipping in Finderup, all have ties to Nyborg Castle. Much of this, including the many pivotal *danehof* assemblies, likely took place in the knights' hall, which, though not in its original state, still partially exists within the preserved part of the castle.

During her reign, Queen Margrethe I introduced extensive changes to both Nyborg town and Nyborg Castle, including alterations to the knights' hall and adding an extra floor to the entire Palace building, where a new knights' hall was established. Rulers of the Kalmar Union gathered here, which Margrethe I initiated, and the last *danehof* was held in 1413 when Erik of Pomerania was granted the duchy of Schleswig. The Church of Our Lady (Vor Frue kirke) on the opposite end of the former city center was completed in 1423, and the entire area was encircled by ramparts with palisade fences.

Christian II was born at Nyborg Castle, but it wasn't until his uncle Frederik I was granted the throne in 1523 that the castle was once again formally a royal residence. Extensive renovations took place during the subsequent years, including the patterned wall decorations that still exist today.

The Count's Feud (Grevens fejde), a religious conflict in the 1530s, led to Christian III, son of Frederick I, becoming king in 1536. The war devastated much of Nyborg's historical core, but the castle was subsequently modernized again, with residential parts turned into a royal residence and a new knights' hall. The following king, Frederik II, moved after a grand Shrovetide feast in 1560 to

Zealand, and since then, Nyborg Castle has not been a royal residence, and Nyborg is no longer the capital.

As part of a national military expansion in the mid-1600s, Nyborg was encircled by a new fortress. The nature of warfare had evolved to the point that the castle itself was no longer valuable as a fortress. The castle fell into disuse and disrepair, and during a Swedish siege of Funen, much of its furnishings were destroyed and stolen. In 1722, King Frederik IV ordered the wings of Nyborg Castle to be demolished, leaving only the eastern tower and the King's Wing. After this, the castle had a clear military function as a gunpowder store and a base for stationed forces.

In the early 1900s the military had left the site, and the castle was in a dire state of wear and neglect. Mogens Clemmensen, one of the most prominent restoration architects of the time, was deeply fascinated by the rich history of the castle and made it part of his lifework to restore it to its former glory.⁹ From 1919 to 1924 he restored and rebuild the Kings Wing of the castle, and it has since been used as a museum. After long preparation, in 2015, an architectural competition was launched to revitalize the castle with the recreation of the missing wings.



Figure 2. The winning competition proposal. Courtesy of Jaja Architects.

SPECIFICATION, PREPARATION AND APPLICATION

It's essential to distinguish between the management practices for the preservation of what could be termed *Archaeological Cultural Heritage* and *Building Preservation*, which could be referred to as *Living Cultural Heritage*. Both areas fall under the jurisdiction of the Minister for Culture, but while the preservation of archaeological sites and artifacts is governed by the Museum Act,¹⁰ building preservation is administered under the Building Preservation Act.¹¹

The fundamental principle of the Building Preservation Act is that a supervisory authority, either the Minister for Culture or a specially authorized entity, must approve all changes to a listed building. Hence, it's possible to obtain permission to make alterations to a listed building, as long as the supervisory authority deems that the changes do not compromise the Essential Preservation Values.

On the other hand, preservation of archaeological sites and artifacts under the Museum Act employs a prohibition against any alterations to such sites, requiring a dispensation from the preservation for any

changes. Although § 29j. of the Museum Act does allow for dispensations "in special cases,"¹² the legal basis still promotes a much more restrictive practice compared to the Building Preservation Act. Thus, based on the legal texts, it can be inferred that an archaeological site or artifact is a museum or archaeological object whose value, as a piece of the past encapsulated in the present, is not open to discussion or negotiation. In contrast, a listed building represents a more active and functional form of cultural heritage that, despite numerous restrictions, remains open to negotiation and reassessment of its value, as well as consideration of its function and contemporary presentation.

This legal and administrative distinction between the two forms of preservation also plays a significant role in the broader tension between heritage and architecture. In the case of Nyborg Castle, this distinction is particularly interesting for at least two reasons.

Firstly, it's interesting to note that the current appearance of Nyborg Castle is largely a result of a marriage between these two perspectives. While Mogens Clemmensen was primarily a restoration architect, he was also deeply engaged in architectural archaeology and the traces of the past. His restoration of the King's Wing from the early 1900s is, in principle, an interpretation and a hybrid of different historical versions of the Castle, and his architectural choices were motivated by architectural archaeological studies.

Secondly, it's intriguing to consider how the two forms of preservation are defined, where they overlap, and how this has affected the various actors involved in the process.

In the development of major construction projects involving listed buildings, it's standard practice for the client and consultants to engage in extensive pre-application dialogues with the preservation authorities to ensure that the project aligns with the preservation values, both before and after the consultancy bids and competition proposals. This approach aims to address and clarify the most significant conceptual discussions before the formal application and processing stage.

At Nyborg Castle, both the pre-application dialogue and the application process for archaeological preservation and building preservation ran in parallel. After a lengthy pre-application dialogue, the initial application was submitted on March 6, 2018, and after further dialogue with the preservation authorities and refining the project, the final application was submitted on May 29, 2019. Approvals under the Building Preservation Act and dispensations from archaeological preservation were both granted to the project on June 18, 2019.

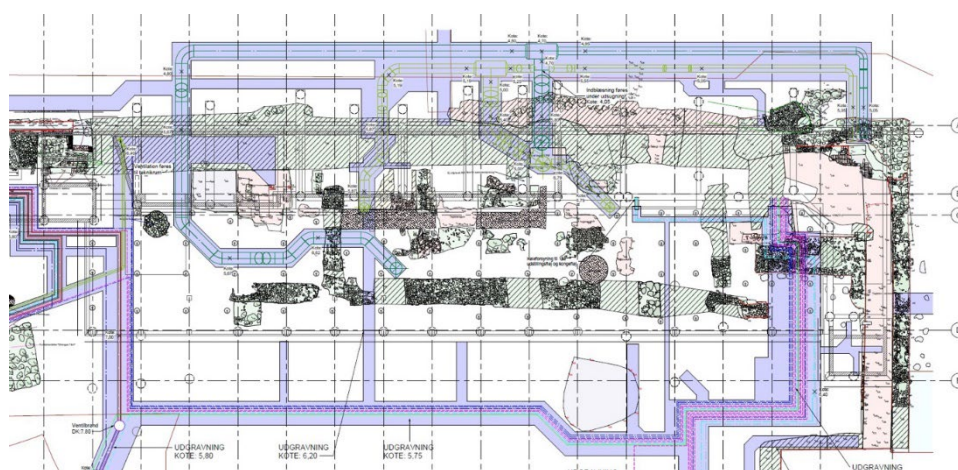


Figure 4. Section of a project detail plan of new foundations and technical installations in the ground that cautiously avoid touching the registered old foundations of the heritage site. Courtesy of Jaja Architects.

PERMIT AND DISPENSATION

Both the permission granted under the Building Preservation Act and the dispensation provided under the Museum Act include the consideration of dissemination of the historical building to the public, as a significant part of the rationale for both preservation authorities to endorse the project.

Furthermore, the permission granted under the Building Preservation Act places particular emphasis on both maintaining a balance in the hierarchy between the new and the old and on the architectural coherence of the project. In contrast, the dispensation from archaeological preservation focuses more on the preservation and safeguarding of existing archaeological sites, both above and below the ground.

In terms of legal recourse, decisions related to building works under the Building Preservation Act can generally only be appealed by the owner of the building. On the other hand, dispensations related to archaeological preservation can be appealed by associations whose primary purpose concerns the area in question.

COMPLAINTS AND SUSPENSION

Following the dispensation from archaeological preservation, complaints were submitted by four entities: Europa Nostra Danmark, Kultur & Arv, Foreningen for Nyborgs Forskønnelse, and Foreningen for Gamle Bygningers Bevaring. Together, the four complainants raised a series of points of contention, which can be summarized into two main categories in this context:

1. Physical aspects, including potential damage to archaeological sites and the visual experience of these sites in the future.
2. Administrative aspects, including legal basis, deviation from existing practices, and potential conflicts of interest.

The appeals body, Miljø- og Fødevareklagenævnet (The Environmental and Food Appeals Board), found it relevant to narrow down its review of the case to the most pertinent issues. As a result, they chose to focus on two aspects falling under the second main category:

- Does a conflict of interest exist due to dual roles within the same agency?
- Does the legal basis in Section 29 e of the Museum Act provide authorization for granting a dispensation from archaeological preservation?

The complaint about a conflict of interest stems from the fact that the same agency, Styrelsen for Slotte og Kulturejendomme, serves as both the project developer (on behalf of the state) and the authority responsible for both archaeological sites and building preservation. In this regard, Miljø- og Fødevareklagenævnet did not support the complainants, as they deemed these to be separate and distinct units within the agency. Moreover, the issue of this dual role had been explicitly addressed, and from the outset, an independent third party, the Arkæologisk Arbejdsgruppe (Archaeological Working Group), had been involved as an adviser and facilitator.

The complaint about the insufficient legal basis in the Museum Act did however find support in the majority of the appeals body, even though their decision was not unanimous. The verdict of Miljø- og Fødevareklagenævnet was thus that the dispensation should be withdrawn, and the construction project was stopped indefinitely.

CONCLUSION

In the context of ongoing legal proceedings and pre-application discussions, efforts have commenced to restore an existing building. Uncertainty surrounds the realization of more extensive plans for complementary wings. Following a change in government in 2022, the new Minister of Culture has prioritized these ambitions, suggesting potential developments ahead. From the current process, key observations arise.

The delicate balance between conserving cultural heritage and incorporating architectural changes for historical promotion, while complex in theory, is mirrored in challenges faced by the Danish heritage authority. Under the Agency for Culture and Palaces, the Center for Cultural Heritage operates in two units, each led by its own head. One oversees the Museum Act, the other the Building Preservation Act. The heart of the issue, reflecting the conflict between heritage and architecture, entrenched in law and enacted by these units, underscores the intricate recent process concerning Nyborg Castle.

This situation highlights the lack of consensus within heritage authorities, underscoring the need for in-depth research as a basis for informed dialogue. Balancing heritage preservation and architectural innovation requires careful consideration. Enhancing mutual understanding of the relation between the two among heritage professionals, within the authorities and finally in the two heritage acts could facilitate navigating similar future scenarios. With shifting political dynamics and renewed construction focus, the unfolding narrative of this story might see further chapters soon.

NOTES

- ¹ G.J. Ashworth, "From History to Heritage – From Heritage to Identity," in *Building a new Heritage: Tourism, Culture and Identity in the New Europe*, ed. G.J. Ashworth and P.J. Larkham (Milton Park: Routledge, 1994). p. 13-30.
- ² This aspect is well illuminated in: Graham Fairclough, "New Heritage Frontiers," in *Heritage and Beyond*, ed. Daniel Thérond (Strasbourg: Council of Europe Publishing, 2009), p. 29-41.
- ³ Laurajane Smith, *Uses of Heritage* (Milton Park: Routledge, 2006).
- ⁴ Laurajane Smith, *Uses of Heritage* (Milton Park: Routledge, 2006), p. 11.
- ⁵ A prominent Danish case revealing this matter is the Viking Ship Hall, dealt with in the article: Morten Birk Jørgensen, "Nineteen Verdicts on the Viking Ship Hall," in *On the Duty and Power of Architectural Criticism*, ed. Wilfried Wang, (Zurich: Park Books, 2022), p. 200-211.
- ⁶ The historical account relies predominantly on two recent books, both published as part of research conducted by Østfyns Museer. Kurt Risskov Sørensen, *Nyborg Slot: Kongeborg, fæstning og museum* (Nyborg: Østfyns Museer, 2011) is primarily a retrospective collection of articles. It was published as a compilation of existing knowledge about the castle preceding an extensive dissemination project that was imminent at the time. Claus Frederik Sørensen, *Nyborg Fæstning: Middelalder og renæssance* (Nyborg: Østfyns Museer, 2019) builds on the new knowledge brought forth by excavations and archival work conducted as part of a large-scale research project.
- ⁷ This position is expanded in the following heritage assessment. Arne Høi, *De bærende bevaringsværdier - Nyborg Slot, by og fæstning* (København: Center for Bygningsbevaring).
- ⁸ Erland Porsmose, *Danehoffet i historiens lys* (Odense: Syddansk Universitetsforlag, 2021)
- ⁹ Knud Hornbeck, *Nyborg Slot: undersøgelser og restaurering 1914-1925 v/Mogens Clemmensen: rapport til Statens Museumsnævn* (Nyborg: Nyborg og Omegns Museer, 1996).
- ¹⁰ Museumsloven, retsinformation
- ¹¹ "LBK nr 219 af 06/03/2018," Kulturministeriet, accessed August 25, 2023, <https://www.retsinformation.dk/eli/lta/2018/219>
- ¹² "LBK nr 358 af 08/04/2014," Kulturministeriet, accessed August 25, 2023, <https://www.retsinformation.dk/eli/lta/2014/358>

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CONFLICTS BETWEEN HISTORICAL PRESERVATION AND DESIGN ADAPTATION FOR CLIMATE CHANGE

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INTRODUCTION

The impacts of climate change present the most important challenge of the 21st Century with consequences for all aspects of human existence. Buildings are being impacted by such global changes in climate. They are also implicated as one of the root causes of those changes due to energy used for construction and operation of those buildings and therefore consequent pollution emissions.

Concerns for how humankind might deal with issues of resource use and pollution have been expressed for many years, an early example was ‘The Limits to Growth’ published in the 1970s.¹ Climate change potential has also been well documented by the IPCC (Intergovernmental Panel on Climate Change) along with risks and measures need to address them.²

Human beings also seek to optimise the environments in which they live in terms of comfort and to facilitate more than just simple existence they wish to experience pleasure and contentment in their surroundings.³ An important aspect of those surroundings, and a key theme of the conference, is the embodied heritage and history and the potential to experience those aspects of heritage based upon their original design and construction. However, buildings preserved in their original constructed detail may not be able to match contemporary human comfort requirements, and even then, may require additional use of energy resources resulting in further climate change. Climate adaptation in the field of cultural heritage has also been underexplored in comparison to other sectors.⁴

A conundrum therefore exists – how to preserve historic buildings whilst also ensuring they can provide comfortable environments for occupants, and whilst ongoing climate change exacerbates the situation.

The changes required in design and the integration of new technologies and techniques to reduce emissions and create comfort, need to be understood in the context of preservation, and ways need to be identified to aid designers in optimising those changes.

This paper seeks to identify conflicts that can arise between the wish to preserve and the need to adapt; and to consider how forms of climate sensitive design might be used to inform future possibilities.

CLIMATE TYPES AND CLIMATE CHANGE

In order to understand new design requirements, one must first understand the climate and how it varies from location to location, and how it is being affected by global impacts. A competent designer can then use such knowledge to improve their design. There are multiple designation methods to

define climate, one in common use was devised and developed by Köppen.⁵ This results in twenty to thirty sub-categories which whilst providing discrimination between types; a simpler version can reduce those categories to a few as four: cold; temperate; warm-humid; and hot-dry. These can then be used with analysis methods to suggest broad design and construction techniques that are matched to climate to improve comfort in buildings whilst minimizing addition energy costs for heating and cooling.

The four simple categories were useful in the past for guiding design at a time when occupants' expectations for comfort were more malleable, but in modern times greater precision is required, even beyond the Köppen method. Consequently, climate sensitive design techniques must consider multiple parameters, and be locally based.

Future climate predictions have evolved to sophisticated models (such as those used by the IPCC) and data to be used in analysis can be determined either from historic records or through predictive tools. One source of existing as well as predicted weather is the software Meteonorm,⁶ this can be used in various analytical techniques. Although in this short summary paper only outlines of possibilities can be explored, the range and sophistication of options grows each year; and one of the most important needs is to match design choices to local climate and to offer dynamic responses.

CLIMATE SENSITIVE BUILDING DESIGN OPTIONS

There are several key design options that can be used to improve the natural/passive response of buildings to climate in ways that can optimize the use of energy to create comfort. Climate sensitive and history sensitive combinations are needed in the case of historic buildings where care for the past must be matched to care for the future. These are often related to the materials and construction techniques used, and require a balance between passive technologies which usually employ optimum combinations of materials of construction and require little or no energy for operation, and active technologies, which are often additions to the basic building, normally more dynamic in operation, and which also require energy to function.

Victor Olgyay⁷ together with his brother Aladar, were some of the first architects to begin to analyze the potential to use different climate sensitive techniques in building design. Their simple approach led to further developments supported by other scientists in the field as Baruch Givoni and Steve Szokolay.

The process which they initiated has become known as Building Bioclimatic Design and this is essentially a method to help choose the most appropriate design technologies and techniques to match a building to its climate. In so doing the building operation and function becomes more robust and the energy required to maintain internal environmental conditions is optimized.

Climate Consultant Software

One version of the method has been developed based on research by several groups, is available as a piece of software known as 'Climate Consultant',⁸ which is now circulated by the Society of Building Science Educators. The Climate Consultant analysis method utilizes as main inputs the climate data for the location and basic information about the building and its use. The climate data is in a form often freely available from weather stations, and which has been collated for use in thermal modelling. It can be downloaded via the well-known EnergyPlus website (in EPW file format suitable for further analysis).⁹

An example chart is shown in Figure 1 in which climate data (represented by the 'cloud' of dots, overlaid onto a psychrometric chart, indicate the weather (temperature and humidity) for every hour of the sample year. The impact of using various design strategies is illustrated by the differently colored boxes around parts of the chart. These boxes represent external conditions that can be made

thermally comfortable for occupants through adoption of that particular strategy. It is also possible to estimate the impact on the percentage of time that comfort can be achieved.

This process still allows the designer some freedom to make choices. There is also the opportunity to examine the impacts at different locations with different weather data as inputs, and of course to consider impacts of climate change using data representing future conditions, with amended the weather data clouds on the chart.

Several of the most frequently recommended techniques are described in the sections below.

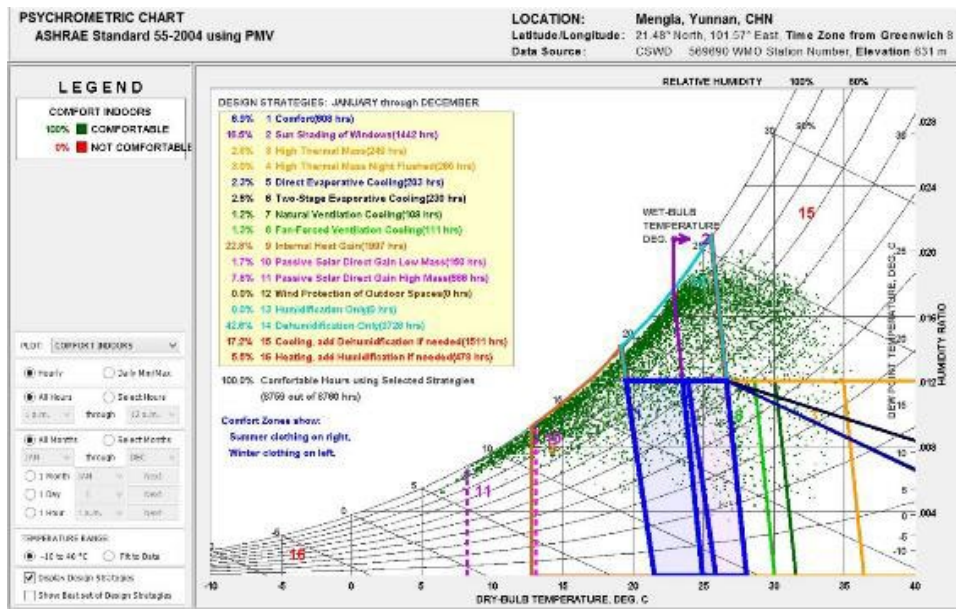


Figure 1. Example Output from use of Climate Consultant Software.

Passive Solar Heat Gain

The sun provides thermal heat that can be used to warm buildings. In order to do this effectively the orientation of the main facades of a building and the positioning, size and type of windows must also be taken into account.

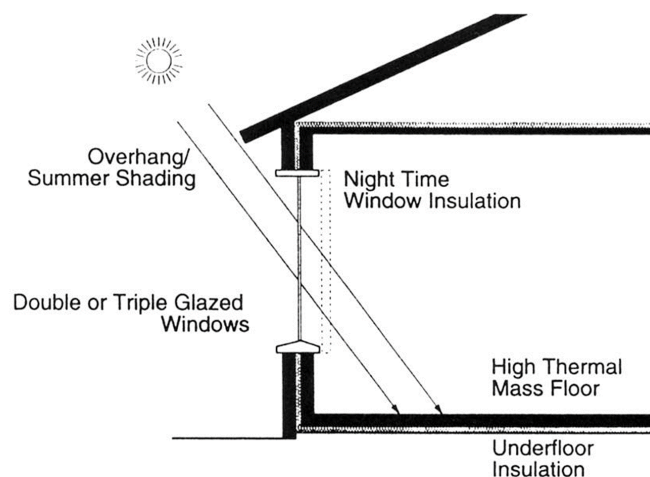


Figure 2. Diagrammatic building section showing main features of passive solar design for a direct gain system.¹⁰

Sunlight and Shading Optimization

Sunlight provides both natural daylight and solar heat gains to a building. In addition to building design, orientation, and construction, this can be controlled by use of shading devices. Different forms of shading and different orientations of the main elements can be used depending on local circumstance as shown in Figure 3.



Figure 3. Examples of sunlight shading devices (source: Authors).

Thermal Mass

The materials of construction for a building – their size, mass, and thermal capacity as well as heat transfer characteristics will all affect the ways in which heat transfer, mainly convection and radiation effects, impact on the flows of heat energy.

The combined effect of these features impacts on the heat absorption and storage within major building elements and alters the thermal inertia or thermal mass, which in turn affects time lags for energy flow over say a daily cycle. Good use of thermal mass can have significant benefits by reducing the extremes of temperatures experienced, and by delaying peak heat flows to times of the day when they might be better suited to the occupants.

In the example shown in Figure 4 earth is used around the sides and over part of the roof of the terrace of houses in order to add significantly to the thermal mass of the structure.



Figure 4. Hockerton Housing Scheme UK showing earth berming (source: Authors).

Insulation

Thermal insulation provides an obvious way to reduce heat transfer through the fabric of a building between the interior and exterior. In cold climates this reduces the need for conventional heating systems and in warm climates it can reduce the need for cooling systems.

Thermal insulation can be added as additional layers in wall, roof, and floor construction. Additional insulation effect can also be created for transparent elements such as windows by adding further layers of glazing, transforming to say triple- or quadruple-glazing.



Figure 5. Example of highly insulated PassivHaus near Huddersfield, UK (source: Authors).

Controlled/Enhanced Ventilation

Whilst natural ventilation and air infiltration provides some opportunities to disperse heat from the interior of buildings, this is often insufficient meaning additional measures are needed. These can be as simple as better design of openings such as windows and consideration of the orientation of those openings. More controlled systems may however be required in which fan, duct and ventilation systems are used and matched to climatic needs.

New forms of window openings with better controlled opening and closing regimes may be incorporated, and also ventilation system with potential heat recovery can be used. These are often a feature of PassivHaus construction.¹¹



Figure 6. Examples of Enhanced Ventilation Systems – on the left louvre-controlled window ventilation opening and right a heat recovery ventilation system (source: Authors).

Evaporative Cooling

Air that is not saturated has the potential to accept more moisture and the evaporation of moisture absorbs energy. This therefore offers the potential to reduce the temperature of the air into which the moisture flows. The best potential occurs in locations where the air is relatively dry; if it is already quite high humidity then both the potential cooling effect is restricted and also the resulting air humidity itself can give rise to thermal discomfort. Evaporative cooling can also be used in areas around buildings to provide benefits for building occupants entering or leaving.

The example in Figure 7 shows an external environment into which short bursts of moisture are sprayed to create a cooling effect in a warm climate.



Figure 7. Example of Evaporative Cooling underneath an External Shading device (Source: Authors).

HERITAGE PRESERVATION

Climate change has had increasing and lasting impact on cultural heritage. The Joint Programming Initiative on Cultural Heritage and Global Change brings together nineteen countries in Europe to promote the safeguarding of cultural heritage and enhance sustainability through better-coordinated research in 2019.¹² In many countries there exist regulations and advice that indicate how property owners and designers should address issues of changes to the fabric and other elements of historic buildings and their surroundings during a process of re-design, refurbishment, or other upgrades. However, there is a lack of clarity within Building regulations or planning policies about the technical details on climate change adaptation and energy efficiency measures for existing heritage buildings.

In the UK one of the bodies charged with controlling and advising on changes is Historic England. There are three main categories of structure that are addressed: historic or scheduled monuments; listed buildings; and conservation areas. Great effort is put into ensuring the authenticity of what is preserved by ‘designating’ buildings of value and the rebuilding and renovation of the designated examples is very strictly controlled. This can create many practical difficulties – but the system is well-established and understood and there are many guidance documents.

One such document deals with energy efficiency but this requires further development and exposition to derive optimum outcomes.¹³ The main categories used for older buildings and structures are outlined below.

Scheduled Monuments

Scheduled Monuments are nationally important historic buildings or archaeological sites protected against unauthorized change. There are about 20,000 scheduled monuments in England. Since buildings or sites in this category do not have much economic development potential and are usually unoccupied; they are not considered further here.

Listed Buildings

Listed buildings have special interest above normal architectural or historic value; architecturally they may show special design or craftsmanship. Historically they may show aspects of the nation's social, cultural, or economic history, or be linked to nationally important people. There are approximately 400,000 listed buildings in three categories of importance and features of the buildings that are listed may be external or internal to the building.



Figure 8. Example of Listed Building (Source: Authors).

Conservation Areas

Conservation Areas deal with larger scale than individual buildings or sites. They are areas of 'special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance.' There are approximately 10,000 conservation areas in England and within these it is complicated to build or alter the appearance or materials of buildings, but it is possible if carefully following guidelines.

CONFLICTS BETWEEN HERITAGE PRESERVATION AND CLIMATE CHANGE

Passive Solar Issues

In the case of heritage buildings there can be many limitations on the construction details of walls, roofs, floors, ceilings, and openings which would allow solar admission. These might make it impractical to change any of the main parameters however if some variations could be permitted in the type and detail of windows then much improvement could be achieved. One way to do this would be through allowance for double or triple glazing in ways that minimize impact on the overall appearance, for instance in conservation areas. Also, ways can be sought to use more modern materials but in ways that match those of the past.



Figure 9. Example of Conservation Area (Source: Authors).

Sunlight and Shading Optimization Issues

A significant objection might be raised if the shading impacts negatively on appearance, but the authors here contend that if the shading system is positioned adjacent to, rather than attached to the building then benefits accrue.

Adjustable shading is also advised in order to optimize benefits at different points in the year to allow for exclusion of heat gain in summer and encouragement in winter. Natural shading systems such as trees can also be used and of course some shading is usually provided by adjacent buildings.

Thermal Mass Issues

Many historic buildings already have a high thermal mass, so may well have advantages to be exploited, however since the addition of new and potentially bulky structural elements may be difficult to accommodate. Therefore, a review is needed to consider how additional thermal mass can be incorporated without raising objections.

Insulation Issues

The addition of thermal insulation can be one of the most important changes that could be enacted for older buildings to improve their energy performance, however it requires collaboration between different parties. In other parts of Europe measures to incorporate additional insulation have been undertaken for historic buildings and these could form exemplars for the UK.

Enhanced Ventilation Issues

Enhanced ventilation can be used by adjustment to window openings which may well be possible within existing heritage buildings if appropriate techniques are used, and this could be an active area for future research.

The installation and use of new fan driven ventilation systems could also offer opportunities since it may be possible to route these through less sensitive parts of the structure of a building and also to integrate with personal cooling systems.

Evaporative Cooling Issues

Evaporative cooling systems are not often used in the UK at present however variations on them such as fountains and water features can already be found in many historic buildings. Since other examples can be additional systems created external to the building it should be possible to use evaporative cooling in limited circumstances. In fact, evaporative cooling could be one of the techniques being developed for future use in a changing climate where older systems have reached full exploitation.

ALTERNATIVE OPTIONS FOR PRACTICE

Whilst the previous section has identified a number of areas and issues that cause difficulty in applying the optimum solutions, some examples exist from other countries where different regimes can offer different ways to move forward. One example is that of application to changes to rural historic villages in China such as suggests by Pitts and Gao.¹⁴ The portfolio of design options developed by a broad network of collaborators illustrates what can be achieved if some flexibility and encouragement is applied with a panel of good designers.¹⁵

CONCLUSIONS

The future of climate sensitive building design is very entwined with the past and solutions developed need to pay due regard to the needs of existing buildings and particularly to those buildings which act as exemplars and definitions of historical development. The existing studies identified the needs that climate data must be underpinned by local data and traditional knowledge on buildings.¹⁶ This study explores the current climate sensitive building design practices and how the programs and methods such as Climate Consultant Software and Meteororm can be used in combination with and to be integrated with the traditional knowledge and methods on monitoring building heritage sites.

There are undoubted dilemmas including what degree of change might be acceptable whilst retaining essential features and what proportion of buildings should be considered for preservation. Attention should be paid to methods used in other countries. At the same time, the climate design programs can be used to provide consistent, comparable, and reliable data across heritage practices in different sectors.

An essential development must be the exploration of techniques to integrate new technologies into parts of existing buildings in non-intrusive ways. The data and programs for calculating the long-term climate change and impacts on the local built environment as discussed in this study provided suggestions to explore the climate studies of the existing historical buildings.

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TWENTIETH-CENTURY WORKER SETTLEMENTS IN TURKEY FROM A HUMAN-BASED PRESERVATION PERSPECTIVE

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INTRODUCTION

In Turkey, industrialization efforts were first observed in the 19th century in the late Ottoman Empire then accelerated in 1923 with the establishment of the Republic of Turkey. Within this context, industrialization developed as a process to create a modern country and society in the newly established Republic. Following the construction of railway lines reaching every corner of Turkey, institutions mining underground resources and facilities for different production branches were built. The need to quickly shelter technical staff and laborers working in these industrial plants was addressed through residences and laborer sites that were designed alongside the production facilities. Unlike the industrial suburbs and company towns belonging to the industrial investors in Europe and USA, these government-owned laborer sites were built with a completely different approach in urban design concepts, architectural characteristics and daily life patterns from other nearby settlements.

This study examines “Cürek Mining Settlement,” which was designed for the iron ore pit workers in Sivas-Divriği and was one of the 20th century worker settlements in Turkey. This site was constructed in a rural area to meet the need for shelter for industrial workers, which began operation in 1938. The settlement was used until the 1980s and handed over to a private company in 2006. This site was abandoned with this transfer of ownership and demolition was suggested. The settlement was officially registered as a cultural heritage site in 2007.

All actors and stakeholders related to the site have different expectations regarding the settlement. This paper seeks an answer regarding how to carry this heritage into the future without disregarding opposing perspectives about the conservation of Cürek Mining Settlement. Within this context, the first part of the paper presents the strengths and weaknesses of the authorized heritage discourse and legal regulations in Turkey for the conservation of industrial heritage sites. The second part defines all actors and stakeholders in the process of conserving Cürek Mining Settlement and analyses their views regarding the industrial heritage site within the framework of critical heritage studies and a human-based preservation perspective. Finally, discussions are presented regarding how the evaluation and analysis results could be transferred more comprehensively into implementation processes.

This paper specifies an analysis approach regarding understanding and evaluating the completely different perspectives of all actors and stakeholders within the conservation process of Cürek Mining Settlement. Beyond the details of the case study, this paper also discusses how to evolve industrial

heritage conservation practices using critical heritage studies and human-centered heritage preservation research.

HUMAN-CENTERED CONSERVATION APPROACH IN THE CONTEXT OF CONTEMPORARY CONSERVATION DEBATES

The concept of heritage, which is not easy to define, is a phenomenon that consists of many different and often contradictory values and concepts. The concept of heritage, which is a set of values, has been handled with a top-down, centralized approach in which experts, institutions and managers have a say from the day it emerged until recently. This approach is being re-evaluated with new questioning perspectives within contemporary heritage debates and discussed with its broader dimensions.

Although the scientific steps of conservation emerged in the 19th century through monument preservation and this concept evolved into the concept of heritage over time, Laurajane Smith, in her book *Uses of Heritage*, describes the definition of heritage as old, big, monumental, aesthetic areas, buildings, places and artifacts as a problematic approach. Emphasizing the existence of dominant discourse that affects the way we think, speak and write about the concept of heritage, Smith defines the meta-mind and discourse formed by the experts and decision makers who define this way of thinking as the “Authorized Heritage Discourse (AHD)”. AHD is an approach to heritage studies that tries to understand the social, cultural and political consequences of heritage and aims to intervene in heritage policy and practice with these inferences.¹

According to Smith, the social dimension of heritage is overshadowed as a natural consequence of the structure she defines as AHD. AHD is an institutionalized structure that relies on the power and/or knowledge of aesthetic and technical experts. The discourse draws its strength from the grand narratives of nations and classes on the one hand, and technical expertise and aesthetic judgments on the other. AHD privileges monumentality and grand scale, the innate importance of the artifact/place based on depth of time, scientific/aesthetic expert judgment, social reconciliation and nation building.²

The legacy is often controversial; it also differs significantly in meaning and importance in various social, political and cultural contexts. AHD heritage limits the concept to the past, independent of today’s values. This authoritarian discourse shapes how people think and write about heritage assets. Discourse not only reflects social meanings, relations and entities, but also constructs and manages them. The creation of these boundary results in understanding the values related to heritage and hide its polyphony.³

Heritage values, which determine the perception of heritage and which heritage should be protected for what, are not new phenomena. Alois Riegl was among the first to clarify and classify heritage values and distinguish between historical and contemporary values in the early 20th century.⁴ His research was handled at a time when an asset should have concrete and universally accepted features, such as being old, grand and historic, to be considered as heritage. Since then, practitioners have continued to engage with different disciplines in their attempts to define and classify values that reflect the feelings, meanings and functions attributed to heritage.⁵ These discussions continued in the direction that the meanings of heritage accepted by competent authorities should be developed and heritage began to gain meaning not only with tangible values, but also intangible values. In Figure 1, the change of Riegl’s evolutionary values scheme⁶ over the centuries is interpreted and it is observed that the objective meaning of cultural heritage values is gradually shifting towards the subjective meaning.

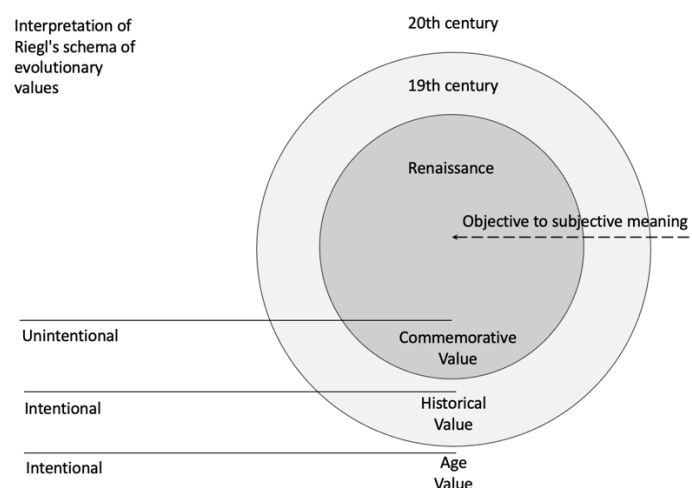


Figure 1. Evolution of heritage values from objective meaning to subjective meaning (Reinterpreted by the author, benefiting from the works of Lamprakos⁷ and Harrer⁸)

As a critical and alternative way of thinking against this ongoing top-down approach to heritage, Critical Heritage Studies (CHS) explores other definitions and understandings of heritage that may fall outside or challenge the definitions of AHD and does not consistently accept any definition as correct. CHS focuses on analysis to determine how the nature, management, conservation and interpretation of heritage can affect people's experiences.⁹ With the expansion of meaning and scope in values of the debates about the meaning of heritage and how it should be interpreted, approaches to be developed on the protection of heritage are also evolving with contemporary discussions.

Laurajane Smith, who introduced the concept of AHD, also directed CHS studies in parallel with this concept.¹⁰ However, the written literature on CHS is based on David Lowenthal's *The Past is a Foreign Country*,¹¹ a study of how societies deal with and understand their past. This book, which opens a window on how today's people, who have a constantly changing structure, evaluate the past, laid the groundwork for critical discussions. (Some pioneering research on CHS has been done by Mason, Bagnal, Schofield and Harrison and others.¹²)

While the modern conservation theory attaches importance to revealing the intangible values of the heritage, while making these determinations, ways are sought by various techniques so everyone associated with the heritage can contribute to the process. In summary, CHS approaches the meanings associated with heritage as pluralistic and tries to understand and balance the relationship between various actors. It does this by using social science research methodologies to generate data that provides empirical evidence that can impact practice.¹³

Human-centered conservation approaches as a critical heritage study

The debates on the concept of heritage, which have been ongoing for many years, have been questioned in recent years and new actors have joined the extended conservation debate. This formation, in which only conservation experts were the decision makers, comes to the fore with the participation of professionals from other fields in society and other actors and stakeholders related to the field. With this new formation, in addition to the criteria determined by the conservation experts, the new actors have also been involved in the process with their own criteria, opinions and 'values', different from the values expressed by heritage experts. In today's world, where democratization is mentioned in every field, it is inevitable for society-oriented protection to be carried out in a polyphonic way: which heritage will be protected, how, in what way and with what priority.¹⁴

Although traditional conservation discussions and methods are comfortable for conservation experts and authorities, for a sustainable conservation project, it is necessary to seek ways to optimally evaluate the views of the actors and stakeholders related to heritage and the elements they expect from the area as benefits and threats. It requires planning; that is, participatory management plans where management decisions are made with the support of and sharing from all interest groups.

Authorized heritage discourse in Turkey in the context of industrial heritage

Turkey has the equivalent to internationally accepted standards as legal procedures for the protection of cultural heritage. The legal and administrative dimensions of the protection of cultural heritage in Turkey dates to the last periods of the Ottoman Empire. Institutionalized in the middle of the last century, state institutions working on conservation followed the world developments in conservation theory and became a party to many of them (Figure 2).

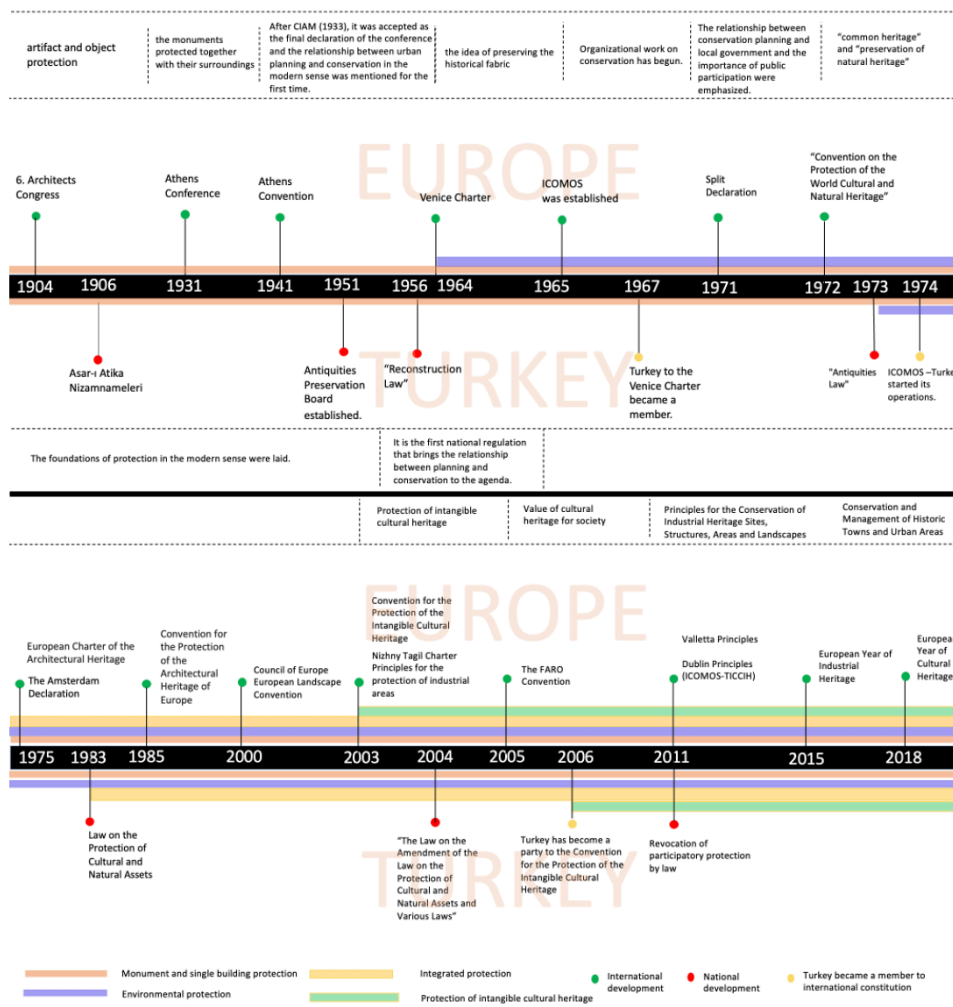


Figure 2. Development of conservation studies in Turkey at national and international stages

However, for a country like Turkey, which is rich and diverse in terms of cultural heritage, the current legal and administrative dimensions are limited in terms of heritage inclusiveness. Especially in the context of modern architectural and industrial heritage, the approach has deficiencies in the evaluation of these works, which do not go far back in history as heritage. According to Turkey’s Law on the Protection of Cultural and Natural Assets, the cultural assets that need to be protected are defined as

“immovables built until the end of the 19th century”. “Immovables that were built after the specified date and required to be protected by the Ministry of Culture and Tourism in terms of their importance and characteristics.” According to these articles in the Conservation Law, the protection of artifacts built in the 20th century and later and bearing cultural assets is left to expert opinion and interpretation. This situation leads to deficiencies and losses in the protection of modern architectural and industrial heritage.

Industrial heritage differs from other cultural heritage structures in terms of the relationships it establishes with society. Industrial heritage comes to the forefront with its intangible values due to the traces it left in social life rather than its physical features, the period and movement it represents in societies, and the traces it left in the social life of the period. The industrial heritage in Turkey is seen as the symbols of the domestic and national production movement, which was initiated in the Republican period. Industrial heritage areas are among those most affected by the conflict of values that arose due to the political polarizations in Turkey wanting to preserve the periodic cultural heritage values they find ideologically close to them and seeing others as worthless. It can be mentioned that there is conflict not only between ideological values, but also between the economic value of the large-scale areas they occupy in cities and the socio-cultural values they shelter. Since the definition of industrial heritage and necessity of protection of industrial heritage are not clearly stated in conservation legislation, there is great deficiency in the legal dimension. Turkey’s AHD focus on the historical value of conservation legislation leaves the conservation of modern period architectural works open to interpretation and possibilities, which makes it difficult to protect them. However, industrial heritage areas that stand out with tangible values should be handled with a value-oriented conservation approach.

CASE STUDY: CUREK MINING SETTLEMENT

Cürekk Mining Settlement, which was implemented in the context of modernization and industrialization policies in the early periods of the Republic, was chosen as a case study. The settlement is in a rural area (Figure 3), which was brought to life in the countryside. It was used for about 70 years, when even the cities were not very developed. The settlement includes industrial and accommodation units as well as areas where people can meet all their daily needs in a modern sense without going into the city. The settlement, which provided an environment for the construction of culture through creating a contemporary country and society, stands out with its social and cultural values as well as its physical environment and architectural features.

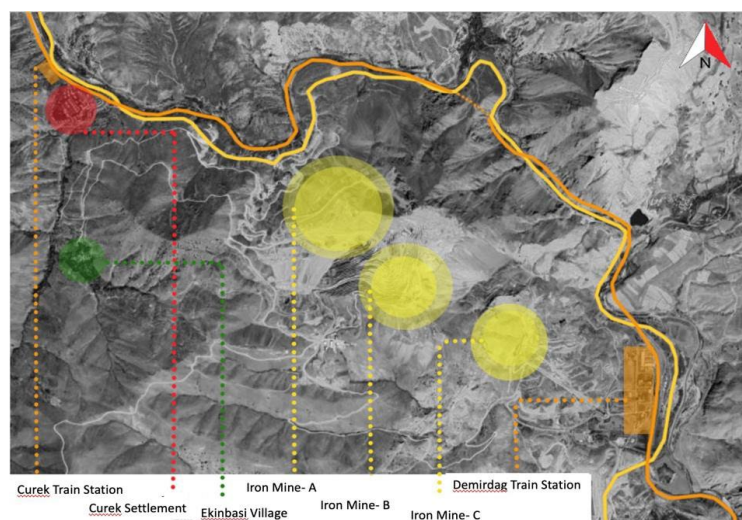


Figure 3. Mine site and surrounding settlement relationships (marked on Google Earth image)

Cürek Mining Settlement is on sloping land on the Sivas-Divriği highway and Sivas-Erzincan railway, northwest of the mineral deposits. For the land selection, the principle of “Preventing the low efficiency caused by the workers coming from long distances and starting to work in a tired state”¹⁵ was effectively adopted in the worker campuses of the period (Figure 4).

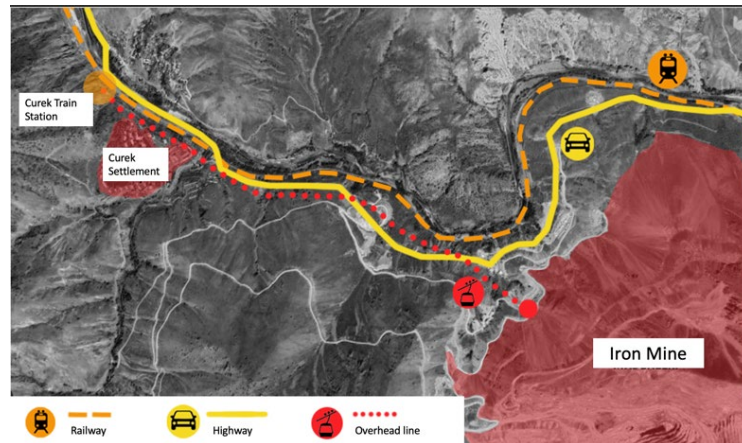


Figure 4. Relationship of Cürek Mining Settlement with its immediate surroundings

It is possible to read traces of industrial production in daily life in the campus (Figure 5). Although the area cannot establish a visual relationship with the mineral deposits, the overhead line where the ore from Iron Mine-A is transported is visible in the campus and the ore transportation that continues throughout the day can be observed from the area.



Figure 5. View of the campus, overhead line and railway in front (URL_1)

Cürek Mining Settlement, where administrative and technical units of production and daily life coexist, started to be used in 1942. The settlement was privatized and evacuated in 2006 when the business was transferred to the private organization that is the present owner. With the risk of demolition coming to the fore, on application to the District Governor’s Office and the Municipality, it was decided to register it as Cultural Heritage by the Sivas Conservation Regional Board in 2007. In the campus, which was shaped in an environment where Turkey’s industrialization and modernization processes took place simultaneously, a modern style was adopted as an example of the architectural approach of the period. The campus includes residences with gardens of various scales and features, hospital, primary school, secondary school, high school, cinema, local workers’ palace,

guesthouse and other buildings centered around a recreation area consisting of an Olympic-sized pool known as the poolside, tennis and basketball courts, and a green area. It comprises a shopping center, post office, mosque, headman's office, administrative building, mosque, workshops, chemical house, warehouses and modern urban equipment (Figure 6).



Figure 6. Current condition of the settlement

Actors and stakeholders of Cürekk Mining Settlement and their views on the settlement

Actors and stakeholders are phenomena that consist of individuals or communities and are actively involved in a conservation process. They can positively or negatively affect the results of conservation efforts. For this reason, while planning the conservation of a heritage site, it is necessary to define the actors and stakeholders, then classify and analyze their relationship needs, expectations and possible effects on the cultural heritage. Stakeholder analysis is an important process to identify stakeholder groups, the interests and activities they represent, their power to support and actively participate in a project or a wider local/regional plan for cultural policies. The purpose of stakeholder assessment is to determine who should be considered as stakeholders and how their interests should be addressed in the context of local cultural policy planning.

Cürekk Mining Settlement demonstrates the iron ore pit workers who were the previous users of this site showed sensitivity to protect this place from destruction, which is an exceptional behavior in Turkey. These previous users living in different regions in Turkey arranged for various activities and meetings at the site to keep this subject on the agenda. On the other hand, the local community living in the village near this site wanted the settlements to be destroyed since they thought it damaged their living environment. In brief, central and local government and the titleholder, who can be defined as the actors of the process, and the stakeholders, including the previous users and local community, had different views regarding the site's future.

Since the opening of Cürekk Mining Settlement, the actors and stakeholders associated with the area and their impact on the area have changed (Figure 7). After the campus was privatized, evacuated and registered as cultural heritage, the number of interest groups associated with the campus increased. The different and conflicting values and expectations attributed to the field by these interest groups have been the most important findings of this study. Different structural features of interest groups necessitated the use of multiple tools to determine the values, opinions, expectations and effects they attribute to the field. While taking the opinions of institutions, organizations, non-government organizations, local governments and individuals about the area, data obtained from institutional archives, archives of the preservation board, case files, written literature, newspaper reports and open-ended interviews were analyzed and classified. The limitation of the study was determined as the determination of the values, views and expectations attributed to the field by the actors and stakeholders.

Interest groups were examined in two main groups: actors and stakeholders. The actors of the campus are the owner of the settlement, the Sivas Conservation Board, which is officially responsible for its protection, local administrations, university, local press and central administration according to their power of influence. The stakeholders of the campus are the former users, their families, the people living in the immediate vicinity, the people of Divriği, non-government organizations, the people of Sivas, the citizens of Turkey and humanity most of all, as it is cultural heritage. Figure 7 summarizes the relationships of the actors and stakeholders with the field and their expectations.

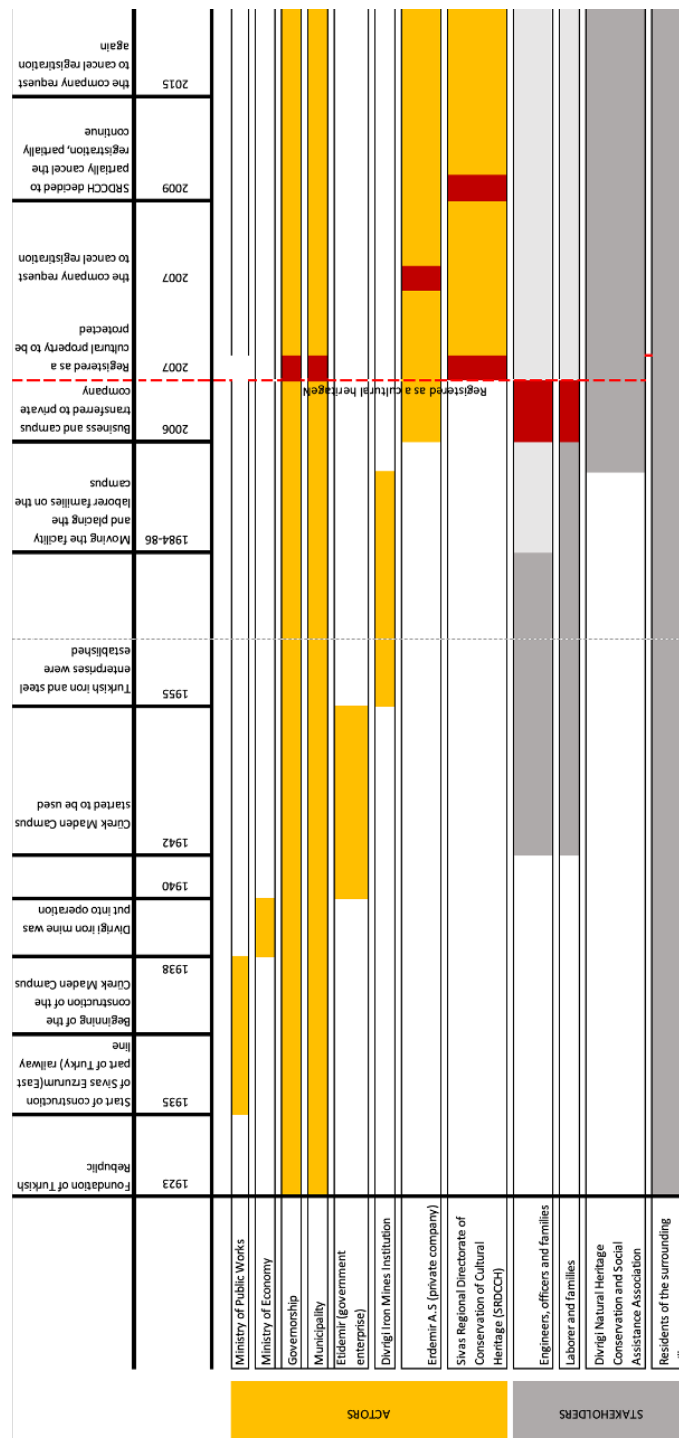


Figure 7. The development and deindustrialization process of Cüreğ Mining Settlement, the change of actors and stakeholders, and their effects on the process

CONCLUSION

For a conservation process in which actors and stakeholders are involved, it is important to define the interest groups, understand their characteristics and determine how they will be included in the process for sustainable implementation of the conservation project. The information obtained from these interest groups, which have different structural characteristics and expectations, according to their structural characteristics has been reflected. It is expected this study, in which the values they

attribute and their expectations are revealed (Figure 8,9) will constitute the first step of stakeholder participation in the process and will be used for a protection proposal in the future stages of the study.

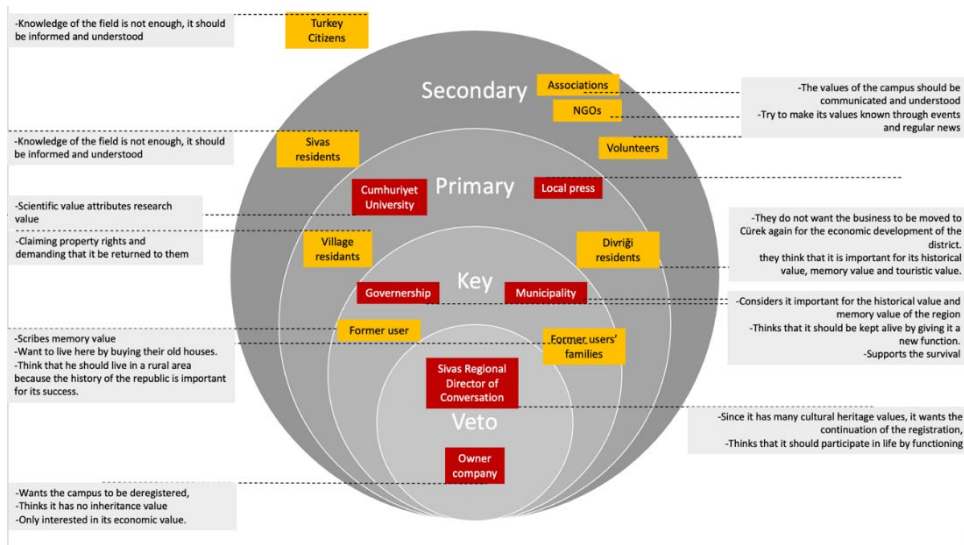


Figure 8. Influence levels of actors and stakeholders, opinion and expectation analysis

	Actors and Stakeholders	Role	Definition	Influence	Impact	Cultural	Historical	Identity	Artistic	Authenticity	Aesthetic	Integrity	Memory	Sustainability	Source	Age	Rarity	Architectural	Landscape	Technological	Group	Economic	Tourism	Property	Use	Political		
																											Attributed value	
ACTORS	Real Actors	ERDEMİR (Private Company)	Property Owner	Owner of the property value of the area	H	H																						
		Sivas Regional Directorate of Conservation of Cultural Heritage	Policy Maker	Authorized to take the area under official protection.	H	H																						
		Governership	Decision Maker	Have a say in the management at the border where the campus is included	H	M																						
		Municipality	Decision Maker	Have a say in the management at the border where the campus is included	H	M																						
STAKEHOLDER	Potential Actors	Cumhuriyet University	Expert, Academician	University, expert academics and researchers located at the provincial border	M	L																						
		Local Press	Media	Audio or visual media organizations that have the potential to provide visibility of the field	H	H																						
	Real Stakeholder	Engineers, officers and families	Former User	Manager, engineer, officer etc. who lived in the campus.	H	L																						
		Laborer and families	Former User	Relatives of employees living on campus	H	L																						
	Potential Stakeholder	Ekinbaşı Village resident	Local People	Village residents where the campus land is located	M	L																						
		Divriği Natural Heritage Cons. SAA	NGO	Non-governmental organization working on the region	H	L																						
		Divriği life and nature platform	NGO	On-governmental organization working on the region	H	L																						
		Volunteers	Volunteers Who Value The Field	Person or organization that is not directly related to the field and will support possible studies	M	L																						

Figure 9. Analysis of interest groups – definitions, interests, effects and values attributed to them

NOTES

- ¹ Laurajane Smith, "Critical Heritage Studies," in *Bloomsbury History: Theory and Method Articles*. (London: Bloomsbury Publishing,2021).
- ² Laurajane Smith, *Uses of Heritage*. (Routledge. Londra: 2006).
- ³ Laurajane Smith, *Uses of Heritage*. (Routledge. Londra: 2006).
- ⁴ Alois Riegl, *Modern Anıt Kültü, Doğası ve Kökeni*. Trans: Erdem Ceylan). (İstanbul: Daimon:2015).
- ⁵ Chris Johnston, *What is Social Value? A Discussion Paper*. (Australian Government Publishing Service, Canberra: 1992).
- ⁶ Michele Lamprakos, (2014) and Harres, A. (2017).
- ⁷ Michele Lamprakos, "Riegl's "Modern Cult of Monuments" and The Problem of Value Change Over Time", 4(2), (2014) 418-435.
- ⁸ Alexandra Harrer, "The Legacy of Alois Riegl: Material Authenticity of the Monument in The Digital Age" *Built Heritage*, 1(2), (2017) 29-40.
- ⁹ Laurajane Smith, "Critical Heritage Studies," in *Bloomsbury History: Theory and Method Articles*. (London: Bloomsbury Publishing,2021).
- ¹⁰ Laurajane Smith, "Critical Heritage Studies," in *Bloomsbury History: Theory and Method Articles*. (London: Bloomsbury Publishing,2021).
- ¹¹ David Lowenthal, *The Past is a Foreign Country*, Cambridge, England: Cambridge University Press. (1985).
- ¹² Randol Mason's work is one of the most prominent theoretical debates in the literature, which offers new discussions and alternatives to traditional preservation within the scope of critical heritage studies. He discusses the ways in which heritage is handled through alternative methods and introduces new methods. In his studies, Mason emphasizes that the intangible aspects of heritage are ignored during conservation studies and practices, by considering the tangible heritage values. For this reason, he emphasizes that value-oriented heritage practices should be carried out and these studies can be done with methods based on social sciences. Bagnall supports Smith's emphasis on the need for ordinary people in society to convey their heritage values and opening new discussions to explore ways of doing this. Bagnall discusses that any individual in society should be able to evaluate the authenticity of the historical environment and to put forward a kind of performance work that produces emotional original meanings with the past. According to Schofield, heritage consists of everyday and mundane things rather than monumental works. He discusses that heritage should be sought not in the unique, but in the ordinary person's experiences, emotional attachments and values. In addition to all these, Harrison supports this idea with the view that the artificial distinction between the community and expert practitioner should be eliminated as much as practicable in heritage protection practices.
- ¹³ Jemery C. Wells, *Bridging the Gap Between Built Heritage Conservation Practice and Critical Heritage Studies*. In *Human-Centered Built Environment Heritage Preservation* Routledge: (2018) 33-44.
- ¹⁴ Maria De la Torre & Randall Mason, *Assessing the values of Cultural Heritage*. (Los Angeles: The Getty Conservation Institute. 2002).
- ¹⁵ Sümer Bank İnşaat ve Fen Heyeti, *Sümer Bank Amele Evleri ve Mahalleleri*, Arkitekt; (1944). 9-13.

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CAN TREES BE HERITAGE? INDIGENOUS KNOWLEDGE AND THE PLACEMAKING OF FUGITIVES AND REFUGEES

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INTRODUCTION

This paper emerges out of what for me had been a mystery. As part of a project about the Yucatecan Social War (1847-1901, more commonly known as the Caste War), I had been doing interviews with elderly Maya people whose ancestors had migrated southward to the village of San Jose, in what is now the independent nation of Belize. In these interviews, many of them recited to me the place names (toponyms) of locations through which their ancestors had passed along the way: Icaiché, Xmabax, Yaloch, Ch'o'och' Kitam, K'axilwinik, Chorro, San Pedro, and others. Most Maya place names refer to trees and other elements of the tropical rainforest environment. The careful attention given to enumerating the several places through which their ancestors had passed (and in order) gave me pause. I wondered what was so significant about these place names that was worth remembering, recounting, and passing down through the generations. With a couple of exceptions, none of the locations listed in the Belizean elders' accounts are inhabited today and none can be found on modern Belizean maps. Why, then, do those place names resound and echo in the present?

While the United Nations has recognized place names and knowledge of the environment as elements of intangible cultural heritage and worthy of safeguarding as such, this paper argues instead that both place names and their associated practices of transmission may be forms of knowledge and worthy of safeguarding as knowledge. The distinction (whether place names should be framed as knowledge or as heritage) is not insignificant, but an essential element of the urgent work of decolonizing research. Maya place names serve a multiplicity of functions, and in this paper, I argue that attention should be paid not just to the names themselves, but the discursive modes in which they are employed. The significance of a name derives not solely from its denotative meaning, but also its pragmatic use. In the Belizean context, place-naming practices are a critical component of heritage, one worth preserving and celebrating, as invoking place names is a means by which people transmit practical knowledge (especially regarding a forested landscape), imbed a moral code into the landscape, stake claims, and render moral judgments about past and present.

KNOWLEDGE

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of 2003 concluded that the intangible cultural heritage of the world's peoples should be safeguarded as it is "a mainspring of cultural diversity and a guarantee of sustainable development." Moreover, "knowledge and practices concerning nature and the universe" were identified as one type of intangible cultural

heritage.¹ Subsequently, the Ninth United Nations Conference on the Standardization of Geographical Names celebrated place names as heritage as they provide "a sense of identity and of continuity."² In other words, geographical knowledge is framed as part of heritage, which is important for maintaining group identity. This framing, however, fails to capture the urgency of naming as it may be felt in certain situations. Readers may consider "identity" and "heritage" as optional—like a comfortable and cozy blanket—rather than essential. "Knowledge," however, is not optional, but the means by which people are oriented, navigate, and survive within natural and social environments.

PRAGMATICS

Since the UNESCO declaration, many scholars have shown interest in discerning the etymological origins of place names, standardizing place names, and ensuring the representation of minority place names within modern, multicultural nation-states.³ Such studies tend to prioritize the denotative aspect of place names. A handful of anthropological studies, however, have illustrated what can be gained by focusing upon the usage, deployment, or pragmatic elements of place names within speech. As it turns out, practices of naming places can achieve far more than simply assigning names for common reference. For example, the careful recounting of the various places (often marked by specific trees) where Ilongot people of the Philippines gardened, erected house posts, ate, and slept is the means by which they organize events in time—and reflects their view that individuals create their own history through improvisation.⁴ For the Saramaka of Suriname, who are descendants of runaway enslaved people, lists of place names are a key genre of their sacred, secretive historical lore, strictly guarded and cautiously disclosed piecemeal to the next generation; these lists of place names are "verbal maps," which encode the "knowledge of the movements, deeds, and personalities" of their ancestors and justify their land claims.⁵ The Western Apache, similarly, maintain secrecy around the names of places; Apache place names are descriptive, recall specific events which occurred at those locations, and are disclosed through storytelling narration of those events in order to remind people of the moral lessons thereby derived.⁶

DISPLACEMENT

Do any Maya place names appear on modern Belizean maps? The Maya place names that do appear on modern maps (whether official ones or in tourism materials) tend to be those of the ruins of ancient Maya cities—of a very grand and magnificent tangible heritage, now aggressively marketed as tourist attractions as part of the Belizean plan for national development. Within these maps, therefore, the Maya people are encoded only as a deceased culture, with little relevance for the present.

This erasure of the modern Maya has been consistent over time. For decades, British Honduran colonial reports characterized the land as essentially depopulated when the British defeated the Spanish at the Battle of St. George's Caye (in 1798). These reports further characterized the Yucatec Maya people in the colony as latter-day immigrants, having arrived as refugees during the Yucatecan Social War. This fallacy of *terra nullius* (a no-man's land) was central to British claims of sovereignty and land rights in the region.⁷

However, the land that the British claimed as their own *was* populated with Yucatec Maya people prior to 1798, and what is now Belize was a zone of refuge for Maya people fleeing more intensive colonial depredations in the northern half of the peninsula at least since the sixteenth century. If there is one thing that is consistent about Yucatec Maya history in the Belize region, it is displacement. Spanish colonialism was characterized by military conquest and the forced relocation of people from dispersed settlements into more compact villages in which they could be surveilled and subjected to labor regimes and heavy tax and tribute burdens. Flight into the Belize region from Spanish colonial impositions stretched across the three centuries of Spanish rule. When British loggers and slavers

arrived on the scene, they raided Indigenous villages, causing survivors to move their villages away from the coasts and major waterways and farther into the interior. In the nineteenth century, Mexican independence meant relief from colonial-era tribute and tax obligations, but those were replaced by new taxes, which by design created a tax-debt-labor system, in which tax burdens resulted in the accumulation of debts, which could only be paid by working within the expanding export-oriented plantation system. Accumulated debts resulted in countless peasants becoming attached to estates as indebted peons. Fleeing the estate was the only way to escape that debt, and again, flight to the Belize region was common.⁸ These exploitative conditions in Yucatán additionally triggered the Maya Social War rebellion of 1847-1901, and thousands of Yucatecs (of both Spanish and Maya descent) fled to relative safety in what the British were then calling the colony of British Honduras.⁹ Even after the war had ended, exploitation of plantation workers was a major cause of the Mexican Revolution (1910-1921), and the resulting food insecurity led even more Yucatec Maya peasants to flee southward into the Belizean forests.¹⁰ Colonialism, rebellion, revolution, and capitalist exploitation—wave after wave triggered flight southward. By the mid-nineteenth century, the northwestern quadrant of what is now Belize was populated with several Maya villages, including San Jose.

THE HERITAGE OF FUGITIVES AND REFUGEES

What, however, is the heritage of fugitives and refugees? When on the run, Maya peasants would have needed to travel light—just what they could carry in a bag balanced on their head with a tumpline. Heavy items of material culture would have weighed them down. What they most needed when on the run was knowledge of the thickly forested landscape—where could they find water, fruit, game animals, and other people who might grant them safe haven.

Maya place names encode information about the location of critical natural resources within the tropical rainforest environment. The northern half of the Yucatecan peninsula is essentially a limestone shelf that emerges from the Caribbean Sea. Limestone is highly porous, and rainwater quickly seeps through it, forming a system of underground rivers only accessible through natural wells and sinkholes. Prior to the introduction of mechanical drilling, being able to access water wholly depended upon being able to locate those natural wells. Settlements grew up around those natural wells. The name of the town of Hunucma, for example, means “many waters,” reflecting its importance within that limestone topography. In fact, most commonly, Maya settlements are named according to the specific type of tree found at the entrance to a natural well or sinkhole. This is the case for the towns of Mopila’ (water by the wine palm tree), K’ankabch’en (well in the red soil), Chaltunch’en (well in the flat rock), Sacnietelchen (well by the *Plumeria alba* L. tree), and Dzitnup (by the single wine palm). Other place names mark the location of fruit-bearing trees and plants, such as X-Mabax (hog plum tree), Becal (*Ehretia tinifolia* tree), and Tepakan (at the nopal plant). Additionally, hunting grounds are encoded in place names such as Ch’o’och’ Kitam (salted peccary) and Yaloch (opossum’s offspring).¹¹

Other Maya place names provide key information about the social landscape. For example, paths and roads are named after the inhabitants of the locale to which they head, providing an indication of whether they be friendly or foe; for example, u beel Tekom means “the road to Tekom.” In the southern part of the peninsula, where the limestone topography gives way to a swampier landscape, above-ground streams and rivers were the most common pathway of long-distance travel. Rivers, similarly, were named after the inhabitants of the locale to which they headed, e.g., the Belize River (the way to the Itzá)¹² and Ts’ulwininiko’ob River (the foreigners). Collectively, therefore, Maya place names encode information necessary for survival of people on the move. When ancestors would recount to their descendants their accounts of migration, and carefully list the place names through which they passed, they were also transmitting to their descendants that valuable knowledge about

how to safely navigate through the landscape. This knowledge would have been critical for survival and resilience of Maya communities across the centuries.

Maya place names have, however, more than just a denotative function. They are poetic and evocative. The careful recitation of names is a testament to the dogged tactics of survival as people fled taxation, forced relocation, forced labor, debt peonage, war, and military draft. It documents their struggles and their determination to find safety.

This raises the critical issue that the Yucatec Maya in Belize have been (at least) twice displaced: first, from the northern half of the Yucatán peninsula to the Belize region and again within Belize itself. Within the fledgling colony of British Honduras, the Honduras Land Titles Act of 1861 allowed British capitalists to purchase large tracts of land, even if no prior title existed. Subsequently, one company, the British Honduras Company, emerged as the largest landowner in the colony, owning 1/5 of all the land, and nearly the entire northwestern quadrant of the colony, where those many Maya villages were situated.¹³ The BHC was involved in several commercial ventures, including the extraction of logwood and mahogany timber, and subsequently, sugarcane and chicle. Deemed as tenants, the Maya villagers had to pay rent for their house and garden plots to the company, which in many cases obliged them to work for the company in some capacity. Ultimately, the company won out. Maya gardening was deemed a threat to the valuable mahogany trees, and one by one, entire villages were evicted. In 1936, the residents of San Jose were made to pack up their belongings, they were loaded onto railway carts (the same ones that moved out the mahogany logs), put on a barge upriver, and resettled on a reservation. Their houses and fields were burned to prevent them from moving back.¹⁴ Looking at a modern map of northwestern Belize, therefore, one would see no indication that there once were sizable, interconnected Maya communities in which people grew their own food, raised their children, governed themselves, and attended church and school.

PLACE-NAMING PRACTICES

When you use a place name from the past, especially for a settlement that no longer exists, you draw attention to the past—that there was a past that is different from the present. In Keith Basso's *Wisdom Sits in Places*—an achingly beautiful ethnography about Western Apache place names and what they reveal about Apache understandings of the past, morality, and wisdom—he notes that when something draws attention to “the passage of time—and a place presents itself as bearing on prior events...ordinary perceptions begin to loosen their holds...and the country starts to change. Awareness has shifted its footing, and the character of the place, now transfigured by thoughts of an earlier day, swiftly takes on a new and foreign look.” Accordingly, simply uttering an older, displaced, and suppressed place name forces the listener to ask the question: “What happened here?” Invocations of the past in meaningful places thereby transform the listener’s perception of the place—in Basso’s words: “Thus...does the country of the past transform and supplant the country of the present.”¹⁵

Consequently, when Maya elders in the present recount to their descendants the names of the several places through which their ancestors passed—including San Jose, from which they were evicted—they communicate several things. They transmit practical knowledge that is helpful for navigating the terrain, including the location of fruit trees, hunting grounds, and the trees that mark openings to natural wells. Their collective memory of places that were once alive and busy, but are now abandoned, serves as testimony to their past occupancy and implies the people's right to recognition within the polity and sovereignty over the land. Finally, these naming practices evoke a history of resilience, in which people relied on ancestral knowledge to find their way to safety and freedom. Even after they were displaced one final time and moved to a reservation, they committed those place names to memory and recited them, like a sacred litany, to preserve those memories of both

desperation and dignity. Reciting those names in the present recognizes and honors ancestral knowledge and the courage of those who risked beatings, whippings, and the return to peonage in order give their children the chance at a better life. Reciting those names across generations bears witness to their struggles, their tenacity, and their right to recognition in the present as legitimate Belizeans.

Ultimately, whether intentional or not, Maya place-naming practices align with three central decolonizing projects identified by Linda Tuhiwai Smith in her *Decolonizing Methodologies*. "Remembering," according to Smith, entails more than just recollection, but it is re-membering: "connecting bodies with place and experience." "Naming" of places involves re-envisioning the world; it is the process by which "people name their realities." Finally, use of Maya place names that encode ancestral knowledge of critical natural resources within the tropical rainforest works toward the goal of "discovering the beauty of our knowledge" and placing trust in "its continued relevance to the way we lead our lives."¹⁶

CONCLUSION

Maya place names are a form of intangible cultural heritage—it's true. Yet they are so much more than heritage. Deployed within place-naming practices and embedded within stories of survival, they stake claims, re-envision the world, and transmit and celebrate ancestral Indigenous knowledge of the forested landscape. Ultimately, they are critical projects within a global movement of decolonization.

NOTES

- ¹ UNESCO, "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage," November 3, 2003, <https://ich.unesco.org/en/convention>.
- ² United Nations Department of Economic and Social Affairs, "Ninth United Nations Conference on the Standardization of Geographical Names," August 21-30, 2007, <https://unstats.un.org/unsd/geoinfo/ungegn/docs/9th-uncsgn-docs/report%20of%209th%20uncsgn%20n0750902%20en.pdf>, Resolution 4.
- ³ Andrea Cantile and Helen Kerfoot, eds., *Place Names as Intangible Cultural Heritage* (Florence: Italian Geographic Military Institute, 2016), https://www.igmi.org/++theme++igm/toponomastica/proceedings_2016.pdf.
- ⁴ Renato Rosaldo, *Ilongot Headhunting, 1883–1974: A Study in Society and History* (Stanford, CA: Stanford University Press, 1980), 16, 23, 48.
- ⁵ Richard Price, *First-Time: The Historical Vision of an African American People*, 2nd ed. (Chicago: University of Chicago Press, 2002), 7.
- ⁶ Keith H. Basso, *Wisdom Sits in Places: Language and Language among the Western Apache* (Albuquerque: University of New Mexico Press, 1996).
- ⁷ Christine A. Kray, *Maya-British Conflict at the Edge of the Yucatecan Caste War* (Denver: University Press of Colorado, 2023), 38.
- ⁸ Nancy M. Farriss, "Nucleation versus Dispersal: The Dynamics of Population Movement in Colonial Yucatan," *Hispanic American Historical Review* 58, no. 2 (1978): 187–216, <http://www.jstor.org/stable/2513085>; Grant D. Jones, *Maya Resistance to Spanish Rule: Time and History on a Colonial Frontier* (Albuquerque: University of New Mexico Press, 1989).
- ⁹ Kray, *Maya-British Conflict*.
- ¹⁰ Christine A. Kray, Author interviews with former residents of San Jose, Orange Walk District, Belize, 2005.
- ¹¹ Ralph L. Roys, *The Political Geography of the Yucatan Maya*, Publication 613 (Washington, DC: Carnegie Institution of Washington, 1957); Kray author interviews.
- ¹² Matthew Restall, "Creating 'Belize': The Mapping and Naming History of a Liminal Locale," *Terra Incognitae* 51, no. 1 (2019): 5–35, <https://doi.org/10.1080/00822884.2019.1573962>.
- ¹³ Kray, *Maya-British Conflict*, 92–3.
- ¹⁴ Kray author interviews.
- ¹⁵ Basso, *Wisdom Sits*, 4, 5
- ¹⁶ Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, 3rd ed. (London: Bloomsbury Academic, 2021), 167, 179, 182.

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SOUVENIR DESIGN AND MEMORIES CASE STUDY: TAYLOR'S BELLFOUNDRY, LOUGHBOROUGH, LEICESTERSHIRE, UK

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INTRODUCTION

Souvenirs are broadly understood as materials encountered in travels, events, relationships and memory-making activities of all kinds.¹ Souvenirs play a pivotal role in supporting cultural heritage (CH) by contributing to its economic, cultural and emotional aspects. They serve as physical memory containers for visitors² while serving as part of the tourism experience and connecting tourists with local culture.³ However, many existing souvenirs are industrial kitsch or rely on superficial stereotypes that are not only disconnected from ongoing local cultural memories but also heritage authenticity.⁴

Research on authenticity benefits tourists and residents of CHs. Tourists in pursuit of authenticity seek an immersive encounter that diverges from their routine existence.⁵ This authenticity-related disquiet such as staged authenticity⁶ not only improves a deleterious travel experience for tourists but also engenders cultural unsustainability within local contexts. Research on authenticity extends its impact beyond tourists, accruing substantive benefits for residents, contributing to the cultivation of self-value and yielding tangible outcomes through meaningful activities.

Additionally, some souvenirs are evocative and encapsulate sentimental values, bringing back memories of travel. These values catalyse personal reminiscences and reinforce one's sense of belief. Nonetheless, it is notable that the temporal decay of emotional resonance occurs over time, leading to the gradual waning of souvenirs' significance.⁷ To counteract this diminishing trajectory, there arises a need to understand sentiments in experiences and consider using these sentiments to design souvenirs, thereby facilitating their continued ability to evoke joyful memories and facilitate reflection.

To consider designing souvenirs both authentic and sentimental, a place-based case study approach centred around Taylor's Bell Foundry (TBF) in Loughborough, a CH site, has been employed. This research has two main aims. Firstly, it aims to understand what perceptions of authenticity are regarding TBF, and secondly, it aims to understand what the sentiments and emotions are towards TBF.

Taylor's Bell Foundry

The aim of this research is to bring design guidance to the local production of souvenirs for the TBF museum, which will reopen in 2024. As a heritage site, while the TBF has some unique characteristics, it has so far received limited research interest. Since May 2017, TBF has been the only

and last working bell foundry in the UK and the Commonwealth. It has a long history, with historical buildings, traditional bell-making techniques and support from locals and visitors.

Regarding its history, TBF origin can be dated back to the 14th century, with the Taylor family taking over the business in 1784.⁸ It still actively casts bells and the site has historical buildings. TBF in Loughborough protects and enhances the Grade II* listed bell foundry buildings and the onsite museum.⁹ The bell-making techniques and craftsmanship are also noticeable at the site. The TBF is well-known for the beauty and purity of its designs.¹⁰ The TBF has been devoted to providing a place for people of all ages to visit and learn about the craftsmanship as well as the history of the Loughborough site. It also creates volunteering opportunities for locals. The site claims that volunteers such as tour guides are the ‘life and soul’ of the TBF.¹¹

LITERATURE REVIEW

Authenticity Perception in Tourism and the Elements of Craft Authenticity in CH

Authenticity brings new feelings for tourists.¹² There are several types of authenticity perspectives, such as objective,¹³ constructive¹⁴ and existential¹⁵ perspectives (see Table 1). This research follows the view of the constructive authenticity position, believing that authenticity should incorporate multiple perspectives, including those of tourists, locals and museum staff.

Type of authenticity	Author and Year	Definition
Objective	Wang, 1999	Objective authenticity involves a museum-linked usage of the authenticity of the originals, which are also the toured objects to be perceived by tourists.
Constructive	Cohen, 1988	Authenticity is a socially constructed concept as well as its social connotations.
Existential	Wang, 1999	This is a potential existential state of being that is to be activated by tourist activities. Authenticity experiences in tourism are to achieve this activated existential state of being within the liminal process of tourism. Existential authenticity can have nothing to do with the authenticity of toured objects.

Table 2. Types of Authenticity in CH and definitions.

The perceptions of authenticity in CH research from Bergadaà¹⁶ and Littrell et al.¹⁷ can be summarised in a model that includes five categories (see Figure 1). Firstly, ‘history and ethnography’ refers to tourists being able to acknowledge objects, techniques, cultures and other relevant concepts from the past. Secondly, ‘uniqueness’ refers to the use of local materials and local manufacturing techniques. Thirdly, ‘workmanship’ includes craft knowledge and artisanship, emphasising the importance of the connection between artefacts and their creators. Fourthly, ‘aesthetic’ highlights the visible, semiotic power and artisanal appreciation of objects and cultures. Fifthly, ‘utility’ is relevantly rarely discussed as the nature of souvenirs is highly representative in function, but utility also works for meeting standard needs¹⁸ such as food.¹⁹ These five categories are complementary.



Figure 3. Authenticity perception

Emotional or Sentimental Values Regarding CH Souvenirs

Souvenirs bring emotional or sentimental values.²⁰ These emotional values include sign value (for a memory, perusing authenticity and state of identity), spiritual value, hedonic value, and aesthetic value. Sign value in particular is tied with emotions of the pastness of the CH and personal experience.²¹

Sentiments are defined as gentle and long-lasting feelings or thoughts.²² For emotional or sentimental themes regarding CH souvenirs, sentiments include subjective feelings such as 'love, loyalty, friendship, patriotism, hate, transient, acute emotional responses to social losses (sorrow, envy) and gains (pride, gratitude)'.²³ In the context of heritage tourism, to illustrate, in destinations with World Heritage Status, sentiments evoked tend to be optimistic such as 'pride, happiness, confidence and gratitude'.²⁴ Nostalgia, a prevalent emotion linked with tourist sites, has been emphasised for its importance in the domain of tourism,²⁵ including personal nostalgia and historical nostalgia.²⁶

RESEARCH METHODS

This research has used of semi-structured interviews and focus groups at the TBF. This research refines the previous authenticity models and generates sentiment themes from interviews and a pilot focus group workshop. The interviews and focus groups have been audio-recorded and transcribed for thematic analysis. The text-based data was hand-coded using NVivo software version 11. Three people participated in the interviews and five people joined the focus group.

Interviews

To understand both authenticity and sentimentality perceptions in participants' minds regarding TBF, this research has adopted interviews as a method.²⁷ The recruitment of the interview participants was carried out through snowball sampling,²⁸ targeting tour guide volunteers and individuals who had worked at the TBF. The interview process involved three steps. Firstly, the participants were asked to share their personal experiences about the history with TBF. Secondly, discussion shifted towards exploring sentiments associated with souvenirs. Thirdly, the participants engaged in a discussion regarding their perceptions of authenticity in the context of the TBF.

Focus Group Workshop

For the focus group,²⁹ this research employed a combination of snowball sampling³⁰ and convenience sampling³¹ methods to recruit participants by posting recruitment information on the social media platforms of TBF. Two of the participants were staff members of the TBF museum, while three other participants were long-term residents who had lived near TBF for over 15 years. These participants were selected due to this study's emphasis on the historical and ethnographic factors influencing authenticity.

The focus group workshop was structured into three steps. In Step 1, the participants shared their personal stories and sentiments regarding TBF. In Step 2, a discussion was held on the participants' perceptions of authenticity in TBF. To facilitate this discussion, a brainstorming session was employed to encourage the participants to recall memories. In Step 3, the participants engaged in a dialogue about their perceptions of authenticity in souvenir items. During this discussion, the facilitator provided two types of artefacts as props (see Figure 2). The first type consisted of kitsch or low-value souvenirs. The second type was constituted antiques, such as ceramic bell handles, that were found at TBF.

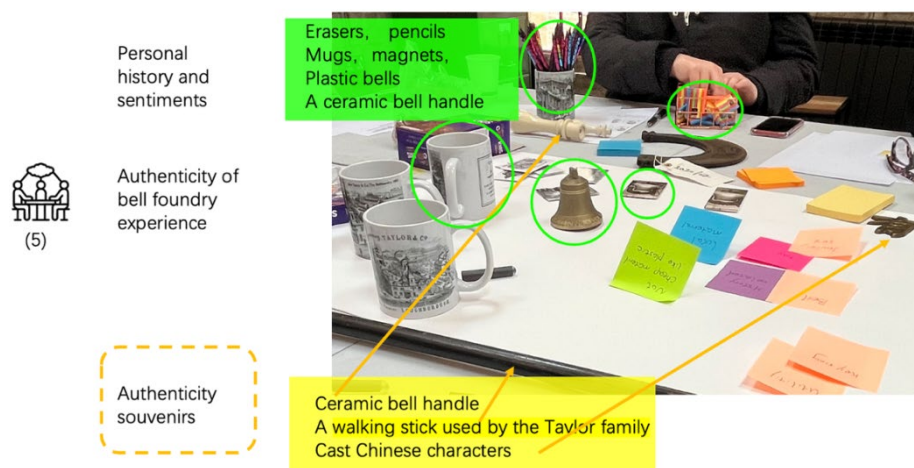


Figure 4. Discussion on the authenticity of souvenirs in the workshop

RESULTS

Perceptions on the Authenticity of Souvenirs

The perception of authenticity tends to be fluid, linking with personal history and experiences. This research noted the different perceptions of authenticity among the visitors and museum staff. Both the staff and visitors shared their perceptions of authenticity regarding history and ethnography, as well as workmanship and uniqueness. However, the more museum staff were involved in this process of

exploring heritage, the more they revealed knowledge with their interests shifting from static history to the changing ethnographic elements. The museum staff claimed:

When I first saw it, it was definitely the building. But now I think it's the people, it's kind of a transition because you get used to the building, but you never know what the people are gonna do next because it's just it's a weird and wonderful world.

These findings contribute to the understanding of perceptions of authenticity and emphasise the need to consider both subjective and objective elements in souvenir design and interpretation.

Refining the Model of Authenticity for Souvenirs

It was observed that these elements aligned with the five categories outlined in the existing literature on authenticity (see *Figure 3*). Furthermore, the five categories do not contradict each other and there may be overlaps in the information they encompass. Thus, it is advisable to refine the original definition of the five categories to ensure clarity and coherence in understanding and applying these categories.

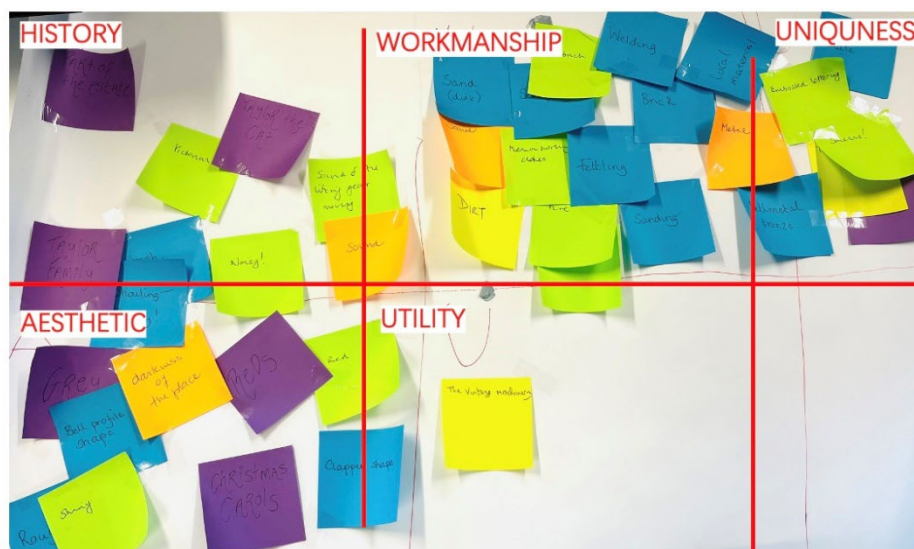


Figure 5. The discussion of authenticity in the workshop

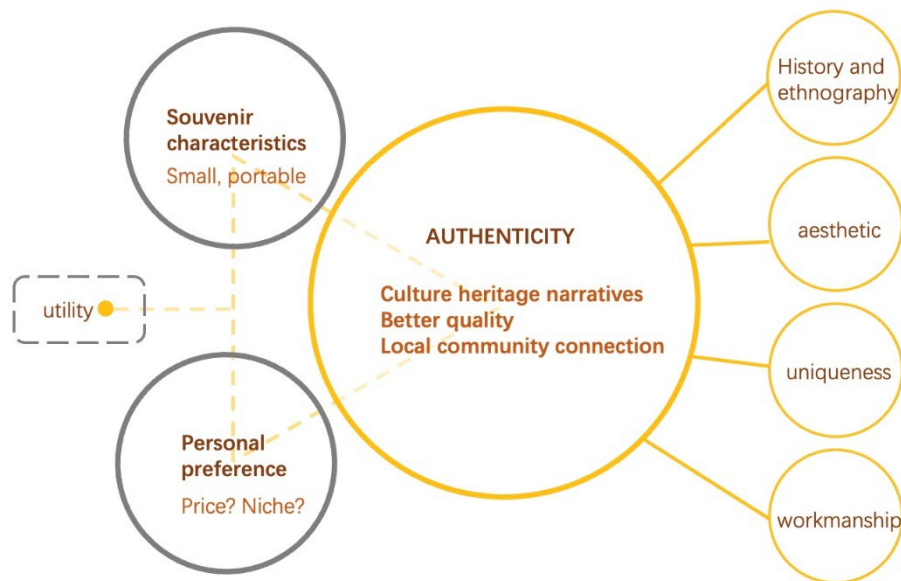


Figure 6. The refined authenticity model for souvenirs

Based on the findings, this research adapted the authenticity model from Figure 1 (see Figure 4). It is important to consider not only the elements of authenticity but also the characteristics inherent to souvenirs and personal preferences. Certain aspects of the model have yet to be explored and further investigated, such as personal preferences, souvenir characteristics and utility.

Based on the findings of this research, authentic souvenirs can be defined as souvenirs that incorporate CH narratives, exhibit superior quality and establish a connection with the local community. Four elements contribute to the perception of authenticity, which are history and ethnography, aesthetics, uniqueness and workmanship. Aesthetics and workmanship emerged as the primary categories influencing perceptions of authenticity. Conversely, in the case of this research, history and ethnography had less of an impact on perceptions of authenticity than the actual fabrication processes.

History and ethnography play a significant role in shaping CH narratives. Aesthetics primarily pertain to visual information, encompassing features, logos, patterns, colours and other visual cues that can be linked to heritage narratives. Uniqueness and workmanship maintain the same explanations as those given in the original model.

Sentiments Towards TBF

Three main types of sentiments towards TBF were discovered through the workshop and interviews, namely nostalgia, curiosity and pride.

Nostalgia

Merriam-Webster defines nostalgia as ‘the state of being homesick’ or ‘a wistful or excessively sentimental yearning for a return to or of some past period or irrecoverable condition’.³² The Oxford English Dictionary defines nostalgia as ‘a sentimental longing or wistful affection for a period in the past’.³³ There are five types of nostalgia noted, which are personal nostalgia, national nostalgia, history nostalgia, homesickness and aesthetic appreciation.

Nostalgia towards the TBF provides empirical evidence for personal nostalgia and historical nostalgia.³⁴ It also proves the ideas of Li et al.,³⁵ that personal nostalgia has the capacity to illuminate historical contexts. Personal nostalgia encompasses the experiences of the past, not only of the

individual but also of their family members. Nostalgia towards the TBF is not limited to personal connections as it also encompasses the experiences and memories of family members, forming a deep connection to older generations. This nostalgia serves as a bridge between personal and collective memory, connecting individuals to the broader historical context of their nation. For instance, staff member 2C claimed that:

It just reminds me of my grandad... Grandad just worked his whole life in factories because he would not have hit retirement age, in 1980, whereas the next generation down ...

Visitor 1C also shared a similar idea:

All my life just down the road from where my grandmother lived... There was a big forge... I would be under the age of eight and could just walk down the street and stand, peeping round these doors watching the big hammer going... He took me right away from childhood to when I finally left the heavy industry in 1981 to pursue my own...all of my memories include some sort of heavy engineering aspect, including trains, planes, everything.

This nostalgia may also create a sense of connectedness or belonging with historical people via imagination. As claimed by staff member 2C:

That walking stick belonged to John William Taylor. He was one of the Victorian masters of the bell foundry, so I just like that because I can imagine him walking through the foundry in his suit and top hat, looking at all that purpose and working in the foundry. Because it's quite a personal object, it makes you feel more connected to the individual.

This nostalgia is a kind of homesickness, which links to the definition given by Merriam-Webster, triggering a yearning for the familiar and comforting aspects of home. The presence of bells and the resonance of their melodies serve as powerful reminders of personal experiences tied to specific places and the cultural significance within a nation's heritage. On homesickness, visitor 1R said:

I've come from Italy where bells are a big thing. I actually missed, hearing bells a little bit. So perhaps there is also this nostalgia in a kind of homesickness for the sound that is linked with that.

Nostalgia in the TBF context also involves a purely aesthetic appreciation. It inspires admiration for the craftsmanship, historical symbolism and enchanting melodies produced by the bells. The TBF works as a symbol, representing the passing of time and the beauty of a bygone era. Visitor 1C explained:

I like all old buildings, steam trains, anything sort of around the Victorian area. Or prior to that, there's a beauty and attention to detail and art form.

Curiosity

Curiosity embodies a profound inclination to explore, acquire knowledge and gain an understanding of CH during travel experiences. When comparing the visitors and museum staff, both groups exhibited a shared sense of curiosity that motivated their engagement with the museum and its collections. The visitors displayed an openness to learning, often challenging their existing knowledge and finding inspiration in new information and experiences.

Visitor 2T said:

I was intrigued about casting the bell, how they machine out the inside to get the right tone...

Staff members, due to their prolonged exposure to and involvement with the museum, develop a sense of privilege and curiosity. They can extensively explore and acquire knowledge about historical objects and artefacts, gaining deeper insights through direct interaction with these items. Their curiosity is intricately woven into their professional responsibilities as they handle and study the objects, conduct thorough research and unveil the historical and cultural significance embedded within the artefacts.

As claimed by staff member 1S:

When I've had sort of a random piece of metal, to me, it doesn't really mean much. And then we'll go look it up in the catalogue, and you then understand how it fits into everything. And you just understand. I've found I've learnt a lot from handling the objects and seeing and learning what they are and how relevant they are... It's part of my job and it's kind of helping me to understand the significance of various items.

Pride

This part provides information to support the gains of pride as proposed by Papakitsou. It encompasses a deep sense of satisfaction and attachment to a place. Visitor 1R made the following statement:

I came to visit the museum made me really proud of Loughborough... I knew about the bell foundry museum, then I talked about it and I promoted it... And then if you have had a good experience, you share it. And whoever comes to visit Loughborough, you know what you can suggest for them to do.

Pride arises from the act of visiting the TBF museum in Loughborough and feeling a sense of connection and appreciation for CH sites. This pride extends to actively promoting and sharing positive experiences with others, contributing to the cultural pride and community spirit of Loughborough.

CONCLUSION

In conclusion, this research project has investigated the local production of souvenirs for the TBF museum and explored the role of sentiment in heritage-related souvenirs. Through interviews and a focus group workshop held in 2022 with the TBF staff and residents, valuable insights were gained.

The perceptions of authenticity were found to be subjective yet containing objective elements. The participants emphasised the importance of incorporating sensory experiences, such as visual cues, smell and hearing, into the authenticity of souvenirs. Touching some objects, however, was limited due to safety concerns.

The model for the authenticity of souvenirs was refined, highlighting the categories of history and ethnography, aesthetics, uniqueness and workmanship. These elements were found to shape the perceptions of authenticity in souvenirs, which should also consider personal preferences and CH narratives.

Three sentiments emerged from the data analysis, namely nostalgia, curiosity and pride. Nostalgia was related to a longing for familiar aspects and personal connections to the past. Curiosity drove engagement and a desire to explore aspects of heritage. Pride fostered a sense of satisfaction, honour and attachment to TBF, leading to the promotion and sharing of positive experiences.

These findings provide valuable guidance for designing souvenirs that evoke authenticity, preserve heritage narratives and resonate with visitors' sentiments. By incorporating these insights, the local production of souvenirs for the TBF museum can enhance visitor experiences and honour the unique heritage of TBF.

A limitation of this study is the small number of participants, which impacts the diversity of the perspectives and experiences represented. Thus, this research acknowledges there is a plan to conduct more workshops related to the TBF. The outcomes of these additional workshops would expand and validate the proposed model as well as an understanding of the roles of sentiments and authenticity in souvenirs for CH.³⁶

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RELOCATING THE CENTRE: THE UNDERGROUND PRESS IN REGIONAL ENGLAND, c. 1967-1973

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INTRODUCTION

Here, an analysis is made as to whether descriptions of the regional underground newspapers published in the later 1960s and early 1970s as being “derivative” of the London titles are accurate, or whether they were representative of a rather different kind of journalism. After considering a range of regional publications, it is argued that they took a rather different approach to journalism compared to their London counterparts, as the “idealistic” later 1960s gave way to the harsher, more politically confrontational climate of the early 1970s, witnessing the rise of community politics.

The London Underground Press and the Regions

The London underground newspapers did not saturate their publications with news from the regions. The London paper that gave them the most attention on its pages was *IT*, which went some way to help establish the underground press in the regions by running advertisements for them on its pages. *IT* included a section in the paper that advertised forthcoming counter-cultural events taking place outside of the capital, under the rather disparaging heading “In the Sticks” also titled “Country” and “Pastoral Scenes.” Coverage of the regions increased from 1968, as the paper’s distribution had become more comprehensive by then.¹ A feature in *IT* 64 (September 1969) was titled “Rock in the Sticks: A Brief Glance at Provincial Groups”, that argued that “Nowadays nobody bothers very much about the provinces: If a group has anything new to offer they shoot down to London and try and make it there.”² In *IT* 69, a feature was published titled “Black Country Blues” that noted venues such as the Birmingham Arts Lab, the Midland Arts Centre and Coventry’s Umbrella. Rochdale was featured in *IT* 82 in 1970, in a feature titled “The Great Aspidistra Mob,” “Yes, a snug town but surely a snug one too... A town that’s only now and still quite grudgingly recognizing the existence of the mid-twentieth century! Still talking with pride of “Our Gracie”, still dreaming of marvellous summer in Morecambe...Freaks aren’t hated here -they’re just completely irrelevant...They simply don’t exist”.³ Mick Farren who joined *IT* for issue twelve as news editor, noted of the general attitude of the London underground towards the regions:

There was always a lot of talk at editorial meetings about the need to cover events in the provinces and, to some degree there was coverage of major centres like the Manchester Arts Lab and any spectacular drugs bust. I will confess, however, that, a lot of the time, we elitist snobs in the big city concentrated on how cool and groovy things were in London. For my part I was always something of a global thinker and was far more interested in what might be going down in Nepal, Cuba. Japan,

Holland and above all the USA rather than events in Barnsley or Burton-on-Trent. I guess another form of elitism.⁴

THE UNDERGROUND BEYOND LONDON

It was the London papers such as *IT*, *OZ* and *Friends* that initially provided a template for those titles that were launched in the regions, although it was clearly going to be more difficult to sustain an underground publication in a regional setting, given that the hippy constituency for which such papers were primarily printed was a good deal smaller than in the capital. Recollecting the period, Roger Hutchinson noted as much: “Only in London, where the record company advertising executives lived, where the Moor-Harness operated a non-judgmental distribution company... did the underground press find some longevity.”⁵ So too, there was perhaps a better chance of meeting legal costs should a publication be charged for obscenity, which was the case with both *IT* and *Oz* during their lifetimes. Nevertheless, it is a testament to the spirit of the period that so many underground titles were started at all. There was growing sense in the regions that the London voice was overriding a regional perspective and the situation was too centralised. This feeling was expressed on the pages of *Universal*, a publication that was compiled at Salford Grammar School by sixth former Chris Dixon and would be a forerunner of *Grass Eye*. Whilst Dixon received considerable assistance after his request for help sent a letter to *IT*, the first issue of *Universal* argued that:

The *Universal* is Mandist’s own underground (?) information source, started due to a growing conviction that the underground movement is becoming far too centralized. However, it would be foolish to assume that when talking about things underground one could discount London, for that is really where the British underground started and thrives thickest. But that does not mean to say that the provinces should be overlooked - they are becoming increasingly ‘underground conscious’ in their operations and as such should be entitled to their very own place in the movement as a whole and not just be regarded as a mere few underground-conscious individuals trying to ‘turn-on’ the city.⁶

What is noticeable about the underground in the regional setting is that there was a greater engagement with the local community than the London publications. Indeed, many of the underground publications published in the regions are perhaps better classified as “community papers.” Such a role had been envisaged in London publications such as *Friends*. Dick Pountain had noted that an alliance between “freaks” and workers in the factories had not worked and he rather unrealistically advocated an alliance of sub-cultures, with hippies, skinheads and “greasers” forming a revolutionary vanguard. More realistically he suggested the new direction for the underground “might be in community control.”⁷ The emergence of this style of underground paper was due to a number of differences between London and regions. As had already been noted, the London publication saw themselves as part of an international network. So too, the nature of London, with its myriad districts meant communities were relatively fragmented and varied greatly in terms of socio-economic profile (the affluent West and the poorer East and South were still a feature of the city in this period). The cities of the north carried an industrial legacy into the mid-twentieth century, and they did not contain large communities of hippies (the hippy scene never having really embedded itself in the industrial cities), who were largely concentrated in London and the south. Thus, the emphasis was put more firmly on working-class protest in relation to welfare, housing and council corruption with some hippy/freak/student involvement in terms of putting the publication together. Also underpinning the shift by the early 1970s was a changing political environment. Wilson’s Labour government lost the June 1970 election and a Conservative government led by Edward Heath was returned to power. In the dying days of the Wilson era, the underground press was noted to have gone into something of a decline, but two years into the Heath years, the situation has shifted somewhat. As Michael Don, the Scottish anarchist who edited Manchester’s underground paper *Mole Express*, founded in June 1970

noted, “This government has given us the biggest boost we’ve had in years.”⁸ The growth in unemployment in the early 1970s also fed into an escalating militancy among the alternative community, so too the Industrial Relations Act of 1971, prohibited wildcat strikes and limited legitimate strikes; measures that were opposed by the Trade Union movement.⁹ The Housing Finance Act of 1972 permitted local authorities to raise rents. Don was scathing about the London underground “They pretend to be revolutionary when in reality they are about as alternative as Harrods.”¹⁰ By the early 1970s the counter-culture had splintered to reflect the many agendas held by various groups that could be located within this term (most significantly Women’s liberation and Gay Liberation). Indeed, by 1972 in Manchester, there were over forty radical groups in the city. An umbrella organisation to co-ordinate events was formed, known as Manchester Alternative General Information Centre (MAGIC). In London by contrast, no such framework was created. The activities of “Magic” included the establishment of a free school, food cooperatives and “a system whereby profits earned in city boutiques are being channelled to finance their activities”.¹¹

The Underground in the North-East: The Case of Muther Grumble

Muther Grumble, (which will be referred to as “MG”) was subtitled *The North-East’s Other Newspaper* (“whoever thought of that name for a magazine ought now to be wearing a sack cloth and ashes” said Peter Anthony in the Newcastle press), and was a publication that ran for two years in the early 1970s.¹² It was published between December 1971 and December 1973 and the first issue was “produced by four anarchist/hippies”.¹³ The editors, a disillusioned set of young Cambridge arts graduates,” among which John Noyce identified the names of Don Phebey and Ian Forbes, were “‘bored’ by what other regional newspapers call ‘news’”.¹⁴ It was put together in Durham and was therefore one of the underground papers that was published furthest from the capital (some 273 miles). In all, there were to be seventeen issues published. At the height of its popularity, it sold around 8,000 copies. As with many other regional titles, the paper emerged in what might be categorised as the “second wave” of underground publications, the majority being London based. It also emerged at a time when the counter-culture was transmuting from the passive utopian phase of 1967-1968 to the more violent years of 1970-1972, where elements of the underground (most notably the “Angry Brigade”) adopted terrorist tactics to achieve their aims. In this sense, *MG* represented an interesting hybrid, combining elements of the later 1960s hippie middle class outlook with the more realistic working-class grievances that focused on localised community issues. Hilary Rose observed in 1973 that by the end of the 1960s, many students had lost hope in the Labour Party to effect change, with many on the Left believing the Wilson administration had become too close to industrial capital:

Thus where in the past students had turned primarily to the Labour Party as their point of contact with the working classes and their way of identifying with the working-class interests, they now had to find some other route....Facilitated by the anarchist strand in the student movement, community politics, that is organising around the home and the neighbourhood, took on a vitality which organizing around work had lost in the bureaucratic inertia of the trade unions.¹⁵

So, in comparison with the later 1960s underground papers, a significant difference was that *MG*, despite being edited by University of Cambridge alumni, embraced a wider demographic, including not only hippies, but pensioners, the unemployed, artists and trade unionists. Indeed, there was a growing belief within the middle-class London alternative press that revolutionary change could not be achieved unless a coalition was forged with working class interests. As the 1960s ended, *Grass Eye* has noted that the counter-culture had split between the “freak” (or hippies/ flower children) and the “politicos”, yet both were of a predominantly middle class hue. What was increasingly clear was that the working-class community was absent from the underground. The need for this had been

observed by Worpole and Hudson in their feature in *New Society* of 1970. They noted that “Community action, implying a redistribution of power and responsibility- is the favoured mode of political activity.”¹⁶ It was this widening of the counter-culture that saw the evolution of a “community press.” *MG* made this same point in its first issue, noting that the gulf between middle class hippiedom and the working-class community needed to be reduced.

The adoption of the title *MG* involved the figure (reprinted in each issue) of a middle-aged pinafore-wearing, working-class matriarch, to whom all of the community could confide and should not be crossed. She provided a stark contrast to the female figure which adorned each issue of London’s *IT*; an image of the vampish 1920s film star, Theda Bara. *MG* hoped “to put people in touch with each other”. In order to help the community, the office of *MG* was open six days a week. Issue 1 also included features on the unemployment figures in the North- East, and adverts for the North-East Claimant Union. The Claimant Unions had originated in Birmingham, on the city’s university campus in the context of the student protest of 1968. The aim of the union was to help those seeking benefit to access the welfare support from the state to which they were entitled. By 1972 there were over 100 branches of these union organised in a loose federation. One of the union’s slogans was “bite the hand that feeds you”.¹⁷ *MG* noted that in the North-East region “A varied and large group of people are now totally dependent on the “dole” and social security. At a time when so many people are totally dependent on the Department of Health and Social Security it is essential that all concerned fully understand the rights to which they are entitled.”¹⁸ *MG* believed that the Claimant Union was a community version of the unions based in the workplace and its role was to negotiate with the “bosses” for a legitimate claim. “Ultimately the Claimant Union would”, *MG* argued, “have to take a politically active stance”.¹⁹

As the counter-culture entered a more violent phase, with bombings by the Angry Brigade a feature of the era 1970-1972, *MG* began to explore the reaction from government, which seemed to be equally violent. In a similar vein to the special issue of *Oz* published as its “Angry” issue in December 1971. *MG* published issue “Number 10” as a special issue on crime in February 1973, where the paper reflected on the trial of those held responsible for the Brigade bombings that had ended at the conclusion of 1972 and the ways that a raft of legislation was operating to suppress protest.²⁰ Articles included a consideration of the ways that the state was in turn using violence against the counter-culture and other working class groups such as striking miners and benefit claimants. In issue number 6 of June 1972 as the trial of the Stoke Newington Eight progressed, the paper noted the use of conspiracy law “Today it is used more extensively than ever. The police have understood what the state has always known, namely that in a situation where it is impossible to prove the commission of an actual crime, it is possible to ‘prove’ conspiracy”.²¹

MG also played a role in being one of the first newspapers to report the emerging corruption scandal (whistleblowing), that had developed in the North-East in the mid-1970s subsequently known as “The Poulson Affair”. John Poulson was an unqualified architect, who nevertheless became a member of RIBA. He built a considerable Empire. Among his portfolio was his company’s design for Cannon Street Station in London, a swimming pool in Leeds and many council houses and flats. However, in order to win contracts, he resorted in the words of his obituary “to solving his problems by the methods for which he became a household name in Britain, bribing and corrupting councilors, local authority officials, public servants at all levels”. His bankruptcy in 1972 was the beginning of the affair, as his transactions were audited. Among those found to be implicated in the scandal was the Home Secretary during the Heath 1970-1974 administration Reginald Maudling.²²

CONCLUSION

By the time of *MG*'s final issue, printed and distributed in December 1973, the content was almost exclusively focused on local community issues, and much of the abstract political theorising had also disappeared from the publication. In relation to the artistic dimension to the counter-culture contained in *MG*, it was able to report the continued activity of Sunderland Arts Centre that had staged a festival featuring poetry delivered by the likes of Adrian Henri, Adrian Mitchell and Edward Lucie-Smith. There were reviews of live rock shows that had taken place at Newcastle City Hall delivered by Neil Young and Mott the Hoople. Ultimately, *MG* would not outlast its London counterparts, ending in 1973, a year identified in some of the "overground" papers as the year of the demise of the hippy. "It's been a strange year," noted *MG*, "for all who us who can remember '67 and '68 when flower power and hippies blossomed in Britain along with *IT*, *OZ* Sergeant Pepper the Floyd, pirate radio and lots and lots of dope. Definitely the end of an era".²³ The paper could not resist one last dig at the London scene, noting that the final issue of *OZ* was "not fantastic value" priced at thirty pence, but was "a nice issue and makes you nostalgic for the days when revolution seemed just around the corner. Definitely the end of an era".²⁴

Explanations for the decline of the underground press were explored in the *Sunday Telegraph* by Charlie Nicholl, who noted that the financial situation of both the London and regional papers had been always precarious, with the ever-present threat of police action also hanging over the titles. Nicholl cited Mick Farren as noting that the underground was by 1973 diversifying. By this time the women's liberation movement was publishing *Spare Rib*, the gay community was producing *Gay News*, and the black community *Grass Roots* and *Blackbored*. Thus, the counter-culture was fragmenting to cater for what is now recognised as "identity politics." Farren also predicted that there would be more localised small-scale papers printed catering for community interest. The underground, the feature concluded "at the grand old age of six... has gone a little senile."²⁵ The notion that the underground ceased in 1973 carries weight on one level - the hippy culture that had emerged in 1967/8 was not as visible by this time as contemporary observers were to note and titles such as *IT*, *Oz* and *Frendz* were defunct. What has been rather underappreciated however, is that from the regional underground was born the community press and titles in this genre such as the Rochdale's *Alternative Paper (RAP)* and *Leeds Other Paper (LOP)* were still performing a significant media function as the 1970s ended.²⁶

NOTES

¹ I owe this point to a reading of Richard Deakin, “The British Underground Press 1965-1974: The London-Provincial Relationship and the Representations of the Urban and Rural.” Master’s Thesis, Cheltenham and Gloucester College of Higher Education, 1999, 27.

² *IT* 64 (September 12-25, 1970). 11.

³ *IT* 82 (July 3-July 16, 1970), 15.

⁴ Deakin, “The British Underground”, Appendix 1. Interview with Mick Farren, January 21, 1999, 69.

⁵ See Roger Hutchinson, *High Sixties: The Summers of Riot and Love* (Edinburgh: Mainstream, 1992), 100. Moore-Harness were a distribution company founded in 1965, based in Whyteleafe, Surrey. They distributed publications such as *Private Eye*. This comment is supported by comments of Dickinson relating to *Grass Eye*, which had a number of publishers due the nature of the material in it, eventually having it printed in London. see Robert Dickinson, *Imprinting the Sticks; The Alternative Press Beyond London* (Aldershot: Ashgate, 1997), 24.

⁶ *Universal*, Issue 1 (1968), 3. By contrast *Mole Express* would in 1972 describe London’s *Time Out* as a “trendy wanking liberal arts sheet”, see Dickinson, *Imprinting the Sticks*, 64. This comment was made in the context of the trial of the Stoke Newington Eight who were accused of bombings by the Angry Brigade. *Mole Express* felt *Time Out* had not provided enough coverage of the trial.

⁷ *Friends*, January 21, 1971, 8.

⁸ “The Mood of Britain”, *The Times*, June 13, 1972, 3.

⁹ Kenneth Morgan, *The People’s Peace; British History 1945-1990* (Oxford: Oxford University Press, 1990), 24.

¹⁰ “The Mood of Britain,” *The Times*, June 13, 1972, 3.

¹¹ “The Mood of Britain,” 3.

¹² *The Journal* (Newcastle), August 25, 1972, 4.

¹³ ‘Muther Grumble History’ Accessed August 23, 2022. www.muthergrumble.co.uk/history.aspx

¹⁴ *Muther Grumble*, issue 1. December 1971, 2.

¹⁵ Hilary Rose, “Up Against the Welfare State: The Claimant Unions,” in *Socialist Register*, 10. (1973): 183.

¹⁶ Ken Worpole and Roger Hudson, “Community Press,” *New Society*, September 24, 1970, 547.

¹⁷ One of the members of the Angry Brigade who was prosecuted at the end of 1972 following a trial at the Old Bailey was John Barker, a Cambridge University student who had ripped up his exam papers. John Barker who set up a claimant union in Notting Hill London, described as one of the most militant community action groups. See *The Times*, December 7, 1972, 18.

¹⁸ *Muther Grumble*, Issue 1. December 1971, 14. The Durham branch of the Claimant Union was located within the MG office building.

¹⁹ *Muther Grumble*. December 1971, 14.

²⁰ For an analysis of the Angry Brigade’s campaign of bombing and its place in the history of the long sixties see J. D. Taylor, “The Party’s Over? The Angry Brigade, The Counterculture and the British New Left 1967-1972,” *Historical Journal*, 58:3 (2015): 877-900.

²¹ *Muther Grumble*, 6, June 1972, 10.

²² See John Poulson’s obituary in *The Times*, February 4, 1993, 19.

²³ *Muther Grumble*, 17, December 1973, 8.

²⁴ *Muther Grumble*, 17.

²⁵ “IT, OZ and All the Others”, in *The Daily Telegraph Magazine*, September 28, 1973, 66.

²⁶ “Have You Noticed What Has Happened to the Hippies?”, in *Daily Mail*, May 19, 1973. 6. For *Leeds Other Paper* see Tony Harcup, “A Northern Star: Leeds Other Paper and the Alternative Press,” in his *Alternative Journalism, Alternative Voices* (London: Routledge, 2013), 37-52. Harcup notes of *Leeds Other Paper* that it was “very different from the so-called “underground” magazines such as IT and Oz. It aimed at a working-class readership and its commitment was to class struggle, informed by feminism and anti-racism, not to the remnants of a hippy drug culture.” 38.

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INTERACTIVE HERITAGE THROUGH MAPS: ‘QUERÉTARO EN CAPAS’

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INTRODUCTION

Humans have had the need to place themselves in the world since long time ago. Maps are proof of this. The physical space has been not just a way to understand ourselves in the world, but also a way to gain identity and build our sense of community. Thus, artifacts such as maps have become part of our cultural heritage, as they narrate the story of a certain group of people, their beliefs and what it's important at a certain time. In recent days, the ‘spatial turn’¹ has changed the point of interest from the place itself to all the information that can be reached by thinking beyond and deep in the space.

In this context, institutions as Archives have made an enormous effort to conserve this heritage, however, in places such as México the development of new strategies to spread the value of the objects they guard have been not enough. That's the case of Querétaro's Historical Statal Archive, the major public institution in one of the central states of México. Having over 500 maps, their main public are researchers, much of whom just go once and do not come back. ‘Querétaro en Capas’ was build taking this situation into account, thinking of a way to enrich the cultural heritages of maps and add layers to them using digital tools, in particular Virtual Reality, storytelling, and comparison tools.

Space, maps, memory, and Archives

When thinking about space, we must go beyond the conception of it as physical space in a certain part of the world. The space can be understood as a social construction in which ideas converge, a common area in which identity is forged, as the spatial turn establishes, space should be understood as “a place of cultural and spatial identity, an objective and subjective place of meanings... an historical place under continuous transformation”.²

Particularly in recent times, with the vast appropriation of mobile phones, the geographical information systems (GIS) as Google Maps and others have gained popularity because of the usefulness for users.³ The spread of these technologies has also affected scholars and researchers, particularly in humanities and social science fields; under this view we can think of technology and space as a way to rethink heritage. As Hamraie states:

“While GIS technology was developed as a tool for the earth sciences, cultural geographers, demographers, anthropologists, and urban planners have appropriated it to investigate cultural and ideological phenomena. Likewise, digital humanities–informed approaches to history, place, and

social justice are enlivening the use of GIS as a tool for critical inquiry about space and meaning making.”⁴

Thus, space has become a memory site, a concept in which we must understand that “a place without someone looking for it, loses their particularity, in other words, it doesn’t make sense a place without someone looking for it”, memory spaces are built by space-time-possibility.⁵ This memory sites are sheltered by institutions as Archives.

For this project, the work developed with the Historical Archive of the State of Querétaro was fundamental, not just in obtaining the information and guidance, but also in the development of the idea, main elements, and iterations along the way. That’s why we need to understand a little context about Querétaro and why it’s a perfect place to develop such a cultural heritage and technology project.

Querétaro

Querétaro is a central state in México, founded on the sixteenth century with the arrival of Spanish conquerors, it was one of the main places of México’s history. Even today, there remains several colonial buildings from the seventeenth and eighteenth centuries, being one of the more relevant the Aqueduct. Just downtown it has over four hundred protected monuments by INAH, the federal institution in charge of protecting the heritage of the country.⁶ All along the territory it has three Cultural Heritage of Humanity and one Immaterial Heritage of Humanity.

With all this context, Querétaro becomes a place in which history has been made and it is preserved to our days, but it is present not just in the streets and buildings, but also in historical documents such as photography and maps. One of the main institutions dedicated to protect and spread this heritage is the Historical Archive of the State of Querétaro. At the moment this project was developed, the institution was just starting a digital strategy to preserve all the documents they have, having less than 10% already digitalized. Furthermore, their visitors are mainly recurrent local and national researchers, but general public have few interest in visiting the place and even less to look for documents.

Looking at this opportunity, and taking a perspective from Digital Humanities, it was developed a proposal contemplating easy to use tools but interesting enough to be attracted general public but also researchers from a wider range. The proposal was named: ‘Querétaro en capas’, possible to look at it in www.queretaroencapas.mx

METHODOLOGY

As it has been stated, the collaboration with the Historical Archive was key, as it was the iterations with several publics to determine if the project was viable, attractive, and functional. Therefore, a Design Thinking methodology was established, having in the centre of the process the person, developing prototypes to test directly, and optimizing them considering the results until the best solution was reached.⁷ During this process there were established several stages, each of them having in mind the need to improve the prototypes and listen to different kind of voices, from regular citizens to experts and researchers.

First of all, before developing a low-fidelity or ‘paper’ prototype,⁸ a survey was made both in person and online to look for information that the users will find as attractive and useful. At the same time, the first visit to the Archive was made, listening to their needs and possible resources to be used. During this visit and a couple more done after, it was used an interview to the Head of the Historical Archive, José Rolando Valdez Nieto, understanding this tool is useful and “in all its sense is the basic technique of conversation and narration”.⁹ During this process it could be identified the main needs and vision of the institution as well as the elements that the potential users — both researchers and

general public — express they would like to find in a place like the platform suggested. Having this initial feedback, as well as preliminary research of similar projects, the prototyping process started.

Prototypes and iterations

For this production moment, Hinrichs et al. proposal of ‘sandcastles’ worked as a way to address a visual representation of what will become the final platform. It is important to identify that “the key difference between sandcastling and prototyping or sketching is that sandcastling takes an exploratory, undirected, and non-instrumental perspective on the visualization design process”.¹⁰ Figures 1 and 2 show part of the process from the gathering of information to the functionality and similar features identification and final scheme developing.



Figure 1. Functions and features comparison



Figure 2. Preliminary schemes for the site

From these first approximations, a schematic prototype was built, showing the main sections and functionalities that were developed after in the digital prototype.



Figure 3. Sections of the original prototype, showing Home, Interactive Map — possible interactions 1 and 2 — and map catalogue

Having these guides, we went back to interview people from the institution and general citizens to find out how well this possible solution worked for them. Having the results, a digital platform was built, this time, as a functional prototype capable to be explored by anyone and thus having richer information of what to improve, understanding too that “the goal of prototyping isn't to finish. It is to learn about the strengths and weaknesses of the idea and to identify new directions that further prototypes might take”.¹¹ As it will be explained later, thinking of future usability and sustainability the prototype was built using WordPress and related tools, mainly because it allowed to be taught to others with less learning curve, as Di Monte and Serafin recommend: “...we would advise making use of already-existing tools to facilitate sharing and exchange”.¹²

All the main features were developed and tested, improving them along the way based on the comments collected by constantly returning to ask. Next can be seen part of this process.



Figure 4. Original proposal for the elements. Left with interactive and traditional views, right showing interactive map and side information

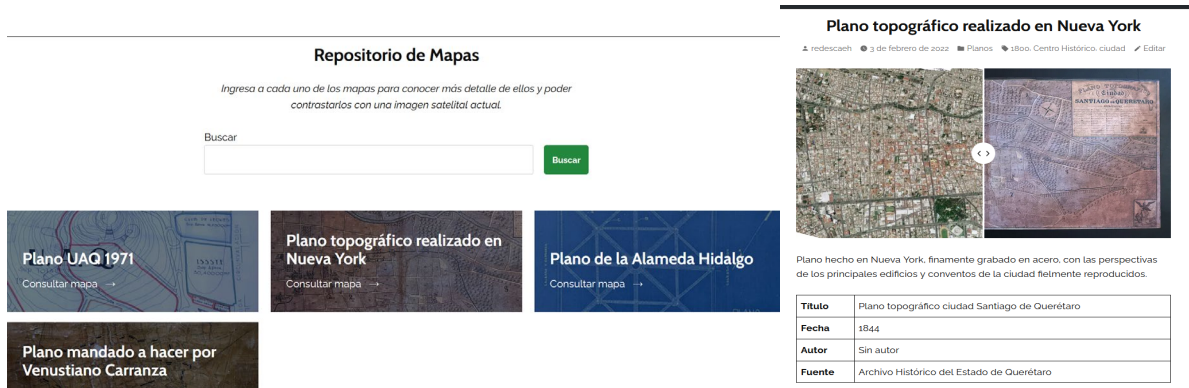


Figure 5. Final proposal for elements. Blog style with elements ordered and with interactive image, information, and table

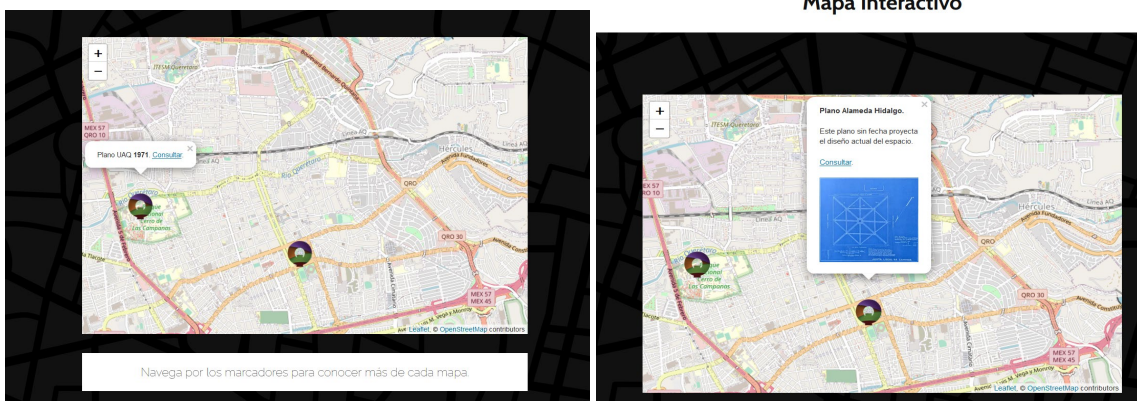


Figure 6. Interactive map proposals. Left using just text, right integrating images

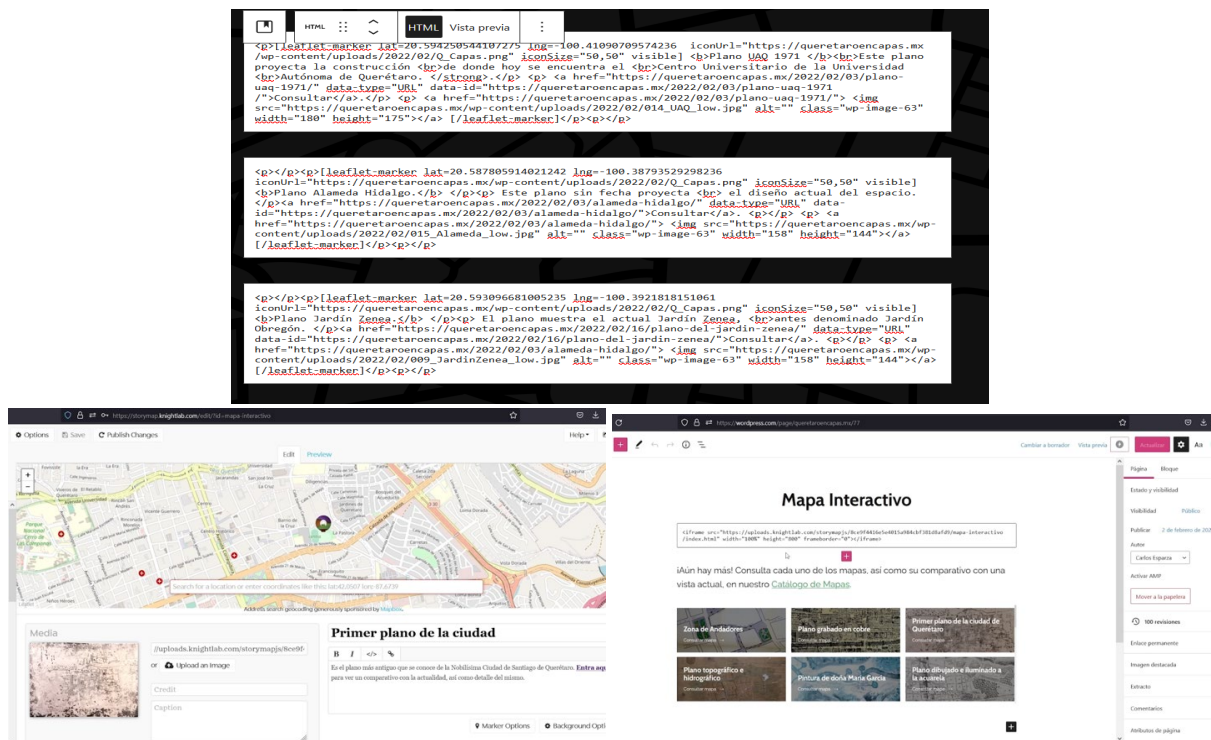


Figure 7. Up, previous HTML code and short code required to integrate elements in the Interactive Map using Leaflet.¹³ Down, simplification of the Interactive Map creation by using Knight Lab platform and its short code integration with WordPress



Figure 8. Traditional galleries of maps and current images

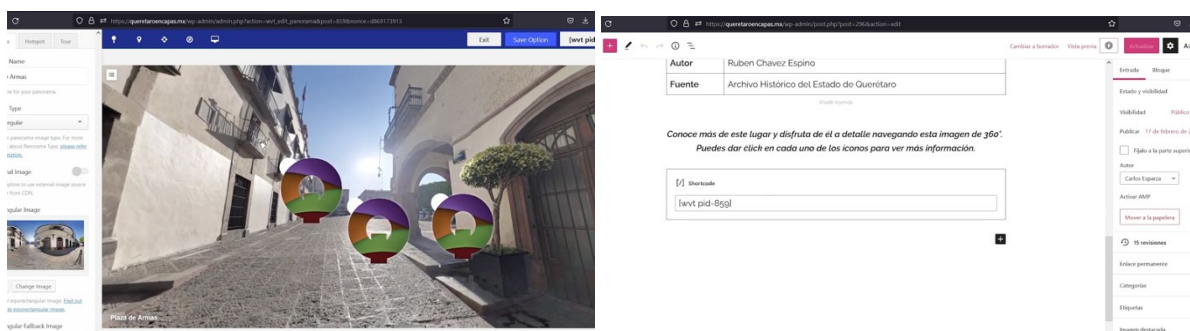


Figure 9. Improvement of galleries making them immersive using Virtual Tours plugin and short code

Images 4 to 9 show in a visual way the process of months to simplify the platform, all guided by the voice of the users, understanding them as the general public but also academics, researchers and personal of the Archive. Each section of the platform was thought to address a new way to interact with the heritage, in this case maps, using the technology as an ally to accomplish the spread of cultural heritage. As it can be seen, the iterations are fundamental to get to the point in which the information is clear but also useful.

In addition to what can be seen in the images, several interviews were directed all along the process, as well as the development of a database and other resources to ensure the sustainability of the project. All that information can be found in this link: <https://bit.ly/3qm98Cd>. In particular, the database was built thinking of a way to allow researchers to look at the original items in a more traditional way, but without losing the added value of the new ways developed to interact with the maps.

THE PLATFORM

After all the path developed to conceptualize and build the platform, the site ‘Querétaro en capas’ considers a selection of twenty maps and using thick mapping strategies attempting to go deeper into the maps, adding complex layers — such as virtual reality, comparison tools and an interactive map

— to them. This corresponds to the claim made by Ammon regarding this technique: “not only replicates the contents of existing archives, but also spatializes and aggregates that data to construct new kinds of archives entirely”.¹⁴

Having this in mind, and after the iteration and simplification process, the platform rests on four fundamental pillars. It also has its own graphic identity, aiming to give the site a personality and make it attractive to the users, creating a trust link.¹⁵ The key element of this identity is a Q with four colors, which works in turn as a location pin inside the platform.



Figure 10. Querétaro en capas logotype

Central navigation elements

With all the previous process, the platform reached a mature form that holds on four main elements: comparison, immersion, narrative, and easy platform. Each of them aims to provide a special way to interact with the maps, in this sense, the core element is the same: a map, but the way you can explore it varies and so allows you to have a different perspective.

- The comparison element allows to look at the original map and a satellite image of the same place, thus, having the possibility to explore how the time has passed on that particular space. This feature works with the concept of time and can be updated as much as wanted, creating a temporal interactive media. Interestingly, the comparison tool was the most attractive for all kind of users.
- The more complex feature is the immersion. By using a spherical photography some pins are inserted, allowing to explore more information of that place, such as the map itself and some details contained in the heritage object. Even though some contents have this immersive feature, other contains a gallery at the time, looking for ways to link between contents as they share the same physical space.
- By creating the interactive map, it was possible to add narrative to the maps of the Historical Archive. It can be explored in chronological way or by clicking in specific pins, but as each content has a paragraph, it allows experts and general public to follow a narration of the maps or the whole set.
- Finally, the platform itself is a core element of the project. While interviewing several workers of the Historical Archive it was clear the need to develop a platform easy to understand and manage, that's why traditional outlets such as WordPress, Knight Lab and others were selected. Built in a simple manner, with blocks, windows, graphic elements and nearly no code — just short codes that has to be copy and paste — it becomes front and back end easy to create and manipulate, assuring the sustainability on the large term with the collaboration of institutions and being possible to expand the concept of 'en capas' (in layers) to other states, cities, institutions or even countries.

CONCLUSION

It is possible to rescue the cultural heritage of maps and make of them an attractive and interactive product that allows new publics to engage without losing the rigor needed by academics and researchers, ‘Querétaro en capas’ is a project that proves so. The concepts of the Digital Humanities, such as thick mapping, the spatial turn and memory sites allows us to rethink the way we address the cultural heritage and how we work with it. Seeing the space as something that can be ‘augmented’, particularly the maps, allows us to explore new ways to interact with the traditional heritage and go beyond.

The potential uses and transformations of the platform are clear, first of all for the Historical Archive of the State of Querétaro, having this site as a new way to spread part of the heritage they guard. In a final conversation with the Head of the Archive he was thinking of an integration of a tablet room in the building so schools and researchers could ‘play’ with ‘Querétaro en capas’ and the maps integrated there. By having as the central element for the construction the people, listening constantly and iterating, a solid platform was built that integrates features for professionals and general public.

This project aims not just to preserve the cultural heritage of Querétaro, but also to build a sense of community and identity based on the Digital Humanities. It tries, of course, to rescue the past heritage but also to build present heritage for the future, using media from our time, such as satellite images and virtual reality, making this way a footprint of the moment to be studied in upcoming years. Being a living and collaborative project means it will continue to be updated and optimizing, always looking to find better ways to live an enriching experience with the maps. As it was stated since the beginning of the project: we build ourselves from the spaces and these build us back.

Finally, the ideas and processes explained here are intended to be used by other researchers to develop their own projects and help understand how simplification and integrating already existing tools can work to enrich the way we study and create knowledge, in particular, around the concept of heritage.

NOTES

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EUROPEAN CREATION STORIES THROUGH AN ABORIGINAL AUSTRALIAN LENS

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INTRODUCTION

Is it possible to still find traces of knowledge and ideas held by our European ancestors 50,000 years ago? We often consider that most things that happened before the earliest written records, a mere two thousand years ago, are unknowable. But after spending the past 23 years working with the intangible culture of Australian Aboriginal people, I have changed my appreciation of the tenacity of oral traditions. The proposition in this paper is that by drawing on Australian Aboriginal heritage we may be able to deepen our understanding of “pre-historic” European culture and the ancient history of the lands it occupied. I start with sharing what inspired this research interest, before exploring why a cross-cultural exploration of European traditions would be valuable.

Research Inspirations

In 2002 I attended a talk by a Danish anthropologist who compared the Dreaming stories of central Australia with accounts of the Nordic gods. He observed that across Australia the landscape is enlivened and made sense of through the stories describing the exploits of the creation ancestors or “Dreamings”. In Scandinavia, by contrast, apart from a handful of recalled and inferred sites of mythological events associated with Thor, Odin and other Nordic “creation beings”, the old stories are no longer connected to the landscape.¹

Then there was a local Aboriginal elder who encouraged me to find out about the creation stories of my own culture. He insisted I discover out how the old German fairy tales relate to the land. For him it was obvious that they are remnants of old creations stories. Growing up in Germany, fairy tales were part of my childhood, but it never occurred to me that they may have geographic foundations. I did not think it would be possible today to link them to the land.

That was until a forest walk near Aachen, in northwest Germany, where I came upon a sign explaining the mythical creation of a nearby mountain, the Lousberg. According to the story, the devil was on his way to bury the recently constructed cathedral of Aachen with sand. An old Christian lady tricked him to drop the sand, which then formed the mountain.² I recognised key parallels to Aboriginal creation stories, in which landforms are created by ancestral beings through a variety of actions including dropping objects, rocks or sand, but also urinating or defecating, leaving footprints, dying and leaving all or parts of their body, and similar activities.³

Consecrated in 805AD, the Aachen cathedral is old⁴, but not as old as a hill formed thousands of years before Christianity emerged. The depiction of creation ancestors as manifestations of the “devil” is

something Christian churches also introduced in Australia. My hypothesis is that the original story of the Lousberg has been obscured by Christian alterations, i.e. that what we are dealing with a Christian overlay on top of a much older foundation, with the new version highlighting that the Christian faith is stronger than the creation ancestor of the regional pre-Christian population.

This raises the question whether we can excavate ancient stories from the palimpsest of European history. To understand why this could be of valuable I start with sharing some of the insights we can gain from studying Aboriginal creation stories.

ABORIGINAL DREAMING STORIES

Dreaming stories explain the creation of the world. Aboriginal People take it for granted that creation ancestors must have been everywhere in the timeless period of the Dreaming. Europeans have just become disconnected from them.

One of Australia's pre-eminent anthropologists, W.E.H. Stanner quoted one of his informants proclaiming: "*White man got no dreaming. Him go 'nother way. White man, him go different. Him got road belong himself.*"⁵ – not having a dreaming means not being guided by ancestral knowledge and laws thus leaving "white man" on his own road. This may sound appealing to a progress-centric European mind, but from the indigenous perspective it means we are out of sync with the rest of creation.

The term "Dreaming", or "Dreamtime" was coined by the anthropologists Spencer and Gillen based on their work with the Arrernte people of the Alice Springs region.⁶ The Dreaming encapsulates the Aboriginal Australian ontology. It is an experiential framework for all aspects of existence from the creation of the world, the plants, animals and humans inhabiting it, including their behaviours, rules and laws. Everything was created through the actions of the Creation Ancestors who gradually formed a previously shapeless world into the features we see today. This creative process is not seen as a one-off event in the distant past, but as a perpetual process of constant renewal. This led Stanner to coin the term "everywhen" to describe the temporal dimension of the Dreaming.⁷ Humans play an important role in this creative process. They are understood as being descendants of the original creation ancestors. Through ceremonies the ancestral beings are evoked, and their creative acts relived. This is a fundamental social obligation and from the Aboriginal point of view a primary way by which humans contribute to maintaining balance in both the natural and spiritual systems of the world.

For this article, my focus is on stories that account for the creation of landscapes, in particular where they encode ancient natural history. The exploits of the creation ancestors that shaped the land have been passed down for thousands of years.⁸ At first blush it is tempting to treat these stories as nothing other than creative ways of interpreting and giving meaning to the landscape. But many seem to be historical records, transmitted orally across millennia, as the following examples suggest.

Formation of the Great Barrier Reef

The Aboriginal People of the far north-east of the country maintain oral histories of the changing of the Australian coastline when sea levels rose, and previous mainland gradually became the Great Barrier Reef about 10,000 years ago. The Yidinyji and Djabugay people of the Cairns rainforest region not only have names for places that have been under water for millennia, they also have several stories of the big flood and the ways their ancestors fled from it or tried to stop it.⁹ Oral histories of millennia old flooding events have been recorded elsewhere in Australia, and also in Europe.¹⁰ They are clearly historical records not mere confabulations.

Yurlu's Damper

10,000 years of oral histories is remarkable, but more challenging to our understanding of oral histories is cultural knowledge maintained among the Adnyamathanha people of the Flinders Ranges (South Australia) in the following Dreaming story.

Yurlu, the kingfisher, was travelling to Ikara (Wilpena Pound) in the Flinders Ranges to join a large ceremony. Along the way he lit a large fire of mallee wood to signal that he was approaching the gathering.¹¹ This fire is believed to have created the coal deposit that was eventually mined from the 1940s onwards. Yurlu cooked some damper (traditional Aboriginal bread) in the fire before traveling on.

Adnyamathanha people objected vehemently to the mining of the Leigh Creek coal deposit. They did not want the “things” Yurlu had left there to be destroyed. Remarkably, the coal mining excavated several huge and highly unusual fossils shaped exactly like damper. In what seems to defy current scientific understandings, the oral history of Adnyamathanha people appears to record events that, based on the antiquity of the geological layers involved, must have been hundreds of thousands of years in the past.



Figure 1. Yurlu's Damper, Leigh Creek.

Other relevant data in Dreaming stories

Dreaming stories encode many other important data. Socially, we can often map Dreaming stories to regional social clusters of multi-lingual communities who share ceremonial and marital ties.

Dreaming stories also explain and describe the traditional distribution of certain flora and fauna. Others, associated with so-called “increase rituals” record environmental “hotspots” for certain species. All of this is invaluable information to enhance our understanding of environmental and social patterns and changes across millennia.

Finally there is a particular reason why I consider it would be valuable to unearth our European stories. The deep drive for ecological protection found among Aboriginal cultures is at least partially rooted in Dreaming stories and the emotional connection they create with the land. People raised with an understanding that a certain river was created by the rainbow serpent, a depression is the footstep of the sun woman, or an ochre deposit is the result of the kangaroo man throwing away his ochre pouch, are likely to want to maintain those places and pass the stories on to their children and

grandchildren. This is what we see in Aboriginal communities, and this is a feature that may benefit European communities wishing to strengthen their environmental care.

THE HYPOTHESIS OF EUROPEAN DREAMING STORIES

The German pre-historian Maier states: “It can be assumed that also among the other Germanic tribes, particular areas and regions could have religious significance, but comparable clues for this from the pre-Christian era no longer remain.”¹²

Maier suggests that placenames can sometimes point to pre-Christian religious significances, for example when referencing the names of Nordic deities or by including elements that reference sacredness.¹³ He himself flags that this is not a very reliable avenue of inquiry. Aboriginal data suggests that an inquiry focused on identifying explicitly religious placenames is too narrow when looking for sites of pre-Christian significance. It assumes a religious sensitivity that is akin to that of scriptural, hierarchical religions in which the sacred is clearly delineated from the mundane. Indigenous religions do not delineate sacred and mundane dimensions in the way one might expect through a Christian lens. For example, in Aboriginal Australia a sacred site may be formed by copulation, urination or murder. The names of these places often reflect this, even if euphemistically. If places were named based on the deeds of creation ancestors in ancient Europe, the religious origin of such names may be impossible to trace unless we know the story that underpins it in detail.

Consequently, the only reliable avenue I see for excavating the pre-Christian orally transmitted stories is through remnants of the stories themselves found in a mixture of written records and remarkably tenacious regional oral histories.

The Loss of European Cultural Traditions

In Europe a history of populations movements, wars, and technological and religious innovations have created a cultural palimpsest. Churches were built on top of pre-Christian religious sites only to be replaced by churches of new denominations over the course of the millennia as layers of history seek to dominate each other. There is no doubt that ancient sacred traditions were actively suppressed or distorted. There is nobody in Europe who can tell us what life looked like 50,000 years ago.

In Australia, by contrast, it is possible to meet people today whose parents had never seen Europeans. We now know that this continent has seen a continuous cultural life for at least 50,000 years¹⁴ and we can study how life was when Europeans first arrived and surmise what it was like thousands of years in the past. We can record languages, songs and stories that are thousands and possibly tens of thousands of years old.

By contrast the past 10,000 years in Europe have seen several cultural transformations that altered European relationships to the environment and disrupted cultural transmission of the ancient ancestral traditions. New technologies such as the use of metals and agriculture based on domestication of flora and fauna substantially altered people’s perceptions and use patterns of the environment. Mass migrations and wars of conquest moved populations from their ancestral territories in ways that never occurred in Australia. And finally, colonization and the introduction and enforcement of monotheistic religions led to the suppression of indigenous traditions in repeated waves of oppression of beliefs deemed heretic.

The French anthropologist Poirier notes that, “since medieval times in Europe, owing to the role played by the church as censor of the imaginary, dreams and dreaming, which had been so prized during antiquity, were gradually banished from the public sphere, their social uses denied. According to the French historian Jacques Le Goff, after the Middle Ages we witnessed the emergence of a society “whose dreams are blocked, a society which, in the realm of dreaming, has become

disoriented.¹⁵” But it was not only the dreams of individuals that were censored, it was also the “Dreaming stories” of our pre-Christian ancestors.

“Excavating” European creation stories

This paper argues that there is value in identifying ancient geographically and environmentally focused stories and excavating them from the depths of historic suppression, distortion and neglect. It seems that mountainous regions have served as bastions for the preservation of ancient traditions and may be ideal places at which to attempt such an exercise. I say this based on records of stories for the Swiss Alps¹⁶ or the Giant Mountains on the border of Poland and the Czech Republic, which have their name from the Giant (*Krakonoš*) said to reside there.¹⁷ The myths and legends collected by the Brothers Grimm are another valuable starting point in the Germanic region,¹⁸ but for a proper research project local archives and even oral histories should be examined.

Aboriginal Australia provides a context where one can observe both the decline, but also the tenacity of culturally significant oral histories in real time. Even in some of the most urbanized areas local Aboriginal people often maintain significant pre-European oral histories. In regions in Europe with high levels of multi-generational residential populations in rural areas, the continuity of some oral traditions relevant to the environment is a possibility.

Our understandings and insights from Aboriginal Australian stories provide a valuable and legitimate resource by which to re-engage and interpret European data. Not by introducing or borrowing concepts from Australia, i.e. cultural appropriation. But by acknowledging that there are universal themes in ancient hunter-gatherer societies that allow us to make meaningful inferences about a culture for which we have limited records, based on a parallel culture that is still alive today. Some of the more obvious parallels on record are:

- scared trees, forests, springs, rivers and mountains.
- pantheons of the same types of mythical beings, i.e. giants, dwarves (“little people” in Australia), mermaids, shapeshifters and other magical beings.
- Sacred songs recounting the exploits of creation ancestors.
- A totemic relationship with flora and fauna in which humans had responsibility for the maintenance of the environment.
- Creation ancestors punish breaches of law, are shape changers, and can interact with and be evoked by humans.
- The ways the creation ancestors shaped the land through their actions.¹⁹

The Benefits of reconnecting with our ancient traditions

Mapping ancient creation stories to the land can provide us with a series of potential benefits. When embedded in multi-disciplinary research we may gain new insights into ancient cultural clusters, endemic flora and fauna and environmental changes over long timeframes.

In the European context creation stories are likely to transcend national boundaries just as they transcend tribal boundaries in Australia. This means they offer a social tool that can be applied towards cross-border community building and trans-national social integration.

Most significant, given the current environmental crisis, is the potential of such stories to strengthen our emotional connection to the landscape. The emotional response to a stretch of countryside is significantly altered once it is enlivened by creation narratives. Aboriginal people’s desire to protect certain landscape features from damage is grounded to a large part in the cultural stories about the area and the desire of the current generation to make sure the land continues to reflect the ancestral

stories for future generations. Reconnecting the next generations of Europeans with their own creation narratives may increase emotional engagement in environmental protection.

Europe is seeing a series of rewilding initiatives, that include the reintroduction of animals and the return of certain landscapes to their “natural” state.²⁰ If it were possible to reestablish ancient stories about those landscapes it could add a powerful cultural perspective and create an emotional incentive to maintain “wild” landscapes as a part of our collective legacy for the future.

CONCLUSION

Europeans do not usually think of themselves as indigenous. That term is generally reserved for tribal people. We also do not think of ourselves as connected to the indigenous peoples of pre-Roman Europe. And in arguing for a meaningful engagement with our indigenous heritage, it must be acknowledged that various nationalistic groups have tried to repurpose ancestral indigeneity in support of racial divisions and nationalistic pride. That is anathema to what this paper proposes. The value in connecting with our indigenous origins is to strengthen our relationship to the land and as a result inspire us to take better care of it. Indigenous peoples all over the world are engaged in constant struggles against environmental destruction, because they feel a close kinship with and responsibility for the land. What if we can find our identity in the land, and in deeply personal connections with our creation ancestors? This has nothing to do with nationalism. We can be, at the same time, rooted to a particular local area and know ourselves as part of a global community of equals. Paradoxically it is by going back to the understanding of our ancestors that we can make the most of modern developments and evolutions by combining the best of both worlds – global interconnection with respect and even awe for the life-giving force of the local land we live on.

Aboriginal cultural complexity offers us a blue-print for this: a socially obligatory inter-play between highly parochial ownership principles, embedded in a network of regional, pan-linguistic mutual responsibilities regarding both care for and access to cultural heritage sites. And transcending this are the unarticulated assumptions of universality, that all peoples have sites of commensurate significance in their country and that everybody will be affected if such sites are damaged. These are powerful forces to drive collective care for the planet.

NOTES

- ¹ Ricko Damberg Nissen, “The Strehlow Collection: An academic source to a Pre-Christian Society” (Paper presented at the Strehlow Research Centre Conference, Alice Springs, September 18-20, 2002).
- ² https://de.wikipedia.org/wiki/Der_Lousberg (accessed 29 August 2023).
- ³ E.g. Nancy Munn The transformation of subjects into objects in Walbiri and Pitjantjatjara myth. Ronald Berndt (ed.) *Australian Aboriginal anthropology: modern studies in the social anthropology of the Australian Aborigines*. Nedlands: University of Western Australia Press, 1970.
- ⁴ https://en.wikipedia.org/wiki/Aachen_Cathedral (accessed 11 August 2023).
- ⁵ W.E.H. Stanner, *The Dreaming & Other Essays*. (Melbourne: Black Inc Agenda, 2009), 57.
- ⁶ F. J. Gillen, “Notes on some manners and customs of the Aborigines of the McDonnell Ranges belonging to the Arunta tribe,” in *Report on the work of the Horn Scientific Expedition to Central Australia. Part IV—Anthropology*, ed. Baldwin Spencer. (London: Dulau and Co, 1896), p.185; Jennifer Green, “The Altyerre Story—‘Suffering Badly by Translation’,” *The Australian Journal of Anthropology* 23 (2012): 158–178.
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- ¹¹ Dorothy Tunbridge, *Flinders Ranges Dreaming* (Canberra: Aboriginal Studies Press, 1988), 141
- ¹² Bernard Maier. *Die Religion der Germanen: Götter, Mythen, Weltbild*, my translation, (München: C.H. Beck, 2003), 87.
- ¹³ Maier, 88.
- ¹⁴ Peter Sutton and Keryn Walshe. *Farmers or Hunter-Gatherers: The Dark Emu debate*. (Carlton: Melbourne University Press, 2021), 202-203.
- ¹⁵ Sylvie Poirier, “This is good country. We are good dreamers.” Dreams and dreaming in the Australian Western Desert, in *Dream Travelers: Sleep experiences and culture in the Western Pacific*, ed. Roger Ivar Lohmann (New York: Palgrave Macmillan, 2003), 108-109.
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- ¹⁷ Max Dreßler, *Rübezahl: Der Berggeist des Riesengebirges* (Karlsruhe: Turmberg Verlag, 1925).
- ¹⁸ Brüder Grimm. *Deutsche Sagen*. 2 Bänder (Berlin: Nicolaische Buchhandlung, 1816 & 1818).
- ¹⁹ Maier, *Die Religion*, 87-91; Sarah Olszok and Günther Wieland, “Naturheilige Plätze,” in *Magisches Land: Kult der Kelten in Baden-Württemberg*, ed. K. Felix Hillgruber et al (Darmstadt: Wissenschaftliche Buchgesellschaft 2021), 24, 31.
- ²⁰ E.g. Henrique M. Pereira and Laetitia M. Navarro. *Rewilding European Landscapes* (Heidelberg: Springer Open 2015); Paul Jepson, “A rewilding agenda for Europe: creating a network of experimental reserves,” *Ecography* 39(2) (2016).

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BETWEEN PRESERVATION AND CURATION: OMA AND THE WESTERN AUSTRALIAN MUSEUM BOOLA BARDIP

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INTRODUCTION

When Dutch explorer Dirk Hartog landed on the west coast of Australia in October 1616, he left behind a material record of his landfall: a flattened pewter plate that had been inscribed with the name of the ship and its senior crew, and nailed to a timber post inserted in a rocky cleft. Found more than eight decades later by another Dutch sailor, Willem de Vlamingh, the weathered plate was collected, replaced with a second inscribed piece of squashed tableware, and taken back to Amsterdam where it now resides in the Rijksmuseum.¹

In 2016, four hundred years after Hartog, another Dutchman and his colleagues would leave a mark of a different kind on the urban landscape of Western Australia. In July of that year, a joint architectural team was announced for the design of the new Western Australian Museum in Perth, consisting of OMA, founded by Rem Koolhaas in Rotterdam in 1975, working in partnership with the local practice, Hassell, founded in Adelaide in 1938.² Named Boola Bardip (meaning ‘many stories’ in Whadjuk Noongar language), and opened in late 2020, the completed museum is a complex amalgam of existing heritage-listed buildings strung together with contemporary forms; its new volumes pushed to the perimeter of the site to create a vast public square at its centre known as the ‘City Room.’ While the museum’s loop of horizontal circulation and galleries achieve a coherent institutional experience within (reinforced by polished gold finishes that connect public circulation spaces throughout the new works),³ when viewed from the building’s open courtyard, the cohesion of the architecture is far more tentative. There, unity is brought by force—new forms collide into the disparate collection of old ones in abrupt and confronting juxtapositions. Like Hartog’s mounted plate, Hassell + OMA’s architecture is a declaration of arrival, wilfully inserted upon the topography of extant structures.



Figure 1. Exterior view of the Western Australian Museum Boola Bardip by Hassell + OMA (2020).
Photo by Susan Holden, 2022

This study explores the way in which this particular combination of old and new forms presents a built statement—a stake in the ground—on the intersection of architecture and heritage. At the same time, it seeks to position the Boola Bardip project in relation to Koolhaas’s own polemical rhetoric on preservation. Indeed, in recent years, Koolhaas has made a significant and somewhat unexpected entry into heritage discourse. Having dismissed concerns for context in his early practice,⁴ the exhibition *CronoCaos* at the 2010 Venice Biennale attempted to reposition OMA by reframing and representing twenty-six projects from its expansive catalogue in relation to “time and history” drawing out previously unarticulated connections to the past.⁵ The exhibition was preceded by two lectures Koolhaas delivered in 2004 and 2009 at Columbia University’s Graduate School of Architecture, Planning and Preservation (GSAPP)—later published under the title *Preservation is Overtaking Us* in 2014⁶—that first announced his interest in preservation as a means to escape the insatiable demand for novel form, while taking aim at those preservation practices for whom “the past becomes the only plan for the future.”⁷ Still, OMA’s preservationist turn must also be read in light of numerous high-profile commissions for historic and protected sites since the early 2000s: an unbuilt extension for the Whitney Museum in 2001, the museum adaptation of the Zollverein Coal Washing Plant in Essen in 2007, various commissions for the redevelopment of the Hermitage in St Petersburg since the early 2000s, and the conversion of the storied Il Fondaco dei Tedeschi in Venice into a department store, completed in 2016. But, as Mark Wigley suggests in his introduction to *Preservation is Overtaking Us*, Koolhaas has been a uniquely unsettling force in the field of historic preservation.⁸

Perhaps the most conspicuous demonstration of this is the Fondazione Prada (opened in 2015, but not completed until 2018), located in a former gin distillery on the outskirts of Milan. There, within a campus of structures dating back to 1910, OMA have selectively demolished at least one extant structure, and inserted three more. The result is a collage of buildings that finds cohesion in its differences, driven by an architectural ambition to offer diverse spaces for the display of the luxury fashion giant’s collection of art. In Koolhaas’s words, the Fondazione Prada “represents a genuine collection of architectural spaces in addition to its holdings in art.”⁹ But despite the seriousness and scale of the project, the variety of forms on display and the range of different approaches taken to

extant structures can seem capricious. In fact, OMA do not discuss any historical significance of the original buildings. Instead, the focus is placed on what they might offer the display of art, effectively turning them into a kind of heritage wallpaper. The decision to cover an existing, non-descript tower in gold leaf is particularly revealing of this ostensibly superficial and arbitrary attitude, and remains a startling—for some, disturbing—image, even now a decade after completion.¹⁰ As Koolhaas explains, “Its quality was not particularly amazing, so we made it amazing by coating it in gold.”¹¹ But whereas this ordinary structure was retained and celebrated, another square building in the centre of the campus was demolished without compunction because it failed to “offer attractive possibilities.”¹² Clearly, certain aspects of Koolhaas’s former indifference to historical context persist at the Fondazione Prada, troubling expectations of conventional conservation practice. Indeed, the project is unsettling precisely because of this indifference, wherein preservation becomes a by-product of architectural production—essential, but somehow also incidental, to Koolhaas’s search for an engaging “repertoire” of architecture.¹³

INTEGRATING HERITAGE AT BOOLA BARDIP

While Boola Bardip is the result of a collaboration between two practices, its expression and detail carries the unmistakable brand aesthetic of OMA.¹⁴ For this reason, we argue that the handling of the existing heritage buildings at the museum needs to read in the context of OMA’s recent work and Koolhaas’s provocations on preservation, even though Koolhaas is not himself attributed to the design.¹⁵ Despite the absence of Koolhaas’s hand, the reach of his attitudes on preservation nevertheless extends all the way to the remote west Australian coast, testing “some of the boundaries of heritage” there.¹⁶ Certainly, the transposition of OMA’s methodologies and practices which emphasise architectural interests is surprising, and runs counter to the (more conservative) “values-based” culture of heritage in Australia that draws attention equally to those tangible and intangible dimensions of a place that embody its cultural significance. Australia is, after all, the birthplace of the Burra Charter (1979), and its cautious, process-led approach that advocates for “changing as much as necessary but as little as possible”¹⁷ maintains a hegemonic dominance over discourse and practice today, rarely challenged by alternative positions.¹⁸



*Figure 2. Old Perth Gaol at the Western Australian Museum Boola Bardip by Hassell + OMA (2020).
Photo by Susan Holden, 2022*

Five buildings remained on the site in 2016 when Hassell + OMA were announced as the architects for the new Western Australian Museum—all were designed by different architects, and each came with their own street alignments and floor levels.¹⁹ Four of the oldest buildings—all inscribed on the State Register of Heritage Places—were retained: the Old Perth Gaol (1856), the Jubilee Building (1899, once home to the State’s Library, Art Gallery and Museum), the Beaufort Street building (1908, housing a later standalone Art Gallery and taken over in 1980 by the museum), and Hackett Hall (1913, built as a reading room for the State Library). The fifth structure, known as the Link Building (1999, connecting the Jubilee Building and Hackett Hall, serving as a lobby for the museum) was demolished in 2017 to make way for the new Hassell + OMA design. Numerous other structures had previously been built and demolished on the site, leaving a complex and fragmentary tapestry of extant buildings for the architects to work upon.²⁰

Each of the remaining buildings were meticulously repaired and restored as part of the museum’s redevelopment, including the installation of extensive seismic protections to much of the original masonry. The delicacy and precision of this restoration of the late nineteenth- and early twentieth-century structures stands somewhat at odds with the more brazen juxtaposition of new programs and forms that have been inserted around, between, and through the old ones, seeking to make a single institution, and to resolve complex challenges of public access and movement across the disparate and dispersed campus. Of the more moderate gestures, new building volumes wrap around the oldest structure on the site—the old Perth Gaol—which sits in the centre of the constellation of new and old forms and remains detached from them. The former prison has been given an elevated significance by the encircling volumes that frame (and somewhat overwhelm) its diminutive mass. Critically, and given the broader context of OMA’s practice, this can also be seen as a selective approach to preservation—an overtly architectural gesture of protection or deference to the building’s fabric and autonomy that simultaneously abandons any pretence of protecting the structure’s urban relationship to the site and surrounding context.



Figure 3. New galleries cantilevering over Hackett Hall (right) at Western Australian Museum Boola Bardip by Hassell + OMA (2020). Photo by Susan Holden, 2022

A rather more brutal set of strategies are employed to integrate the neighbouring Hackett Hall—also a State listed property—creating one of the most memorable images of the new museum. Notable are the two floors of new galleries that form the deep proscenium ceiling of the City Room, spanning from the new, vertically stacked entrance lobby on one side, and over the top of Hackett Hall on the other. Recalling aspects of OMA’s 2001 competition entry for a single unifying roof over the Los Angeles County Museum of Art’s (LACMA) campus of buildings, the suspended wing is an audacious gesture: it is as exhilarating as it is awkward, looming above and intimidating the former library with its bulk. An additional mass of new building containing vertical circulation and amenities supports the cantilevered extension over Hackett Hall and merges into its side. A narrow black panel separates the new and old structures—a simulation, perhaps, of a respectful gap between the buildings that does not actually exist. In fact, a significant piece of the masonry structure has been removed from this north-western corner of Hackett Hall in order to make this conspicuous composition of parts possible.



Figure 4. Raised roof lantern of Hackett Hall at Western Australian Museum Boola Bardip by Hassell + OMA (2020). Photo by Susan Holden, 2022

Yet, it is only on the interior that the full extent of Hackett Hall's transformation becomes evident. In particular, it is revealed that the hovering mass of new exhibition spaces fail to clear the roof of the original building—something not immediately obvious from the outside. Instead, the new building is permitted to crash into the 1913 structure. For constructional reasons (but arguably architectural ones as well), a raised lantern with a decorative ceiling that once crowned Hackett Hall was temporarily removed and reinstalled as a fragment suspended in the new wing to allow views across the room and down into the spaces below.²¹ This is, however, but one instance where Hassell + OMA's new works cut through and deconstruct the heritage listed structures at Boola Bardip to variously achieve desired views, necessary connections between buildings, or simply for an architectural show of force. Other examples include a new bridge at level one that unapologetically skewers Hackett Hall, permitting an impressive view of a suspended blue whale skeleton, while causing a not insignificant loss of original building fabric. Likewise, in the Beaufort Street building, a new balcony breaks through the external wall of the 1908 structure to offer close up views of a plaster cast of the Parthenon frieze acquired by the museum in the early years of the twentieth century. Elsewhere, in the same building, a pedestrian link from the City Room to the street is achieved by carving a portal through the brick and rusticated stone base of the building. Clearly, at both large and small scales, the museum's architects are unafraid to edit and recompose these early civic structures, whether it is to guarantee the resolution of the circulation and access problems of the site, or to achieve a larger architectural agenda of imposed unity.



Figure 5. New bridge through Hackett Hall at Western Australian Museum Boola Bardip by Hassell + OMA (2020). Photo by Ashley Paine, 2021

MAKING HERITAGE THROUGH ARCHITECTURE

Collectively, these actions of wrapping around, hovering over and cutting through existing fabric make for an assertive, if not always convincing, demonstration of historic preservation at Boola Bardip. But whether or not these decisions were all necessary and appropriate, or indeed if they align with specific preservation charters and their principles is not the concern of this paper. Instead, what is important is the way in which they reveal OMA's particular understanding of preservation as an active and constitutive process of heritage production made through architecture.

This productive concept of preservation reflects broader shifts in contemporary discourse. As Jorge Otero-Pailos, Director and Professor of Historic Preservation at GSAPP explains: "Although historic preservation is often confused with the juridical model of power as repression, it is in fact a

productive force, relentlessly generative of new and ever-expanding categories dedicated to reordering the fundamental codes of culture in terms of history. Indeed, preservation is a process of interpreting objects in such a way as to create history ... For a long time now we have been accustomed to thinking that historic preservation ‘finds’ and ‘protects’ history imbedded in ‘built fabric.’ This old notion masked the practice of interpretation which is constitutive of historic preservation. We do not stumble on history, we produce it by interrogating entities.”²²

Following this argument, the heritage of the existing structures at the Western Australian Museum emerges not because of their persistence over time, but because of their legal inscription as historic sites in the state’s heritage register which operates to reveal and interpret their past. But as Otero-Pailos has also pointed out, this “editorial” framing of an existing structure, is rarely limited to such immaterial methods. Rather, physical interventions of adding (and, in the case of OMA, removing) material are integral to this production of history. Using the example of the Roman theatre in Arles, he notes the way in which visibly new ashlar is used to replace, or stand in for, the missing or damaged building stones of an ancient site. In such cases, the crispness of the new stonework can help us to see the weathered original masonry as such. That is, the new intervention provides a lens, or ‘supplement’ (in Otero-Pailos’s terms) that frames or stages historic fabric as original, documentary evidence of the past.²³

Through Otero-Pailos’s notion of the physical supplement and its role in constituting heritage, it is also possible to rethink Hassell + OMA’s work at Boola Bardip, and to see the confronting addition and subtraction of building fabric not as the destruction of heritage but, instead, as actively making it—through the dramatic staging, recontextualising, and editing the original structures.²⁴ In other words, the heritage of the existing buildings persists not *despite* their interventions, but *because* of them. As Teresa Stoppani explains in the context of the Cronocaos exhibition, preservation for OMA does not mean maintaining something in its original state. Rather, she draws an analogy with making a fruit preserve—a process that requires active intervention to prevent decay. She writes that OMA “invites us to rethink preservation in the sense that to “maintain or keep alive” (according to the dictionary definitions) be focused not so much on the opposition of “original” and “existing” but rather on the process that, for future accessibility and enjoyment (and sustainment), requires drastic transformative actions (such as the boiling of fruit with sugar), which are in fact processes of the production of something else and new.”²⁵ Preservation, she concludes, is not neutral.

CONCLUSION: BETWEEN PRESERVATION AND CURATION

What, therefore, is notable about OMA’s preservation practice, and Boola Bardip in particular, is the way in which architecture becomes a conspicuous mechanism for this mediation—and, hence, preservation—of heritage buildings. Where legislation was previously used to interpret their historic significance and ensured their recognition as heritage, architectural interventions now take on that role, interrogating these extant structures, seeking out their capacity for new architectural possibilities, and new relevance, with vigorous intensity. Indeed, both Stoppani and Otero-Pailos come to similar conclusions in their discussion of OMA’s preservationist turn as a kind of conflation of architecture and preservation.²⁶ In fact, what seems to be of interest to OMA is, in the end, not the *preservation of architecture* at all, but something that might be better described as the *architecture of preservation*.

OMA’s architecture of preservation—defined here as a provocative instrumentalisation of building—is also what unifies the range of strategies employed at Boola Bardip: collectively editing the existing buildings through additive and subtractive gestures informed by Koolhaas’s provocative experiments and declarations on preservation since the early 2000s. But more than producing heritage, we also argue that these activities have a particular resonance with curatorial practices of the museum itself. In particular, the way the existing buildings are reframed, recontextualised and reassembled through the

insertion of new architecture effectively turns them into a curated collection belonging to the museum. If, as the architects say, the museum is “a collection of stories about Western Australia's diverse and rich history, and contemporary culture,” then the accumulation and re-presentation of buildings on the site must be seen as one of those stories of Boola Bardip.²⁷ In a similar way to the Fondazione Prada, OMA bring a curatorial mindset to their treatment of these buildings that amplifies their architectural qualities and establishes heritage significance in their relation, as a collection, and beyond any absolute measure of their discrete historical or evidentiary value. In this respect, Boola Bardip is a polemical statement, true to Koolhaas's form, that maintains an antagonistic relation with preservation.

This curatorial approach is cemented by the creation of the City Room—the dominant architectural gesture at the heart of the project. It plays a key role in foregrounding curation as an architectural and exhibitionary strategy by bringing together the form-finding and form-making contest thrown up in renovation and adaption projects: it is there in the heart of the project where the collection of buildings can be taken in with a single glance. The retained buildings furnish the City Room, blurring the distinction between the practices of architecture, heritage and museology, just as it unites a local, Australian design discourse with OMA's polemics.



*Figure 6. City Room at the Western Australian Museum Boola Bardip by Hassell + OMA (2020).
Photo by Susan Holden, 2022*

NOTES

¹ The second plate was rediscovered in 1801, detached from its timber support, by French explorer, Jacques Felix Emmanuel Hamelin in 1801 who promptly reattached the plate. It was then removed seventeen years later by another French captain and taken to France. It was gifted to Australia in 1847 and is now exhibition in Fremantle's Shipwrecks Museum. Terri-ann White, *Sharing Stories in an Ancient Land: The Western Australian Museum* (Welshpool DC, WA: Western Australian Museum, 2020); "1616 Dirk Hartog," Western Australian Museum, <https://museum.wa.gov.au/explore/dirk-hartog>.

² The joint venture of the two firms is generally recorded as 'Hassell + OMA' with the equality of the partnership underscored. White, *Sharing Stories*, 355.

³ This use of gold is said to refer to one of the first pieces in the museum's collection—a large quartz rock with a vein of gold—but it also seems to suggest a bigger connection to Western Australia's lucrative gold mining industries.

⁴ As Edwin Heathcote describes OMA's about-face: "The practice whose effective manifesto subtext was "Fuck Context" has screeched into another handbrake turn, now working carefully with existing structures to sensitively insert new buildings into historic frameworks." And, he says, "The results are curiously convincing." Edwin Heathcote, "OMA: Always Ahead," *A+U* 2015:09, no. 540 (2015).

⁵ Rem Koolhaas, "CRONOCAOS," *Log*, no. 21 (2011).

⁶ Rem Koolhaas and Jorge Otero-Pailos, *Preservation is Overtaking Us*, GSAPP Transcripts, (New York: GSAPP Books, 2014).

⁷ Koolhaas, "CRONOCAOS," 122.

⁸ Koolhaas and Otero-Pailos, *Preservation is Overtaking Us*, 7.

⁹ "Fondazione Prada," *A+U* 2015:09, no. 540 (2015).

¹⁰ Heathcote, "OMA: Always Ahead," 10.

¹¹ John Gendall, "Revisionist History: John Gendall on the new Fondazione Prada and the Architecture of Preservation," *Artforum*, Oct 2015, 2015.

¹² "Fondazione Prada."

¹³ "Fondazione Prada," 28.

¹⁴ At very least, we argue that the ambition and boldness of the collaborative project has been made possible due to the international name and clout of OMA.

¹⁵ Rotterdam-based managing partner David Gianotten is given top billing, while Paul Jones is named as Project Director in OMA's website attributions. On Hassell's side, an undifferentiated team of contributors is listed, with Principal Mark Loughnan named first. See: "WA Museum Boola Bardip," OMA, <https://www.oma.com/projects/wa-museum-boola-bardip>; "WA Museum Boola Bardip," Hassell, <https://www.hassellstudio.com/project/wa-museum-boola-bardip#0>.

¹⁶ Sandy Anghie, "WA Museum Boola Bardip," *The Architect* Spring/Summer 2020: 72.

¹⁷ *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, Australia ICOMOS (Burwood, VIC, 2013).

¹⁸ While we argue that the Boola Bardip project deviates from key aspects of the Burra Charter, the project's heritage consultants, element, suggest otherwise: "We ensured that the heritage buildings are protected and enhanced using the Burra Charter (AICOMOS 2013) as guiding heritage principles." "WA Museum Boola Bardip," <https://www.elementwa.com.au/projects/new-museum-wa-heritage-services>.

¹⁹ Jennie Officer, "Many stories: WA Museum Boola Bardip," *Architecture Australia* May/June (2021).

²⁰ White, *Sharing Stories*, 387.

In her discussion of the museum, Laura Hourston Hanks laments the loss of the more recent structures and, hence, the erasure of certain histories from the site. Indeed, Koolhaas has himself argued against such selective practices: the global emphasis on preserving the exceptional while eradicating much postwar, as well as average and generic architecture, he says, "creates its own distortion." Laura Hourston Hanks, *New Museum Design* (Abingdon, Oxon: Routledge, 2021), 79; Koolhaas, "CRONOCAOS," 122.

To counteract such distortions, Koolhaas has elsewhere proposed alternative patterns of projective urban preservation. For instance, the 'barcode' preservation scheme for Beijing (2002) alternates transect zones of permanent preservation and systematic destruction / redevelopment to overcome the problem of cities that are "suffocatingly stable in the centre and alarmingly unstable at the periphery." Koolhaas and Otero-Pailos, *Preservation is Overtaking Us*, 16-17.

²¹ "Multiplex: Australian Construction Achievement Awards: New Museum for WA," https://aca.net.au/wp-content/uploads/2021/08/Museum-for-Western-Australia-Perth-Western-Australia-by-Multiplex-Constructions-Pty-Ltd-_sml.pdf.

²² Jorge Otero-Pailos, "The Contemporary Stamp of Incompleteness," *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 1, no. 2 (2004), <http://www.jstor.org.ezproxy.library.uq.edu.au/stable/25834939>.

Note that Jorge Otero-Pailos offers some of the most important insights into OMA's preservationist turn. His writing on experimental practices of preservation often examine Koolhaas and OMA's work, even distilling the office's approach down to a five-point manifesto that accompanied the publication of Koolhaas's lectures in *Preservation is Overtaking Us*. Jorge Otero-Pailos, "Supplement to OMA's Preservation Manifesto," in *Preservation is Overtaking Us* (New York: GSAPP Books, 2014).

²³ Jorge Otero-Pailos, "Monumentaries," in *Tabula Plena: Forms of Urban Preservation*, ed. Bryony Roberts (Zurich: Lars Muller, 2016), 22.

²⁴ Otero-Pailos attributes the notion of preservation as a reframing of a building, changing the way it is seen and understood to Soviet preservationist, Evgenii Mikhailovskii. See: Jorge Otero-Pailos, "On Self-Effacement: The Aesthetics of Preservation," in *Place and Displacement: Exhibiting Architecture*, ed. Thordis Arrhenius et al. (Zurich: Lars Müller Publishers, 2014), 241; Otero-Pailos, "Supplement to OMA's Preservation Manifesto," 91-92.

²⁵ Teresa Stoppani, "Altered States of Preservation: Preservation by OMA/AMO," *Future Anterior* 8, no. 1 (2011): 101, <https://muse.jhu.edu/article/470901>.

²⁶ In particular, Stoppani suggests that "The [Cronocaos] exhibition proposes preservation 'as an instrument of architectural thinking and invention,'" while Otero-Pailos argues that OMA's failed bid to extend the Whitney Museum demonstrates an attempt "to make architecture in the guise of preservation." Stoppani, "Altered States of Preservation: Preservation by OMA/AMO," 102; Otero-Pailos, "Supplement to OMA's Preservation Manifesto," 89.

²⁷ "'Simply spectacular' WA Museum Boola Bardip opens in Perth," 24 November 2020, <https://architectureau.com/articles/wa-museum-boola-bardip-opens-in-perth/>.

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MUSEUMS TO INSPIRE CHANGE AND ENCOURAGE ACTION WITHIN COMMUNITIES

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INTRODUCTION

Traditionally, interaction with objects in museums has often been an organized, passive process, with viewers held at a distance, due to the artifacts' delicate and valuable nature. Many contemporary audiences and generations however, prefer a participatory experience and engagement with the content. Interaction with the local community is also valued, with many younger visitors preferring topics that have the potential to bring neighbors together to discuss complex issues that affect them directly. Modern institutions can lead through education, supporting the culture of the region and educating through active, immersive learning, becoming sources of interaction and action.

History

The idea of museums is not new. The Mouseion of Alexandria in Egypt, built about 280 B.C.E. is credited as one the most famous and earliest examples of museums, although it held not sculptures or artwork. It was rather more of a place for scholars to gather for the purpose of gaining and sharing knowledge for philosophical discussions.¹ While both learning and engagement were occurring, these were not for the general public to participate in.

Over the years, the next ideation of what would be classified as a museum would occur during the Renaissance when the collections of the wealthy were put on display for the more genteel citizens of society to visit. These versions of museums often included collections of curiosities, of art or artifacts from history or nature.² Although these were technically open to the public, access wasn't always necessarily equitable, as the museums were generally associated with the upper echelon in their communities. This was the case in 1759 when The British Museum opened as the "world's first free, national, public museum" to "all studious and curious persons."³ This did not mean, however, that it was open to all museum goers of all classes, but rather that potential visitors had to apply for tickets, which only were provided to influential patrons.⁴

Although museums did become more accessible over the years, their patronage has continued to draw primarily from the middle and upper classes. Exhibits have remained somewhat formal and passive, often with topics that, while educational, have a reflective quality to them, with a less immediate sense of urgency in regards to the information imparted. Increasingly, however, modern museums are looking to become more relevant under the pressure of rising generations, who are set to become their primary visitors. Both Millennials and Generation Z have very distinct attitudes from earlier peers about their desired involvement within institutions and interest in social and political agendas overall.

Museums are responding through modifying their approach to the user experience, both within their walls and beyond.

BACKGROUND

To understand how and why museums are changing it is imperative to understand who does, and does not visit museums. Patrons tend to be fairly well educated, with eighty-two percent possessing a college degree.⁵ As far as ages of guests, five to twelve and twenty-five to forty-four are the ranges that attend these institutions with the most frequency. A study of demographics at the Smithsonian Institutions showed that “...visitors to art and history museums tend to be older than this average (while) visitors to science-oriented museums tend to be younger.”⁶ Minorities have often been documented as being underrepresented as visitors in surveys but in more recent polls of the population this finding has been disproven and the gap between races visiting museums is shown as narrowing steadily in recent years.⁷

Even before the COVID-19 pandemic, museum attendance had been declining. There may be many reasons for this decrease in attendance but several factors may include, “...increasing cost of admission, the declining interest in art and history, and the competition from other forms of entertainment.”⁸ Competition comes from a wide range of modern recreational activities, including the internet.⁹ Other factors impacting attendance include how close one lives to museums, as well as transportation access.¹⁰ Research also shows that those with a personal background and history of visiting museums continue to do so.¹¹ Simply put, if one was raised visiting museums, they have a greater likelihood of doing so through adulthood.

Museums are especially struggling to attract younger generations. A 2018 American Alliance of Museums survey revealed that only twenty-four percent of Millennials (born between 1981 and 1996) had visited a museum or historic site within the past year.¹² While some feel that this generation may be “detached from institutions”¹³ a survey conducted in 2017 on Millennial museum opinions presented conflicting data.¹⁴ Only three percent of participants answered that they didn’t visit museums because they weren’t relevant. Forty percent felt they were too expensive, while twenty-one percent couldn’t get to them and another twenty percent weren’t aware of the offerings in their area.¹⁵ The survey also found that a significant reason why many Millennials don’t visit was that they are just too busy with other obligations.¹⁶ They also feel that museums can seem “out of touch” when they are looking for “experiences that are relevant to their lives.”¹⁷ This is especially true with traditionally static museums, with material presented in a passive manner. This age group tends to prefer to experience in the way they are most comfortable – through smartphones and other similar devices.¹⁸ Traditional educational programs, such as gallery lectures or tours, also appeal less to millennial audiences.¹⁹

Less has been studied about Generation Z (born between 1997 and 2012) and their engagement with museums, but they do share some similar values to Millennials. “Gen Z’s urgent, intense activism is propelled forward by issues like climate change, mass shootings and racial justice, as well as moments like the 2016 election, the 2018 Parkland shooting, the 2020 murder of George Floyd and the global pandemic which (disrupted) school and careers.”²⁰ History is important to them, but current issues often carry a greater sense of urgency. As these two generations are poised to become prime attendees, many museums are beginning to look at how they may need to change their designs and practices to appeal to their needs. Unlike traditional patrons, rising generations care greatly about social and political agendas²¹ and think museums should be empathetic forums for civil discourse on controversial issues affecting them today. They want museums to be a place that can help them to solve those issues with others.²²

Although cost may be a barrier for some museum patrons, a recent study found that even in the Smithsonian Museums, where admission is free, attendance was down in both 2012 and 2014, even as the population increased.²³ Issues like proximity and family history are not new determining factors in attendance so recent data concerning relatability provides likely reasons for the decline. As a result, museums concerned about connecting to these newest generations are significantly upheaving their visitor experiences. Contextual additions to the exhibits have been added more often, that relate even static displays to modern examples. Additionally, interactive exhibits are used with more frequency to make information more relatable to modern technology. Less formality is being introduced in many cases as well, allowing education to occur in a method that is both comfortable and familiar. Museums are also supporting more programs to bring in the community as well – for events, lectures and social gatherings. Even more importantly, more programs are being instituted that support direct engagement with the local community, connecting to all demographics. Contemporary museums are expanding their role, breaking down their formal presence and working in a way that shows they are a member of the neighborhood they reside in, caring about matters that impact their neighbors.

The focus of many museums has been changing rapidly in the last few decades as well, with more topics concentrating on the human condition. Tiny museums on underhoused populations have been springing up in several countries and museums about social justice are on the rise, as well as those focusing on tolerance. Many confront difficult histories - like those marking the African American narrative in America, or those that document the Jewish Holocaust. Museums that celebrate human achievements are increasing in number as well, like the Skyscraper Museum in New York City or the Museum of Ideas and Inventions in Barcelona. Within this newer generation of museums, many exhibits are providing a more sensory experience and bringing more emphasis to user interaction. Crafting methods on display can also be de-mystified by providing workshops for guests to try their hands at the techniques as well. Participatory exhibits overall are on the rise, where guests are invited to leave their opinion or share information about themselves that stays with the exhibit at least for a short time. Virtual reality and augmented reality can also add layers to the museum environment to make them more interactive.

THE PROBLEM

Museums are moving in new directions. Their topics are expanding and their involvement in the community and in the visitors' experience is more of a concern and more carefully orchestrated than ever before. It was with these new trends in mind that a project for senior Gen Z students was developed in our interior design program during 2017 and 2018. This project allowed us to determine current issues that new generations value and topics that would inspire them. It was also vital to consider how the institutions could reach out to the communities they reside in during this semester-long project, in which the brief requested a museum to inspire change and encourage empathy. For this hypothetical project, rather than creating a large museum within the center city, students were asked to design a small museum in Germantown, a neighborhood in Philadelphia, the sixth most populous city in the United States. This area of the city has traditionally been fairly diverse with seventy-seven percent of the population identifying as African American, fifteen percent white and five percent as Hispanic and Asian populations. There are several parks and historic buildings in the neighborhood, making it a desirable area to live in. Since the students were interior designers, an existing gymnasium was provided as the building shell and they were responsible for designing the space plan, all exhibits, and a comprehensive wayfinding strategy. The program included a "town square" in the lobby area, that could be locked off from the museum for after-hours neighborhood events and it also included a lecture space that could be used for community business.

The focus of the museum was to be determined by each student after considerable geographic, historic and demographic research was conducted. Students were encouraged to also look to cultural, social, economic and environmental sources for inspiration to determine their project's subject matter. They were not limited to topics that existed currently; they were instead asked to bring a spotlight to issues that were important to them, to the local community, to our nation and to the planet. Many immediately found inspiration in subjects that they had a history with, either personally or through friends or family members.

SOLUTIONS

The final designs were incredibly varied, numbering almost sixty over the course of the two years the project was given. I will highlight a few students who represent the wide range of ideas that were considered. The first chose to design a Museum of Cultural Discovery (Figure 1) to encourage her users' curiosity and the need for education of cultural and racial stereotypes. Her own experiences, growing up Latina, greatly influenced her design decisions. Rich, saturated public spaces were open to the Germantown neighborhood for socialization, while still providing generous moments of learning throughout the interior spaces. She included interactive displays and a means to leave opinions behind by guests, but one of her most unique designs was an exhibit focused on revealing biases that included interactive touchscreens, lights, and displays that changed as visitors engaged with them. Of special note, this student won third place in the commercial category for the 2019 Sherwin Williams Design Challenge, a student design competition where participants were required to use at least three Sherwin-Williams colors in their palette, along with writing a description of how color contributed to their design. She was selected from over 750 entries.



Figure 1. Museum of Cultural Discovery designed by TJU Student, Gabriela Morales

Another student considered the numerous psychological disorders that have been increasing in society. His museum (Figure 2) worked to destigmatize these disorders to the broader public audience through interactive exhibits educating on obsessive compulsive disorder, anxiety, bipolar disorder, dissociative identity disorder, schizophrenia, and psychosis. Thermal changes, tones, augmented reality and virtual reality were all used to accomplish his design goals. This particular student was wildly creative, even incorporating the sound of a beating heart and blood running down the walls in one area of the museum to immerse visitors in a complete sensory experience. A heartbeat played in the background during his final verbal presentation to engage jurors in the design's intent.

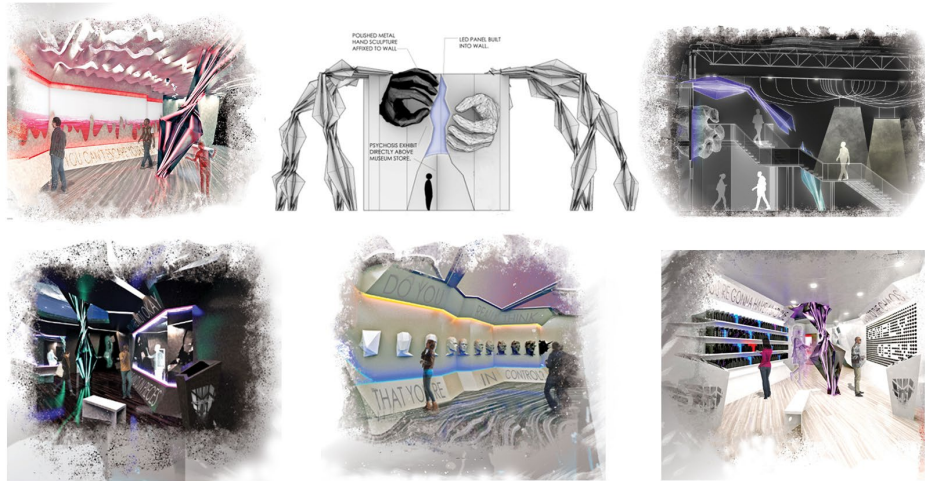


Figure 2. Museum of Psychological Disorders designed by TJU Student, Narada Walters

This next example (Figure 3) addressed an issue that affects all citizens – the increasing surveillance of our communities and the fact that very little of what we do is actually private. The exhibits focused on the state of watching and being watched by others in a twisting labyrinth of hallways and rooms where visitors were continually exposed to new displays, but also were viewing rooms of guests, in a voyeuristic fashion. Throughout the visit, cameras were continually capturing both still images and video of the occupants, only to be displayed in the end in a large wall-to-wall exhibit of screens. This museum’s concept was expertly executed. One can imagine it would be quite successful if implemented, with a growing sense of unease rising through each level of the building, as visitors continued to realize they were always being watched.



Figure 3. Museum of Surveillance designed by TJU Student, Aubrey Coughlin

In the subsequent museum, designed by a student who was hard of hearing, exhibits focused on educating patrons about deafness, as well as encouraging guests to embrace the beauty of sound (Figure 4). Push buttons, headphones, and cones and cups were all used to listen through. One display taught sign language to patrons. A massive structure adjacent to the stairs made even vertical

circulation exciting, where plucking wires strung from floor to ceiling would change the tones and colors in the area.



Figure 4. Museum of Sound and Silence designed by TJU Student, Deanna Hagman

In some student designs, the purpose was to educate those in urban locations about a topic that might seem distant to them physically. In one case, deforestation was the focus. The museum was to become a community center for learning and sharing ideas about improving our collective carbon footprint. Displays (Figure 5) focused on creating a greater understanding of how personal actions can have larger consequences in the environment. A room for reflection and repose was included in this design. It is not difficult to imagine that such biophilic properties would be most welcome in an urban environment.



Figure 5. Museum on Deforestation designed by TJU Student, Erica Lomando

Another student selected gender as the topic for her museum – specifically the development of women’s rights. Important moments in women’s history were noted throughout her design (Figure 6) and exhibits focused on the empowerment of women. You can view an exhibit in the background of her perspectives that asks visitors to tell their story and another that instructs them to take what they need. The choices of stickers to take away from the display are printed with the words: courage, ambition, hope and freedom. In another exhibit, as women move by a screen a compliment not based on physical appearances flashes by their silhouette such as “you have a beautiful soul” or you look so smart today.” This student was especially adept at thinking about the user experience in her design.



Figure 6. A Museum on the Gender Divide designed by TJU Student, Samantha Schwartz

And lastly, a discussion of the student designs would not be complete without mentioning the Museum of Animal Cruelty, designed by a vegan student who made it her mission to cause discomfort in her visitors. The design (Figure 7) was purposely created to simulate the experiences that animals go through when placed in the food and product testing industry. With mostly dark colors and red as an accent, it created an ominous atmosphere for visitors. Although this museum had no lack of troubling and disturbing information to convey, the mezzanine's journey through a simulated slaughterhouse was meant to be the most eye opening. One can imagine that if this project was real, many a visitor might leave never touching a steak again.



Figure 7. Museum of Animal Cruelty designed by TJU Student, Chelsey Glidden

ASSESSMENT AND CONCLUSIONS

Student work was assessed through a direct measure, using a rubric. Their designs were evaluated examining the user interactions they included, as well as the means in which they integrated the connection to the community in their spaces. A majority of the students were successful in their completion of these goals and the project was deemed successful overall, far exceeding the projects completed in prior years when the topic focus was open ended. Teaching during these semesters was exhilarating and the students always seemed empowered as they designed. The topics they chose were sometimes surprising but all were inspired and they provided much insight into the issues that their generation values.

A project of this significance did come with many inherent considerations. When discussing controversial issues, it was important that impartial information be displayed throughout the museums, discussing both sides of the issues being presented. It was also of note that with some of the more intense subjects the students and I often needed to discuss both trigger and age appropriate

warnings where they might be needed. Refuge spaces were included to provide a break in these types of museums as well. In some particularly somber spaces, it was vital to culminate the experience on a hopeful note. In the Museum of Animal Cruelty for example, there was a store that sold vegan cookbooks and an area to adopt a rescue animal on the way out. These types of gestures were essential to keep guests leaving on a high note. Presenting ways that visitors can change to positively impact the issues presented was as critical as explaining the topics themselves.

This idea of change is a thread that runs through modern museum design. The reason to visit a new museum isn't just education to have more knowledge about a particular painter or a specific time period; it is knowledge to change the world around us for the better, to be a better neighbor, a better citizen, a better friend or family member. This is why the new era of museums has the potential to have wider appeal to a greater cross section of the population in general and rising generations specifically. It may take a while for young adults to learn what can be offered but together with museums, they have the ability to grow and change together.

NOTES

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A CONTROVERSIAL BOUNDARY: ON THE IDEA OF BUFFER ZONE THROUGH THE CASE OF MADRID

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MADRID, FINALLY, IN THE WORLD HERITAGE LIST

Under the name “Paseo del Prado and Buen Retiro, a landscape of arts and sciences”, a new cultural property was included in the World Heritage List (WHL) in July 2021. It includes three large areas of Madrid’s city center that are strongly intertwined with each other: the tree-lined Paseo del Prado, the Parque del Retiro, and the neighborhood between them, known as Barrio de los Jerónimos.

The process of its inclusion was long and somewhat controversial. A first attempt was made in 2014 to test the possibilities of requesting the inclusion of the Parque del Retiro¹ and, shortly after, UNESCO included in 2015 the Retiro and the Paseo del Prado in the Tentative List.² Then, while preparing the nomination,³ the State Party opted to present the application as a “new type” of cultural property rare in the WHL: a purely urban cultural landscape.⁴ Finally, during the 44th session of the World Heritage Committee, the property was included in the List after a unanimously positive vote.⁵

However, ICOMOS had considered throughout the process that the property did not meet the necessary requirements to be included, referring mainly to the absence of a unifying theme in the nomination, the lack of a previous management plan, and the unequal protection of the elements that make up the property, among others.⁶ Among the ICOMOS requests, one is especially relevant for a critical inquiry: Madrid’s proposal decided not to define a buffer zone, since the local urban legislation (PGOUM-1997) already protects the central area of the city, which includes the property, alleging that it works as an actual buffer zone. However, ICOMOS rejected this proposal and claimed for a specific buffer zone, starting a thread of interactions that recently satisfied ICOMOS’ complaints, since a buffer zone has been defined by the State Party. Using Madrid’s example as a lens for discussing the very idea of buffer zone, this contribution explores to what extent some new inclusions in the WHL, such as this one, are uncovering conceptual cracks in UNESCO’s principles. What can we learn from the “landscape of arts and sciences”?

PASEO DEL PRADO AND BUEN RETIRO, A LANDSCAPE OF ARTS AND SCIENCES

Figure 1. Map of the cultural property included in the WHL as “Paseo del Prado and Buen Retiro, a landscape of arts and sciences”. Source: Madrid City Council.

The listed property includes an area of 237 hectares in the center of Madrid, mostly shaped during the Enlightenment and to which new elements have been added up to the present time (Fig. 1).⁷ This “landscape of arts and sciences” consists of three well differentiated parts: the Parque del Retiro, the Barrio de los Jerónimos, and the Paseo del Prado. The Parque del Retiro is the city's main public park, originally built in the first half of the 17th century as the gardens of the now disappeared Royal Palace of Buen Retiro, and converted into a public park in 1868.⁸ In its interior there are very unique trees and important monuments —such as the Statue of Alfonso XII—, but also spaces dedicated to science —such as the Royal Astronomical Observatory. It is one of the favorite places of leisure for the inhabitants of Madrid and one of the most frequented by tourists. The Barrio de los Jerónimos, located between the park and the Paseo del Prado, contains distinguished blocks of apartments and public buildings —administrative, such as the Madrid City Hall or the Stock Exchange, and cultural, such as parts of the Prado Museum or the Casón del Buen Retiro. In its southern part, the neighborhood is finished off by the Royal Botanical Garden, one of the most important in Europe and where, since the 18th century, plants from all over the world have been cultivated in its eight hectares and where drawings from important botanical expeditions are treasured.

The third part, the Paseo del Prado, is a tree-lined avenue traditionally used for walking and recreation, which appeared in the 16th century when Felipe II ordered the development of the Arroyo del Prado,⁹ and shaped in its current state during the reign of Carlos III (1759-1788), when the stream was covered and reconfigured as a backbone of the city with elements linked to knowledge.¹⁰ Although today there is a certain consensus that the Paseo del Prado was truly innovative and, to a certain extent, created a new “type” of tree-lined avenue that had an influence in Latin America, it was a kind of public space similar to other remarkable European examples such as the Avenue des Champs-Élysées in Paris, the Ringstraße in Vienna, or the Unter den Linden in Berlin, among others. Around the Paseo there are important administrative buildings such as the Bank of Spain or the Ministry of Health, and cultural buildings such as the Prado Museum or the Caixaforum, as well as monumental fountains such as the Fuente de Cibeles, the Fuente de Apolo or the Fuente de Neptuno, and sculptures by great Spanish painters such as Diego Velázquez, Bartolomé Esteban Murillo and Francisco de Goya. In short, the three parts that make up the property include a large number of

highly relevant elements from a heritage point of view that, in a joint vision, make up a landscape representative of the different layers of Spanish history through science and art (Fig. 2).

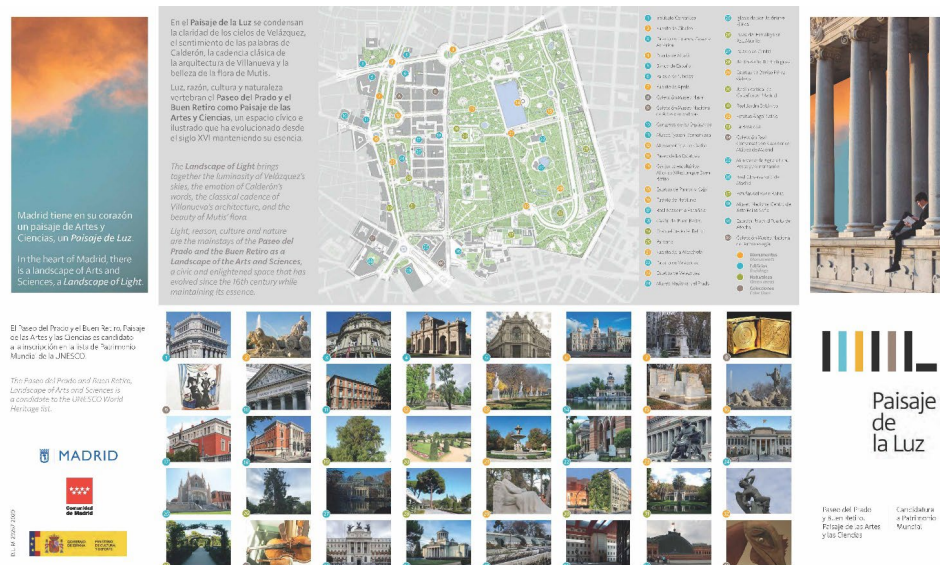


Figure 2. Map and photographs of the most representative elements included in the property. Source: Madrid City Council.

SPECIFICITIES OF A LABEL: CULTURAL LANDSCAPE

In the different documents of the nomination and, especially, in the Manifesto of Light —elaborated by the State Party in which the spirit of the nomination and its main values are expressed—,¹¹ the term "landscape" has a singular prominence. It functions, in a deliberate way, as a pivot around which the candidacy revolves, taking advantage of an important conceptual transformation that has taken place in recent decades in the field of cultural heritage: the leap from object to landscape.¹² As Loes Veldpaus, Ana Pereira and Bernard Colenbrander have stated, heritage management is changing “from focusing on isolated built heritage assets, towards a landscape-based approach, adopting notions such as the intangible, setting and context, and urban and sustainable development”.¹³ Consequently, in addition to the profound theoretical questions that this transformation has caused, the different agents responsible for the conservation, safeguarding and management of heritage have had to adapt their policies and criteria to this change of direction, which is still being assimilated by the population.

The European Union itself has recognized this trend through the European Landscape Convention (ELC). Since it was opened for signatures in 2000 within the Council of Europe’s campaign “Europe, a Common Heritage”, the ELC sets the guidelines regarding landscape issues for the signatory countries.¹⁴ Its well-known definition will serve as a starting point here: “landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”.¹⁵ The implementation of the ELC in Spain takes place through the Spanish Plan for Cultural Landscapes, approved in 2012. Like the European Convention, the Spanish Plan claims a necessary “characterization of the territorial domain under consideration, the identification of the values that define its character and society’s desire to integrate it into its daily life and perpetuate it for future generations”.¹⁶

UNESCO had anticipated these documents by a few years, and recognized the growing tendency to consider ensembles as much as objects when it opened the option to apply for the WHL with the

category "cultural landscape" in 1992.¹⁷ As its 1994 Operational Guidelines established, cultural landscapes were initially considered as assets that represent the combined works of humankind and nature and illustrate the evolution of society over the years.¹⁸ Since then, UNESCO has allowed the inclusion of properties in the WHL in this category, which it still subdivides into "designed landscapes", "evolving landscapes" and "associative landscapes".¹⁹

As part of the interesting genealogy of the nomination, the application to include the "landscape of arts and sciences" in the WHL was finally submitted as "cultural landscape". Therefore, the controversy surrounding its inclusion resonates with that concerning the category to which it aspired, recognized by UNESCO only three decades ago and which still presents gray areas in its conceptual constitution. This decision by the State Party generated two problems that UNESCO is not yet used to dealing with or, at least, not in this category: (i) on the one hand, UNESCO's properties included in the WHL as cultural landscapes are rarely urban; (ii) on the other, as dynamic cultural properties, they require an active conservation that prevents them to be frozen. Not by chance, the search of criteria and ideas on how to secure the distinct values of cultural landscapes, especially if they are not economically profitable, is one of the peak challenges for landscape research.²⁰

In this sense, some recent examples in which the inclusion in the WHL as a cultural landscape has been detrimental to the values for which the property was declared should warn UNESCO of what could happen in Madrid. The challenges that the "landscape of arts and sciences" faces, therefore, have to do with knowing how to manage the urban landscape as a process, with its intrinsic changing condition, dependent on human activities and their transformations—physical, cultural, and socioeconomic, among others—and with solving one of the main problems for heritage policies: that heritage legislations are still mainly based on the idea of stability. In short, the greatest challenge is the living conservation of the property to preserve the interaction between the population and its environment, the times and processes, and the issues related to its perception, value, and identity,²¹ something that will be proven in the years to come.

MADRID'S ADDITION TO THE WHL: A CONTROVERSIAL BUFFER ZONE

In this contemporary conceptual context—that of cultural landscape as heritage—the definition of a buffer zone is also unique in the case of Madrid. According to the Operational Guidelines for the Implementation of the World Heritage Convention, a buffer zone is "an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development in order to give an added layer of protection to the property".²² That is, it is an area that does not belong to the property included in the WHL and, although it does not enjoy the same protection as the property, neither should it be drastically altered so that the actual property is not damaged.²³ However, the document considers that in some cases it may not be necessary: "where no buffer zone is proposed, the nomination should include a statement as to why a buffer zone is not required".²⁴ Complementary to this official definition, it should be recalled that UNESCO held an entire event on this subject in 2008 at the International Expert Meeting "World Heritage and Buffer Zones", which resulted in the homonymous publication as the no. 25 of the *World Heritage Papers* series.²⁵ Both documents make clear UNESCO's position, which remains unchanged to this day: to promote the definition of buffer zones in most cases, with few properties on the List lacking one.

The nomination presented by the Madrid City Council avoided a buffer zone, arguing that the property was already part of, or affected by, several heritage protection zones: (i) the Historic City Center, protected by the urban plan (PGOUM-1997); (ii) the Historic Site of the Villa de Madrid, listed as BIC [Cultural heritage asset] in 1995; (iii) the Archaeological Area of the historic center of Madrid, listed as BIC in 1993; (iv) the Archaeological Area of the Manzanares river, listed as BIC in

1994 (Fig. 3). For this reason, as the Nomination Dossier elaborated by the State Party stated: “no buffer zone is considered necessary”.²⁶



Figure 3. Graphic argumentation of the nomination about the lack of need to delimit a buffer zone due to the different protections already affecting the property. Source: Ayuntamiento de Madrid, “Nomination Dossier Update” (February 2020), p. 98.

In response to this proposal, ICOMOS reflected its disapproval and urged the State Party in December 2019 to “define an appropriate buffer zone” for the correct management of this property and to “provide information on the different options that were considered for a buffer zone”.²⁷ The candidacy, focused on the objective of getting the property included, did not resist and in February 2020 provided the three options that had been considered (Fig. 4). Furthermore, the response clarified that “the State Party would have no objection to applying one of the following buffer zone options if ICOMOS considered it necessary”.²⁸

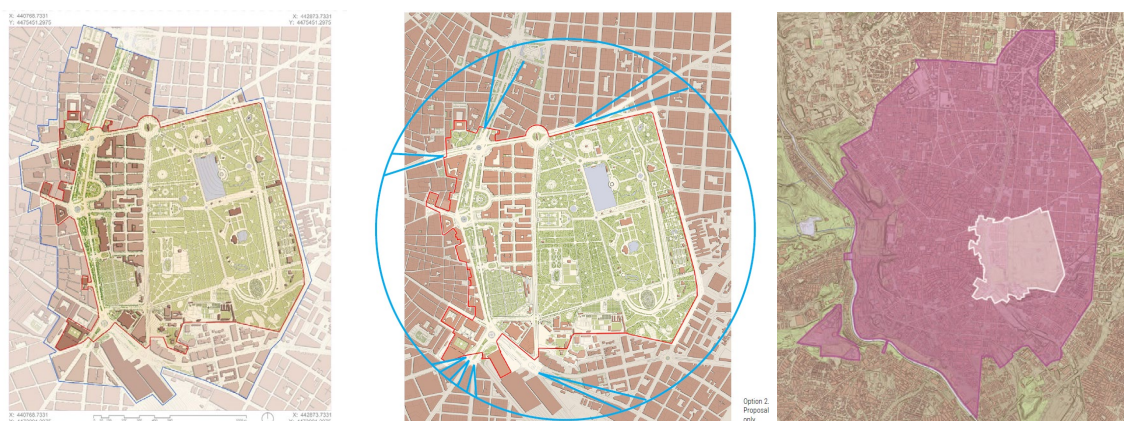


Figure 4. Buffer zones that the State Party provided answering to the ICOMOS report: (i) Proposal that includes various historical, visual and functional criteria; (ii) Proposal based on visual criteria only; (iii) Protection proposal with boundaries of the Historical Centre, included in the Madrid General Urban Development Plan (PGOUM-1997). Source: Ayuntamiento de Madrid, “Paseo del Prado and Buen Retiro, A landscape of Arts and Sciences: Additional information” (February 2020), p. 54.

The next step in this interaction occurred in March 2020, when ICOMOS published its Advisory Body Evaluation (ICOMOS), the document reporting its final pre-declaration assessments of the nomination. In it, it again urged the definition of a buffer zone, arguing that “while existing protection may largely be effective, ICOMOS considers that given the pressures that often arise in such urban contexts, the establishment of a buffer zone that explicitly addresses the proposed Outstanding Universal Value would be necessary”.²⁹ For this reason, it included among its final recommendations to “delineate a buffer zone for the property based on the Historical Centre in the Madrid General Urban Development Plan (PGOUM)”.³⁰

The recommendations of ICOMOS were almost literally reflected in the *Decision 44 COM 8B.21*, by which UNESCO included the property in the WHL, and where it urged the State Party to establish “an adequate buffer zone according to the option provided by the State Party on the basis of the Historical Centre in the Madrid General Urban Development Plan (PGOUM)”,³¹ requesting a new report from the candidacy that would provide evidence of the implementation of the recommendations for examination by the World Heritage Committee at its 46th Session. Finally, Madrid's response in November 2022 through the State of Conservation Report by the State Party yielded to this recommendation: “the buffer zone was also sent to ICOMOS on 21 January 2022 ... It coincides with the area of the Historical Centre or Conjunto de la Villa de Madrid, as set out in the General Urban Development Plan in force” (Fig. 5).³² It is expected that the maps available on the UNESCO website will be updated in the coming months to include the buffer zone of the "landscape of arts and sciences", thus certifying the end of the debate.

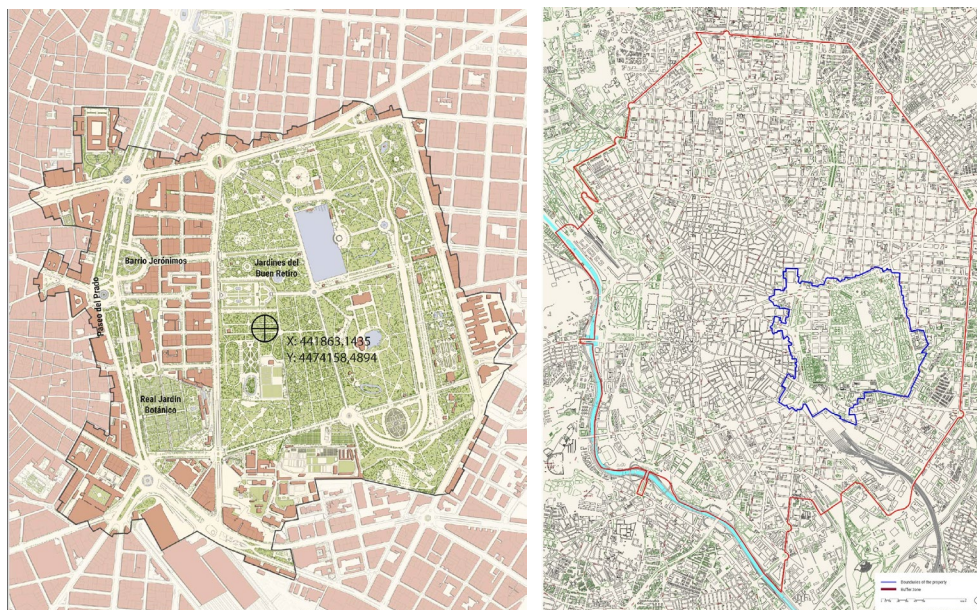


Figure 5. Boundaries of both the cultural property and the buffer zone. Source: Ayuntamiento de Madrid, “Paseo del Prado and Buen Retiro; Landscape of arts and sciences (Spain): Report on the implementation of the World Heritage Committee Decision 44 COM 8B.21” (November 2022), p. 2.

LEARNING FROM MADRID

In one of the chapters of the aforementioned *World Heritage Papers 25: World Heritage and Buffer Zones*, several institutions answer the same questions about the vicissitudes of defining, delimiting and managing these areas.³³ Among them, the answers of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) are of particular relevance because they

point specifically to the heart of the problem addressed here. According to ICCROM, there is a dynamic around the UNESCO world in which “most State Parties will put a buffer zone around a site whether it is necessary or not, just to ensure that they do not have trouble in the evaluation and decision making processes”, resulting in “unnecessary buffer zones” that “may give a false sense of protection to a site and take attention away from other tools that may be useful in a particular case”.³⁴ This statement evidences deeper issues with spatial consequences in the properties included in the WHL, given their capacity to influence urban and territorial policies for heritage protection and, consequently, in the socioeconomic development of their surrounding environments. In those with a landscape condition—either rural or urban—, this is of major importance. The trend described by ICCROM applies perfectly to the case of Madrid, where it was intended not to define a buffer zone and where, basically, to save further problems with UNESCO (and ICOMOS), it has finally been defined.

However, as the issue is of considerable complexity, it is possible to defend both positions. In favor of UNESCO and, therefore, of the definition of a buffer zone, it would be possible to argue that: (i) it is something openly fostered by UNESCO in its official documents and specifically in the Operational Guidelines; (ii) it usually helps in those properties included in the WHL as “cultural landscapes”, given their nature; or (iii) it allows to foresee future problems that may affect the property, anticipating their effects, among other virtues. Nor is it difficult to support Madrid's position: (i) it is a very particular case (both as cultural landscape and as a metropolitan property), something new in the WHL and claimed by the candidacy; (ii) is a decision consistent with the very idea of buffer zone, since the current legislation is more accurate and may protect that area better than a buffer zone, i.e., if there are countries whose legislation and welfare state guarantees better protection than would be achieved with the buffer zone, is it necessary?; or (iii) the introduction of a new delimitation could pose a risk of becoming a socioeconomic, cultural and political barrier, as happened in other WHL sites, whereas municipal legislation manages specifically the dynamics of the metropolis and will try to protect it in the same terms.

UNESCO has been aware of this problem for a long time and it is present in its documents, as in the aforementioned *World Heritage Papers 25*: “there were common requirements for landscape scale sites (whether cultural or natural) in relation to buffer zones. [...] Urban areas are a further category of sites with particular buffer requirements, specially, in relation to the impacts of new buildings on the visual integrity of urban landscapes”.³⁵ In fact, the most assimilable examples in the WHL that could serve as a guide are the historic centers of some cities but, as they were declared before the category “cultural landscape” existed, they are treated more as urban monuments than as living sites. Perhaps for this reason, cultural landscapes are already largely understood in rural areas, but in large metropolises they are having difficulties in being comprehended and, consequently, managed. Coincidentally or not, the following *World Heritage Papers*—no. 26— was published that same year 2009 and was dedicated to cultural landscapes. In its preface, Francesco Bandarin (then Director of the World Heritage Centre) recognized the arrival of the cultural landscape as the opening of a “new avenue” that would give rise to profound debates concerning the metropolis: “a new topic on the conservation of historic urban landscapes is currently under discussion in view of a future UNESCO standard setting instrument in this regard”.³⁶

For all these reasons, and in the absence of examples, criteria and guidelines, the “Paseo del Prado and Buen Retiro, a landscape of arts and sciences” represents today an example of outstanding importance for the future, as one of the first properties included in the WHL as a “cultural landscape” located in a metropolis where millions of inhabitants live. The virtues of demarcating or not a buffer zone in these cases are yet to be explored but, beyond that, what happens in Madrid will undoubtedly condition UNESCO's future decisions regarding the idea of cultural landscape in the metropolis.

FUNDING

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NOTES

¹ To this end, the Madrid City Council organized the "International Congress on Cultural Landscapes and World Heritage" between December 1 and 5, 2014, whose objective was to lay the groundwork for a future nomination.

² It was included as "Site of the Retiro and the Prado in Madrid", according to the documents of the World Heritage Convention's 39th Session (WHC-15/39.COM/8A).

³ As intermediate milestones in the process, it is worth mentioning the official submission to UNESCO in 2019, with the name "Landscape of Light" (referring to the Enlightenment), and the approval of the "Manifesto of Light" in September 2020 by the Civic and Social Council (created for this purpose with the bodies and institutions involved), which embodied the spirit of the candidacy and its main values.

⁴ Although several historic city centers have been part of the WHL for several decades, they are not considered in the 'cultural landscape' category, as they were declared before this category existed.

⁵ Decision 44 COM 8B.21. See in World Heritage Convention, *Decisions adopted during the extended 44th session of the World Heritage Committee* (Paris: World Heritage Convention, 2021), pp. 339-342.

⁶ See ICOMOS, "Interim Report and additional information request" (Charenton-le-Pont, 20 December 2019), [Available on <https://whc.unesco.org/document/180550>]; and ICOMOS, "Advisory Body Evaluation: Paseo del Prado and Buen Retiro (Spain). No 1618" (March 2020) [Available on: <https://whc.unesco.org/document/189236>].

⁷ On the area included in the List, see Fernando Chueca Goitia, *Madrid y Sitios Reales* (Barcelona: Seix Barral, 1958); Mercedes Simal López, "El Palacio del Buen Retiro (1633-1648)", *Libros de la corte* 5 (2012), pp. 124-132; or Pedro López Carcelén, *Atlas Ilustrado De La Historia De Madrid* (Madrid: Ediciones La Librería, 2019), among others.

⁸ On the Parque del Retiro, see Carmen Ariza Muñoz, *Los Jardines Del Buen Retiro De Madrid* (Barcelona: Lunberg, 1990).

⁹ On the Paseo del Prado, see Concepción Lopezosa Aparicio, *El Paseo del Prado de Madrid: Arquitectura y desarrollo urbano en los siglos XVII y XVIII* (Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2005); Dolores Brandis, "Los tiempos y los ritmos del paisaje. Los paseos del eje Prado-Recoletos-Castellana de Madrid", *Ería: Revista cuatrimestral de geografía* 38, 1 (2018), pp. 5-25.

¹⁰ Fernando Chueca Goitia, "La Ciudad Barroca", in Juan Pedro Aladro Durán (coord.), *La Ciudad: Recorrido por su historia* (Madrid: Fomento de Construcciones y Contratas, 1998), pp. 217-218.

¹¹ Ayuntamiento de Madrid, "Manifiesto de la Luz" (Madrid, 29 September 2020) [Available on: https://www.esmadrid.com/sites/default/files/manifiesto_de_la_luz.pdf]

¹² On this transformation, see: Rodney Harrison, Caitlin DeSilvey, et al., *Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices* (London: UCL Press, 2020), DOI:10.2307/j.ctv13xps9m; UNESCO, *Cultural Landscapes. The Challenges of Conservation: World Heritage 2002* (Paris: UNESCO World Heritage Centre, 2003); or Matthias Bürgi, Peter H. Verburg, et al., "Analyzing Dynamics and Values of Cultural Landscapes", *Landscape Ecology* 32 (11), 2017, pp. 2077–81, DOI: 10.1007/s10980-017-0573-0, among others.

¹³ Loes Veldpaus, Ana R. Pereira Roders, and Bernard J. F. Colenbrander, "Urban Heritage: Putting the Past into the Future", *The historic environment* 4, 1 (April 2013), p. 3.

¹⁴ Council of Europe, *European Landscape Convention, European Treaty Series, No. 176* (Brussels: Council of Europe, 2000). On landscape as heritage, see, among others, Gareth Roberts, "The cultural landscape" *Landscape Research*, 19, 3 (1994), pp. 133-36; ICOMOS, *The cultural landscape. Planning for a sustainable partnership between people and place* (London: ICOMOS UK, 2001); and Richard W. Longstreth, *Cultural landscapes: balancing nature and heritage in preservation practice* (Minneapolis: University of Minnesota Press, 2008).

¹⁵ Council of Europe, *European Landscape Convention*, p. 2.

¹⁶ Instituto del Patrimonio Cultural de España, *National Plan for Cultural Landscapes* (Madrid: Ministerio de Cultura, 2012), p. 34.

¹⁷ The Committee adopted guidelines concerning their inclusion in the World Heritage List at its 16th session, in 1992 (see document WHC-92/CONF.002/12 [Available on <https://whc.unesco.org/document/940>]). This decision was consolidated and conceptually developed in UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: World Heritage Centre, 1994), pp. 11-15.

¹⁸ UNESCO, *Operational Guidelines* (1994), p. 13.

¹⁹ UNESCO, *Operational Guidelines* (1994), p. 14.

²⁰ Mónica Hernández-Morcillo, Claudia Bieling, et al., "Priority questions for the science, policy and practice of cultural landscapes in Europe". *Landscape Ecology* 32 (2017), pp 2083–2096. DOI: 10.1007/s10980-017-0524-9.

- ²¹ According to the conceptual frame provided by the Spanish Plan for Cultural Landscape.
- ²² UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: World Heritage Centre, 2021), p. 34.
- ²³ UNESCO, *Operational Guidelines*.
- ²⁴ UNESCO, *Operational Guidelines*.
- ²⁵ This publication provides a broad genealogy of the concept and expands on some of the issues that the Operational Guidelines did not resolve, including positions of institutions linked to UNESCO such as ICCROM, IUCN, or MAB. In addition, through several specific case studies and some conclusions drawn from the International Meeting, it sheds some light on how to manage these areas. See Oliver Martin and Giovanna Piatti (Eds.), *World Heritage Papers 25: World Heritage and Buffer Zones* (Paris: World Heritage Centre, 2009).
- ²⁶ Ayuntamiento de Madrid, “Paseo del Prado and Buen Retiro, A landscape of Arts and Sciences: Nomination Dossier Update” (February 2020) [Available on: <https://whc.unesco.org/document/172310>], p. 98.
- ²⁷ See ICOMOS, “Interim Report and additional information request” (Charenton-le-Pont, 20 December 2019), [Available on <https://whc.unesco.org/document/180550>], pp. 3-4.
- ²⁸ Ayuntamiento de Madrid, “Paseo del Prado and Buen Retiro, A landscape of Arts and Sciences: Additional information” (February 2020) [Available on: <https://whc.unesco.org/document/179694>], p. 54.
- ²⁹ ICOMOS, “Advisory Body Evaluation: Paseo del Prado and Buen Retiro (Spain). No 1618” (March 2020) [Available on: <https://whc.unesco.org/document/189236>], p. 138.
- ³⁰ ICOMOS, p. 147.
- ³¹ Decision 44 COM 8B.21. See in World Heritage Convention, *Decisions adopted during the extended 44th session of the World Heritage Committee* (Paris: World Heritage Convention, 2021), p. 341.
- ³² Ayuntamiento de Madrid, “Paseo del Prado and Buen Retiro; Landscape of arts and sciences (Spain): Report on the implementation of the World Heritage Committee Decision 44 COM 8B.21” (November, 2022) [Available on: <https://whc.unesco.org/document/197461>], p. 2.
- ³³ Oliver Martin and Giovanna Piatti, *World Heritage Papers 25: World Heritage and Buffer Zones* (Paris: World Heritage Centre, 2009), pp. 21-79.
- ³⁴ Martin and Piatti, *World Heritage Papers 25*, p. 46.
- ³⁵ Martin and Piatti, *World Heritage Papers 25*, p. 163.
- ³⁶ Francesco Bandarin, “Preface”. In Nora Mitchell, Mechtild Rössler, and Pierre-Marie Tricaud (Eds.), *World Heritage Papers 26: World Heritage Cultural Landscapes, a Handbook for Conservation and Management* (Paris: World Heritage Centre, 2009), p. 4.

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UNIFYING OBJECT WITH EXPERIENCE: HERITAGE IN A TEMPORAL SETTING

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INTRODUCTION

This paper discusses several key findings that speak to the conference theme of Community, Heritage and Identity: Intangible Cultural Heritage and the forces of Globalization. The effects of globalization is data-driven but data has another dimension shaped by dynamic form.¹ that mysterious quality in the built environment that now appears to be missing from “visible usefulness”.² In this article, we unpack, in a theoretical exploration, some strategies to uncover the world of experience—as data. Through a methodology underpinned by Bergson, Robbins, and Gibson, we seek relief from pseudo-experience. We will be addressing the absence in everyday life of an understanding of the importance of temporal meaning in objects, that is, of meaning — not as a function of space — but of time. Because heritage serves as a link into an intangible located in the domain of temporal metaphysics, one that can shift the way we think about our built environment. Firstly, we discuss Bergson’s concept of qualitative multiplicity. Secondly, we analyze the use a person sees and how they feel about that use. And lastly, we consider how data may best represent a person’s experience of direct-environment and memory-environment. We also discuss how a preoccupation with comparatively few iconic examples of heritage, limits our participation in preservation efforts. For if we wish to rekindle our relationship with the intangible and unify object with experience, then we need to look no further than Bergson’s 1896 theory of qualitative multiplicity to discover the extraordinary in the ordinary. In what follows we will analyze how object and experience is identified; and then discuss how they appear to be unified; and what this might mean in terms of the conference theme: Community, Heritage and Identity.

Theoretical outline

This study will consist of three parts:

Part 1 will look at the relationship between Architecture/Heritage, and People — using the analogy of Buridan’s Donkey.

Part 2 will look at one person’s experience of Prague; what that might mean for understanding the difference between Object and Experience in the built environment; and how this may be different for tourists versus locals.

Part 3 offers some concluding remarks about data how it might be possible for temporal metaphysics to shift the way we think about our built environment, particularly in the sense that we should unify Object with Experience.

For context we're introducing the definition of visual sustainability, as: the process by which we are sustained and enriched in daily life through the visual relationship we hold dear. And in this talk the emphasis is on our surroundings. Because our surroundings reflect the forces of globalization and it's becoming more and more obvious that architecture has taken on a more object—oriented role; while heritage relates more to the experiential side.

Which in this paper may be interpreted as physical use and visual use respectively. Here we're thinking about how an Object is something that we interpret and define. In this way then, objects can act as an invariance. We look for the use to us, in affordance or — in Bergson's terms — virtual action. Our Experience, on the other hand, defines us. It is a transformation and transformation — if nothing else — is feeling. And feeling is never an invariance. The suggestion here therefore, is that it may be beneficial to visualize the structure of our surroundings in an altogether different way: as conveying some form of combination of invariance *and* transformation.

PART 1

Buridan's donkey is a tale about a donkey that can't decide between two identical bales of hay, each the same distance away. It's a story which resonates when trying to describe the role that architecture and heritage play in the built environment (Figure 1). The idea behind Buridan's paradox assumes, that, what we want — in equal measure — are in two different locations. In terms of the built environment, architecture and heritage, both appear to many of us as two distinct entities; both look the same; and each is the same conceptual distance away from us. But if we take it a step further. In unifying object with experience, what the donkey is really looking at is Architecture and Heritage; and there's *no* difference between them.

But now let's suppose they *are* in the same location. The point being that *in the case of architecture and heritage*, there *is* no difference because they exist in the same location: *time*. And time is important because, in Bergson's terms, we see with memory. And memory is important because that's how we navigate. The idea that we navigate space makes no sense because space, that thing we can divide up, again and again, can by its own definition, be frozen. And if that's the case, then as Robbins points out, you could reboot the universe every other day. Except you wouldn't be there when it was time to log in again.



Figure 7. The paradox of Buridan's donkey: Architecture vs Heritage/ Object vs Experience

So, in this study, let's agree that what we think of as space, is simply the flow of time; one moment indiscernible from the next. Like Bergson's reference to music, where the transition between one note

is indistinguishable from the next. Thus, it seems that we're all constantly changing — including inanimate things like buildings because they too decay and eventually disappear. Are we ever then simply 'objects in space'? No, we're events in time. In what Robbins calls dynamic form (Figure 2).

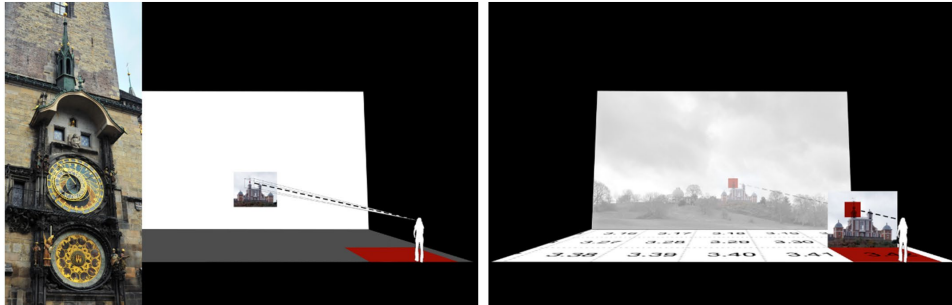


Figure 8. Perception as an event in time: the event is part of our location; not of depth of space, but in space as depth of time

But how do we interact with other events in time? What does the environment of interactions, that obey the laws of temporal metaphysics, look like? Where does *use* stop... and how we feel about the use, begin? When is something an Object and when is it an Experience? For this let's look at another world heritage site: Greenwich Park and Town Centre (Figure 3). Let's say the grey area on the left is just part of the universal field, a vast interference pattern that Robbins, in referencing Bergson, talks about, because as Bergson notes: "... is it not obvious that the photograph, if photograph there be, is already taken, already developed in the very heart of things and at all the points of space?"³ (Bergson, Matter and Memory, 1896, translated). A few things are noticeable about the way people interact with their environment. The 'locals' appear to interact with — let's call it — memory- environment. The dots (second from left) represent a 'local's' memory of events in time. Next, we see in the center, what we'll call the direct-environment juxtaposed and loosely interpreted by way of the yellow blocks. Direct—environment interaction occurs with tourists, because they have to use memory from somewhere else to interact with objects and events that are new to them. This is because they don't have local memory, so they must be interacting with what they see in front of them... *from* a different environment. So, (second from right) tourists and locals mingle indiscriminately and appear to see in the same way, but their application of memory is different. One fetches perception from out—with; the other (the local) from with—in.

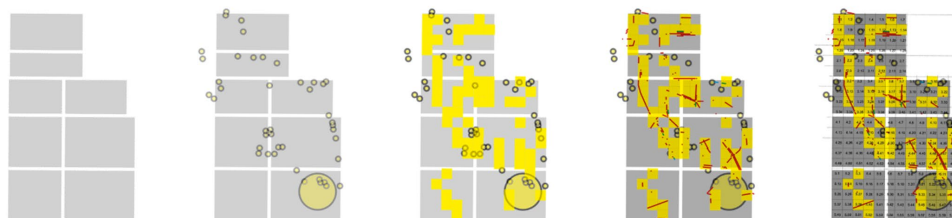


Figure 9. Tourists and locals mingle indiscriminately using different forms of perception: direct-environment vs memory-environment

As observers, we expect to see the same thing: architecture that points us to heritage; and heritage that points us to architecture. But we are often steered away from such unifying thoughts. In a way then, WE, are Buridan's donkey, in the sense that we're immobilized and alienated by an expectation that isn't matched. Only, its the opposite experience. Architecture and Heritage should be the same thing

BUT they're NOT. Because they're being spatialized, when in fact they exist as one entity. So, to put it another way: we are in a sense impoverished by this self — imposed duality. A quick summary then (Figure 4): do tourists see architecture, while locals see heritage? If so, how then can they be seeing the same thing? Easy. Let's forget about the spatialization of things — where everything is subdivisible until it no longer makes sense — and observe things as if everything is in constant change. Then what the tourist is looking at is the architecture of heritage. And what the 'local' is looking at is the heritage of architecture. And each is a sequential dimension of one thing. Not of space, but of TIME.

THE DIRECT-ENVIRONMENT	You see with memory from somewhere else (Redintegration out-with or outside of)
Where memory is secondary to physical use	
THE MEMORY-ENVIRONMENT	You see with memory that resides in your context (Redintegration from within)
Where memory drives physical use	

Figure 10. Direct-environment vs memory-environment

PART 2

Object and experience

Let's now turn to Part 2: Object and Experience. One example of what a flâneur may teach us lies in the experience of a complete stranger to a city. One such complete stranger was Person A, who visited Prague eight years ago in April 2015 (Figure 5).

Most dear

When asked what their most memorable feature was — and still remains most dear to them — they wrote down the following: “Cobblestones, colourful building exteriors, narrow streets [and] local, not usual shops”. Notwithstanding the rather unscientific adventures of Person A, a correlation existed between what may be described as the use in what they saw (Physical Use), and how they felt about that use (Visual Use)⁴ In scientific terms we have here two variables which, when co-located, produce what we, in our research,⁵ hypothesize to be evidence of high visual sustainability, namely, that high values of each variable—existing in the same phenomenon—produce high levels of visual sustainability.

The Experience

Person A was then asked to browse through the photographs they took on their trip. The photograph selected from the entire trip, as most dear to them, was a comparatively ordinary streetscape (Figure 7: bottom). It is a photograph that hints at the threat identified by Kádár ‘Differences in the Spatial Patterns of Urban Tourism in Vienna and Prague’, highlighting the impact of visitors on Prague’s unique morphology and inherited infrastructural problems, in the form of pressure points that alienate locals from their own cultural attractions. Do people live upstairs? But perhaps the greater challenge has come from the gradual hollowing out of society due to globalization and the ensuing mystery that is missing from “visible usefulness” as pointed out by Havel ‘Remarks at the Opening Ceremony’.

Where one's experience and orientation in a city becomes a process of being steered from one globalist landmark to another—where culture and heritage are masks for simulacra, that is, worn for meaning that means nothing.

The Object

Immediately after identifying the photo taken in 2015, Person A referred to another photograph for context (Figure 7: top). In their explanation for pointing out this second photograph, it became evident that the arched gateway structure provided the means by which object is unified with experience. The arched gateway was thus the object that, for Person A, introduced the (future) experience which (now) is held most dear in memory. The archway is simply the access point to the transformation. In that moment. For that moment. This then speaks somewhat to the idea of the currency we use when transacting with our environment. Which is our attention. We pay, let's say we pay a location, to transact with our attention. The visual use is, in Bergson's terms, the entire song, or the entire experience in Person A's memory. It's the transformation. It's what they felt. The premise is that together, these two variables represent what Robbins describes as an invariance structure of an event.

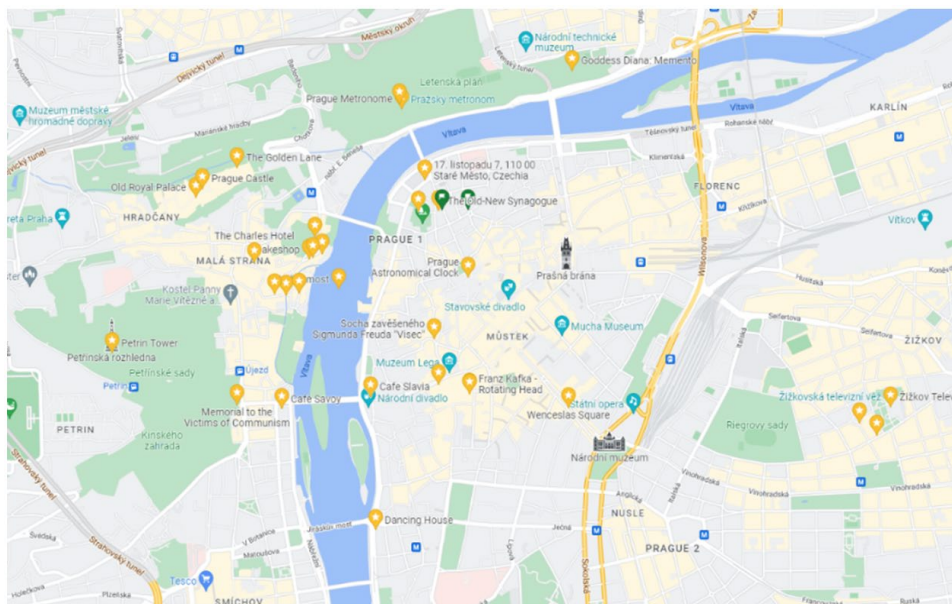


Figure 11. Person A's record of most meaningful locations visited in Prague (yellow accents)

Discussion

Firstly, we would like to discuss Bergson's concept of qualitative multiplicity in terms of Person A's choice of what they recalled as 'most dear'; and secondly, the use that this person saw and how they felt about the use that they saw.

Bergson and qualitative multiplicity

The theory of Bergson⁶ is concerned with temporal metaphysics and declares that we see—not in space, or spatially—but in time. We don't observe in the sense described by classic metaphysics, that is, in a regression of infinite divisibility and alienation of parts. Qualitative multiplicity is our perception of an entire event as a whole where:

our urban can be said to be made up of indivisible experiences that blend past with present—in the same way we experience music. We can never tell, says Bergson, where one note stops and the other

starts. It can be said therefore of our urban experience, that we see—with memory—the music being played right in front of us.⁷

In this case then the event in Person A’s memory is their experience of that entire street. And it is to a certain extent irrelevant whether Person A saw it eight years ago or seven seconds ago, in the sense that the present is instantaneously the past. That is exactly how we see and what we see: we see, according to Bergson, with memory. The premise then is that Person A’s perception is the entire indivisible journey from arched gateway to the church. It is not divisible. It is measured as a passage of time; not as a number of, for example, separate spaces or doorways or textures. It is not able to be spatialized into parts and components without losing its indivisibility. We therefore have what appears to be what may be described from Varela et.al. *The Embodied Mind: Cognitive Science and Human Experience*. as oscillating modes of transparent meaning. As one recedes the other comes to the fore. Not a duality but complementarity. Where the arched gateway is the object and the experience is the streetscape stretching up to the next object, the church. Their perception is the entire indivisible journey from arched gateway to the church.

Physical use and visual use

For Robbins “Form is a quality”⁸ or *dynamic form*. It is time extended; there are no static objects as they all have qualia⁹ The suggestion in this paper is that our intangible cultural heritage is linked to temporal metaphysics. In other words, we don't fully understand heritage without accounting for the nature of dynamic form, as data itself. This data exists as two variables—two forks of data—that represent the union of object and experience. This paper holds that the two variables discussed previously, Physical Use and Visual Use, are expressions of an event (the data)—composed of structural invariants and transformations—that reflect Robbins’ dynamic form; see Figure 6 below.¹⁰

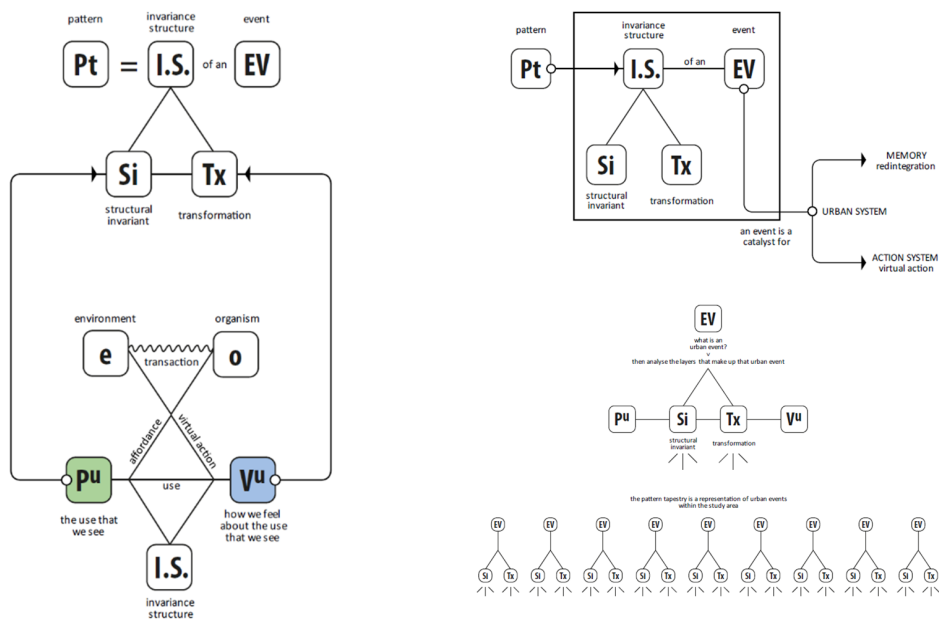


Figure 12. LHS: Use patterns premise, adapted using the concept by Robbins of patterns as invariance structures of events, to describe the environmental transaction between physical use and visual use. RHS (Top): Survey of an urban node: this diagram depicts the rationale behind the urban application of events. RHS (Bottom): Use pattern tapestry: a representation of urban events within the study area¹¹

So, the physical use Person A sees is the arched gateway. It allows them to pass through what is otherwise an impenetrable wall. That, in terms of this event, is the invariant. The visual use is the entire song, or the entire experience in Person A’s memory that was captured in time. That is the transformation. Together these two variables represent an invariance structure of an event.

Thus, for Person A the following is true about the description from memory of what was most dear to them (Figure 7 and Figure 8):

Arched gateway = Physical Use = Invariant = the use that we see;

Streetscape = Visual Use = Transformation = how we feel about the use we see;

Visual sustainability may be described in this scenario as high levels of both the use we see and how we feel about the use that we see.



Figure 13. Unifying object with experience

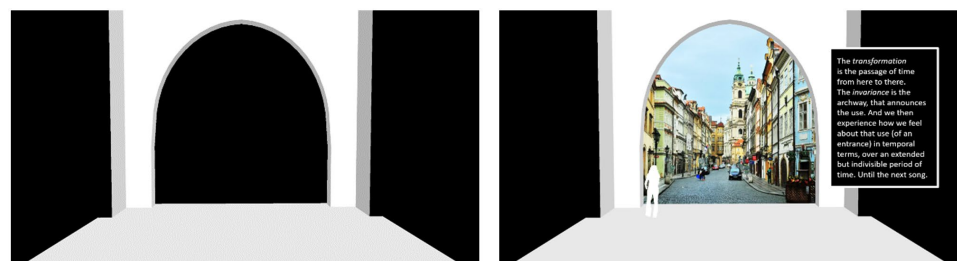


Figure 14. How data is represented in this person's experience

The archway is simply the access point to the transformation. In that moment. For that moment. This then speaks somewhat to the idea of the currency we use when transacting with our environment. Which is our attention. We pay, let’s say we pay a location, to transact with our attention. The visual use is the entire song, or the entire experience in Person A’s memory. Its the transformation. Its what they felt. Together, these two variables represent what is, in Robbins’ terms, an invariance structure of an event.

PART 3 Experience represented by data

Finally, in Part 3 we need to ask a question about what this mean in practical terms? Data can be analyzed in different ways (Figure 9 and Figure 10). It might not be essential to know the meaning or even the object being engaged. The most important data may simply be revealed by observing how we

are interacting with our environment; and the measure of the quality of this interaction, through its duration.

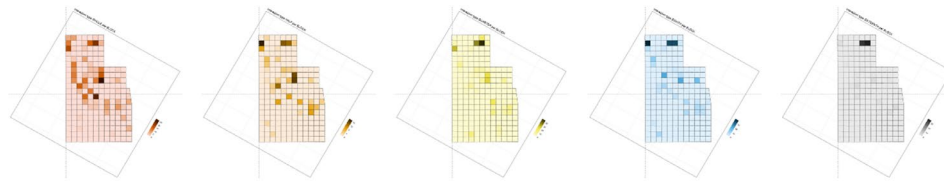


Figure 15. Interaction dominance: the stronger the shade, the more dominant the interaction type in that location

Thus, how much attention is paid, and in which locations. This points us to an understanding of how it might be possible for temporal metaphysics to shift the way we think about our built environment, particularly in the sense that we should unify Object with Experience; which may then be viewed as data ordered in terms of interactions per minute, in the following video:

(<https://youtu.be/y3am7wxllu0>)



Figure 16. Greenwich Town Centre and Greenwich Park observation data: interactions per minute

CONCLUSION

In conclusion, where globalization tends to reduce the extraordinary until our senses are dulled and our attention directed to those few exemplars of iconic urban design, we hypothesize in this presentation that visual sustainability has the opposite effect. It transforms the ordinary into the extraordinary. How does it do this? It does so by way of qualitative multiplicity, by acknowledging the role of Bergson's duration: that we are immersed in a world of time, not space. Because Heritage is an experience existing in the domain of temporal metaphysics; one that serves to link us directly with the intangible. Through this transformation, then, because we 'take part', we are truly 'part of' one

domain of being: the architecture of heritage and the heritage of architecture. The suggestion is not that exemplars defined by the likes of UNESCO's world heritage sites have no value. They hold enormous value. But it is that our preoccupation with comparatively few iconic exemplars of heritage, limits our participation in preservation efforts on a much more humane scale. Instead, the suggestion is that we continue to find new ways of understanding our surroundings. Because there is a certain irony caught up in the relationship between direct-environment and memory-environment. As any stranger may point out to those who have stopped seeing, the music is in the ordinary. And we should remind ourselves that we are extraordinary for seeing the ordinary.

NOTES

- ¹ Robbins, 'On Time, Memory and Dynamic Form', 2004; *Collapsing the Singularity*, 2014.
- ² Havel, 'Remarks at the Opening Ceremony', 11 October 2010.
- ³ *Matter and Memory*.
- ⁴ De Kock and Carta, 'SDG 18 Visual Sustainability: Dream or Reality?'; De Kock, 'Visually Dissecting Sustainability'; De Kock, Pieter, 'The Importance of Visual Sustainability in Urban Design Strategy', 2020.
- ⁵ De Kock and Carta, 'SDG 18 Visual Sustainability: Dream or Reality?'
- ⁶ *Matter and Memory*.
- ⁷ De Kock, Pieter, 'The Importance of Visual Sustainability in Urban Design Strategy'.
- ⁸ Robbins, 'Form, Qualia and Time: The Hard Problem Reformed', 155.
- ⁹ 'On Time, Memory and Dynamic Form'.
- ¹⁰ De Kock, Pieter, 'The Importance of Visual Sustainability in Urban Design Strategy', 21.
- ¹¹ De Kock, Pieter, 19,20.

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FROM AUTHENTICITY TO AXIOLOGY: A CASE STUDY OF WUMA STREET IN WENZHOU, CHINA

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INTRODUCTION

The debates on architectural preservation have continued since the beginning of the Industrial Revolution in the 18th century, going hand in hand with modernization and urbanization. Mass reproduction, mechanical demolition, and historiographic revolution have raised the issue of heritage preservation, from David Le Roy's method of documentation to the debate between the "antiquarian" John Milner and the architect James Wyatt in the 18th century and from John Ruskin and Gilbert Scott antagonism to Camillo Boito pragmatic synthesis of Ruskin and Viollet-Le-Duc dogmatic aporia.¹ Central to this debate has been the notion of Authenticity, set in stone in 1964's Venice's charter.² Similar to the ambivalent idea of "aura," "authenticity" has been seen as an antidote to modernization, a form of lost paradise defining heritage's value. As Georg Germann³ and Françoise Choay⁴ have shown, we can trace its roots in Western religious practices, such as the cult of the relics and the Christian Church's canon law. During the nineteenth century, the apostles of this notion, from Phillip Schimt and August Reichensperger in Germany to John Ruskin in England, relate this notion to their Christian religiosity contrasting with the agnostic attitude of Viollet-le-Duc. Given its ethnocentric character, Authenticity has been challenged as a universal value by the 1994 UNESCO Nara Document on Authenticity, highlighting the cultural relativity of the concept.⁵

Since the reform and opening up in the 1980s, China has faced its third wave of modernization after the colonial and post-1949 eras. Correlative to this modernization, the urbanization process has been dominated by "large-scale Demolition and construction" (dà chāi dà jiàn) and the loss of innumerable historical assets. Facing this cultural loss, the Chinese government has stressed the importance of preserving and reconstructing the demolished heritage, challenging the Eurocentric definition of Authenticity. Our paper is looking at the case of Wenzhou, in Zhejiang, south of China, to analyze the evaluation model of heritage preservation in contemporary China. As a second-tier city, Wenzhou's heritage preservation effort lags behind cities like Suzhou, Shanghai, and Beijing. However, it reveals a recurrent issue in most Chinese cities where historical urban heritage has been sacrificed for modernization. Wenzhou's historical core dates back to the Eastern Jin Dynasty, in the third century AD; however, most of its urban fabric has been demolished, leaving only the footprint of its canal gridiron and some early 20th-century constructions.

Riegl's Axiology and Chinese Context.

According to the Nara document, "conservation of cultural heritage (...) is rooted in the value attributed to the heritage" and "values attributed to cultural properties (...) may differ from culture to culture".⁶ This emphasis on the axiological character of preservation resonates with the "Denkmalkultus" idea developed in the Austrian art historian Alois Riegl's seminal essay "The Modern Cult of Monuments."⁷ Riegl develops his axiology around two types of values: present-day and commemorative values, outlining a relativist agenda for preservation. He includes in the latter the age value, rooted in the Ruskinian romantic ideals, to which he adds use value and historical value, which opens alternative ways to look into heritage beyond the so-called scientific aspect of age value. Criticizing the religion of artists who "worship monument as an idol," Riegl traces back the cult of artistic and historical monuments to the Italian Renaissance, showing the geographic and historical relativity of such value, anticipating a century before the Nara document.

In her contribution to the 1994 Nara conference, Francoise Choay substitutes the notion of Authenticity to Riegl's one of "Geschlossenheit" or Integrity to describe the nature of heritage in Japan, analyzing the famous case of the Ise temple.⁸ She explains that Japan has nurtured two traditions: an indigenous memorial activity rooted in its symbolical and technical tradition and the authenticity-based heritage from the 19th century Western one. This dual heritage can also be found in the Chinese context, where architectural heritage is understood as much as an intangible tradition and a tangible materiality.

Liang Sicheng, one of the leading figures of modern Chinese architecture and pioneer of preservation in China, stressed the importance of renovating the old as old, no dissimilar to Viollet-le-Duc's attitude. Following Liang, Wu Liangyong's idea of organic renewal owes as much to his teacher Eliel Saarinen's Theory of Organic Decentralization and Liang Sicheng's effort. The recent attempt of the Chinese government to support heritage preservation, from President Xi's declaration in 2018 to the two successive plans from the Ministry of Housing and Urban-Rural Development of China in 2021 and 2023, demonstrates an ongoing debate and preservation practice that challenge the axioms on which preservation tradition is rooted. By the nature and the scale of the project, these conservation and restoration projects can contribute to the global discussion on preservation.

REBIRTH OF WUMA STREET

In the early map of Wenzhou city (1685), Wuma Street had been recognized as one of the main thoroughfares in the southern part of the city (Figure 1). This axis has been the city's commercial street for over a thousand years and runs 424 meters long and 13.5 meters wide. During the early twentieth century, some Wenzhou merchants wanted to improve their buildings with an international image by imitating metropolitan Shanghai's art nouveau architecture. Wuma Street became the prime location for them to invest in and construct commercial buildings with such character.

These central challenges of space, affordability, and sustainability are critical to new housing design and intrinsically linked. The cost of building a dwelling is related to its size – and both relate to the environmental impact that it will have – as illustrated in Figure 1.

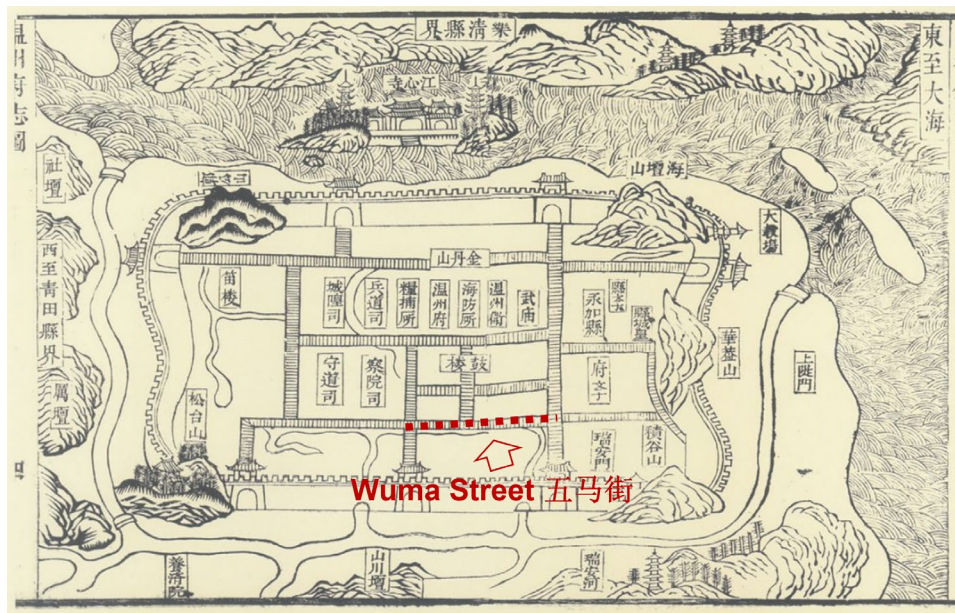


Figure 1. Location of Wuma Street in the ancient map of Wenzhou city
(Base map from *Wenzhou Fu Zhi*, vol 1, 1685)

During the 1980s-1990s, in the early years of China's Reform and Opening-up, the transformation of the commercial buildings on the streets embodied the "Wenzhou Model."⁹ Many facades along the street were modernized regardless of the original architectural style, and all buildings were adorned with numerous billboards and advertisements. Many traditional decorations on the facades of the existing buildings were hidden (Figure 2). The street view had become chaotic due to the long-term disorderly construction of the shop's owner along the street (Figure 3).¹⁰ The emphasis on commercial success and maximizing profits often overshadowed the preservation of traditional culture.



Figure 2. Early modern style architecture on Wuma Street in the 1990s.
Source: Yang, Baomin. *Wenzhou Old City* (China Race Photograph Art Press, 2010), 18.



Figure 3. Façade without decorations after the billboard was withdrawn.

Source: Li, Mengyao. "Xu Fang: Wuma Street Renovation must Reflect the overall Consciousness." *Wenzhounese*, 21(2017):5.

Macro Transformation in 2000

A regeneration project called the "Protective Renovation Project of Wuma Street"¹¹ was completed in 2000. The design objective was clear: clean away the chaotic elements and unify all buildings into a European style for Wuma Street to regain a sense of grandeur and create a more cohesive and visually pleasing streetscape. It removed the cluttered and disparate elements, replacing them with European architectural elements and aiming to develop a coherent and harmonious streetscape.

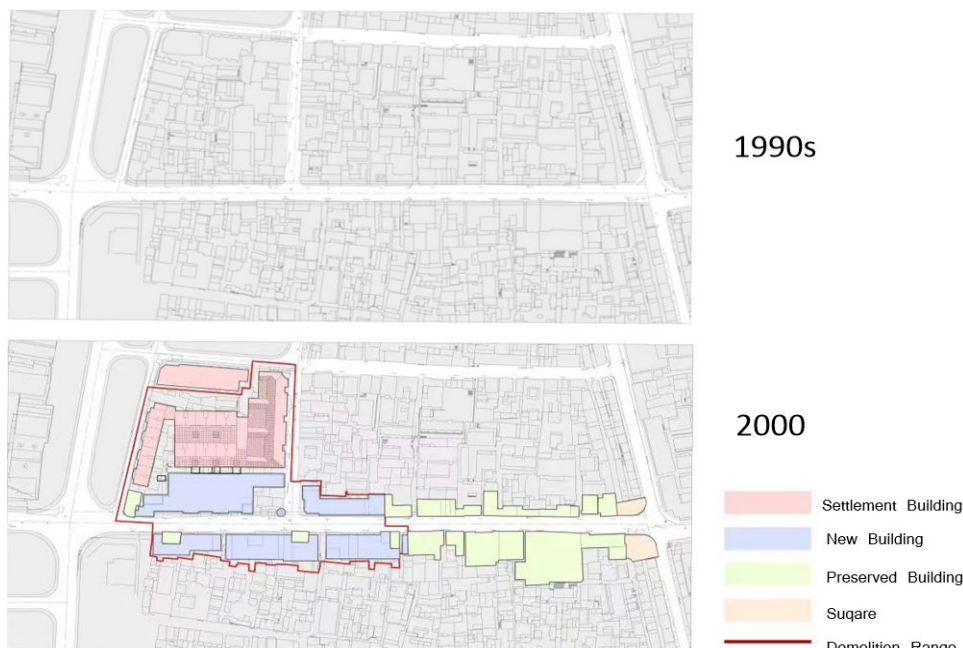


Figure 4. Comparison of urban texture before and after regeneration in 2000.

Drawings by Zhu Shijie and Shao Kejun, 2022.

The project primarily differentiated three types of buildings and employed distinct strategies for each:

Preserved Buildings

The "preserved buildings" (in green in Figure 4) include European-style buildings and some building facades that had undergone modernization in the 1980s and 1990s. The approach taken for the former involved removing the cluttered advertisements on their facades and restoring the corresponding

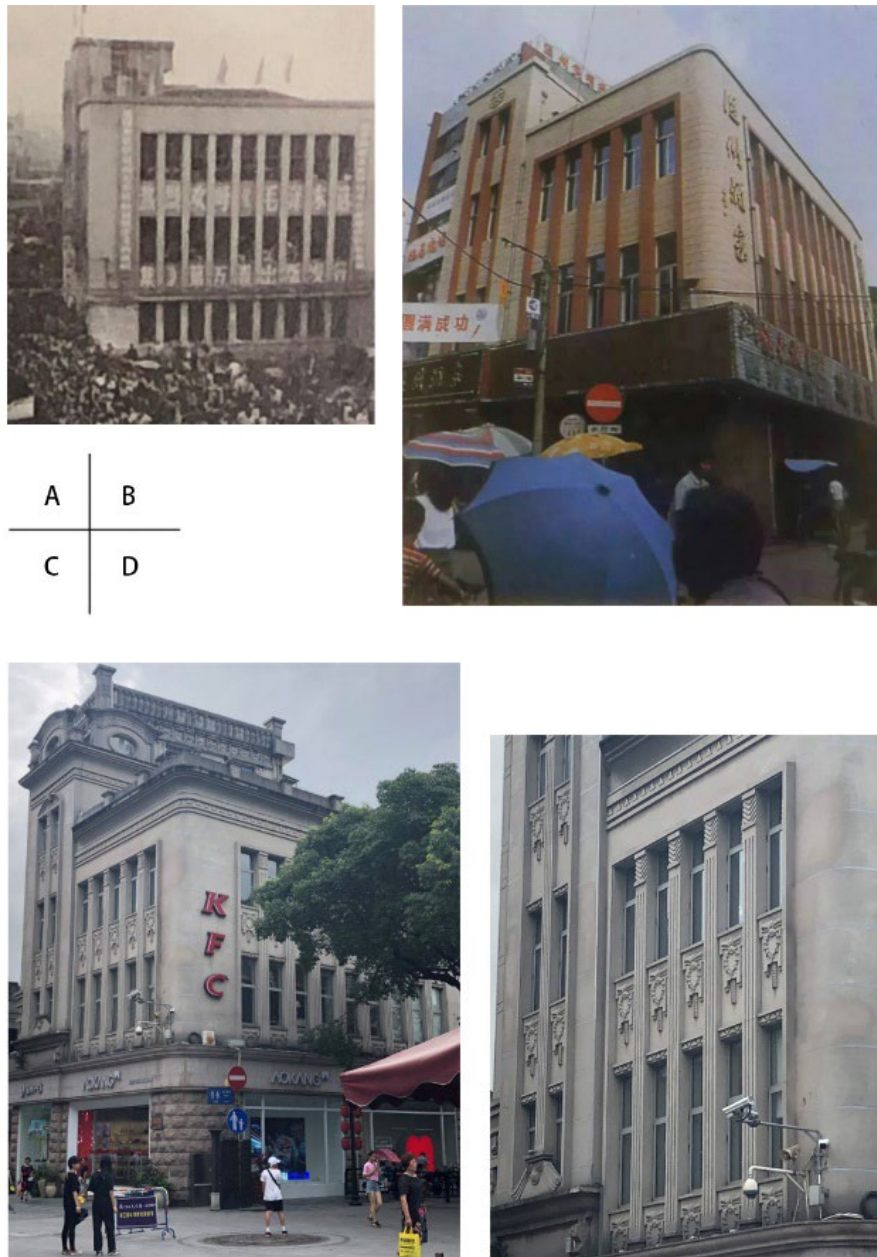
architectural elements to their original style. As for the latter, the modern-style facades with large billboards were indeed demolished and redesigned to incorporate classic European architectural features such as reliefs, columns, eaves, and roofs (Figure 5). While some facades were based on accurate historical images, many buildings resulted from the designers' creative interpretation and expression.



Figure 5. Comparison between before and after the restoration of Wuma Street.
Source: Protective Renovation Project of Wuma Street. Wenzhou Urban Planning Institute. 2000.

It was widely published as the project 'preserved' many Chinese-western hybrid architectures.¹² But, the actual situation was far beyond the essential meaning of preservation, even not "restoration."¹³ It should contain many 'fabrication' and 'embellishments.' It was "remaking the past" much more than preserving history. Take the "Wenzhou Restaurant" building, for example. It was a simplistic modernism-style building in the 1970s (Figure 6). This kind of modernism was trendy among socialist

countries in the early times. The undecorated portico presented a kind of solemnity and many political banners on the façade. From the photo in the 1990s, it turned out that the solemn sense of public building completely disappeared and wholly transformed into a commercial building. During this time, it was the well-known "Wenzhou Restaurant." However, in the contemporary restoration project, its function has been transformed into several scattered commercial stores and restaurants, and its elevations were added with lots of European-style decorations.



A	B
C	D

Figure 6. Comparison of the same building in three different periods. A is in the 1970s.¹⁴ B is in the 1990s. C and D are in the 2020s. (Photographed by the Shao Kejun)

"Some people questioned me why I made it so troublesome instead of clearing down everything and rebuilding brand new ones?" the chief architect of this project, Xu Fang,¹⁵ said, "I want to protect the old buildings to the greatest extent. If you cannot keep it all, try to retain part (...). For those old buildings with memory, it is easy for citizens to find them again. Retrieve their stories related to these

old buildings."¹⁶ It can reflect that many people, including government officials, hoped to tear down the old ones and build new European-style buildings at that time. The designers had no choice but to preserve the old ones as much as possible.

New Buildings

Second, the "new buildings" (in blue in Figure 4). The ordinary Chinese traditional-style buildings along the street were considered to have limited historical value, and their small size did not align with the grandeur of European architecture, prompting their complete demolition. They were predominantly then replaced with three-story pseudo-classic European-style buildings.

Xu Fang said, "We recorded the status quo of every historic building in the Wuma Street Quarter, especially those on Jiefang Road and Wuma Street. We classified the form of buildings according to the theory of architectural typology. On this basis, refine the various constituent elements of historic buildings, and summarize the typical characteristics of existing historic buildings."¹⁷ In the design proposal, these historical characteristics were considered 'Wenzhou Style,' which was applied to the design of the new building on Wuma Street (Figure 7).¹⁸ However, new materials entirely refurbished the old buildings in this pseudo-classic approach. Visitors could not distinguish between the old and new parts.

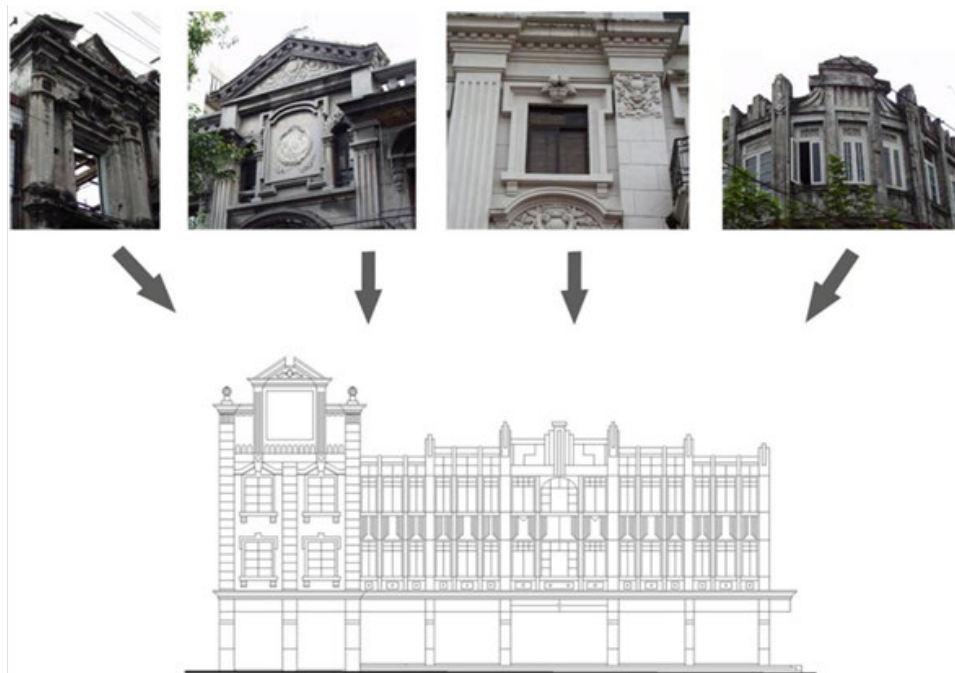


Figure 7. New building of Wuma Street originated from other historic buildings.

Source: Wenzhou Urban Planning Institute, Protective Renovation Project of Wuma Street. 2000.

Settlement Buildings

Third, the "settlement buildings" (red in Figure 4). To the northwest of Wuma Street is a block of apartments to accommodate the residents whose houses were demolished. It was built at the cost of entirely demolishing the old residences in that block. The almost no-decorated apartment buildings are high-density, row-style, multi-story (Figure 8). No stylistic or formal coherence exists between this area and Wuma Street. Comparing the first two categories with the third category, only the facades of the commercial street could gain elaborate design. In addition, the second and third

categories both involve the demolition of traditional architecture, confirming that the historical value of ordinary old houses was not respected then.



Figure 8. The "settlement buildings". Photo by Shao Kejun, 2020.

Micro Modification in 2019

Since Wenzhou was bestowed with the prestigious accolade of being recognized as a "National Historical and Cultural City" in 2016, the local government has taken the initiative to embark upon a comprehensive revitalization project for this venerable street. The "Conservation and Improvement Project of Wenzhou Wuma Historical and Cultural Commercial District" project encompasses more than just the regeneration of the main street. It also contains the revitalization of nearby alleyways and courtyard spaces. The preliminary design commenced in 2017 and its construction was completed in 2019.

Compared to the above macro transformation, this new project was a micro modification to the existing buildings. It matches the words pointed out by Chinese President Xi Jinping about urban regeneration: "Urban planning and construction must attach great importance to the protection of historical and cultural, do not rush to benefit, and do not make "Large-scale Demolition and Construction." Highlight local characteristics and improve the living environment using micro-modification as 'embroidery.'¹⁹ Through the author's interview with the chief designer of this project, Chen Yangfan felt relieved about this project as he didn't have to take the guilt of erasing the traces of history because all the approaches to the buildings along the street were conservative.²⁰ Chen said, "All the memories are still there". The conservative approach in this project fully respects all existing structures, including those "fake antiques" with "Wenzhou local European-style" built in the 2000s. These buildings have been treated with the same level of respect and minimal intervention as historical architecture.



Figure 9. Picture of Wuma Street. Buildings present a unified upward trend, with the reinforcement of the vertical components and lights. Photo by Shao Kejun, 2021.

As Viollet-le-Duc believed,²¹ a building should be restored to reflect its ideal form rather than its historical reality. The second-phase regeneration still strives for stylistic perfection. Thus, this practice can still be considered an extension of Viollet-le-Duc's theory. Regarding detail approaches, especially for most buildings with a historical look, the ground elevation is a crucial restoration area. It further reduces the occupied area of the billboards on the facades and unifies the styles of the upper and lower floors (Figure 10). Some decorative components were repainted, and some minor additional components were added to make the buildings look more elegant. The reduction of billboards on building facades led to increased decorative elements. It indicates that the cultural value of the street has gradually taken precedence over its commercial value and an intentional effort to create a visually appealing and culturally rich environment.



Figure 10. Comparison of Wuma Street between 2016 and 2020. Photo by Shao Kejun.

CONCLUSION

The contrasting approaches to the renewal witnessed in Wuma Street vividly illustrate the evolving perspectives on heritage values across time. As Alois Riegl pointed out, there is a natural conflict between newness value and age value among all value categories. The age value also embodies people's education - the more educated people are, the more precious it is. While rich people with low education tend to prefer newness values.²² However, there was a partial understanding regarding which historical period to focus on and a lack of comprehensive knowledge about Authenticity. The emphasis was primarily placed on the grandeur of European-style architecture, reflecting a pursuit of

the "newness value" that emerged with newfound wealth. In contrast, the recent "Micro Modification" approach, while making numerous alterations to the facades of buildings along the street, has been carried out with a strong foundation of respect for the original historical objects. This exemplifies a more diversified understanding of historical values among people who have acquired higher educations, particularly emphasizing the importance of the age value.

The nature of urban restoration projects in China challenges the central notion of Authenticity in preservation. Rooted in a Eurocentric religious genealogy, this notion can be replaced with Riegl's idea of Integrity, which includes intangible practices and tangible remains. Moreover, Riegl's relativist axiology helps us to replace preservation projects within their historical and cultural context.

The pragmatic attitude of the government and architects, in the particular case of Wenzhou, demonstrates an ad-hoc fragmental strategy where reconstruction, preservation, overlapping, and redesign coexist to create a memorial experience in an amnesic context.

In the first dialogue of his most important writing, "Conservare o restaure," Camillo Boito starts with a Chinese saying, "It is shameful to fool your contemporaries, but it is even more shameful to fool posterity."²³ This responsibility toward future generations emphasizes the new paradigm into heritage that needs to be taught, not only in terms of universality and cultural identity or history and contemporaneity but as part of a broader environmental legacy we are transmitting to future generations.

NOTES

- ¹ Françoise Choay, "Prélude" in Camillo Boito, *Conserver ou Restaurer, Les Dilemmes du Patrimoine*, trans. Jean-Marc Mandosio (Paris : Les Editions de l'Imprimeur, 2000), 11-22.
- ² *The Venice Charter for the Conservation and Restoration of Monuments and Sites*, 1964, http://www.international.icomos.org/charters/venice_e.pdf
- ³ Georg Germann and Dieter Schnell, *Conserver ou Démolir? Le Patrimoine Bâti à l'Aune de l'Ethique*, trans. Paul Bissegger (Paris : Infolio, 2014). 80.
- ⁴ Françoise Choay, "Le Concept d'Authenticité en Question" in *Pour Une Anthropologie de l'Espace* (Paris: Seuil, 2006), 273.
- ⁵ "Nara Document on Authenticity" in *Nara Conference on Authenticity, Japan 1994, Proceedings* (Oslo: UNESCO- Agency for Cultural Affairs, Japan, 1995), xxi-xxv.
- ⁶ Nara Document, xxiii.
- ⁷ Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origins", trans. Kurt W. Forster and Diane Ghirardo, *Oppositions* 25 (1982): 21–51.
- ⁸ Françoise Choay, "Le Concept d'Authenticité en Question" in *Pour Une Anthropologie de l'Espace* (Paris: Seuil, 2006), 273.
- ⁹ "Wenzhou Model" is one of the main models in China's economic development related to the Reform and Opening-up policy. See Alan P. L. Liu, "The 'Wenzhou Model' of Development and China's Modernization." *Asian Survey* 32, no. 8 (1992): 696–711. <https://doi.org/10.2307/2645363>.
- ¹⁰ Jingwu Chen, "Land Utilization and Redevelopment of Wuma Street in Wenzhou City and the Revival of Old Commercial District," *China Conference* (2000): 134-40. (In Chinese)
- ¹¹ Wenzhou Urban Planning Institute. "Protective Renovation Project of Wuma Street." (2000).
- ¹² Mengyao Li, "Xu Fang Wuma Street Renovation Must Reflect the Overall Consciousness," *Wenzhou People*, 21 (2017). (In Chinese)
- ¹³ "Preservation", "restoration", "fabrication" and "embellishment" are the terms described from David Lowenthal, "Remaking The Past" in *The Past Is a Foreign Country-Revisited* (Cambridge University Press, 2015). 145.
- ¹⁴ Wenzhou Research Group ed., *Contemporary Chinese Cities Development Series: Wenzhou*, (Contemporary China Press, 2015), 99.
- ¹⁵ Xu Fang is born in Wenzhou, a professor of the University of New South Wales, Australia. In 1999 he became the chief designer of the reconstruction of Wuma Street.
- ¹⁶ Li, *Xu Fang*, 5.
- ¹⁷ Li, 5.
- ¹⁸ Wenzhou Urban Planning Institute, *Protective Renovation*.
- ¹⁹ Shifu Wang, "Guangzhou Thinking with "New Vitality of the Old City", *Urban Observation*, 5 (2019). (In Chinese)
- ²⁰ Chen Yangfan (Wenzhou Design Group), in discussion with Kejun Shao, 2020.
- ²¹ James Marston Fitch, "Viollet-Le-Duc and the Restoration of Medieval Architecture," *Journal of the Society of Architectural Historians* 41, no. 4 (1982): 283-98.
- ²² Hong Wu and Weiqi Guo, *Sites and Images. Appendix: The Modern Cult of Monuments: Its Character and Its Origin*. (Beijing: China National Photography Art Publishing House, 2017), 342. (In Chinese)
- ²³ Camillo Boito, *Conserver ou Restaurer, Les Dilemmes du Patrimoine*, trans. Jean-Marc Mandosio (Paris : Les Editions de l'Imprimeur, 2000), 23.

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PLANNING FROM BELOW: CROWDFUNDED INFRASTRUCTURES AND THEIR REPRESENTATION IN ZHEJIANG, CHINA

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INTRODUCTION

Wenzhou's contemporary landscape is structured by historical infrastructural systems, such as the historical Wenrui tang water network and modern infrastructural networks, some of which are still under construction. Both networks have been planned vertically by a centralized power. In its recent history, Wenzhou has been notorious for its small-scale private entrepreneurship and initiative, which made the city a "model of development" during the post-1978 reforms. This bottom-up economy model impacted the built environment at different levels, from creating a new industrial, rural landscape to ad-hoc vernacular forms of adaptive reuse. But it also created an influx of capital in the countryside, allowing remote communities to invest in local infrastructure in areas neglected by the central government. Hence, this form of private investment in public planning and architecture is strongly connected to the Wenzhou Model, and the scope of this phenomenon is unique. Built between the 1990s and the late 2010s, these projects vary in scale and nature, from road transformation and bridges to water purifying systems or public pavilions. However, all of them are expressed in public space with monuments mentioning the date, the donors, and other relevant information, denoting the importance of these contributions to the community and inscribing these projects in collective memory. However, given the semi-informality of these projects and the large-scale urbanization, most of them are threatened with demolition. Our presentation will show the range and nature of this phenomenon, their representation in public space through intentional monuments, and question their historical value.

Architecture without Architects: Investigating Vernacular Culture

In 1965, Bernard Rudofsky's exhibition in New York's Museum of Modern Arts brought vernacular architecture to the temple of high culture and architecture, giving it legitimacy.¹ In the exhibition and the book, which will diffuse the content globally, vernacular architecture is presented through carefully curated and edited pictures, emphasizing formal diversity with examples from all cultures around the globe, from China to Africa, Eastern Europe to South America. The exhibition breached the standardization of architecture promoted by international style, the name of another famous exhibition in 1935 in the same Museum of Modern Arts.² It emphasized the unicity of each culture and architecture as an answer to a specific history, climate, and geographical conditions. Reacting to

modern ubiquitous top-down planning, the exhibition favored local solutions and showed the ingenuity of ad-hoc design from below.

In his 1998 essay: "Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed," Yale Professor James C. Scott explored how the ordering ambition of modern planning has jeopardized complex eco-techno-symbolic geographical milieus, taking the examples of forestry, comparing the complexity and efficiency of natural forest, to the limits of scientifically managed forest.³ Against Le Corbusier's Radiant City model of artificial legibility, Scott emphasized Jane Jacob's defense of the street's hidden order epitomized in her work "The Death and Life of Great American Cities," a seminal publication for urban studies.⁴ Looking at the history of infrastructures, we can observe the correlation between the development of transportation infrastructures and centralized political systems, both in early state periods as described by Lucien Febvre⁵ or during the early industrial revolution, as analyzed by Jo Guildy in his book "Roads to Power."⁶

The object of our study, crowdfunded infrastructures in the Wenzhou area between 1990 and 2010, developed in the margins of centralized political territories and initiated by local actors, contravene this traditional bounding between central political power and infrastructure development and reflect the particular history of Wenzhou since 1980.

The Wenzhou Model

During the 1980s, the "Wenzhou Model" became famous nationally for its bottom-up model, driven by small-scale private entrepreneurship and household industries.⁷ This economic model impacted its urban and rural environment by progressively inserting industrial clusters within existing settlements. It influenced existing architecture itself, leading to wild adaptive reuse, such as this example of a rural school being transformed into a factory (Figure 1)

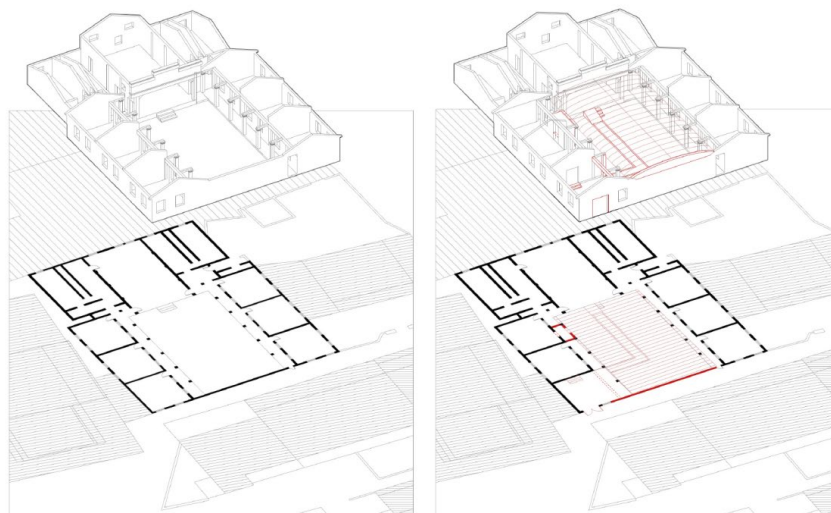


Figure 1. Transformation of a School into a Wood Factory in Wangzhai Village. Drawing by Zhao Ruzhen

But beyond these transformations driven by the mutation of the means of production from agriculture to industry, it brought a large influx of capital into remote rural settlements. As scholars often mention, one of the reasons for developing the Wenzhou model was the lack of investments from the central government, leading to local entrepreneurship and investment. This lack of public investment

impacted infrastructures at the regional scale. However, the private incomes generated by the 1980s growth enabled crowdfunding for infrastructures and public architecture in rural areas.

CROWDFUNDED INFRASTRUCTURES AND PUBLIC ARCHITECTURE



Figure 2. Series of Plaques describing the projects and listing the donors in the Wenrui Valley, Wenzhou. Photo by the Author.

Roads, bridges, water purifying systems, waterfront, temples, pavilions, and so on have been funded by the private sector, individuals, or companies, with sometimes the participation of local authorities (villages or Cun). A particularity of these projects, given their participative character, is to be expressed in the public space with monuments, indicating the nature of the project, the dates, and the names and amounts of primary donors.

Our research has been looking at this phenomenon in the Wenrui Valley, a suburban strip of land between the urban agglomeration of Wenzhou on the north and the one of Rui'an in the south. These urban fringes have preserved the projects built in the last 20 years, as centralized urbanization hasn't yet reached them. The goal was to quantify and qualify the phenomenon and document the projects' nature, history, and correlation with geographical space. We focused on a 3km radius area on the urbanization frontline and did a series of trips to identify the location and the nature of the monument, mentioning the projects.



Figure 3. Map of the Villages studies in the Wenrui Valley, Wenzhou. Drawing by the Author.

On the map in Figure 3, we pinned down the village containing crowd-funded infrastructures, the size of the pin indicating the number of projects/monuments in the village. An apparent phenomenon appeared to us: the tight relationship between historical rural settlements and the crowd-funded projects, traces of such projects disappearing going north to the urbanized area and increasing south of Nanbaixiang toward the preserved rural area.

Figure 4 shows the different plaques with the number we assigned to them, where the cross size shows the investment importance and the color the type of monument (stand-alone monument or part of another construction).

Figure 5 shows the type of construction funded: the temple in pink, the roads in green, the pavilions in blue, and the bridges in purple.

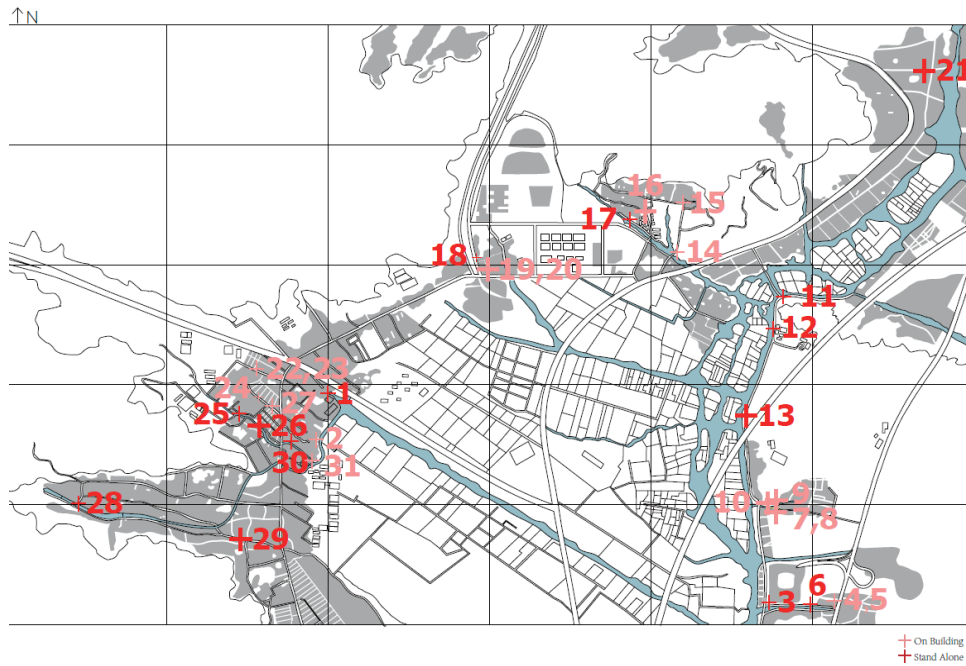


Figure 4. Map of the plaque types describing the projects in the Wenrui Valley, Wenzhou. Drawing by the Fan Xinyu

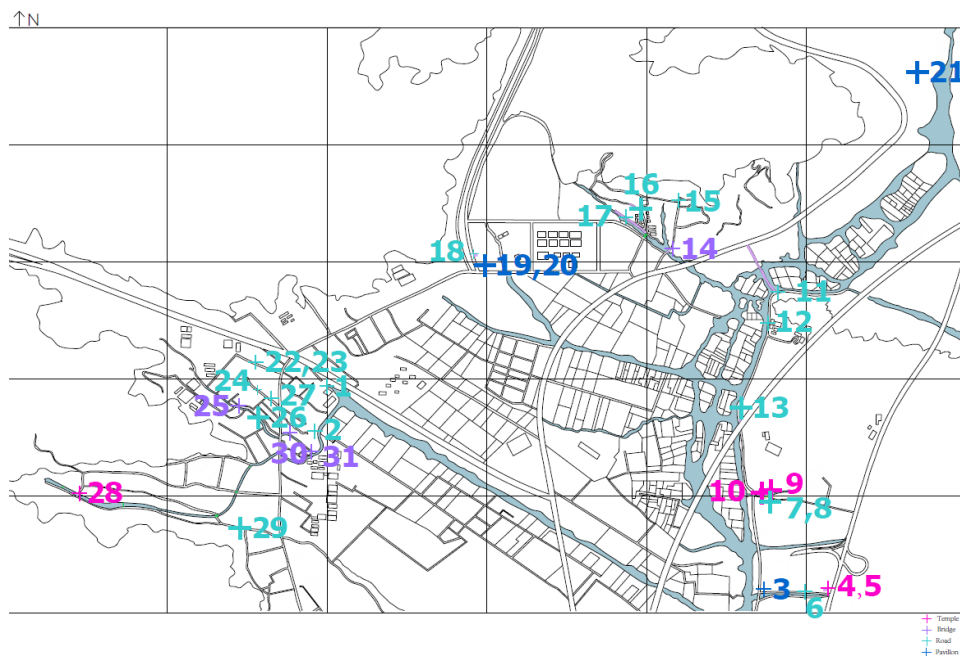


Figure 5. Map of the funded project types Drawing by Fan Xinyu

Documenting Infrastructure: Reading Monuments, Measuring Space

Once the project locations had been identified, we documented individual projects. To do so, we trace a schematic plan of the village we will look at to draw the project scope. Once at the site, we have to document the monument to get enough information about the project: the type, the amount, the date, the average donation, and so on. But we also document the monument's size, location, and materials. Finally, we looked at the infrastructure itself. The materials, the size, its usage ... and we talk to local inhabitants to get more information about the history or the use. We record the information we

acquired from the field trip. We input general information about the projects: the number we assigned to them, the village, the date, details about the monument, and information on the project. Then, for each project, we index the details: GPS location and transcript of the plaque both in Chinese and English.

If all the information cannot be found for each project, it gives us a first glimpse at the scope of the projects: with an average budget of 200,000 RMB (from a small budget allowed for road surface renovation to significant investment in bridges or roads linking two villages together). The average donation, with a very large range of donors from modest individuals to companies, and most importantly, the quality of the donors confirm the importance of private investments in these projects. For Each plaque we wrote the transcript, we tried to prioritize the project description (to locate it on site), the details about the donation, the date, the donors, and key information about the donation amounts.

URBAN CASE STUDIES

Zhangzhai Village

The first case is the village of Zhangzhai, south of our study area. In the 1960s satellite picture (Figure 6), the village was separated into four main settlements: Xiyucun and Xicun on the west and Caojian and Daitou on the east. With the expansion of the villages' footprint following the industrialization of the 1980s, the four settlements are forming one agglomeration.



Figure 6. Satellite picture of Zhangzhai Village. Source: Tianditu Wenzhou <https://tdt.wzmap.gov.cn/map.html#/>

The first project is a bridge in Xiyu village called the Lianxixin Bridge, built in 2000. The bridge crosses the Fengxi River, separating Xiyu in the north from Xicun in the south. The plaque mentions a previous project for a bridge at this location in the 1960s, which couldn't be built given the lack of funds. The plaque describes the economic improvement after the reform and opening up, leading to the funding of the bridge, organized by the village council. The bridge's budget (in 2000) was around 100,000 RMB, including 20,000 given by the village council, 15,000 by companies such as the local driving school or local textile manufacturing companies, and the rest by individual donors. Both the bridge and the monument have been built in reinforced concrete.

Figure 7 shows the site plan of the bridge. We can see that the bridge on the west was built later. On the southeast, the closest bridge is 300 m away.

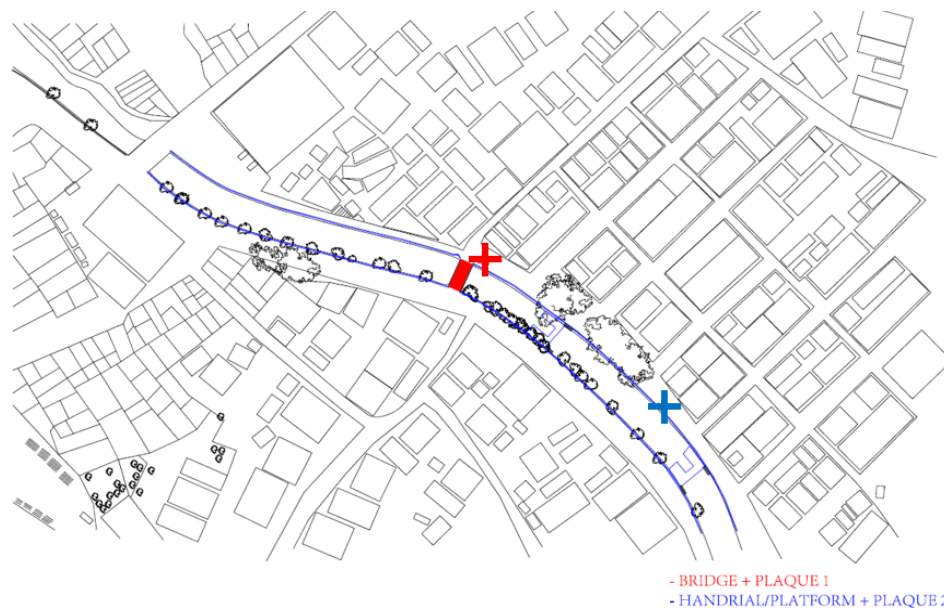


Figure 7. Plan of Xiyu Village. Drawing by Gao Ruiyao

The second project is the Xikeng (platforms), handrails, and road along the Fengxi River, separated into the Daitou village on the east, done in 2008, and the Xiyu village on the west, done in 2009. Both projects were done in collaboration, coordinated by the Jiangzhai village higher administration, and both were co-funded by the village committee, 50,000 RMB for the smaller portion of Daitou and 100,000 RMB for the longer part of Xiyu. The bluestone handrail runs more than 3 km, and a series of 4 platforms in concrete give villagers access to the water. More importantly, the reconstruction of the 2.2 m masonry walls on both sides addresses flood issues, repetitively mentioned in the commemorative monuments. The monuments are now built in ornamented carved stone, denoting their importance. The plaque mentions the villagers' donation of more than 560,000 RMB, dwarfing the public contribution, and stresses the importance of the river in the life of the villages. Figure 7 shows the relationship between the first project, the bridge, and its associated monument in red, and the second project, the river bank and platforms, and the plaque are shown in blue.

The bridge is connected to the water access (stairs) to the washing platforms. Together, this series of projects are stitching the new urban agglomeration by redesigning the space around the river, central public space in this rural area.

Shefan Village

The second case shows another example of collaboration between villages, this time in a more rural area between Shefan village in the south, Shangen village in the north, and Xiachuan village in the west. The Wenruitang River flows in the middle, and a bridge already exists in the 1960s satellite picture links both banks.

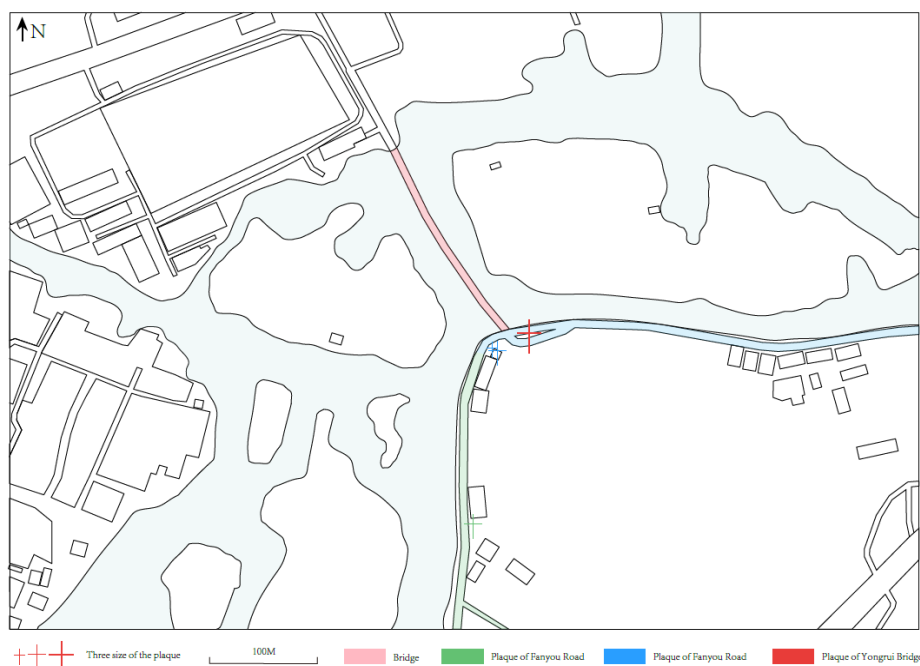


Figure 8. Plan of the Yongrui Bridge. Drawing by Fan Xinyu and Ye Yiwei

The map of Figure 7 shows the key projects and the plaques/monuments associated with them. The first plaque we find here, attached to the old Yongruigong temple, dates from the autumn of 1988 and mentions the reconstruction of the road along the river, with donations from Shangen villagers, Xiachuan villagers, and Wangzhai villagers. The plaque is very basic and doesn't specify much about the nature of the work undertaken. The second plaque we find next to it is from 1997 and describes the reconstruction of Fanyoudi Road, leading from Xiachuan on the west to Shangen on the northeast. According to the plaque script, the road was originally built 160 years ago during the Qing dynasty, and the reconstruction has been coordinated by Chashan and Li'ao towns, the administrative level above the village, and funded by Xiachuan and Shangen villagers, including expatriates living abroad and in Hong Kong. The total cost of this operation is 170,000 RMB. The two last plaques are from 2003 and refer to the Yongrui bridge, crossing the Wenruitang and the Fanyoutanghe Road, linking the Yongrui temple to Shefan village on the south. The bridge is a 200-meter concrete structure built in the Wenrui Valley's narrowest location. According to the monument's writing, it replaces the first one built during the Qing Dynasty, in the Daoguang reign between 1821 and 1850. The first bridge was in stone, and later, it was replaced with an iron structure. On November 4th, 2000, the bridge fell due to the lack of maintenance blocking any traffic between the two banks of the river until the completion of the new structure. Given the cost of the structure, more than 1.6 Million RMB, the project has been funded by a contribution from the local Ou Hai district government, the Wenzhou Water Authority, the District traffic office, and the local villages and villagers.

Built at the same time as the Yongrui bridge, the southern section of the Fanyou road was built for 200,000 RMB with donations from the villages of Xiachuan (on the other side of the river) and Shefan (in the south) and local companies, revealing the importance of local household industries in the participation to the local life. In addition, we can see that the plaque records the volunteer participation in the construction of villagers in hours.

These several projects show the collaboration between the different villages to address the issues of inter villages connection with the contribution of higher authorities when necessary, such as for the bridge.

Wangzhai Village

This project is the Yingbin Road along the Litang River in Wangzhai. This road was built in 2005 for an amount of 50,000 RMB. Given the more modest size of the project, the script is limited to a wishful slogan, hoping the road will last long and wealth for its donors. In the plan (Figure 9), we can see the range of the project as well as the location of the monument, along the river at the crossroad with another path coming from the village heart. Despite the project's small scale, it has been key in linking Wangzhai village with Litang village, easing access and enabling usages such as pocket gardens and fishing.

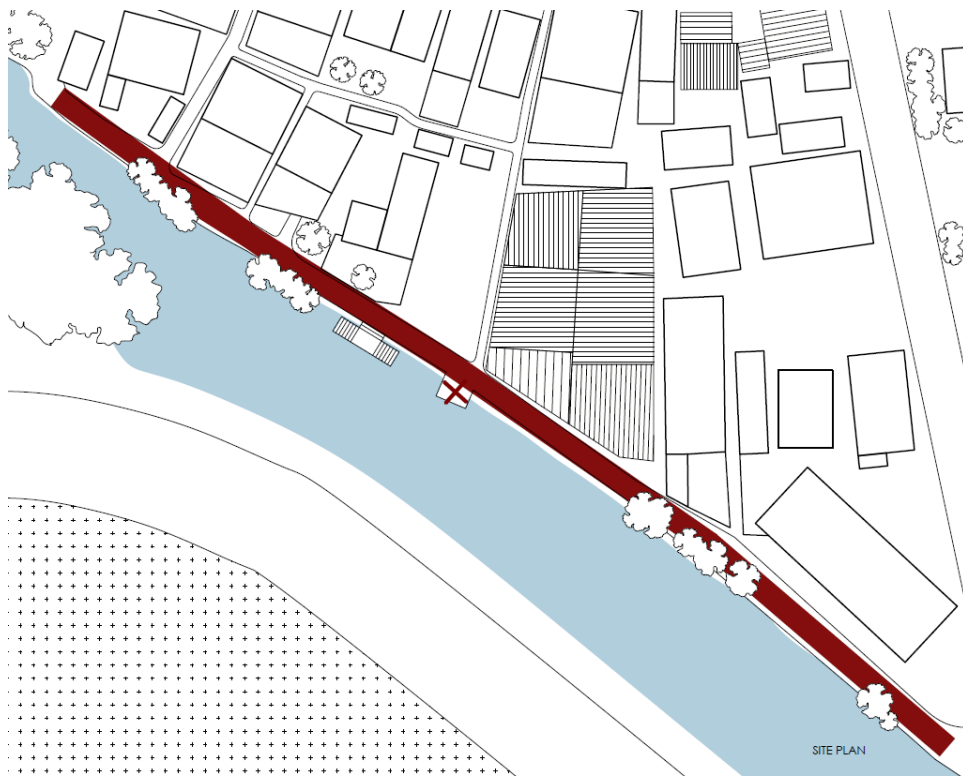


Figure 9. Plan of the Litang Riverfront in Wangzhai Village. Drawing by Ye Yiwei

CONCLUSION

The large-scale urbanization plan since 2018 aiming to demolish over 70 villages in Wenzhou fringes is threatening these modest projects and the memory that the inhabitants expressed in their monuments. If our study of this phenomenon aims to document these projects before their destruction, we are particularly trying to focus on the importance they have for the villagers through their donation and their memorials. This participative form of infrastructural design reflects a moment of Wenzhou's history that is slowly disappearing despite its recent character. The field of monuments or, to use French Historian Pierre Nora's expression, places of memory,⁸ are a form of heritage that denotes this history's importance in the local collective memory. If the preservation of the actual infrastructure seems highly improbable, one of the monuments is particularly relevant, given their deliberate commemorative value, to borrow the terms of Alois Riegl.⁹

We are concluding with these two plaques (Figure 9), located on the Wenzhou-Kean University campus and part of the two last buildings left from the former Litang village, which was demolished in 2012 to give space for the campus. According to the plaques, the last funded project was a road

built in 2007, five years before its demolition. These plaques are now part of a landscape project that plans to preserve them as a place of memory for Litang village and the contribution of its inhabitants.



Figure 10. Plaques located on the Wenzhou-Kean University Campus. Pictures by the Author.

NOTES

- ¹ Bernard Rudofsky, *Architecture Without Architects, An Introduction To Nonpedigreed Architecture* (New York: The Museum of Modern Art, 1964) Published in conjunction with an exhibition of the same title, organized by and presented at the Museum of Modern Arts, November 11, 1964–February 7, 1965. <https://www.moma.org/calendar/exhibitions/3459>
- ² *Modern Architecture: International Exhibition* (New York: The Museum of Modern Art, 1932) Published in conjunction with an exhibition of the same title, organized by and presented at the Museum of Modern Arts, February 09–March 23 1932. <https://www.moma.org/calendar/exhibitions/2044>
- ³ James C. Scott, *Seeing Like a State. How Certain Schemes to Improve the Human Condition Have Failed* (New Haven: Yale University press, 1998). 37-52.
- ⁴ Scott, 132.
- ⁵ Lucien Febvre, *A Geographical Introduction to History*, trans. E.G. Mountford and J.H. Paxton (London: Kegan Paul, Trench, Trubner & Co.. Ltd, 1925) 334.
- ⁶ Jo Guldi, *Roads to Power. Britain Invents the Infrastructure State* (Cambridge, MA: Harvard University Press, 2012)
- ⁷ Alan P. L. Liu, "The 'Wenzhou Model' of Development and China's Modernization." *Asian Survey* 32, 8 (1992): 696–711. <https://doi.org/10.2307/2645363>
- Yia-Ling Liu, "Reform from Below: The Private Economy and Local Politics in the Rural Industrialization of Wenzhou." *The China Quarterly*, 130 (1992): 293–316.
- Kristen Parris, "Local Initiative and National Reform: The Wenzhou Model of Development." *The China Quarterly*, 134 (1993): 242–63. <http://www.jstor.org/stable/654301>
- ⁸ Pierre Nora, "Between Memory and History: Les Lieux de Mémoire", *Representations* 26, *Special Issue: Memory and Counter-Memory* (1989) 7-24.
- ⁹ Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origins", trans. Kurt W. Forster and Diane Ghirardo, *Oppositions* 25 (1982): 21–51.

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<https://www.lincolinst.edu/publications/working-papers/chinas-urbanisation-below>

CREATIVE PRESERVATION AS APPROACH TO RECENT RUINS: THE DENGÉ SOUND

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INTRODUCTION

If modernity has been associated with progress, a considerable part of its built legacy is facing rapid decay. Industrial wastelands and buildings of overthrown political systems are turning into “recent ruins”. The preservationist imperative of saving culturally significant objects for an indefinite future is here challenged. While recognizing this, the paper advocates for the process of decay as a moment to think built heritage beyond the agenda of saving: for exploring ephemerality and messy temporalities as productive of value and the possible claims this holds to the notion of heritage itself – a notion still prevalently contingent on material stabilization.

To address this, the paper suggests a re-reading of a “recent ruin”, the Denge Sound Mirrors from 1928-1930, beyond its value as historical document and need of being “saved”. The re-reading takes the form of an “Ekphrasis” – the vivid description of a work of art – as approach to capture atmospheric and affective qualities of decay, otherwise absent in the current preservation discourse of the site. The aim is to reconcile the historically dissonant relationship between ruination and preservation, suggesting preservation as a creative just as much as restorative field of practice.

Recent Ruins

Ruins of the recent past refer not to a specific typology or style, but to the phenomenon of all too soon obsolescence and abandonment of more recent architecture, like the architectural infrastructure of political ideologies of the 20th century or processes of industrialization. That they are recent and often in an ongoing process of decay in our present give such ruins an “unfamiliar familiarity”.¹ This uncanny aspect might position them particularly well in asking questions to the nature of ruination and our relation to their preservation, exactly because they are in the liminal state of not yet being bound up on relations of permanence and usefulness. Several factors can lead to ruination, but in the case of the Denge Sound Mirrors nature and the passage of time is the main agency of their ruination. Human agency is thus that of abandonment – or as suggested by Dawdy, buildings are never really abandoned but remain in use, just in different ways.²

Ruins and their values

While the aesthetic and critical potential of ruination have been richly dealt with within the arts and philosophy, the field dealing with the flesh of ruination itself, heritage preservation, still seemingly equals decay and neglect, directing its research and practice at material stabilization and maintenance.

Upon this, the paper delves into the process of natural transformation not as threats to but as productive for the interpretation of heritage. This is reminiscent of earlier echoes within preservation theory where the force of the fragment is an age-old topic. In John Ruskin's 1849 extended essay *Seven Lamps of Architecture* a philosophy of preservation which appreciates all found layers of a historical building can be detected.³ Ruskin here forms the foundation of a minimal intervention approach, despising any return to an original or new additions to a building.

Half a century later than Ruskin, art historian Alois Riegl radicalizes the view on the visibility of temporal layers in a building's fabric. In his 1903 essay "The Modern Cult of Monuments: Its Character and Origin" Riegl proposed "age value" as pertaining to the affective quality stemming from ongoing natural transformation of a building.⁴ With age value, Riegl identified a function of the monument beyond that of documentary record. However, age value could also mean a "self-abolition of conservation" in its most extreme, as noted by Jukka Jukilehto.⁵ This might also explain why, in practice, age value has often been reduced to a question of surface patina.⁶ Consequently, contemporary scholars still argue that preservation has failed to fully explore what age value could imply for heritage interpretation and management, when taken beyond the pleasure of patina.⁷ Riegl wrote about "monuments" but what he had in mind with age value was mundane architecture or the "unintentional monument", buildings interpreted but not erected as monuments.⁸ In this way, "age value" can function as leitmotiv and as reminder of how heritage value is never inherent but ascribed in acts of interpretation.

A creative approach to ruinosity

That the process of ruination is simultaneously a subtraction of original meaning and a creation of new, calls for a flexible and negotiative approach to its interpretation. Unlike ancient heritage ruins, where decay has been kept at bay for centuries, more recent ruins are often in an ongoing process of decay. Rather than being stable signifiers of historical records they are in a process of signification which arguably make them more susceptible to creative approaches to their preservation. In the book "Experimental Preservation", Jorge Otero Pailos et al. point out how experimentation regarding valuable cultural objects has however rarely been seen as an asset. Such objects are more likely expected to be handled with care and that by an expert.⁹ Nevertheless, the book proposes experimentation as the game changing approach within preservation. "The starting point is doubt" as Otero-Pailos states, and with that makes preservation an epistemological investigation into how heritage becomes meaningful, beyond questions of care and maintenance.¹⁰ In this regard, preservation becomes an interdisciplinary practice, whether an artist, researcher, architect or other – being both an insider and an outsider to this field.¹¹ What concerns ruinous objects of heritage, an experimental approach could re-interpret decay from being a threat to the message of a site, into an expansion of the interpretive boundaries of a site. In this line, Caitlin DeSilvey suggests in her book "Curated Decay: Heritage Beyond Saving" how decay of cultural heritage could be seen as a glass half full instead of half empty. Whereas a glass half empty perceives decay as an erosion of significance, the glass half full perceives decay as the site's own productive relation to the past. Here, a site's original function might become less legible, but at the same time other narratives might be traced. Likewise, this could invite new modes of letting the original historical function of a site persist, although not necessarily in physical fabric with a plaque of its history.¹² DeSilvey's perception arguably removes preservation from a representational paradigm where its ability to manifest a certain phase in time whether an event, a typology, a style etc. becomes its life purpose. Instead, it allows creative engagements as act of preservation where the evocation of affective qualities of decay can generate new meaning. Such an experiential re-interpretation arguably requires the introduction of the subject into architectural description. This can be found in the tradition of the

phenomenological description, where the focus is on how a phenomenon manifests itself for the first person lived experience instead of theoretically explained.¹³ Likewise, the concept of Ekphrasis pertains to the elaborate literary description of a thing, mostly in the form of a vivid description of a work of art.¹⁴ The term dates to the late-antique Greek, and despite its simple definition the ekphrasis is a form which has long represented a resistance to the acclaimed objectivity of modern science. It is a form, providing “a model in miniature of aesthetic experience as such” which thereby has the potential of raising questions to the nature of things or art.¹⁵ In this paper, the concept of ekphrasis serves the purpose of exploring the aesthetic experience of a ruining site, the Denge Sound Mirrors, which otherwise lends itself to highly technical and factual explanation of its past function. It is a site consisting of three concrete acoustic mirrors and were built between 1928-1935 and designed by engineer William Tucker. Their function was to capture the sound of incoming airplanes but just as they had been erected, they became obsolete due to the invention of modern radar technology. Through the Ekphrasis the attempt is to explore the site beyond being a threatened historical record of technological innovation. What unfolds is an atmospheric and decaying set of sonic sculptures, existing in real time on a foggy rainy day in March 2022.

DENGE SOUND MIRRORS – AN EKPHRASIS



Figure 1. © Katrine Majlund Jensen

Once an anticipation of war able to catch the sound of the enemy’s propellers, they now only reflected the flutter of birds and a barking dog in the distance. As emblems of a long gone past, they stand as monolithic creatures in the wind-swept marshland, weathered and eroding. Seen from afar they look like immovable giants awkwardly imbedded in the landscape. Between waiving branches and tall grasses, they appear as solid mastodons. Their form is abstract and sculptural and yet, their form is analogue to their purpose of amplifying echoes from the sky. As modern cathedrals the mirrors were built on a belief of innovation and progress. Like a vaulted church ceiling they employ the principle of a focal point of the concavity amplifying even faint voices as well as being supported by buttresses on

the back. I only slowly approach the structures as my feet are sinking into the shingle with every footstep. The smooth orange and salty stones make up a nature reserve containing the largest expanse of shingle anywhere in the world.



Figure 2. © Katrine Majlund Jensen

Once erected on a deserted flatland only surrounded by shingle, the Sound Mirrors now stand in a labyrinthic wilderness, where nature is taking over at different pace. A narrow winding path leads to the structures which disappears out of sight when the thicket gets too dense. The soundscape is not that of incoming aircrafts but stones rubbing each other with every footstep. The path is surrounded by water from many years of gravel extraction leaving behind a rhythmic sound of small lapping waves accompanying my walk to the site. The industrial traces and nature have become intertwined in a way that makes it hard to distinguish.

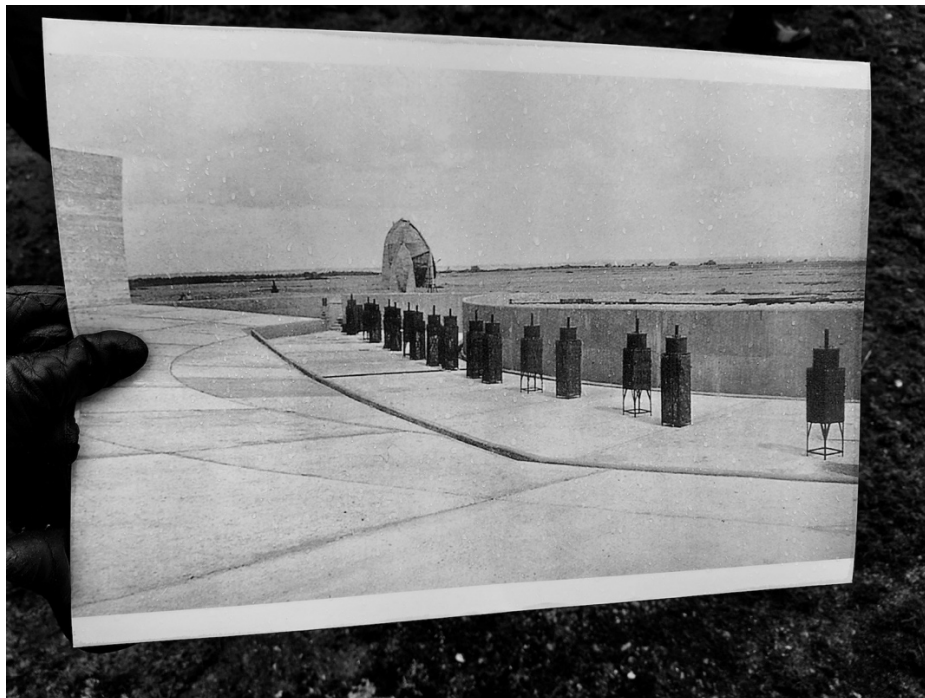


Figure 3. © Katrine Majlund Jensen



Figure 4. © Katrine Majlund Jensen

From a distance the Sound Mirrors appear as fixed coordinates in the landscape with their individual design making them appear as curiosities from another world. Faced with the Sound Mirrors up close a fusty moldy smell blend with the smell of newly fallen rain on asphalt. I position myself in front of the second biggest of the three mirrors. Formed as a scoop it takes on a strangely organic form and its dark stony surface becomes one with the heavy clouds and the drizzling rain.



Figure 5. © Katrine Majlund Jensen



Figure 6. © Katrine Majlund Jensen

On a small island behind it, the 200 Foot long and biggest of the mirrors overwhelms me with its size and simplicity. Walking along the wall my body becomes one with the space of the object and the sensation of its changing and curving surface suddenly seems fundamental to the meaning of the structure. The moss growing on its front is dark and drenched, making its color contrast the lighter tones of the concrete. Concrete: “a structural material consisting of a hard, chemically inert particulate substance, known as aggregate (usually sand and gravel), that is bonded together by cement and water.”¹⁶ A material which poses great technical challenges to the conservation of the 20th century’s cultural heritage. Or, in this case, “concrete”: a material which, with age, turns into a canvas on which nature creates a subtle pallet of purple, pink, green, grey, brown, and blue, and where the surface of this canvas transforms itself into a range of different textures both soft and edgy, crumbled, and smooth with small islands of lime green lichen.



Figure 7. © Katrine Majlund Jensen

Even on a wet and windy day in March, the concrete walls of the Sound Mirrors speak against David Lowenthal's statement that "Some substances age less well than others. Concrete becomes uglier every passing year...".¹⁷ Or Adrian Forty's statement that ruined concrete, while quite possibly sublime, is not beautiful, and so risks letting architecture down."¹⁸ The statements hold a lot of information about the aesthetic preferences of architecture and not least its preservation. As an answer I immediately come to think of one of Bernard Tschumi's "Advertisements for Architecture" depicting the master of concrete, Le Corbusier's modernist icon Villa Savoye, in its state of decay. The text reads: "The most architectural thing about this building is the state of decay in which it is. Architecture only survives where it negates the form that society expects of it. Where it negates itself by transgressing the limits that history has set for it."¹⁹

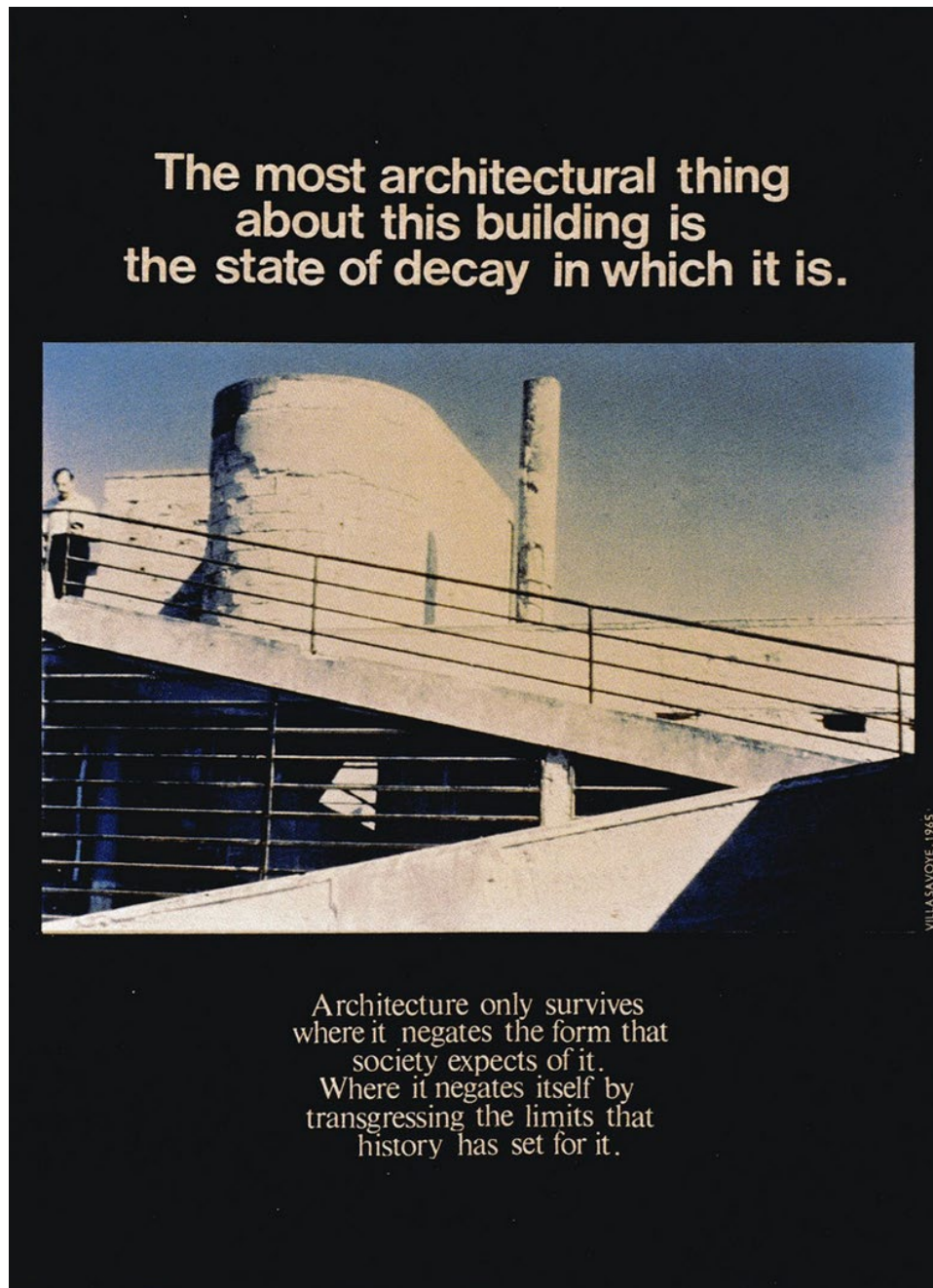


Figure 8. © Bernard Tschumi Architects

Seen this way preservation becomes an act of destruction depending on what is conceived architectural. On my walk along the longest of the mirrors it becomes evident how time has created difference out of uniformity in the surface. The logic of nature has replaced the logic of engineering. Their delicate change in texture make the mirrors seem ethereal and non-archival in essence, like slowly eroding pieces of land art. I come to think of Richard Serra's monumental sculptures and how they, too, invited people to stop and consider their surroundings and the space they were passing. As much for their size, they too, were recognizable for the patina of their rusted steel. Or Robert Morris' Observatory, now overgrown with grass, and his preoccupation with prehistoric monuments like Stonehenge, the theme of his Observatory simply being the passage of time.



Figure 9. © Robert Morris



Figure 10. © 2023 Richard Serra / Artists Rights Society (ARS), New York

As with the biggest land artists in the 1970s, the military site is quintessentially male, and I feel as if nature is an ally in exploring a narrative different to the grandeur of technological invention and warfare. After staying with the mirrors for a while, their otherworldly formations evoke a sense of mystery and even spirituality. Their heaviness and unwavering presence contrast the ever-moving wind and water around them, and I am touched by how history here moves at the exact pace of the mind and is a bodily experience of its micro-eventful matter. I feel as if I am faced with fading worlds but looking back at the Sound Mirrors as I walk away, they turn into sticky and persistent historical

objects existing in a continuum of time. Once representing the tension between enemy and defence, they are now pacified by nature, and turned into a place of contemplation on the pace with which modern life can change. As Walter Benjamin prophetically wrote in 1930, exactly when the Sound Mirrors were being built: “Now and then one hears of something ‘reassuring’ such as the invention of a sensitive listening device that registers the whirl of propellers at great distances. And a few months later a soundless airplane is invented.”²⁰

Ruins as affective forces of the past

The ekphrastic description of the Denge Sound Mirrors shows a place where nature and architecture are intertwined. Here, history takes place at the exact pace of the mind as micro-eventful matter. However, looking through the scholarly material already existing about the site, the focus is primarily on the technological significance and concrete as a challenging material to conserve. In these documents, the natural elements on the contrary are seen as threats to the significance of the site.²¹ In the ekphrasis however, nature is deeply intertwined with the experience of the Sound Mirrors, where the passage of time has become tangible in the eroding and changing materiality of the site. This further suggests how the categorization of heritage is sometimes too rigorous and the boundaries for the interpretation too strict, including how nature and culture is often distinguished from one another. The experiential focus on the site here turns decay into an affective repository, where history can be grasped and reflected upon. The question emerges however, whether the immediacy of experience can also grasp the site in its historical dimension. With reference to Brian Massumi and his concept of affect, immediacy is in fact intensively inclusive of the past, as it entails the *force* of the past in moments of increased intensity.²² This relates very well to Sarah Ahmed and her concept of “wonder”, which she sees as an affective relation to the world. Here, just like immediacy, wonder is not a mode of cutting off the past but is a radicalization of our relation to the past. As Ahmed says: “wonder allows us to see the surfaces of the world as made, and as such wonder opens up rather than suspends historicity.”²³ The experimental approach to the site, has been one way to actively value the visible traces of time, what Riegl termed age value. To write out the affective dimension of the site in an ekphrasis is arguably one way of turning Riegl’s concept of age value into an operational category of experimental preservation. To suggest experimentation in the valuation of the site, might even fall within a history of experimentation already existing at the site. Initially erected as experimental acoustic mirrors, they later became a site for experimentation with explosive charges. In the 1990s and 2000s they became a site of experimentation with concrete repair and finally it has become a site for experimental film and sound artists.²⁴ In this way, experimentation is already in the DNA of the site. Approaching the Sound Mirrors through ekphrastic description has been to experiment with possible meanings and references. Here, the process of natural transformation has become a process of negotiation – between different temporalities and the modes in which architecture becomes meaningful as testimony.

CONCLUSION

The paper has argued for preservation as an experimental and creative practice which just as much as physical intervention is about intervening into the ways we know about heritage. To engage creatively with the prematurely ruining structures of the Sound Mirrors, has foregrounded the tension between historical significance and the affective force of them as ruins in the present. As when Riegl emphasized the subjective relation to the monument in ascribing it the value of age itself, the ekphrasis functions as vessel for the affective force of the ruined concrete, acknowledging the ambivalence of processes of transformation. Attentiveness to the visible signs of age here becomes a widening of the historical, and not a threat to it. Finally, it suggests creative practice as a process of

preservation which does not only deal with culturally significant objects, but itself becomes a reflective practice significant to culture.

NOTES

- ¹ 'Project Description | Object Matters', accessed 9 June 2021, <http://objectmatters.ruinmemories.org/project-description/>.
- ² Caitlin DeSilvey and Tim Edensor, 'Reckoning with Ruins', *Progress in Human Geography* 37, no. 4 (1 August 2013): 465–85, <https://doi.org/10.1177/0309132512462271>.
- ³ Ruskin John, *Seven Lamps of Architecture* (Project Gutenberg, 2011).
- ⁴ Alois Riegl, 'Der Moderne Denkmalkultus. Sein Wesen Und Seine Entstehung.', in *Gesammelte Schrifte* (Augsburg/Wien, 1928).
- ⁵ Jukka Jokilehto, *A History of Architectural Conservation* (Butterworth-Heinemann, 2002), 217.
- ⁶ This is discussed with further references in for example: Wilfried Lipp, 'From the Modern to the Postmodern Cult of Monuments? Aspects of a Repairing Society' (7. Jahrestagung der Bayerischen Denkmalpflege, Passau: Bayerisches Landesamt für Denkmalpflege, 1993), 6–12; Caitlin Desilvey, *Curated Decay: Heritage beyond Saving*. (Minneapolis: University of Minnesota Press, 2017); Ernst Bacher, *Kunstwerk Oder Denkmal?: Alois Riegls Schriften Zur Denkmalpflege*, 1995.
- ⁷ For example discussed within different disciplines (landscape architecture, architectural preservation and human geography respectively), see: Ellen Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes /*, IKAROS Academic Press. (Risskov: IKAROS Press, 2015); Thordis Arrhenius, *Fragile Monument: On Conservation and Modernity*, Illustrated edition (London: Artifice Press, 2012); Desilvey, *Curated Decay*.
- ⁸ Braae, *Beauty Redeemed*, 182.
- ⁹ Jorge Otero-Pailos, Erik Fenstad Langdalen, Thordis Arrhenius, *Experimental Preservation* (Lars Müller Publishers, 2016).
- ¹⁰ Jorge Otero-Pailos, Erik Fenstad Langdalen, Thordis Arrhenius, 11.
- ¹¹ Jorge Otero-Pailos, 'Experimental Preservation', *Places Journal*, 13 September 2016, <https://doi.org/10.22269/160913>.
- ¹² Desilvey, *Curated Decay*, 2.
- ¹³ Dan Zahavi, ed., *The Oxford Handbook of Contemporary Phenomenology*, 1st ed, Oxford Handbooks (Oxford: Oxford University Press, 2012).
- ¹⁴ Rachel Eisendrath, *Poetry in a World of Things: Aesthetics and Empiricism in Renaissance Ekphrasis* (Chicago, IL: University of Chicago Press, 2018), 4, <https://press.uchicago.edu/ucp/books/book/chicago/P/bo27527480.html>.
- ¹⁵ Eisendrath, 4.
- ¹⁶ 'Concrete | Definition, Composition, Uses, Types, & Facts | Britannica', 10 August 2023, <https://www.britannica.com/technology/concrete-building-material>.
- ¹⁷ Adrian Forty, *Concrete and Culture: A Material History* (London: Reaktion Books, 2012), 52.
- ¹⁸ Forty, 52.
- ¹⁹ Bernard Tschumi, 'Intervention 1. Advertisements of Architecture', in *Transgression. Towards an Expanded Field of Architecture* (Routledge, 2015), 10–16.
- ²⁰ Walter Benjamin, 'Theories of German Fascism: On the Collection of Essays War and Warrior', in *Die Gesellschaft*, 1979, 120–28.
- ²¹ Roger Bowdler, 'The 200 Foot Sound Mirror, Denge, District of Shepway, Kent' (English Heritage, 1999); 'Denge Sound Mirrors | Sound Mirrors', accessed 11 January 2020, <http://www.andrewgrantham.co.uk/soundmirrors/locations/denge/>.
- ²² Brian Massumi, *Politics of Affect* (Cambridge, UK ; Malden, MA: Polity, 2015), 148.
- ²³ feministkilljoys, 'Feminist Wonder', feministkilljoys, 28 July 2014, <https://feministkilljoys.com/2014/07/28/feminist-wonder/>.
- ²⁴ Tate, 'Tacita Dean: Recent Films and Other Works: Works: Sound Mirrors 1999', Tate, accessed 11 January 2020, <https://www.tate.org.uk/whats-on/tate-britain/exhibition/tacita-dean-recent-films-and-other-works/tacita-dean-recent-films-5>.

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AN INITIAL STUDY TO DEVELOP A NIGHT-TIME IDENTITY FOR HISTORIC URBAN AREAS IN BANGKOK, THAILAND

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INTRODUCTION

The significance of city identity, particularly within historic districts, is critical to successful urban development. Such a strong identity fosters economic, social, and environmental sustainability and contributes to the residents' quality of life and well-being. A city's unique and attractive identity promotes its inhabitants' sense of belonging and satisfaction. Furthermore, the city's legibility, as proposed by Lynch's *Image of the City*, enhances feelings of safety and orientation within the urban environment, facilitating a harmonious relationship between people and their surroundings. Urban heritage areas, in particular, often with strong historical and cultural identities, flourish as tourist destinations, possessing the potential to serve as influential city branding tools. By night, highlighting these areas' local cultural assets and unique characters could propel cities onto the global stage, attracting investments, residents, tourists, and investors alike. However, there needs to be more studies on developing a night-time identity for a historic city in the Far East, where the urban fabric, architecture, people, and local culture are very different from the West and other parts of Asia.

The Bangkok historic Area by Night

In the context of historical cities, particularly those in tropical climates where outdoor activities thrive after sunset, the role of lighting becomes pivotal. Urban lighting profoundly influences a city's night-time identity, enabling spaces to transition into legible, secure, and inviting environments, thereby fostering public engagement. However, in bustling cities like Bangkok, known for its nightlife, faces a unique challenge in leveraging its nighttime appeal. Many areas, including historic districts such as Rattanakosin, lack comprehensive night-time development plans. The current focus on safety lighting falls short of creating an enhancing nocturnal ambiance that complements the area's historical significance. Beyond physical preservation, cities must acknowledge intangible heritage in historic districts. Illumination effectively highlights these intangible aspects, crafting a night-time identity that complements historical richness.

Historical context

Rattanakosin District, nestled within Phra Nakorn District, is historically rich and renowned for iconic landmarks like the Grand Palace and revered temples. Comprising numerous old communities and unique areas like Banglumpu and Pak Klong Talad, its legacy spans 200 years. As the heart of

Bangkok's tradition and Thainess, Rattanakosin serves as a compelling starting point to explore the city's district identity.

The selection of Banglumpu and Pak Klong Talad as case study areas within Rattanakosin stems from specific criteria: they exhibit dense concentrations of city elements, are steeped in rich history, are vibrant centers of activity, and embody the social dynamics between local residents and external visitors. Moreover, both areas have played important roles as commercial hubs within historic district for around two centuries. Their potential to enhance the district's nocturnal economy makes them as ideal candidates for a deeper exploration of night-time identity within the larger context of Rattanakosin's historical district.

Banglumphu

Banglumpu's history has witnessed remarkable transformations. Initially constructed as a city moat and transport route, then proliferated into a bustling residential and trading hub, and evolved into a center of commerce and entertainment, marked by cinemas, theaters, and vibrant retail. However, its prosperity later shifted to Khaosan Road, eventually transforming into a tourism-focused district. Today, Banglumpu remains a significant shopping area, though Khaosan's allure prevails. Amid rapid changes, its community initiatives have emerged to safeguard its cultural heritage and authenticity. The area embraces both its historic legacy and contemporary shifts, it navigates a path towards sustainable development and cultural preservation.

Pak Klong Talad

Initially a fish market, then it evolved into a bustling trading hub, hosting merchants from various provinces who transformed it into an informal floating market along Chao Phraya River. This character persisted before transitioned into a vibrant marketplace for vegetables, fish, and chili paste. However, the market's identity shifted with the construction of main road and subsequent infrastructural developments, causing market expansion and its establishment as a major commercial district and Thailand's flower market, known for its 24-hour hustle and bustle. Fresh products gradually yielded to this floral flourish, while the area continues to thrive through its longstanding merchants and the influx of new flower vendors.

IDENTIFY THE IDENTITIES

Identity, a multifaceted concept, defies singular definition and encompasses personal, political, ethnic, social, and place identity. The notion of 'identity' encompasses the distinctive qualities of a person or object, derived from the Latin term "identitas." This essence represents the inherent nature of who or what something is, shaped by life experiences and social interactions.¹ While definitions vary, identity generally represents a distinct character or condition of a person or thing.

In urban contexts, a 'city' embodies the collective memory of its inhabitants, intertwined with objects and spaces that contribute to its identity.² However, 'city identity' extends beyond the physical urban landscape, encompassing residents' perceptions of urban patterns and characteristics.³ Kevin Lynch defines identity as the extent to which individuals can distinguish a specific place from others, forming the basis for recognizing or recalling it.⁴ City identity emerges from neighborhood identity and resident satisfaction, with identifiable districts and well-defined public spaces contributing to a city's strong identity.⁵ In conclusion, identity reflects collective memory, experiences, and perceptions shaped by social interactions and public spaces of the city. It extends to both daytime and nighttime contexts. While the concept of 'night-time identity' refers to the nocturnal dimension of a city, still evolving and undefined within current discourse.

Aspects of Identity within the context of urban studies

Urban identity's formation involves historical, natural, socio-cultural, and spatial influences that shape a place over time. This notion draws on the Roman concept of 'genius loci' or 'spirit of place,' emphasizing distinct character within space.⁶ Relph, Shao, and Bernardo provide diverse lenses for comprehending identity in urban contexts. Edward Relph, in "Place and Placelessness," highlights the diverse elements that compose a place's identity. These include the interplay between physical, social, sensory, and memory aspects that collectively shape a place's identity. Relph's approach recognizes that identity is a dynamic interaction between people, their surroundings, and their experiences.⁷ Shao introduces a comprehensive model aimed at identifying and assessing local identity within various places. The model is based on three primary dimensions: physical, social, and individual.⁸ Bernardo explores the relationship between identity and tourism and categorizes identity into urban structure, environmental, individual, and social dimensions.⁹

These scholars collectively underscore identity's multidimensional nature and its dynamic interaction with physical attributes, social interactions, individual experiences, and broader socio-cultural constructs within urban environments. Relph's ideas may be more prevalent in discussions about the broader philosophical and cultural aspects of place, rootedness, and the impact of modernization on the built environment while Shao's model could be more suitable for practical assessments of local identity in specific places, urban planning, or community development projects. For evaluating identity aspects within the areas of Rattanakosin District, as discussed by various scholars, these can be divided into the following categories:

Physical aspect

Physical aspects, including architecture, landscape, heritage, and infrastructure, shape local identity and urban structure. Relph emphasizes the initial impression conveyed by the 'physical setting,' which includes geography, natural features, and territorial boundaries, defining a city's image. Urban morphology, encompassing street layouts, public spaces, and architectural styles, also adds to this image. Lynch's exploration of physical qualities connected to identity and structure in the mental image highlights additional dimensions of imageability such as social, functional, and historical attributes that collectively shape a city's formation.

Social aspect

Social aspects arise from social construction, shared behaviors, and cultural processes. The communal 'activities' within the urban environment are crucial for shaping local identity. Cities associated with particular activities are commonly remembered for these distinct features. Social activity fosters a connection between residents and their locale, enhancing functionality and uniqueness. Economic factors may intersect with social activities, and in tourism-driven cities, it adopts a distinct tourism city identity.

Sensory aspect

The sensory dimension captures people's physical perceptions of a location, encompassing their responses to aspects such as colors, sounds, smells, and textures in the surroundings, rather than focusing solely on its physical distinctiveness. This sensory perception fosters a strong connection between individuals and their environment. It aids in assimilating newcomers, fostering a sense of pride among residents, and strengthening the bond with the local community. Bernardo considers factors like biodiversity, environmental quality (including noise and pollution), as contributors that influence place identity and satisfaction.

Memory aspect and meaning

Personal interactions and emotional attachments to specific places encompass individual histories and memories. The extent of this connection and familiarity with a space depends on factors like length of residence, mobility, social identity, and age. People attribute diverse meanings to a city based on their socio-cultural and historical values. Relph suggests that places derive meaning from their physical attributes, objects, and activities, reflecting human intentions and experiences. Historical significance is crucial for understanding and evaluating city identity formation. Preserving historical values in urban spaces is vital for sustainable identity. In addition, public urban spaces host special rituals, festivals, traditional, and religious activities, which reflect the meanings and values of the community.

Looking for Bangkok’s historic district identity

The methodology employs semi-structured interviews, commonly used in qualitative research, to explore Bangkok's historic district identity. These interviews, conducted on-site or by phone, target insiders (25 Banglumphu locals, 16 Pak Klong Talad locals, and 15 individuals from the tourism industry) and outsiders (20 frequent Thai tourists visiting the area), totaling 76 subjects, alongside 10 experts. Local participants will provide input solely about their specific areas; for instance, Banglumphu residents will discuss only the identity of the Banglumphu area. The interviews focus on image perception, area identity, activity after sunset, nighttime perception, and problem of using the area after dark.

The subsequent content analysis involves categorizing identity-related words and phrases into physical, social, sensory, and memory aspects – as shown in Table 1. (Noted that The input from expert interviews was not integrated into the content analysis, as their insights were sought specifically to gain a comprehensive understanding of the concept of various areas within the Rattanakosin district.)

Physical aspect				
<u>Urban scale</u>	<u>Urban feature</u>	<u>Urban form</u>	<u>Heritage</u>	<u>Object</u>
Building height	Antique / old	Same shophouses	Gold and glitter	Signage
Narrow road	Thai-style house	Lots of temple	Colonial	Garment
Walkable scale	Architectural heritage	Mixed-use	Building colors	Flower
Vast space	Lighting	Department store in a shophouse	Shrine	Fruit
	Stalls on footpath	Residential zone		Vegetable
Social aspect				
<u>Activity</u>			<u>Way of life</u>	<u>People</u>
Dense of activity	Religious activity	Handicraft	Street food culture	Multi-cultural
Commercial activity	Strolling	Logistic	Market	Original / authenticity
Night-life	24-hour activity	Entertainment	Old community	Art people
Political activity	Market activity	Festival	Community network	Foreigner
Royal family activity	Eat & Drink	Cafe hopping		
Sensory aspect				
<u>Sound</u>	<u>Touch</u>	<u>Feeling</u>		
<u>Smell</u>	Breezy	Relax	Romantic	Chaotic
<u>Taste</u>	Winter	Bustle	Adventurous	Clean & tidy
	Damp & wet	Something old	Beautiful & splendor	
Memory aspect and meaning				
<u>Individual</u>	<u>Collective memory</u>			<u>Meaning</u>
Old school	Commercial activity	Specific areas	24-hours bustle	Represent Thainess
Friend's home	Prosperous era	Departmentstore	Pier and boats	Origin of Bangkok
	Entertainment	Cinema		Uprightness
	Craftmanship	Oldest market		Historic
				Touristic

Table 1. A compilation of attributes classified into four identity aspects.

Quantifying identity content frequencies and translating them into percentages – as shown in Table 2. Broader night-time perception and lighting comment will be categorized into descriptive topics.

	Rattanakosin District		Banglumphu		Pak Klong Talad	
	Insider	Outsider	Insider	Outsider	Insider	Outsider
Physical aspect	27 (180%)	65 (325%)	60 (150%)	22 (110.%)	28 (90.32%)	10 (50%)
Urban scale	5 (33.33%)	16 (80%)	-	-	-	-
Urban feature	12 (80%)	14 (70%)	4 (10%)	-	6 (19.35%)	2 (10%)
Urban form	2 (13.33%)	17 (85%)	8 (20%)	4 (20%)	-	1 (5%)
Heritage	5 (33.33%)	11 (55.%)	12 (30%)	2 (10%)	2 (6.45%)	-
Object	3 (20%)	7 (35%)	36 (90%)	16 (80%)	20 (64.52%)	7 (35%)
Social aspect	13 (86.67%)	29 (145%)	51 (127.5%)	29 (145%)	38 (122.58%)	23 (115.%)
Activity	2 (13.33%)	10 (50%)	31 (77.5%)	25 (125%)	23 (74.19%)	23 (115.%)
Way of life	8 (53.33%)	12 (60%)	11 (27.5%)	3 (15%)	5 (16.13%)	-
People	3 (20%)	7 (35%)	9 (22.5%)	1 (5%)	10 (32.26%)	-
Sensory aspect	7 (46.67%)	13 (65%)	7 (17.5%)	3 (15%)	23 (74.19%)	3 (15%)
Sound	-	-	-	-	1 (3.23%)	-
Smell	-	-	-	-	1 (3.23%)	-
Taste	-	-	2 (5%)	-	-	-
Touch	-	-	1 (2.5%)	1 (5%)	4 (12.9%)	-
Feeling	7 (46.67%)	13 (65%)	4 (10%)	2 (10%)	17 (54.84%)	3 (15%)
Memory aspect and meaning	9 (60%)	14 (70%)	54 (135%)	4 (20%)	12 (38.71%)	(0%)
Individual	1 (6.67%)	1 (5%)	3 (7.5%)	-	-	-
Collective memory	-	-	47 (117.5%)	-	5 (16.13%)	-
Meaning	8 (53.33%)	13 (65%)	4 (10%)	4 (20%)	7 (22.58%)	-
Total of Answer	56	121	172	58	101	36
Number of subjects	15	20	40	20	31	20
Mean (answer/subject)	3.73	6.05	4.30	2.90	3.26	1.80

Table 2. Frequencies and percentages of attributes identified in the interviews.

From the table, a broader perspective emerges for districts like Rattanakosin, where outsiders emphasize the significance of physical aspects of identity more than the insiders. Specifically, local individuals from specific areas (Banglumphu and Pak Klong Talad) lack insight into the identity of Rattanakosin Island, as it falls outside their areas of familiarity (thus not included in the insider group of Rattanakosin identity, only people from the tourism industry are considered). Conversely, local residents in both areas are capable of revealing the other three aspects of identity, in addition to the physical aspect, better than the outsiders.

Rattanakosin district's identity

The most distinctive identity of the historic district is the existence of old communities, which is the social aspect mentioned by the subjects. Notably, the top identities predominantly revolve around the physical aspect of identity, with four out of the top five identities being related to physical characteristics. These identities include the oldness of places and buildings, architectural heritage, building height, colonial buildings, similarly shophouse style, and a dense concentration of temples that distinguish Rattanakosin from other districts of Bangkok. On average, each outsider can identify 3.25 physical attributes, making it the most identifiable aspect of identity among all the areas studied.

Banglumphu's identity

The case of Banglumphu reveals a dynamic interplay between physical and social aspects of identity. Food emerges as the foremost identity, resonating with both locals and tourists drawn to the district's renowned restaurants, street food, and traditional Thai culinary experiences. Garments also hold significance for locals, encompassing student uniforms, traditional Thai attire, and governmental outfits, while commercial activity and eating feature as interconnected identities from a tourist perspective. Banglumphu's historical identity is shaped by memories of bustling markets, economic

prosperity, and its former trendy status. Notably, Banglumpu locals uniquely recall an average of 1.35 attributes of memory and meaning aspects of identity, reflecting a strong sense of nostalgia and longing for the past. This distinguishes them from residents in other areas studied, who show comparatively less vivid memories of the past.

Pak Klong Talad's identity

Pak Klong's identity is intricately tied to the activities that unfold within the area, with tourists associating it with bustling fresh markets and flower-related events such as Valentine's day. A strong social aspect is evident in four out of the top five identities, as people relate authenticity of local lifestyles, and favorite activities to Pak Klong's essence. Pak Klong stands alone as the only area that highlights sensory aspects of identity in its top five with its chaos of the area. Particularly, only locals express memory and meaning aspects of identity, highlighting its historical role as Thailand's oldest fruit and vegetable market, a bustling 24-hour hub, and an encompassing one-stop marketplace.

LIGHTING SURVEY AND NIGHT-TIME PERCEPTION

The current lighting landscape in historic District presents an opportunity for tastefully enhancing its tangible and intangible cultural heritage as well as local life after dark. The investigation covers a range of lighting aspects, including street, architectural, decorative lighting, and signage, with measurements of illuminance and color temperature. The investigation uncovers various insights: public buildings and landmarks sometimes suffer from excessive use of spotlights and color lights, impacting their appearance and the historical atmosphere; monuments also sometimes experience over-illumination, resulting in a lack of depth and undesirable silhouettes, compounded by mixed color temperatures; certain walkways, transportation hubs may lack adequate lighting and visual continuity, leading to dim and less secure areas. However, the survey of the two areas, Banglumpu and Pak Klong Talad, reveals that the lighting challenges they face align with the overall lighting situation in the historic District.

In Pak Klong Talad, lighting choices are driven by local perceptions. Brightness is favored to attract customer's visual attention, with white light (daylight color) used to emphasize freshness and true colors of the products. Popular lighting fixtures include fluorescent, spotlight, and LED lamps. Lighting also serves as opening signage, with lights on to indicate stall readiness even during daylight hours.

In Banglumpu, a disparity exists between vibrant hotspots with colorful and bright lighting, like Khaosarn, and the quieter, dimly lit residential areas. Despite this, local residents feel safe due to the presence of tourists and familiarity. Residents believe that better lighting could attract more tourists and activities to the area, but concerns about maintenance and electricity costs remain.

Developing the framework for night-time identity

Through a synthesis of the area identities identified in interviews, combined with night-time activities and user requirements post-sunset, a comprehensive design framework is formulated. This framework aims to establish a vision, methodology, standards, and guidelines tailored to address the distinct lighting needs of various areas within the Rattanakosin district.

In Banglumpu, the aim is to revive the area's commercial vitality, making it active day and night as it was in the past. This rejuvenation calls for a new gathering space that accommodates street food vendors, garment shops, and various activities. The proposed framework integrates lighting solutions that align with this vision, enhancing the area's identity and creating an engaging environment for both daytime and nighttime experiences. Lighting should support face recognition in bustling pedestrian areas with diffuse vertical illumination.

For Pak Klong Talad, where the flower market identity is paramount, the framework strikes a balance between the area's bright lighting, preferred by locals, and the enhancement of identity and functionality. Adequate lighting for the 24-hour market, ensuring safety, and emphasizing physical features is essential. This adaptable lighting solution should cater to diverse user needs day and night, with controllability for festive occasions. Public lighting in narrow streets should avoid ground placement due to high traffic, while private lighting should employ a retail-inspired approach for visual attention.

CONCLUSION

The findings regarding district identities, issues, and lighting requirements of the two areas highlight an obvious difference in identity perception between locals and tourists. Locals tend to encompass a wider range of identity aspects beyond the physical realm, whereas tourists focus on physical identity and visual impact of lighting. Regarding development direction, locals concerned about area-specific issues, local economy, sustainability, and community, while tourists lean towards tourism development. The significance of local presence and community is recognized by both. For lighting issues, locals emphasize well-lit walkways, while tourists appreciate existing landmark lighting but are less concerned about overall street and walkway illumination quality.

The versatile research framework developed for investigating nighttime district identity can be readily applied to various areas, such as Chinatown, as well as historical districts in Thailand with a walkable scale, a local presence, and a touristic nature, such as old town Chiang Mai and Phuket. This adaptable framework effectively guides investigations into night-time identity components, encompassing background, context, city elements, and identity itself, offering a valuable foundation for comprehensive studies of diverse areas.

However, certain limitations are evident in this study. The absence of foreign tourists during the COVID-19 pandemic restricts the exploration of outsider perspectives, potentially leading to an incomplete understanding. Furthermore, the lack of insights from key decision-makers and lighting experts hampers a comprehensive analysis of the area's potential. It is noteworthy that the challenge of local people struggling to grasp the concept of identity adds complexity to their responses and interpretations. Despite these constraints, the study's findings provide valuable insights for future investigations and developments in the field. Looking ahead, this study's findings are the stepping stone for further work in developing a nighttime identity for the entire historic district. This extension involves refining the research question to delve into what sets the old town apart from other districts, focusing solely on local insiders' perspectives to yield a more comprehensive understanding of various identity aspects.

FUNDING

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A PHANTOM MUSEUM? THE CASE-STUDY OF THE MUSEO DE AMÉRICA AS A HISTORICAL, POLITICAL AND ARCHITECTURAL IN-BETWEEN TYPOLOGY.

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INTRODUCTION

London has the British Museum. In Paris, you may find the Louvre. Where is the colonial-cultural legacy institution in Madrid? —Spain was one of the larger and most powerful empires in the world, and museum agenda in Madrid focuses on the splendid era of arts, but is there any place to understand the Spanish footprint in America?

As a tourist, you wonder to discover a building with all these relics, treasures and vestiges collected by monarchs, conquerors, explorers and society between the 15th and 19th century. The Museo de América awaits you. However, you may not visit the museum you expected, but a unique case study. Spain did not develop a great collection institution to display over time its presence in America under the umbrella of the Spanish Empire. In contrast, the four hundred years of imperial presence, being the first global political body with presence in every continent in the 16th century, highlights an ambiguous position affected by short-term political affairs. This makes this precedent a living—open for a constant reinterpretation—discourse concerning its power-display background. Moreover, there is not a single institution focused on understanding the political and socio-cultural legacy footprints of the colonial era.

Given the historical and cultural antecedents, is the Museo de América's origin a representative political position rather than a curatorship experience? Does the museum itself, including its architecture, speak on behalf of an articulation tool to foster a unique understanding of the Spanish post-colonial period over America? Most of the cultural institutions and/or museums in Spain address mainly in different stages or interpretations of arts in a variety of forms and readings. Is there room for America?

In this extension, this paper presents a summary of three scenarios—extended in the original research—entailing the main factors which position the Museo de America (MA) as condition itself.

Scenario I: Collecting History

There was a Spain-center conception of the world, where the geographical experience was presented under the dominant position of Spain (Fig.1) —and it is not only a consequence of military highlights—also this was part of a belief of Spain as a natural successor of the Roman Empire—leading to a position where the nation was above in a conceptual address, in a kind of subordination from all its members to a main political body. And as an extension, this makes the interpretation of Spain as a

theoretical-multi-continental space covered with a mystery of legends, fables and stories that were part of a nation process-making. The Spanish Empire was a "cultural area".

Most of the objects and entities that formed part of the royal collections were hosted in palaces throughout Spain, many of which belonged not only to monarchs, but to nobles or merchants. What we call here object or treasure is based on a practical contemporary meaning, most of these elements were common objects in the society of 16th century, valuable or precious, but presumed to lack a transcendental meaning, stored in the heritage of nobles possessions.¹ Proof of this is the type of objects that was prioritized to be saved during the fire of the Alcazar of Madrid —although I will refer to this event in the following paragraph.



Figure 1. Memije, Vicente and Atlas, Lorenzo. *Symbolic Render of the Hispanic World. Illustration in Cosmographia, Geographica y Hydrographica, Manila 1761*

Art and Fire

The collections gathered from the beginning travels to America were part of a more economic, trade and military ambition rather than being associated with any art-chase expedition, becoming most of these findings under the taxable of the quinto real, a royal fifth part, delivering 1/5 from any metal source to the crown.² During the expansion and conquest of America, most of these transfers were part of the decorations and vaults of the Madrid's Royal Alcazar (Fig.2) besides objects of "curiosity" widely scattered through the social pinnacle and clergy. The Alcazar suffered different expansions and refurbishment, originally it was part of the city's Muslim fortress, making the building to be in works constantly, hindering the inventory of its collections. In addition, it was adapted to the different royal families that inhabited it.³ The building collapsed in the tragic fire of 1734, after the last expansion of Phillip V, in a chaotic and terrible night where all the efforts were focused into salvage paintings from Velazquez, Rubens and other notorious European artist. Most of the American collections hosted there, perished with the fate of the building. In addition, the same scenario

happened with the abandonment and fire of the Palacio del Buen Retiro in Madrid. The destruction caused by both French and English troops during the Independence War in 1812, with the following shattered economy, contributed as well to this cultural loss.

By the time of the spread of the Colonial Empires of France, Germany, and United Kingdom, which allowed the appearance of most of its modern museum institutions, Spain ceased as a major world power, transitioning into a long crisis period with an increasing temporal disinterest in the American spectrum as a cultural background.⁴



Figure 2. Félix Castello, *Painting of Alcázar de Madrid, 1630-1640, oil painting, Museo de Historia de Madrid, Spain*

An In-Transition Language

The transition between the Reales Sitios (Royal Buildings) to the Real Gabinete de Ciencias Naturales (founded in 1771) become part of the permanent exhibition at Museo Arqueológico, opened in 1867. The display was in a constant transition period, being reinforced or addressed vaguely according to the political affairs of the time. The Museo de América was the first initiative to perform an overall display of the Spanish heritage over America, detached from any other colonial expeditions or archeological findings. The concept of the museum is revealed from a point of transition. During the Civil War, both the nationalism and republican sides demonstrated their interest in owning and capitalizing on the discourse in America. In 1937, the rebel side declared the need for Spain to seek such cultural body, but it was not until 1944—under the Franquism authority—that the Museum was founded as an institution. The main part of the project, however, was not completed until 1954, remaining partially incomplete until its remodeling in the 1980s. Therefore, the exhibitions were not moved until 1965, coinciding with the International Congress of Americanists. Before that date, the museum's collection was housed in the Archaeological Museum, which had a notable influence on the design of the new building. In 1981, the Museum was closed until 1993 to proceed to its total renovation and adaptation of uses and services. The permanent exhibition (re-purposed in 1991) and the current sense of the institution are reflections of that operation, which for instance could not be completed in time for the commemoration of the fifth anniversary of the discovery of America.

Scenario II: A Political Instrument

The articulation of this research, based on the generation-process of the museum and the backside context previously addressed, leads us to a <rare-specimen> of how a cultural institution is balanced between a political discourse and an absence of critical intentions. We are facing the precedents of the idea-construction of the Museo de América. But how does a museum become a projection of external

power? Franco's regime, during and after the Civil War, kept using the iconology of the Spanish Nation as links to reinforce an identity position with the world.

The relationship between Spain and America after the cease of any colonial disclosure has been significantly affected by domestic political affairs of both sides. Franco's vision for a new Spain conceives the manifest of a post-imperial feeling, expressed notoriously in the celebration of Día de La Raza, and the admiration of a glorious and prosperous hegemonic cultural dominance, which serves as one of the many stimulations for the nationalism acceleration —serving as an excuse to face League of Nations and the allies' side⁵ in 1936 during the Civil War. These ties become part a traditional cultural claim of the nation, empowering the territorial factor and historic heroes of Castilla—now Spain—, strengthening the idea of an identity to export. These implications were also part of the sociological context of the post-independence period. The museum faces the connection through change of the Spanish History not as a display performance but as the genesis and driven idea. The great exhibition that will present the cultural relationship with Hispano-America will be held by a new institution in the shape of architecture speaking of a non-democratic regime.

An In-Between Failure?

The political events, society interests and cultural endeavors that led to the shaping of Museo de América were raised again when the institution faced a new constitutional and state-making voyage. The Spanish relationship with America continues with a convenient unbalanced address⁶ persisting in a broaden ethic treaty, open to reinterpretations for current generations, sustained only with strong historical ties remaining visible. Whether the art question regarding the museum as an institution -it is not the purpose of this paper to reevaluate the collections- opens a constant in-progress reflection. The Museo de América fades in an archive or vault —a ghost museum—rather than a reflection of a national reading of the relationship of newer generations with this vast cultural legacy where it cannot avoid belonging to the phenomenon of failure⁷ as a political constrain in the Latin American context.

What makes exceptionally this case is addressing the question of how Spain, as a nation, foster its cultural ambition and former hegemonic dominance in the shape of an institution. Architecture embraces the idea of regarding present and past with enough force to communicate a message.

Being close to a nationalism and patriotic position over the heritage —and it is not the target of this paper to address critically this as a negative or positive meaning—and here, we question: Where is Spain?

—These thoughts lie in the Museo of América.

Scenario III: An Architecture Phantom

The building is placed in a context that speaks for itself. The museum faces a series of buildings and urban scenarios that share a common atmosphere. The MA is not alone, and there are a series of relationships that are interesting to highlight, as they connect the building in a context (Fig.3) to rebuild the city through political elements to support the Francoist regime.

Typological Indeterminations

The building was not complete. It was never finished. And that is also part of the action of reinterpretation, since it represents the connotation of characters, feelings, and experiences of the Spanish footprint in Latin America.

The project idea for the Museum of America is based on a neo-interpretation of the typology of the Spanish colonial house in America or of the Missions themselves that combined evangelical, cultural and domestic work. This relationship clearly exposes the intentions of the institution—born with a

vocation to recover the voice of Spain in America—and how the pieces articulate with each other to create a symbolic image of the past.



Figure 3. The MA (A) is embodied in an area where the political infrastructure of the regime takes shape. In front of the main facade, Faro de Moncloa (B). In front of both stands the Arco de la Victoria (C) Both spaces are surrounded by the Instituto de Cultura Hispánica (D) — heir to the Consejo de la Hispanidad, and now the AECID (Spanish Agency for Foreign Affairs) In the south area we identify the Ministry of Air (E), the Institute of Military History (G), the monument to General San Martin (H), the Plaza of Cristo Rey (I). The complex is intersected by the avenue of Reyes Catolicos (J). Drawing by Eduardo Cilleruelo Teran

The Mission de Nuestra Senora de Loreto (Fig.4) serves as an exemplary model for understanding the similarity between the two typologies. This building, built in 1697 in Baja California by the Jesuit Mission commanded by Juan Maria Salvatierra. The Mission is organized around a courtyard -also called Patio de Armas, a traditional functional organization in Spanish architecture- where the different uses are connected to each other. The church opens to the exterior, prolonging the different naves that congregate the uses and programs of the complex (such as prayer space, manufacturing, warehouses, and dormitories, among others).

On the other hand, the Museo de América (Fig.5) offers a more descriptive language. In the first instance, the complex appears with a false reading. Geometry expresses an identity belonging to another time, to a historical epoch difficult to delimit, but we could illustrate it as a late renaissance. It is not a copy. However, it is still a visual suggestion.

The exterior tells us of a silhouette that seems to have been waving between ideological positions, with significant differences in its ornamentation and compositional language. The base, the arches, the double staircase show to us the recovery of a gesture in the architecture of Madrid. The great arch

supports a pediment devoid of all symbolism, on a pediment that is reinterpreted to announce the name of the building (Fig.6) The acroteria is still present, but it no longer has a tectonic function, it is an ornamentation detached from the rest (Fig. 5, right side) As well, it embraces a modern dialog. There is a call for an open language between these columns. The entrance talks of the appearance of a past baroque visual imaginary, with the sense of belonging to a different technological time.

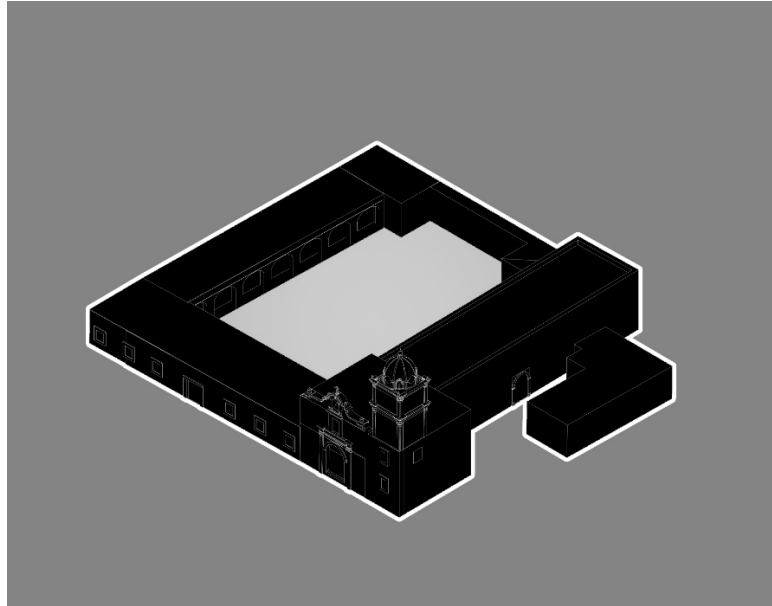


Figure 4. Spanish Mission of Nuestra Señora de Loreto. Illustration by Eduardo Cilleruelo Teran

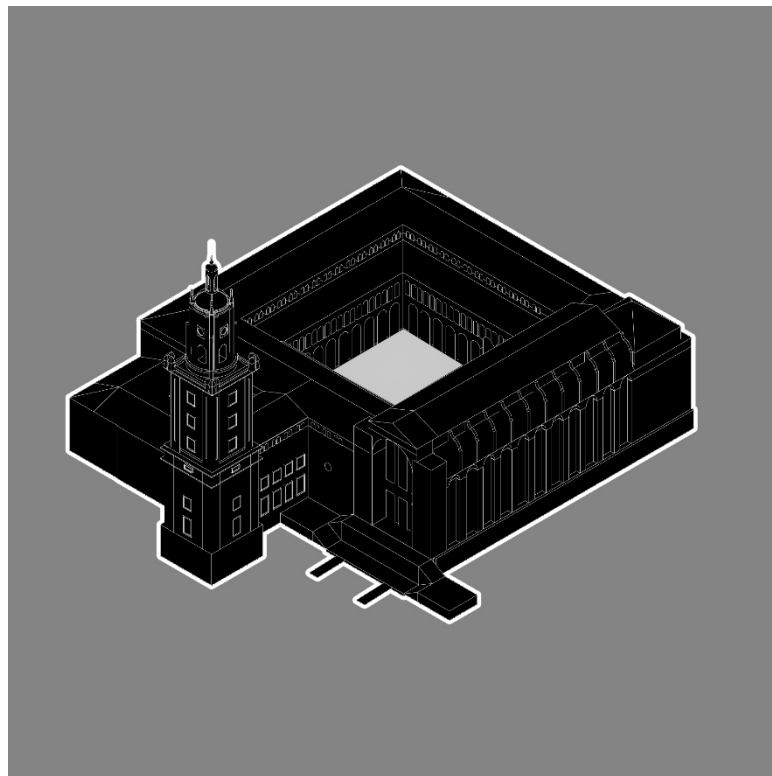
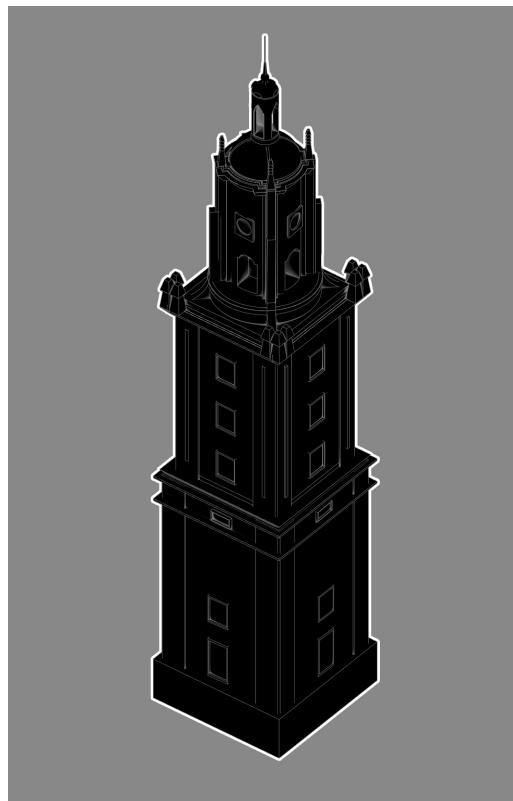


Figure 5. The Museo de América in Madrid in Isometric Perspective. Illustration by Eduardo Cilleruelo Teran



Figure 6. Museo de América in Madrid. Flickr, November 12, 2016

Furthermore, the tower (Fig.7) offers an appearance similar in form to that of a bell tower, but with particularities that resemble the Giralda in Seville, or the bell towers of the Iglesia de la Concepcion in Tenerife, but with a purely modern language. The orthogonality of the hollows in the facade proposes a precise language in front of a set of elements that are organized around the tower's plan to provide it with showiness and, above all, with cultural and spiritual link to a certain time.



*Figure 7. The Museo de América's Tower Detail in Isometric Perspective.
Illustration by Eduardo Cilleruelo Teran*

It is not a modern tower, nor is it a replica, nor would it be appropriate to call it a transition. It is not the transfer of the Sacramenia Monastery. The experimental codification is inappropriate for the architectural image it seeks to represent. It is an essay, a material aspiration.

The Museo de América enters an episode of re-fascination with the elements that characterizes and composed Spanish architecture.

The main nave is based on a reinterpretation of Spanish colonial culture in America, also initially deployed in the Canary Islands. The conception of a cloister is one of the most repeated typological elements in Spanish architecture, representing the union of spatial qualities with the qualitative improvements in ventilation and lighting that this arrangement entails. Spanish colonial architecture cannot be understood without the figure of the cloister, nor the layout of the block construction material, referenced in implementing the Roman *cardo-decumano*.

However, there is room for freedom—and probably for America as well—the architects seek to represent modern entities, firm and devoid of ornamentation. There is a search for rational language in those spaces or elements where the architects are allowed to. A search for freedom. For instance, the cloister—or patio—offers a discrete organization advancing some of the stylistic actions that would happen in Spain during the mid-80's. The architectural language transpires singularities towards the interior, slightly abandoning the dominance of the historicist style and entering a purely rational language if possible. However, the scale denotes a forced search for monumentality—the design focuses on El Escorial patios—losing the volumetric relationship with the Spanish colonial house. It is interesting to understand the plan of the building not as a design of broad strokes, but as a rotating plan, where changes in the museum's size and the uses of the rooms themselves leave their mark, altering the idiosyncratic conception of the Museo de América.

Contemporaneity, Reinterpretation and Abstraction

Building cabinets for the exhibition room implied exact copies of the original pieces (Fig.8) that were part of the permanent collection in the Archaeological Museum and the Royal Cabinet of Natural History. However, this is not a coincidence. The pieces were executed according to the need for the museum to pay homage to its past.



Figure 8. Rooms of the Museo de América (Museum of the Americas) (Madrid, Spain) recreating the look of the Real Gabinete de Historia Natural (Royal Cabinet of Natural History) Wikimand. January 8, 2021

In a certain way, the Museum of America was born without a site or main building, being a cultural, political, and historical definition, but lacking its own entity and subordinated to the organization chart of the Archaeological Museum. It especially interests note here that the moment in which it is opted for this exhibition entrance, the role of the museum as a platform between different scenarios is being unconsciously reinforced. The pieces that make up this exhibition are faithful in terms of proportion, materiality, and geometric definition, but even the exhibition itself seeks to replicate the original. Labels, plaques, and legends are reworked on what is an imposed but relevant journey into the past. As mentioned before, the building is full of intentions and practically invisible manifestos that reflect the union of intentions and political commitments around the building.

Nevertheless, during the reconstruction process, the recovery of different spaces was conducted.⁸ The project comprised three phases. The first stage involved the restoration of the original building, and the reconstruction of the southeast corner (upper-right corner, figure 9). The second phase involved the restoration of windows, ceramic factories, carpentry, and facades. The third chapter intended to incorporate into the institution all the services necessary for the proper functioning of a museum (auditorium, study rooms, etc.) However, this restoration criteria have been partially different. For example, the southeast corner is reconstructed following the final drawing of Luis Moya, which was based on the first architectural project, where this space was designed as a chapel integrated into the museum (Fig.9 upside) —once again demonstrating the fundamental role of the church in the museum work of the building. However, the commitment of the restoration process worked with a new, accurate architectural body instead (Fig.9, below) in the aim of a new language for a new political era of the country.

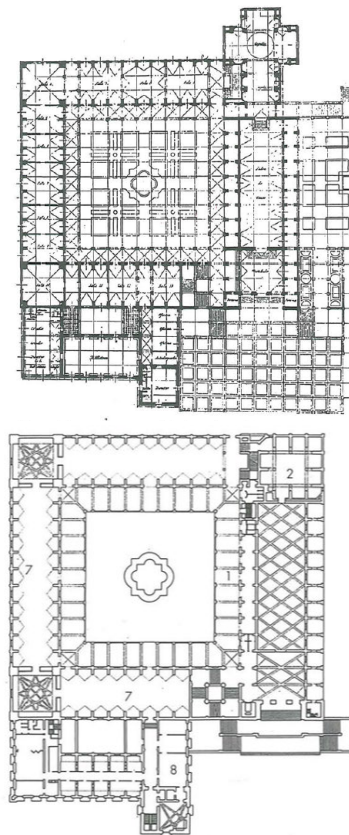


Figure 9. Original Floor Plan, 1942 and Renewal, 1984 in Gonzalez Capitel, Anton; Martorell Consuelo and Ortega Vidal, Javier, Museo de América, Reforma y Completacion; (Madrid: Diseño Interior, 1993), 72

CONCLUSION

Therefore, is it really a phantom museum?

The analysis in this article presents different perceptions of the Museum of America. If at the beginning we stated the answer was not clear, now we can support our intuitions with new rationales.

And, concerning the question, —yes, the MA is an institution in transition, navigating between timelessness and the indefiniteness of future time. A phantom body capable of persuading different agents, political structures, public agendas, and planned actions to guarantee its life.

It is a question of adaptability, of survival.

And this may be the condition between America and Spain, in other words, the Spain's view of its past, present, and future in America. This situation is an open scenario, sufficiently limited to identify its members, but subordinated to a succession of strategies in the short term. This survival spirit results from the compilation of gaps where the MA finds its own language in between a nationalism celebration⁹ and the evolution into a democratic identity. All its political, cultural, and historical conditioning factors, even the question of the “America”¹⁰ word cannot find a reply on the curatorial realm. Even the architecture retreats, and the experience is reduced to a direct encounter with facts, collections and objects that speak of a past. In addition, for a variety of reasons, this past has obtained a global multiculturalism sustained by its individuals, by the countries that compose this spectrum, and by specific situations outside of a narrative. And the absence of this narrative gives rise to hundreds of case studies where the Museum of America in Madrid is only one of them.

Neither Carlos III, Ferdinand VII nor the government of the Republic, the Franco regime or the current democratic period have been successful in illustrating a projection of Spain as the center of a broaden discourse. And neither has the mission of getting the other parts to see themselves reflected in this Spain been fruitful. This double gaze appears and vanishes. And in the realm of today’s public discussion, the American question is not a priority.

—Will the Museum of America survive?

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TRACING THE PATHWAYS OF IMPACT DUE TO URBANIZATION ON THE TRADITIONAL WATER MANAGEMENT SYSTEMS IN THE PERI-URBAN AREAS OF CHENNAI, INDIA

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INTRODUCTION

Traditional water management systems are invaluable community heritage that have sustained agriculture and communities across the world. In the state of Tamilnadu located in the southern part of India, the duality of floods and drought caused by the unreliable northeast monsoon,¹ has led to the development of a water management system based on surface water reservoirs. This water management systems called as the ‘Tank systems’ are a complex socio-cultural water management system that connects the people and the tanks through interdependencies based on needs and benefits acquired.² In the peri-urban areas of Chennai, the capital city of Tamilnadu, these ‘Tank systems’ have ensured the availability of water throughout the year for use by the community.³ Evolved through time, this traditional water management system is an invaluable community heritage that is being destroyed by urbanization. This research was fuelled by the experiences of the author, who as a long-term resident of Chennai, was routinely subjected to floods and drought in alternation, caused by the failure of the tank systems. Identification of the various pathways through which they are affected by urbanization is essential for their protection.

Urbanization is a complex process that transforms rural into urban. It also creates large changes in the socio-economic conditions as well as life style changes in terms of occupation, culture and behaviour. Even though rural areas accounted for almost half of the world’s population in 2015, in China and India, it is predicted that rural population will decline after 2020.⁴ This Urbanization produces significant impacts on the water resources as, it is accompanied by; higher concentration of water consumers; waste water emissions and treatment facilities; water delivery systems and storm water systems.⁵ Urbanization also affects community-based management systems. These systems while adequate within rural economic systems for the protection and maintenance of natural resources, are not able to handle the additional pressures in the form of increase in demand and the increase in pollution from manufacturing and other industrial activities that accompany urbanization.⁶ Further the basis of these systems is rooted and they are intrinsically woven within the processes of rural communities.⁷ Therefore, the role of land-use change that invariably occurs in peri-urban areas due to urbanization, is critical to these systems. The objective of this paper is to outline the various pathways through which land-use change due to urbanization has affected the Tank systems.

IMPACT OF URBANIZATION ON THE PERI-URBAN WATER RESOURCES OF INDIA:

Urbanization plays a key role in the loss of water resources, especially in the peri-urban areas of Asia and Africa, due to the conversion of fertile land and natural landscapes into built areas.⁸ Therefore, the ‘Peri-urban’⁹ requires special attention, which calls for a ‘more integrated approach for planning and policy development’.¹⁰ The following impacts are attributed to Urbanization in Peri urban areas of India;

Occupation of Water Storage and Water Conveyance Areas

Growing demand for land due to urban expansion causes the appropriation of lands related to water resources by the government for development purposes. Rapid unplanned urbanization has led to blocking of channels as newcomers are unaware of the local rules or drainage patterns. Such people also discharge sewage into the channels and dump green waste, eventually also fill them in.¹¹

Pollution of the Water Storage and Conveyance Areas

Peri-urban water resources become recipients of waste, both solid and liquid, from the urban areas and industrial effluents polluting them. Many cities are unable to provide infrastructure for treatment and disposal of sewage, especially in the peripheral areas. This sewage finds its way into the water storage areas, wetlands and the channels in the peri-urban areas polluting them.¹²

Withdrawal of Water for Meeting the City’s Water Demand

Increase in urban populations is expected to raise the percentage of urban dwellers facing water stress by 39 ± 4 %.¹³ Cities in South Asia and India, in general, were dependent on groundwater, which has been already severely depleted.¹⁴ Combined with the loss of surface water reservoirs,¹⁵ many cities at present are forced to appropriate water from their peripheral areas and hinterland. As a consequence, in India, the crunch for meeting the urban water demand is felt most in peri-urban areas. Withdrawal of water to satisfy the urban water demand, drains the water resources in peri-urban areas, leading to water scarcity in these areas.¹⁶

Conversion of the Agricultural Lands

In peri-urban areas, the land converted due to urban expansion is generally more than the land that remained under agriculture. In peri-urban areas of Asia this has led to the reduction in their rural character, and the result is an area that is a mosaic for various kinds of land uses, with industries predominating in some cases.¹⁷ This conversion in the land use from natural areas into agricultural and agricultural into urban has led to the reduction in their rural character.¹⁸ Since most traditional water management systems are based on agriculture and agricultural societies, land use change of agricultural land to non-agricultural land uses is expected to have significant impact. It is important to analyse what are the pathways through which the land use change has affected the water management systems. Therefore, in this paper, the impact of Urbanization in the form of land use change is further explored.

STUDY AREA -CASES SELECTED FOR STUDY:

Tank system existing in the village of Thandalam, located in the peri-urban areas of Chennai, just outside the boundary of Chennai Metropolitan Area as defined by Chennai Metropolitan Development Authority, Chennai, India (see Figure 2) was selected as the study area for the research.



Figure 1. Clockwise from left to right- Damaged channels, Pollution from sewage in the channels, agricultural land converted into vacant plots, Tanks polluted from sewage disposal, channels choked with solid waste

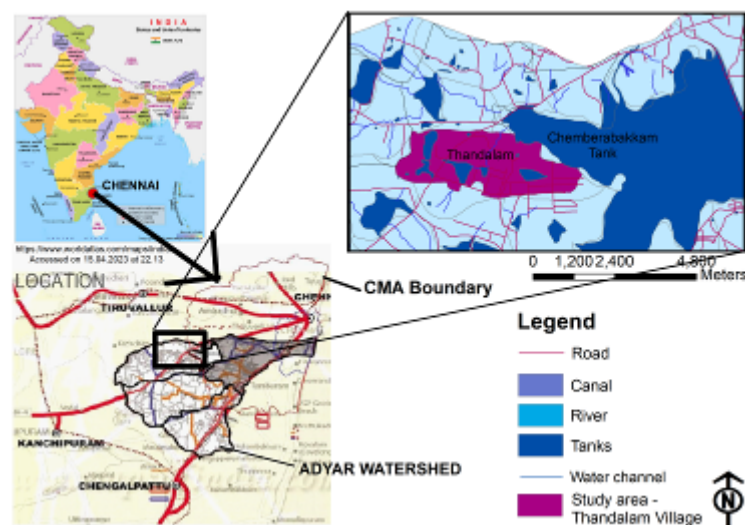


Figure 2. Location of the study area- Thandalam village

TRADITIONAL MODEL OF THE WATER MANAGEMENT SYSTEMS IN THE STUDY AREA.

The traditional water management system found in the peri-urban areas of Chennai are called as ‘Tanks systems’¹⁹ based on the ‘Tanks’ or reservoirs that store the water. The traditional tank system was a complex and interdependent system managed by the community. The basis of the management was the interrelationships and interdependency within the system, through benefits acquired by the people related to the existence of agricultural activity, especially paddy cultivation.²⁰ These

interlinkages and interdependencies, ensured the survival of the system in multifarious ways (see figure 3).

Components and inter-relationships that had sustained the community management of the tank systems

The primary function of the tanks and channels are, flood control and drought mitigation. In addition, they play a far more complex role in the village societies that they belonged to, through components that give social, ecological and economic benefits to the people. Such benefits derived from the tanks are in conjunction with its foreshore, channels, bund and vegetation surrounding it. The derivation of benefits is directly or indirectly related to the maintenance of the tank. For example, silt and clay extracted from the tank bed was a valuable manure, the removal of which de-silted the tank and maintained the depth of the tank.²¹ Further, attainment of revenue through the sale of wood; grass and other vegetative products from the groves as well as they functioning as venues for social gatherings, rituals²² gave incentive for the communities to maintain them, at the same time, they acted as erosion control agents by reducing the speed of the runoff, and for arresting debris that are carried by the runoff which can choke the inflow channels otherwise (Figure 4). The communal grazing ground located in the foreshore was important for the cattle which provided subsidiary income for the people²³ also acted as erosion control agent. The palms together with the other vegetation in the bund stabilize the earthen bund and strengthen it. The palms together with the other vegetation in the bund stabilize the earthen bund and strengthen it. Figure 4 illustrates this connection between the benefits and the protection of the water resources in the tank systems.

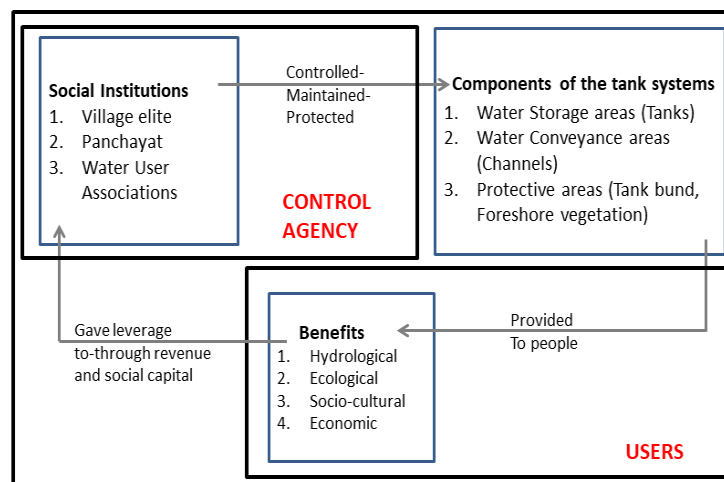


Figure 3. Interdependencies and linkages within the Tank system (Rukkumany and Vedamuthu 2019)

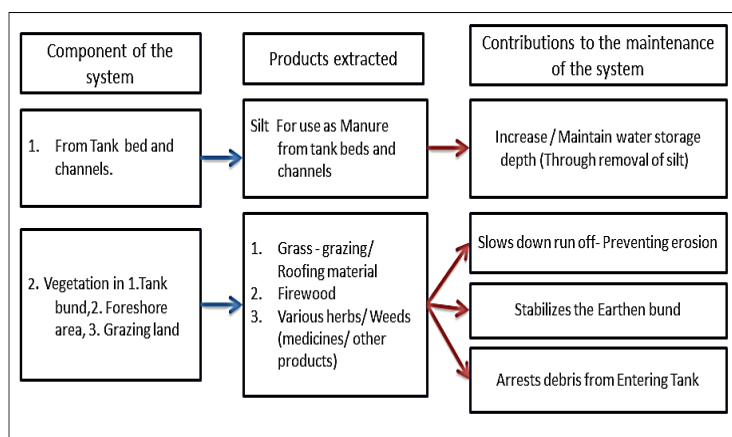


Figure 4. Relationship between the maintenance of the system and the extraction of products (benefits)

DATA SOURCES

Data from two different sources was used in this research;

Physical survey of the water management systems;

The status of the physical structure of the tank was collected by survey. The survey of the tanks and other components was conducted during the pre-monsoon months of August to October 2018. Data collected from the survey are: A. The existence and condition of the bund; B. Presence of vegetation and the condition of vegetation in the bund; C. Condition of the foreshore areas; D. Presence of any special features such as temples or sacred areas near to the tank; E. Status of the channel networks both inlet and outlet channels connected to the tank; F. Usage of the tanks for various purposes including the usage of water from the tank and for social, religious and recreational purposes.

Structured interviews with administrative personnel and experts;

The representatives from the state and the village council who is in charge of the tank maintenance were interviewed through a structured interview. The view from the interviewees were consolidated and tabulated for analysis and interpretation. The data collected from the structured interviews pertained to: A. Maintenance activities; B. Presence or absence of social institutions in the village; C. Details of products collected from the tanks and if any revenue is collected from the sale of these products. If so, whether the revenue is spent for the maintenance of the tank.

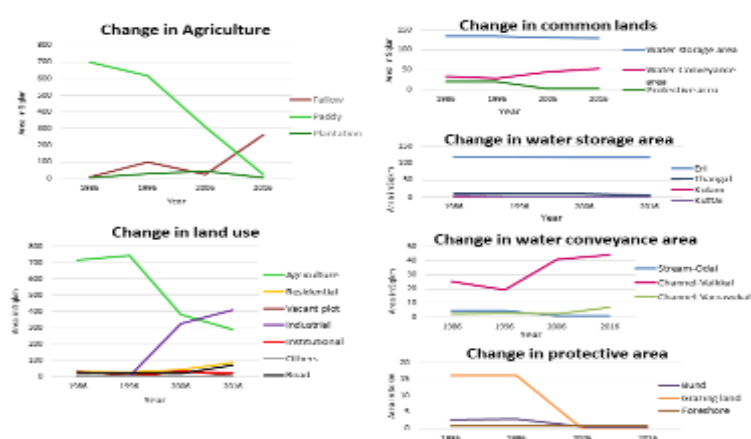


Figure 5. Trends of land use change

ANALYSIS METHODS:

To find the pathways through which land use change affects the management functions of tank systems in peri-urban areas of Chennai, the analysis employed a combination of qualitative and quantitative methods. Trend analysis was used to understand the pattern of land use changes in the villages over thirty years (see figure 5). The relationship between the change in the land use of agricultural lands and the status of the functioning mechanisms of the tank system, was analysed through comparing the previous status of the various components to their current state (see figure 6) and relating it to the land use change. Also, by comparing the score for the status of the components of the tank systems with the land use change (see Figures 7, 8, 9).

PATHWAYS OF IMPACT DUE TO URBANIZATION ON THE TANK SYSTEMS IN PERI-URBAN AREAS OF CHENNAI

Urbanization in the form of land use change has affected the management functions of the tank systems in the peri-urban areas of Chennai through the following pathways;

Removal of the need for the Tanks as source of water:

Urbanization through land use change of the agricultural lands (see figure 6), had removed the need for the tanks as sources of water, especially irrigation tanks as agriculture is no longer practiced. In the cases analysed, there is only limited to nil area under agriculture in the cases. The primary purpose of the tanks, originally was to supply water for agriculture primarily and for domestic purposes secondly. The number of tanks used for drawing water for irrigation has reduced to less than half the number or to zero (see figure 7). The dependency on the tanks for water had decreased directly in proportion to land use change of agricultural lands.

Discontinuance of traditional practices that aided maintenance of the tank:

Agriculture is not practiced in the study area any longer, and the traditional practices based on agricultural activities have also been discontinued. Extraction of the products that had traditionally aided the maintenance were abandoned as there was no need for them, as can be seen from the score for benefits in terms of product extraction, which was the lowest among the components for all the tanks in all the cases (see figure 7).

Unprotected Foreshore lands and Tank Bunds:

Another customary practice that has been affected is the protection of the foreshore vegetation and the maintenance of the Tank bunds. The protection of the tank, traditionally was ensured by the vegetation in foreshore and bund. This vegetation was protected by the community for the benefits derived from them, such as grass for grazing cattle. Discontinuation of these incentive providing activities, has resulted in the loss of the initiatives to protect the components such as the bund vegetation; grazing land found in the foreshore and foreshore vegetation. In the study area, except for two out of 19 tanks, the vegetation is in a bad condition (see figure 8 and 9).

Loss of traditional institutions/ Government agencies as stewards:

In the study area, there were no traditional social institutions existing. In a few tanks, the bunds were repaired and pathways have been constructed on top of the bunds of these tanks by the agencies in charge of them. These are being used for social and recreational purposes; however, this has not led to the formation of social institutions to manage the system. But, the better maintenance of the tanks by the government agencies, point to the fact that better revenue and awareness due to urbanization can lead to better preservation of the water resources by the government agencies.

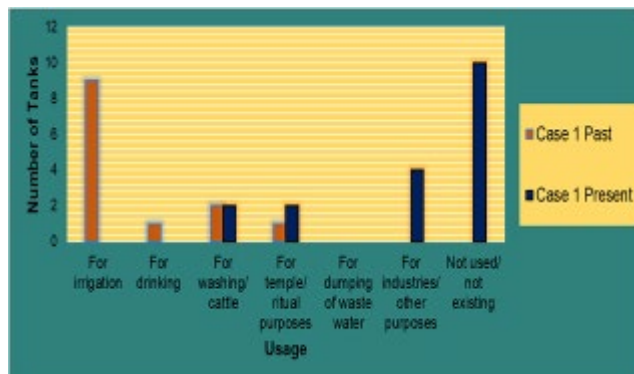


Figure 6. Comparison of original and current usage

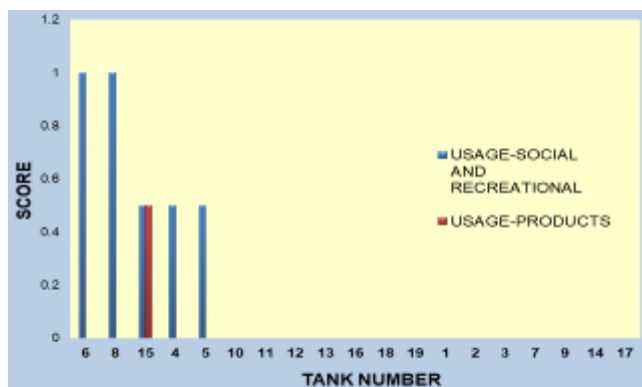


Figure 7. Usage of tanks and its environs

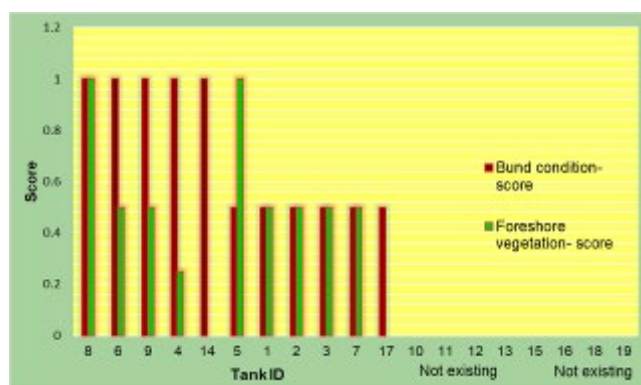


Figure 8. Condition of bund and foreshore



Figure 9. condition of a Tank bund in the study area

Thus, notwithstanding some positive changes due to urbanization, the pathways through which urbanisation in the form land use change affect the tank systems is found to be a vicious cycle, through which the damage to the system is continued till the system is completely destroyed. These pathways have been outlined in the figure 10

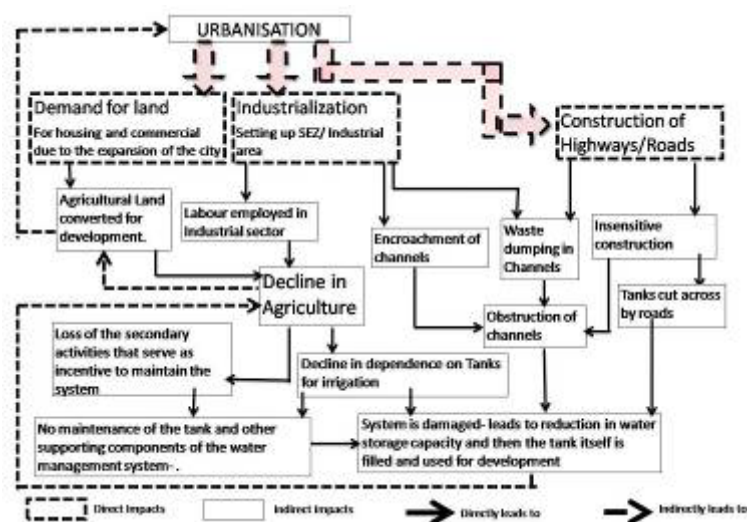


Figure 10. Pathways of impact of Urbanization in the study area

SUGGESTIONS AND RECOMMENDATIONS

Traditional water management systems were not simply water management systems; they were an integral part of the societies of which they were a part of. In fact, they were a part of the village administrative setup and cannot be viewed in isolation. The system had components that on one hand protected the water resources from misuse and damage; on the other hand, provided tangible and intangible benefits to the people, these benefits in turn becoming the incentive for people to maintain the system. Thus, the community has very little incentive to protect and manage the water resources when it does not perceive the need for the water resources. Here it is important to distinguish between need as a direct simple need for water and the need for the water resources as components playing significant roles in the communities. Reducing the reservoirs simply as water storage areas can lead to them being perceived as a commodity which can be supplemented. Unless water resources are embedded within the societies as they were in traditional water management systems, the measures to save them will not work. This embedded-ness cannot be in the same way as before because the society itself has changed. The management of water resources in peri-urban areas must be an integral part of the overall management. Therefore, there is need to evolve a comprehensive approach that must become an alternative management model. Programs by the various agencies of government in control of the components of the tank systems are conceived independently at present. There is a lack of a coherent overall strategy and this is further complicated by the fragmentation of funding and implementation among various government departments that deal with watersheds.

New roles and linkages are emerging between the water resources and the society in India. Such roles of the water storage reservoirs and their environs are; as rechargers of ground water,²⁴ providers of livelihood specially to marginalized populations,²⁵ as recreational open spaces in increasingly dense built-up cities,²⁶ as flood control devices²⁷ etc. It is important to recognize these changed roles of the water resources and formulate institutions accordingly in the peri-urban areas. There are significant initiatives from the civil body in the form of voluntary cleaning of the reservoirs and channels. Non-

governmental organizations, corporate and educational institutions are showing high interest in the state of the water resources in the study area and elsewhere in India as well. The agency set up for the management of water resources should facilitate and guide these dispersed, independent initiatives into an integrated plan for the protection and maintenance of the peri-urban water resources.

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DIGITAL MEMORIALS: COMMUNICATION DESIGN AND COMMEMORATION ARTEFACTS FOR HYBRID SPACES

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FORMS OF EXTERNALIZATION OF MEMORY

Placing permanent signs to remember is a universal practice that has existed, across cultures, since the dawn of mankind. The most classical form of externalization of memory is the monument with the function of conveying a memory in the form of a sculptural or architectural object. It is a sign erected to commemorate the most illustrious personalities and venerable events on behalf of a community or a social group; it is a human manifestation placed in space, typically grand in scale, static, and aphasic, crafted from valuable and durable materials. Often taking figurative forms, these vertical structures ascend from their pedestals, invoking attention and reverence.

At the end of World War II, monuments gradually transitioned from symbols of grandeur to structures that seemed imposing, influenced by their large scale, choice of materials, positioning, and often complex symbolism. As societal perspectives evolved, the term ‘memorial’ gained prominence over ‘monument’, referring to more complex and practicable spatialities, highlighting a gradual shift towards more intimate, evocative places of remembrance that allow for a more contemplative and experiential remembrance. The physical place re-acquired mnemonic value, becoming itself the bearer of a message, through its very existence, allowing the visitor to autonomously re-actualize the events.¹

In memorials, then, the purely contemplative act typical of monumental presence gives way to participation. The visitor can pass through these realities and experience mnemonic involvement. They are places with amplified meaning and strong suggestive power that help the community to experience memories and preserve the past. The evolution of the forms of memorialization sees the parallel proliferation of so-called ‘memorial museums’, environmental tools for interpreting memories. Sites where memory becomes a matter of preservation through the emotional visitor involvement in an articulated experience. They form a recent focus of inquiry in museography, and the most comprehensive treatment is found in Paul Williams’ *Memorial Museum*. The author defines them as «a specific kind of museums dedicated to a historic event commemorating mass suffering of a kind»,² where individual objects, photographs, and witnesses are organized within experiential spaces and communicative apparatuses that trace the course of events, assuming a didactic and narrative role. In the context of communication, memorials transcend mere physical structures and convey narratives, emotions, and values that bridge temporal and cultural gaps. Memorials play a significant role, both because of their symbolic and commemorative functions and because of their close relationship with the territory in which they are placed. Among the forms of externalization of memory, they excel in forging an empathetic bond with visitors, evoking genuine emotional experiences of space that solidify individual memories.

DIGITAL MEMORIALS FOR HYBRID SPACES

Over time, with the diffusion of digital media in everyday life, a new dimension of memorialization has emerged, giving rise to digital memorials that harness multimedia tools to create immersive and interactive experiences and commemorate individuals, events, and legacies.

These virtual commemorative environments can take various forms, depending on the purpose and intent, ranging from dedicated websites and social media pages to interactive multimedia installations and virtual reality experiences. In contrast to traditional physical forms of memorialization, digital memorials harness the power of technology to create lasting tributes that transcend geographical boundaries and temporal constraints: they offer a dynamic platform for storytelling, allowing for the inclusion of text, images, videos, audio recordings, and interactive elements that lead to the design of a radically new form of memorialization, with both distinct advantages and challenges when compared to their physical counterparts. One of the most significant advantages of digital memorials is their accessibility. Unlike territorial memorials, which may be limited by their location or restricted visiting hours, digital memorials can be accessed anytime and anywhere with an internet connection.

For example, the digital memorial *Katyń Pro Memoria*³ was born as not many people manage to travel to the place where the victims of the Katyn Massacre are buried. The three-stage narrative enables users to feel the atmosphere of the place, immerse themselves in the symbolic Katyn forest and take a walk to rediscover the events and places known from the tragic pages of Polish history.

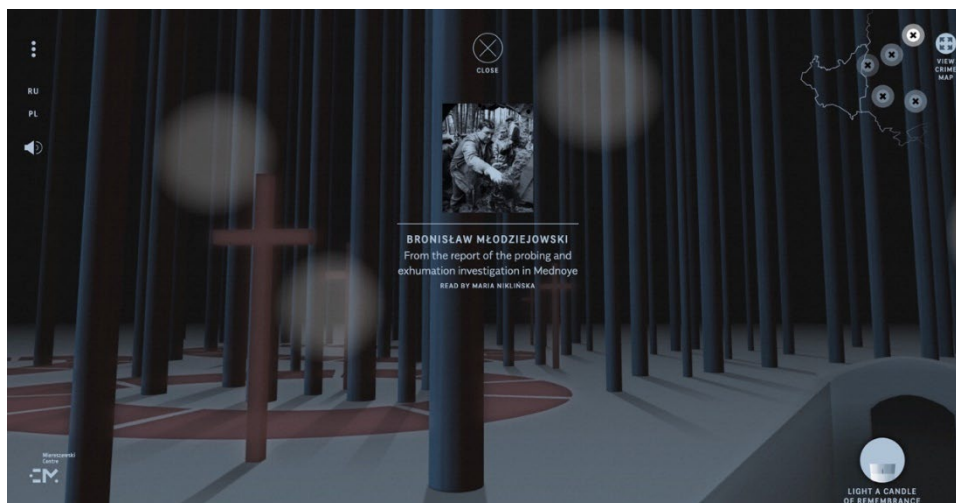


Figure 1. Digital forest, *Katyń Pro Memoria*, Maciej Wyrwa, 2021.

Moreover, digital memorials have the potential to evolve and adapt over time. Updates and additions can be made easily, ensuring that the memorial remains relevant and reflective of the evolving legacy it seeks to preserve.

*Memory Loops*⁴ is largely based on transcriptions of historical and current original sounds by Nazi victims and contemporary witnesses. From this, the artist Michaela Melián developed collages of voices and sounds that are linked to the topography of National Socialism in Munich. The map currently hosts 300 audio tracks in German and 175 in English, but the site is constantly evolving and expanding.

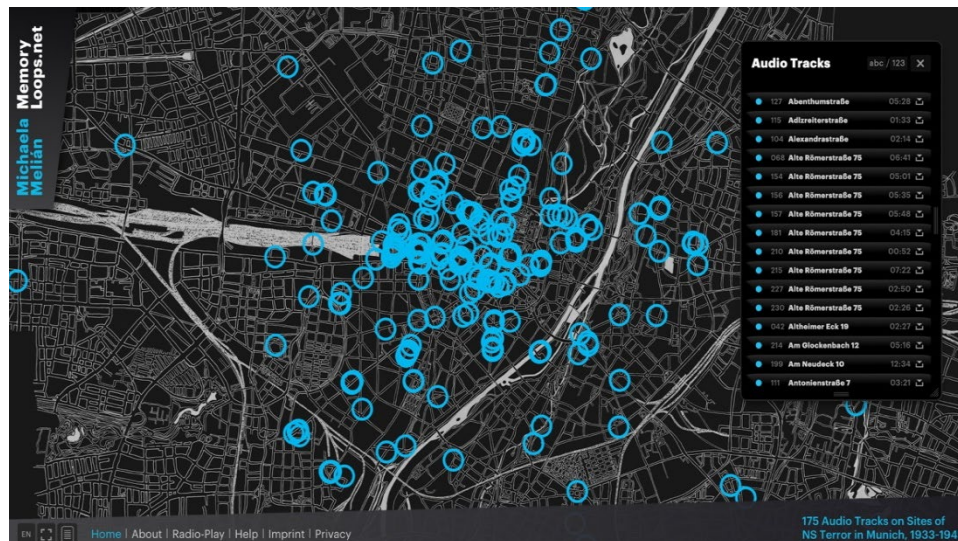


Figure 2. Memory Loops map, Michaela Melián, 2012.

Interactivity is another hallmark of digital memorials. Visitors can often leave comments, share their own stories, and engage in discussions, fostering a sense of community and collective remembrance. Online platforms also enable individuals to contribute to the memorial by adding their own content, further enriching the memorial with diverse perspectives and memories.

The digital memorial called *Illuminate the Past*⁵ aims to increase awareness of the Holocaust, honoring the victims with a digital candle-lighting ritual. In addition, by registering on the site, users can place their candle on the map, indicating the place of origin, and their name and writing a short thought for commemoration.

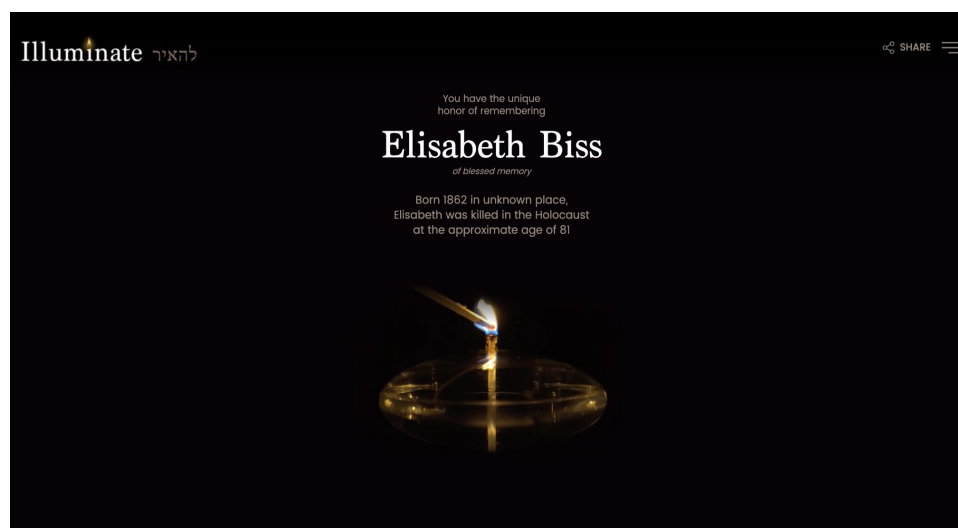


Figure 3. *Illuminate the Past* candle, Stephen Grynberg 2015.

Indeed, digital memorials seem very effective in the case of hybrid spaces, encompassing physical locations and digital elements. Integrated experiences where the boundaries between the physical and digital realms are blurred, resulting in a dynamic and interactive space where users can engage with both tangible and intangible components. Digital hybrid environments allow for the integration of multiple sensations, moving toward a synesthetic approach.

However, this “digital transition” of memorials is not without challenges. Beside the questions about the longevity of the digital medium and the potential for data loss or technological obsolescence, perhaps the most intricate challenge resides in the endeavor to faithfully replicate the multifaceted experience of a physical visit to a memorial within the digital landscape. While digital memorials can harness multimedia tools to convey historical narratives with depth and breadth, they struggle in recreating the intangible qualities that set physical memorials apart: the sheer grandiosity of some spaces, the physical connection to the space and the materials, the atmospheric solemnity that permeates the surroundings, the shared silence among visitors paying their respects. These visceral and emotional elements remain challenging to transfer to digital realms, yet they are fundamental nuances that weave a tapestry of presence and memory. The main challenge, in other words, lies in bridging the experiential gap: striving to evoke in the digital domain the depth of connection and reflection that a tangible, in-person experience inherently fosters.

A CASE STUDY: ASSOCIAZIONE VITTIME DEL DOVERE

In this paper, we will share our experience with a design workshop held at Politecnico di Milano, resulting from the collaboration established between the DCxT⁶ (Communication Design for the Territory) Research group of the Design Department of Politecnico di Milano and the Voluntary Association *Vittime del Dover*⁷ (Duty Victims), raised by the initiative of widows, orphans, disabled individuals, and parents of members belonging to Law Enforcement Agencies, Armed Forces, and the Judiciary, who fell or became disabled while combating common crime, organized crime, and terrorism. Formed in 2007, the nonprofit organization pursues social solidarity commitments and has about 500 member families. The Association sought academic expertise to create a digital memorial from the data and biographies collected over the years, including the testimonies of the victims’ relatives. A primary objective underlying this initiative pertained to the localization of the narratives of Italian Duty Victims, thereby highlighting their profound connection with the territory. The information was collected in a shared database with pertinent categories including departmental affiliations, date and location of birth and death.

VITTIMA	CORPO	NATO A	IL	COMUNE DECESSO	LUOGO DECESSO	IL	latitudine	longitudine	name	desc	ecc
DE GIORGIO VINCENZO	VIGILI DEL FUOCO			VARESE		18/8/1973	45,81762731	8,82638368	VARESE, Ita	Varese, Lomb.	Bin
MELE VINCENZO	POLIZIA DI STATO	BRINDISI	2/8/1923		AI	26/3/1961					
SANTINI ROMO	GUARDIA DI FINANZA			SONDRIO		3/4/1961	46,17127998	9,86937248	SONDRIO, Ita	Sondrio, Lomb.	Bin
ALESSANDRINI DOTT. EMILIO	MAGISTRATO	PERNE	38/8/1942	MILANO	mentre si recava al Palazzo di G 29/1/1979		45,46361928	9,18811618	MILANO, Ita	Milano, Lomb.	Bin
RECUPERO FRANCESCO	POLIZIA DI STATO	CATANIA	3/1/1921	VERONA		26/3/1961	45,43835458	10,99171268	VERONA, Ita	Verona, Ven.	Bin
NOI LUIGI	GUARDIA DI FINANZA	SINNAI	5/7/1943	GERZENO (CO)	ponte di Catasco, Gerzeno (CO)	23/2/1963	46,13428888	9,24813758	GERZENO, Ita	Gerzeno, Lomb.	Bin
NICOLINI ALDO	POLIZIA DI STATO	MODENA	5/3/2828	Ardenno e Talonona (SO)	Ponte dell'Adda	7/7/1961					
ELEFANTE GIOVANNI	ARMA DEI CARABINIERI			AVELLINO	Chiusano San Domenico (AV)	17/10/1964	40,91474918	14,79222270	AVELLINO, Ita	Avellino, Cam.	Bin
SGURA VINCENZO	POLIZIA DI STATO	BRINDISI	2/6/1937	Calcinato (BS)	autostrada Brescia-Verona al Km	12/1/1962	45,45812988	10,41478048	Calcinato, I	Calcinato, Lo	Bin
FILLIBERTO FRANCESCO	POLIZIA DI STATO	SIRACUSA	03/10/39	Bergamo		18/9/1962	45,69489298	9,66959888	Bergamo, Ita	Bergamo, Lomb.	Bin
MAZZOTTA COSIRO	GUARDIA DI FINANZA			Besano (VA)		9/6/1963	45,88966758	8,89812728	Besano, Ita	Besano, Lomb.	Bin
GUIDETTI DOMENICO	ARMA DEI CARABINIERI					23/5/1969	45,61889328	9,23857128	LISSONE, Ita	Lissone, Lomb.	Bin
ARDOSO GINO	VIGILI DEL FUOCO			LISSONE (MB)		23/1/1977	45,61889328	9,23857128	LISSONE, Ita	Lissone, Lomb.	Bin
ASTI FRANCESCO	AERONAUTICA MILITARE				MAR TIRRENO	18/8/1984					
RAUSO FRANCESCO	POLIZIA DI STATO	CASERTA	8/5/1936	COLOGNO (LO)		28/12/1962	45,16281518	9,78929678	COLOGNO, Ita	Codogno, Lomb.	Bin
SULLO VINCENZO	POLIZIA DI STATO	NAPOLI	16/11/1919	TREVIGLIO (BG)		22/6/1963	45,52143488	9,58967888	TREVIGLIO, I	Treviglio, Lo	Bin
CATALANO MARCELLO	POLIZIA DI STATO	LECCE	38/5/1935	TREVIGLIO (BG)		28/6/1963	45,52143488	9,58967888	TREVIGLIO, I	Treviglio, Lo	Bin
BENEDETTI DIEGO	ESERCITO ITALIANO			Malles Venosta (BZ)		27/1/1985	46,68892678	10,54766658	Malles Venos	Malles Venost	Bin
RIVIELLO LIBERATO	GUARDIA DI FINANZA			Besano (VA)		9/6/1963	45,88966758	8,89812728	Besano, Ita	Besano, Lomb.	Bin
SANTAMBREA PRIMO	POLIZIA DI STATO	ROMA	17/5/1915	CREMONA		21/10/1963	45,13349918	10,82613548	CREMONA, Ita	Cremona, Lomb.	Bin
CREMASCHI LUIGI FRANCESCO	VIGILI DEL FUOCO		28/10/1943			11/11/1977					

Figure 4. Vittime del Dover dataset, 2022.

After careful analysis, the diversity within the data set became evident. Only a small number of victims had comprehensive data, while for most of the victims had some kind of information missing.

Despite the shortcomings, however, the heterogeneity immediately seemed to be a fertile ground for the design of a digital memorial that does not operate at the limits of spatiality, but rather has a more flexible and dynamic environment that can manage significant amounts of even very diverse data.

The workshop (“Digital Memorials”) was held in June 2022 for five consecutive days as part of the Bachelor of Science in Communication Design at Politecnico di Milano. Students were asked to design a memorial on a digital platform that uses geolocation and digital mapping features for the transmission of memories of the *Vittime del Dovere*. In order to support the design activity, on the first day the students were provided with a project assignment: “Designing a memorial on a digital platform using geolocation and digital mapping features for the transmission of the memory of the *Vittime del Dovere*”, which summarizes the main topics of the workshop:

- Digital memorial: designing a form of externalization of the memory with a symbolic and narrative role that creates a space for remembrance and reflection, without underestimating the involvement of the visitor and the emotional impact.
- Digital platform: creating of a digital environment for remembrance, a web-responsive interface that can transcend geographical boundaries to provide an accessible virtual place of remembrance.
- Digital cartography: using geolocation and digital mapping tools to highlight the close relationship between memory and places and to visualize victims' stories on real and recognizable territories.
- Ethics and Sensitivity: valorizing the data provided by the Association *Vittime del Dovere*, including each story in the memorial without inconsistent treatment of biographical stories, and respecting the sensitive theme of the memorial.

In addition, brief lectures were held in preparation for the project, particularly an analysis of the evolution of the main forms of externalization of memory (e.g., monuments, memorials, stelae) and related traditional communication models; an overview of digital cartography methods and languages; and a brief presentation of the main contemporary tools that allow for their implementation.

Outcomes

The 50 students were divided into 9 working groups, each one freely chose the design approach and developed a specific concept to be narrated through the digital memorial. Upon an analysis of the outcomes, three main research perspectives emerge:

- Figurative memorials: focused on the use of symbols to evoke memories, they translate traditional forms of memorialization into digital formats;
- Documentative memorials: focused mainly on data and documents, they allow for browsing, research, and consultative functions;
- Emotional memorials: focused on the emotional involvement of the user, they aim at the creation of an intimate connection.

Each approach offers a distinct way to engage visitors, evoke emotions, and ensure that the memory and significance of what is being commemorated endure in the digital realm. The choice of approach depends on the nature of the commemoration and the intended impact on the audience.

Below is a selection of the outcomes to enhance the different points of view related to the design of digital memorials.

***Un minuto (One minute)*⁸**

The genesis of this project has its roots in a mosaic of different traditions that honor the deceased and are inseparable from the idea of time. All over the world, there is a solemn minute of silence, a collective pause to remember those who have tragically died.

Upon entering the digital space, visitors are greeted with an introduction and asked to dedicate one minute to remember a fallen victim. This act, a digital embodiment of a timeless tradition, is not only a sign of remembrance but also serves to understand the stories behind each name. Subsequently, users can view the total of all minutes ‘donated’ and then have free access to the stories of the victims, geolocated on a map that can be explored at different scales. To return to the theme of time stylistically, a central element of the project is the grain: it evokes the representation of time in hourglasses, but it can also become a marker on the map.

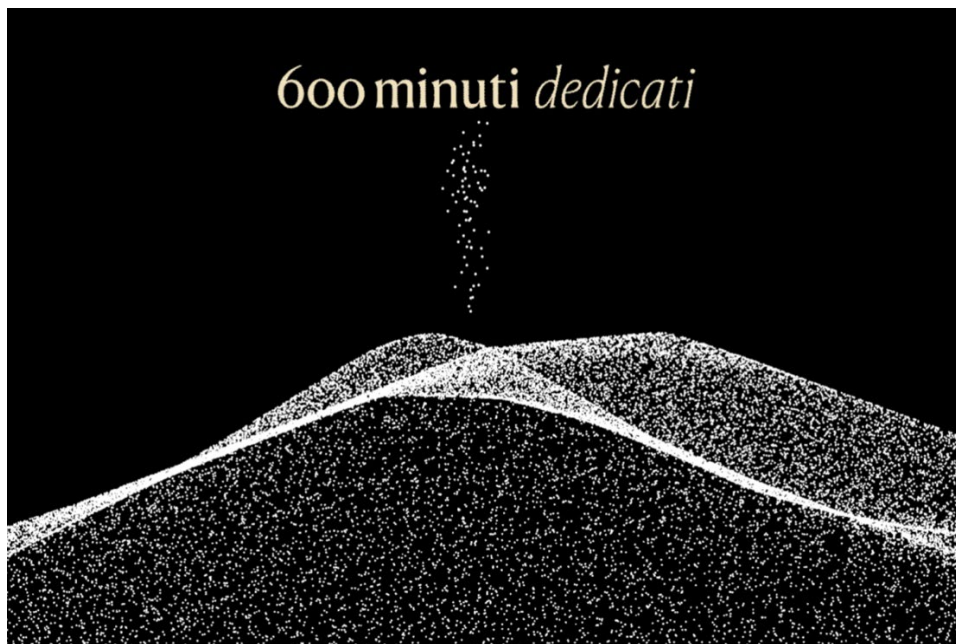


Figure 5. One minute, total of the dedicated minutes, 2022.

Re-cordis⁹

Inspired by one of the main functions of the memorial, that of remembrance, the digital environment is titled *Re-cordis*, literally meaning “to remember”, “to go back through the heart”. The aim is to focus attention on the lack of information about the circumstances in which the *Vittime del Dovere* lost their lives, ensuring the memory of all fallen individuals remains alive, without distinction or hierarchies, as no story is more important than another. Each victim is symbolized by an abstract point of equal size, floating into the virtual white space. However, the sharpness of the points varies, mirroring the extent of the information available about the victims’ lives. The points can be filtered and arranged in different modes, offering multiple perspectives for exploration.

Users can choose to view them randomly, by affiliation, geographical location, chronological order, or even alphabetically. Each approach opens a new pathway, unveiling diverse and interconnected stories. Clicking on the selected point, the users gain insight into their life, service, and the circumstances that surrounded their ultimate days. The narratives may vary in completeness, but the essence of each story fosters a sense of connection with the past and the present.

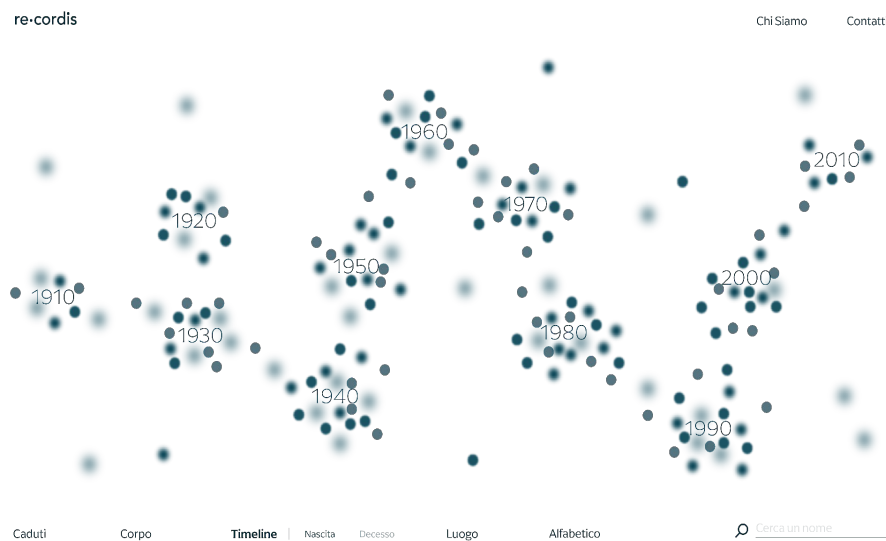


Figure 6. Re-cordis project, points filtered by date, 2022.

Unearth¹⁰

Unearth is an interactive website echoing a star chart. It serves as a digital memorial, honoring the memories of the *Vittime del Dovere* and shedding light on the territories they served. The platform's concept revolves around the interaction with the users: each interaction illuminates the map more and more, gradually revealing the landscapes of remembrance. Every victim is associated with a unique symbol representing their respective service or affiliation. This graphic representation not only adds a touch of visual storytelling but also enables users to filter and navigate through the digital memorial.

The fragility of memory is evoked on the date of November 12th each year, the Italian day of the Day of Military and Civilian Fallen in Missions Abroad, as a gust of wind symbolically extinguishes the lights, momentarily blanketing the digital memorial in darkness. This act serves as a powerful reminder of the fleeting nature of remembrance and the importance of preserving the memory of the victims. At the same time, *Unearth* maintains a dedicated section called 'Preserved Memories', ensuring that the historical versions of the illuminated map from previous years are archived and always accessible.



Figure 7. *Unearth* project, illuminated symbols on the map 2022.

Voices of memory¹¹

The *Voices of Memory* digital memorial invites users to explore the importance of sharing stories and remembrance through a sound experiential journey. Guided by evocative voices, this digital path leads users to discover the narratives of the *Vittime del Dovere* and ensure that their stories remain indelible. Upon entering the portal, visitors are involved in a storytelling audio experience that seamlessly transitions into an interactive map with dynamic markers indicating the locations of the victims' narratives. Names ring out in the background like a chorus, and by clicking on the names, visitors can hear each victim's story told by a narrator's voice. Users are then prompted to record a short audio message stating the name, which is transformed into a visual symbol.

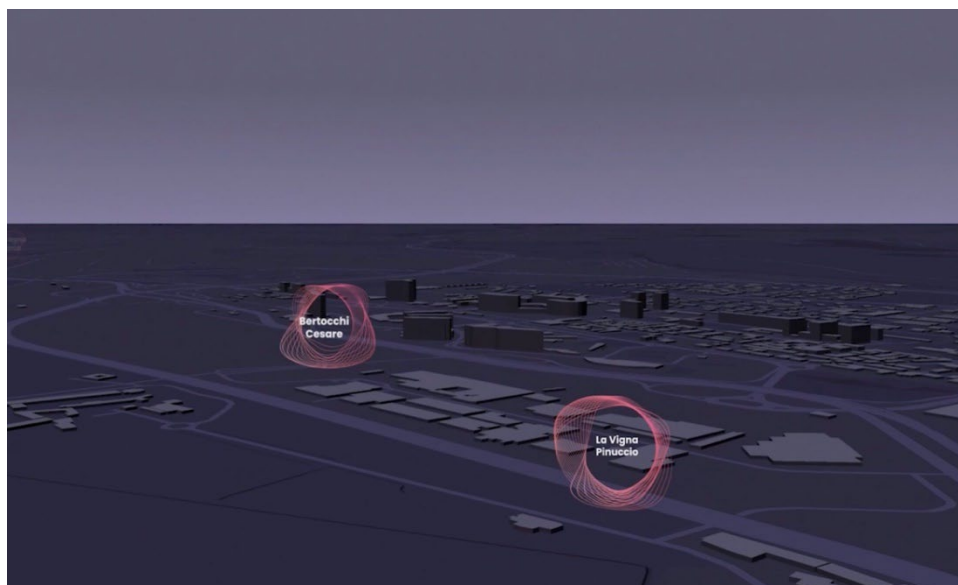


Figure 8. *Voice of memory* project, marker on the map indicating audio stories, 2022.

Polaris¹²

The name is inspired by the guiding concept of the polar star, which has long been utilized by explorers as a navigational reference in the night sky. Similarly, this project uses light to guide the users into the digital memorial and to commemorate the *Vittime del Dovere*.

The core concept revolves around the creation of an immersive experience, utilizing a dark, celestial-like map as the canvas for this digital memorial. The map geolocalizes key locations, including the birthplace, place of death, or other meaningful places to the fallen. Each place is characterized by shining beacons, each representing a fallen victim, and echoing the *stelae*, a classical figurative form of externalization of memory. These beacons will differ in appearance and color (white or yellow), depending on whether it's the anniversary of their birth or their death. Additionally, the digital memorial will include in-depth storytelling, delving into the personal history of each victim. These stories will provide insight into their upbringing, achievements, and legacy, humanizing them and allowing visitors to connect with their experiences.

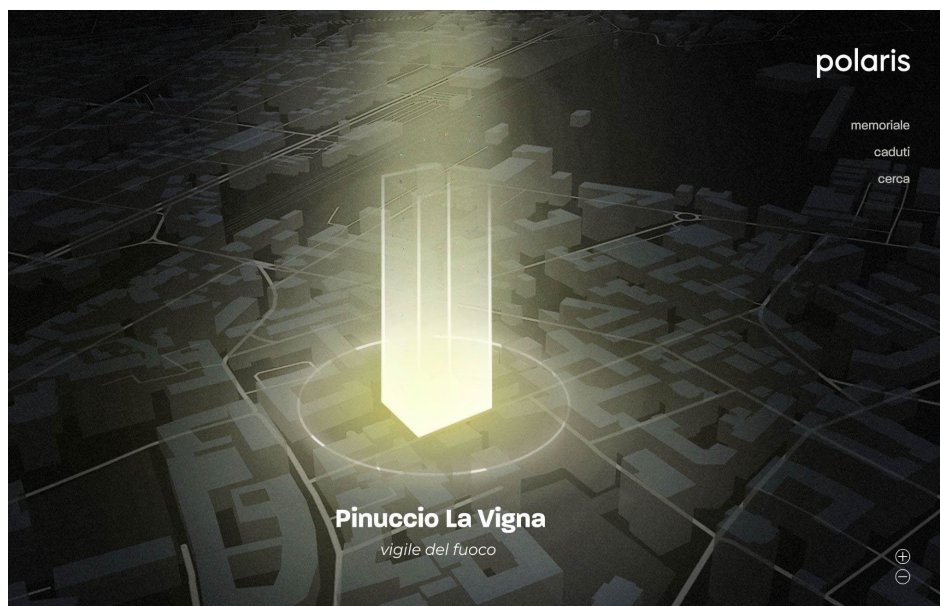


Figure 9. Polaris, shining beacon on the digital map, 2022.

CONCLUSIONS

Since the evolution of technology has ushered in a new era of commemoration, virtual spaces are starting to experiment with ways in which to offer a dynamic canvas where stories, emotions, and data are woven together, ensuring that the past is not lost to the currents of time.

The workshop and the different approaches adopted highlight the significant potentials, still unexplored, that design affords us in paying homage to individuals and events.

Communication Design appears as a privileged mediator of the territorial past, able to convey it through innovative digital solutions for the traditional field of commemoration. Digital memorials transcend geographical boundaries, allowing people from diverse backgrounds to come together in a shared and accessible space of remembrance. The interactive nature of these platforms bridges the gap between generations and fosters emotional involvement. Whether through immersive storytelling, virtual archives, interactive maps, or emotional experiences, the potential to engage, educate, and foster a sense of connection appears in constant evolution. On the other side, the digital realm also brings forth ethical considerations. The delicate balance between commemoration, sensitivity, and

technological advancement must be carefully navigated. Ensuring accessibility, respecting diverse perspectives, and preserving the authenticity of the stories being told remains paramount.

These platforms are not mere repositories of the past: they are living testimonies to enduring individual stories. Moreover, the workshop outcomes also reveal how difficult it is for designers to distance themselves from traditional communicative and symbolic manifestations of physical memorials (e.g., light/darkness, candles, stars/sky), and how complex it is to design a digital memorial by thinking of an innovative solution without stereotypical references. As for the Association, the feedback was very positive. They appreciated the valued link with the territory, to creative variety of proposed solutions, and the sensitivity shown by students in dealing with information and stories regarding the *Vittime del Dovero*.

The project that kicked off with the workshop is still ongoing, continuously evolving and adapting to the evolution of the dataset. The journey to design a dynamic and inclusive digital memorial, one that transcends spatial limitations and embraces the heterogeneity of data, is a path that continues to unfold with promising horizons ahead.

NOTES

- ¹ Michela Bassanelli, *Oltre il memoriale. Le tracce, lo spazio il ricordo*. (Milano: Mimesis, 2015), 58.
- ² Paul Williams, *Memorial Museums: The Global Rush to Commemorate Atrocities*. (Oxford, UK: Berg, 2007), 6.
- ³ “Katyń Pro Memoria”, accessed July 31, 2023, <https://katynpromemoria.pl/?lang=en>
- ⁴ “Memory Loops”, accessed June 25, 2023, <https://www.memoryloops.net/#/>
- ⁵ “Illuminate the Past”, accessed June 25, 2023, <https://www.illuminatethepast.org/>
- ⁶ “DCxT”, Communication Design for the Territory research group, Politecnico di Milano, Design Department, accessed August 2, 2023, <http://www.comunicazione del territorio.it>
- ⁷ “Associazione Vittime del Dovere”, accessed August 2, 2023, <https://www.vittimedeldovere.it/associazione.php>
- ⁸ “Un minuto” students: Michela Chignoli, Brian Cobanaj, Irene La Ferla, Francesca Mattiacci, Vanessa Medda.
- ⁹ “Re-cordis” students: Noemi Barzaghi, Lorenzo Giavoni, Sofia Mariani, Mirko Rizzo, Gloria Salazar Chiesa.
- ¹⁰ “Unearth” students: Maira Allievi, Lisa Bagolin, Giovanna Bisconti, Sofia Corbetta, Clarissa Villa.
- ¹¹ “Voices of memory” students: Cecilia Balzani, Viola Gatti, Elisabetta Gentili, Luca Lombardi, Tommaso Ripani.
- ¹² “Polaris” project students: Carmen Bagnato, Rui Chen, Kevinn Genovese, Tian Junyao.

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POROUS SPACES: IDENTITY IN THE URBAN CONTEXT

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INTRODUCTION

As Richard Sennett carried out in his book « Building and Dwelling. Ethics for the city » (2018),¹ this research aims to study the porosity of a historic pavilion. The case study is the Morisco Pavilion (Kiosk) in Santa María la Ribera, in Mexico City. The methodology is based on bibliographic historic information, considering literary and graphic documents, as well as on the analysis of the current situation of the monument within its context, to give continuity to a work presented at the 3rd Ephemeral Architecture Conference organized by UNAM in 2021.

The question that guides the investigations is: how the essence of a pavilion typology has transformed its actual context in a symbolic site, into a place of memory that gives meaning to a public space?

The research focuses on demonstrating how porous spaces, as the historic pavilion that emerged as ephemeral, were later integrated into urban contexts, and are now part of the collective memory and identity of the community where they are located. The case study will allow us to understand how their presence leaves evidence of a changing process in the city. It will also express the relations of the pavilion as a porous space that gives sense of identity to a public space.

References

“No one navigates by house numbers. References are businesses, fountains, and churches.”²

Just as Benjamin describes how people orient themselves on their journey to Naples, it is common for people in certain neighborhoods of Mexico City to navigate their daily lives in a similar way. That is to say, what becomes a reference point for locating oneself in space are often buildings or structures that guide the passerby with some distinctive feature.

As previously mentioned, for this study, the Morisco Kiosk located in the Santa Maria la Ribera neighborhood in Mexico City has been selected as a case study.

The Santa Maria la Ribera neighborhood, belonging to the Cuauhtémoc borough was one of the first neighborhoods to expand beyond the city's borders, as Berta Tello comments, “... it broke free from the boundaries it had maintained for over three hundred years to embrace the modernity of the mid-19th century.”³ The neighborhood was founded between 1859-1861⁴ on the grounds of the Santa María ranch, west of the city center, and belonged to the seventh barrack, as can be seen on the official map of Mexico City from 1900.⁵

It is important to note, as a fundamental part of the present work regarding the significance of the case study, the growth of Mexico City, which by the mid-19th century, was entering a period that marked its modernization.

About the Pavilion

To discuss the pavilion, it is necessary to mention as a background the presence that countries began to have in the Universal Exhibitions, which during the 19th century, served as a showcase for progress and industry, among other phenomena. The Universal Exhibitions also represented the consolidation of the participating nations and reflected their national identities. Mexico officially participated⁶ for the first time in the Philadelphia Centennial Exhibition in 1876 with a neoclassical stand “with some Aztec adornments,”⁷ These pre-Hispanic details incorporated into the design show how the stands, and later the pavilions with which Mexico would participate in the international exhibitions in the late 19th century, expressed the desire to manifest its identity as a nation.

In the case of the pavilion at hand, its construction was for the participation in the World’s Industrial and Cotton Centennial Exposition in 1884. Mexico showcased its presence at the fair with a wooden building that housed themusical band, army officers, and served as the administrative center of the Mexican commission. Additionally, there was a second building consisting of an octagonal pavilion dedicated to mining, as well as interventions in landscape areas.⁸

To construct the buildings for this 1884 exhibition, which commemorated the centenary of the first shipment of cotton from America to England, Engineer José Ramón Ibarrola (1841-1925) was appointed.⁹ He was working at the San Carlos Academy as a civil engineer and architect. José Ramón was responsible for designing the iron mining pavilion, which was executed by the Keystone Bridge Company from Pittsburgh, Pennsylvania.

In terms of symbolism, an important notion for this work, it is noteworthy how Mexico chose to manifest itself as a nation through a Moorish pavilion, named so due to the details inspired by Arabian exoticism, as mentioned by Mauricio Trillo, rather than emphasizing its pre-Columbian past..

Various documents about the 1884 Fair have been consulted, where comments about the impression caused :

There are several other buildings worthy of notice. The most prominent in this group are the Mexican National building, constructed by the Mexican government of Mexico for a special exhibition, for the accommodation of the Mexican Commission, of which Gen. Porfirio Diaz is president, and the troops and musicians sent by the government of Mexico. The Octagon Building, constructed in the center of a garden of five acres by the Mexican government, is of iron, and its design for a mineral exhibit. These two Mexican structures are veritable palaces, and will greatly contribute to realize the assertion of our neighbors that Mexico will “surprise the world.”¹⁰

In the aforementioned publication, the constructions were referred to as “palaces,” indicating their ability to surprise. The following quote is from a publication by Herbert S. Fairall, the commissioner of Iowa:

We shall begin with the nation that made the largest and finest exhibit. Mexico may be said to have held, in the great Exposition, a national exhibit of her own. The two splendid buildings she occupied on the grounds, and the vast space in the Main building contained an exhibit larger and more varied than any outside government ever before made at a world's fair.¹¹

Later on, the same commissioner refers to the octagonal pavilion as “The Alhambra palace,” a term also used by the press of the time. The following paragraph is from the document written by Tennessee’s commissioner, A. J. McWhirther:

The most attractive feature of the Mexican representation was the Octagon Building, designed for the mineral display of Mexico, each face of the Octagon being 32 feet in extent, thus making an area of 78 feet diameter, the whole supporting a wonderfully exquisite dome 30 feet high. Though small in comparison with the various other structures, yet this building of the most beautiful and exquisite design of the costliest workmanship, presented a striking and attractive feature.¹²

The Mexican pavilion received flattering comments that outlined, among other things, the character of the Moorish pavilion as an emblem of the international image that Mexico wished to project, and it was highlighted for the quality of its design.

Location: from the ephemeral to the permanence

After the previously described events, at the conclusion of the New Orleans World's Fair in 1885, the octagonal pavilion was dismantled and brought back to Mexico to be located in the Alameda Central of the capital city. "The porfirian society of that period displayed admiration towards the great European cities, and the urban fabric expanded to include not only residential colonies but also spaces and buildings that represented signs."¹³ The signs I referred to at the beginning of the reading, citing Benjamin, become those "references" that allow us to have a sense of location.

While situated in the southern area of the Alameda Central, the Mudéjar pavilion served as a lottery ticket booth, still surrounded by its stained glass windows, as seen in various archival images from newspapers of the time.

Up to this point the pavilion externally delimited by columns and accompanying stained glass, marked a solid physical boundary between the interior and the exterior. Its location towards Av. Juárez established a hierarchical position in a public park, despite not occupying a central position at the intersection of the main axes.

In the following description of the Moorish pavilion, found in a guide published in the early 20th century, one can also perceive how it constituted a prominent element in the location:

In our beautiful park, there is also a Moorish pavilion, which, if its window panes were replaced with more vibrant colored ones, if it were repainted, and above all, if it were used for a purpose less utilitarian than its current one but more fitting for its location, it would be a true ornament.¹⁴

The pavilion continued to receive positive comments, with some suggested improvements. However, it was decided to place the Juárez Hemicycle in the location occupied by the Moorish Pavilion for the celebration of the Centennial of Mexican Independence, leading to its relocation to the Alameda of the Santa María la Ribera neighborhood.

POROSITY

"In a beautiful and expansive promenade, a thousand usable and useful ideas come to me. Confined at home, I would ruin myself and miserably wither."¹⁵

The mining pavilion was relocated in the central space of the Alameda de Santa María la Ribera, where it was reassembled but without its stained glass windows – which were lost – becoming properly an open kiosk popularly known as the Moorish Kiosk.¹⁶ The significance that begins to represent in this location can be understood by alluding to Sennett's vision in "Building and Dwelling", when referring to the understanding of spaces and/or architecture as markers. According to Sennett, "It is possible to give character to a space by punctuating it as one would punctuate written text."¹⁷ In our case study, the Alameda de Santa María la Ribera strengthened a sense of belonging to the neighborhood with the presence of the kiosk, and over time, it acquired a preponderant significance in the memory of its inhabitants.

The American sociologist also speaks to us about porosity in his interpretation of urban form, using the term porosity to refer to spaces that express a dynamic relationship.¹⁸ The concept of porous space does not solely refer to a space being open, but it can be socially porous even when it has solid boundaries, in other words, the space is flexible and lends itself to multiple functions.

The Moorish Kiosk, upon losing its glass window began to function as a porous space due to the dynamism it acquired in relation to its functions, being used for concerts by bands and orchestras.¹⁹ Its iron materiality stood out even more after losing its perimeter stained glass, while in the

neighborhood, other architectural works from the early 20th century also stand out. These include the National Geological Institute (1906), currently the Geology Museum of UNAM, which houses a bronze staircase manufactured in Germany, and the former Museum of Natural History, which since 1975 has been known as the University Museum of Chopo belonging to UNAM. It was also originally a pavilion for the Textile Art and Industry Exhibition of 1902 in Düsseldorf.

Space with vitality

The Santa María neighborhood, in the construction of its history has coined various narratives regarding its identity, with the Morisco Kiosk being an inherent part of it. The changes in the population sectors that have occupied the neighborhood throughout the years since its foundation have also been a reflection of how a porous element like the kiosk persists in the memory of those who have lived in it, regardless of their socioeconomic status.

By the mid-20th century, the artist Angelina Beloff depicted the everyday activities around the kiosk in the Santa María promenade through an engraving and a painting, both titled “Alameda de Santa María”,²⁰ in 1958. Both representations show abundant vegetation, a characteristic that still defines this space, highly valued in our current era.

The Morisco Kiosk, declared a historical monument by the National Institute of Anthropology and History in 1972 also became part of an area designated as the Urban Architectural Heritage Zone of the Federal District²¹ since the year 2000. This declaration defined the levels of protection for urban land, placing the kiosk and the Alameda at the highest level of protection.

The transformation of the neighborhood has not been exempt from real estate dynamics. Various studies such as the one conducted by Boils, have attempted to anticipate the changes that would occur in the neighborhood due to real estate activity. Its central location within the city²² makes it a well-connected point with the rest of the metropolitan area.

Placemaking

The Morisco Kiosk is part of a public space that serves as a reference point for the identity of the residents. Its condition as a social space is understood when it became a permanent structure, but at the same time, socially porous, leading us to deep reflection when it comes to space management. The kiosk’s symbolic character has become evident, for example, in various studies such as the one conducted by InSite/Casa Gallina in 2015 through collective mapping and territory exploration. Among the results of the “key places” selected were the Morisco Kiosk and the alameda.²³ This is because the kiosk has served multiple functions, from being used as a site for dance classes, concerts, conferences and yoga classes to serving as a space for “sonideros” (popular disc jockeys). However, this last function has caused friction between the current mayor and the users of the space. In February of this year, the mayor prohibited the sonideros²⁴ from setting up at the kiosk and placed a tape to restrict the access. This action led the neighbors and regular users who are accustomed to use the space to protest for the space to be freed. Access to the kiosk had not been restricted except for a few months during the COVID-19 pandemic or during construction work to change its flooring.

Porous spaces like the kiosk can be seen as an analogy to the cells that form a membrane, as referred to by Sennett,²⁵ creating a “liminal edge” in the case of the kiosk and its surrounding area, generating a transitional experience.

FINAL CONSIDERATIONS

The Morisco Kiosk is part of the collective memory not only of the residents of the neighborhood but also of the people who frequent it. Its significance lies in its central location within the alameda and its quality of porosity, as previously discussed.

It represents a stage in Mexico's history that continues to be nourished and demonstrates the need for dialogue among the various stakeholders involved with the mentioned space, including neighbors, authorities, activist. The socio-political dimension, in particular, can either benefit or hinder social interaction and diversity, and it can regulate the use of public space²⁶ in one way or another. This does not exclude the importance of socio-economic factors, reflected in processes of gentrification, as seen in many other areas of the metropolis which tend to increase speculation regarding real state values.

Case studies like this prompt reflections on the heterogeneity of actors in spaces that possess porosity, such as the Morisco Kiosk, and emphasize the importance of managing public spaces, which are intended for collective use.²⁷

Furthermore, the Morisco Kiosk embodies the concept of "placemaking," a process through which communities actively shape and transform their public spaces to enhance their social, cultural, and environmental value. As highlighted by urban scholar Jane Jacobs,²⁸ vibrant public spaces serve as the "ballet of the good city sidewalk," where diverse individuals come together, interact, and foster a sense of belonging. The Morisco Kiosk, with its multifunctional nature and historical significance, has become a focal point for community engagement and cultural expression. It not only preserves the collective memory of the neighborhood but also contributes to the formation of a shared urban identity, transcending socio-economic boundaries. In this regard, the kiosk serves as a powerful testament to the intrinsic connection between physical space, social interaction, and the cultivation of a vibrant urban fabric.

NOTES

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- ³ Bertha Tello Peón, "Santa María la Ribera", 1ª Edición, Editorial Clío, 1998: 3.
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- ⁵ Compañía Litográfica y Tipografica, 1900, Reducción del Plano Oficial de la Ciudad de México, David Rumsey Historical Map Collection.
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- ⁹ Manuel Francisco Álvarez, *El Dr. Cavallari y la carrera de Ingeniero Civil en México*, México, Imp. A. Carranza y Comp., 1906, p. 35., en la Tesis de Licenciatura "La Academia de San Carlos en el Segundo Imperio" de Sergio Estrada Reynoso, Facultad de Estudios Superiores Acatlán (2005): 143.
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- ¹¹ Herbert S. Fairwall, *The World's Industrial and Cotton Centennial Exposition, New Orleans, 1884-85*. Iowa City, Iowa: Republican Publishing Co. 1885: 399.
<https://babel.hathitrust.org/cgi/pt?id=hvd.hxh228&view=1up&seq=3&q1=mexico%20buildings>
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- ¹⁵ Robert Wasler, *El paseo*, trans. Carlos Fortea (Siruela: Madrid, 2014), 27.
- ¹⁶ Look at: Elisa García Barragán, "Kiosco Morisco: Evocación De Universalidad." *Artes De México*, no. 55 (2001): 74-79. Accessed March 24, 2021. <http://www.jstor.org/stable/24314025>.
- ¹⁷ Sennett, *Construir y habitar*, 272.
- ¹⁸ Martínez, "Usos del pabellón", 2021.
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- ²⁵ Sennett, *Construir y habitar*, 284.
- ²⁶ Luis Ángel Domínguez Moreno, *Identidad y espacio público: ampliando ámbitos y prácticas* (Barcelona: Editorial Gedisa, 2014), 11.

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²⁸ Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961).

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IS COLD WAR HERITAGE JUST SCRAP METAL?

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INTRODUCTION

In UK heritage settings the Cold War is often presented as a conflict materialised by the technology and weaponry produced to uphold its ideological boundaries. In museums this heritage is visible in displays of aircraft, missiles, and rocketry – all of which signify nuclear competition and readiness for a European war that never came. While there have been moves in Britain’s museum sector to acknowledge social and cultural experiences as important aspects of Cold War history, the metallic sheen of technology (and its twentieth century associate, concrete) remains the dominant focus in most heritage locations.¹ The prominence of this category of object in museum settings is significant because it dramatically understates the influence of the Cold War on society, civilians and material culture, while musealizing nuclear warfare with little historical context. If visitors to museums are only exposed to Cold War history through the material heritage of the military industry, then, is Cold War heritage just scrap metal?

In this paper I problematise this emphasis on *military* material heritage by presenting the object biography of a collections item that is indeed made of Cold War scrap metal.² A pin badge located in the collections database of the IWM offers an opportunity to identify why metal and its connotations might *not* be the only or most important identifiers of a Cold War object. In my paper, I develop the material, historical and conceptual links of this object’s biography to argue that Cold War heritage and its positioning in museums must better attest to the emotional, mnemonic and temporal contexts of the Cold War. In doing so, I contribute to the historiographical discussion on the late Cold War era, offering further weight both to its representation as a ‘transformational moment invested with deeper historic meaning’ and just that – a ‘moment’ that was all-too brief and arguably naïve.³ I demonstrate that museums have an important role to play in re-interpreting and circulating alternative Cold War endings (and therefore historiographies) as long as the public arena remains consumed by the impact of contemporary Europe’s recent past on present day conflict.⁴



Figure 1. 'Little Boy' atomic bomb casing at IWM, London. Image author's own



Figure 2. Black Knight liquid propellant research rocket, 1950s. Image author's own at National Museum of Scotland

I also contend that museums can enrich the visitor experience by displaying Cold War perspectives that defy audience expectations. Nicholas Thomas writes in his book *The Return of Curiosity*, People often go to museums to see works and objects that are already canonized[...] in practice, what's often more rewarding about visits to exhibitions and collections are unexpected discoveries of pieces that may be minor[...] or otherwise supposedly of secondary interest but that appeal to you nevertheless, that enable you to know something new or that take you somewhere you have not previously been.⁵

We might apply Thomas' theory to weaponry – the *already canonized* mainstay of Cold War museums. The pin badge discussed herein is a *discovery*. On the surface it seems to be a 'minor' player in the vast wealth of material on offer at the IWM collection, yet on further investigation it offers a swathe of opportunities for new knowledge. In this paper, I show that Cold War heritage is flexible and versatile because the historical moment of its end was not, and is still not, one of stable interpretation. Museums must adapt to rescue these unseen remnants of Cold War heritage for the benefit of visitors' and public understanding.

WHAT KIND OF HERITAGE IS THIS SCRAP METAL?

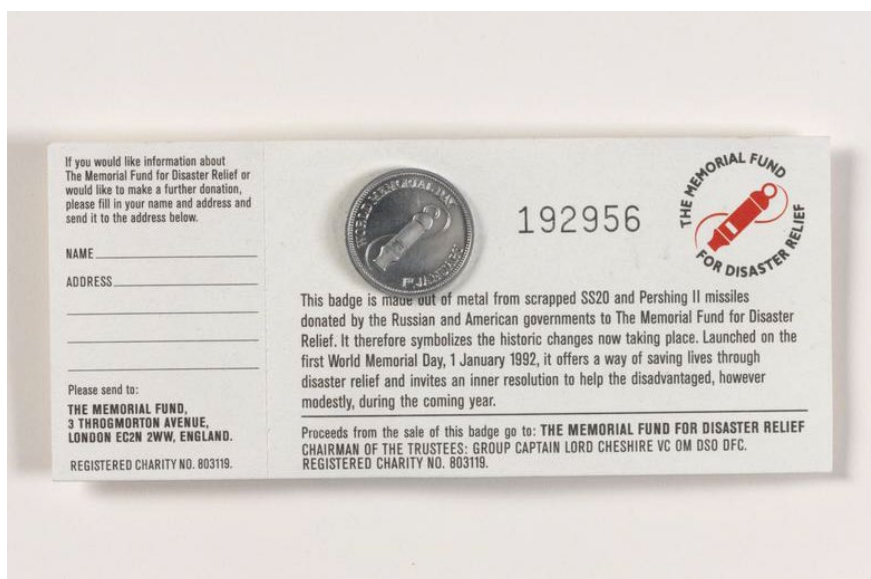


Figure 3. 'World Memorial Day charity badge and card', IWM collection, EPH 1365

This is a Memorial Fund for Disaster Relief pin badge. It is held in the collections of the Imperial War Museum (IWM), but next to nothing is recorded about its provenance or donation.⁶ The badge was released in late 1991 to raise money for what had been known as the 'World Memorial Fund' (WMF). This charity was a short-lived but ambitious attempt to do two things: commemorate every life lost in both twentieth century world wars and raise money for international disaster relief. The charity was set-up by philanthropist, Leonard Cheshire, whose final endeavour late in life was to create the WMF and galvanize high-profile fundraisers the world over to join him in his efforts. This included having the United Nations formally accept his plan to administer the memorial fund.⁷ While the release date of the badge might postdate the end of the Cold War, I argue that its development and conceptualisation pivoted on collective feelings emerging at the end of the Cold War.

Cheshire conceived of the charity in 1988 and by September 1989 he had travelled to New York to attend ceremonies that inaugurated his plans at the United Nations headquarters.⁸ He believed that the living memory of the world wars was dying out and he was also deeply concerned by the impact of natural disasters on different communities around the world in the 1980s, such as the famines in Sudan and Ethiopia. Affected by what he perceived as ineffective relief efforts in humanitarian aid, and propelled by his conviction that the memory of the world wars was central to how people channelled and enacted their charitable values, Cheshire linked the two experiences explicitly. He believed that his charitable idea could sustain the memory of those who died in war by providing the means to save the lives of those suffering emergencies – a life for a life.⁹ He hoped that if every person affected by this global message donated £5 to the fund, then it would be able to finance its humanitarian relief endeavours on interest alone. This badge represents one of the few creative efforts launched between 1989 and 1992 to raise the £400 million that he hoped would float the relief fund.

The rapid demise of Cold War institutions and structures in 1989 added another layer of symbolism to Cheshire's charitable aims and provided the raw material for his badges. His biographer writes that the fall of the Berlin Wall seemed to 'epitomize' what Cheshire had been saying since 1945, that 'the world was improvable if ordinary people acted together in goodwill'.¹⁰ An iconic Cold War site – the fallen wall at Potsdamer Platz – provided Cheshire's team with a location on which to stage a groundbreaking rock concert that was intended to galvanize awareness and raise money for the charity.

Meanwhile, Russian and American governments donated the decommissioned and smelted metal of Pershing II and SS-20 nuclear missiles to be recycled as fundraising mementoes, quite literally creating the scrap metal of the Cold War.



Figure 4. Soviet SS-20 (right) and American Pershing II (left), Smithsonian's National Air and Space Museum, photographed by Eric Long. © Smithsonian Institution

Initially, the missiles were intended for a commemorative pen jointly produced with the Parker Pen company. Cheshire travelled to Russia and America to personally meet with senior officials and discuss the donation of the missiles.¹¹ The pen failed to raise the levels of money that Cheshire expected because it was sold by Parker as a limited and exclusive edition. A letter accompanying one of these gifted pens (from a family friend to a newborn baby) reads ‘The hope in the west is that... global military destruction is now a threat from the past, never to be repeated. Born at the start of this "New Age" I thought it appropriate that... the pen I give you now as a present should have part in it made from the casing of dismantled nuclear missiles.’¹² The letter highlights that the value of the object’s material composition is in its mnemonic function – the dangerous material of nuclear missiles turned into a hopeful symbol of reconciliation and truce was a reminder for future generations that peaceful change was achievable.

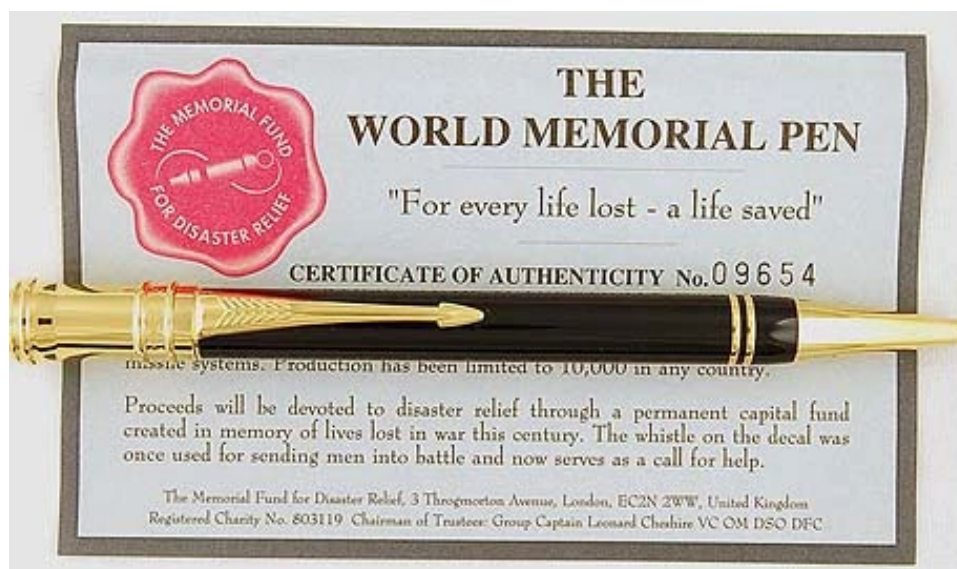


Figure 5. 'Parker Duofold Ballpen World Memorial Limited Edition', vintage and modern pen auction

The pin badge was launched on 1 January 1992 to coincide with another of Cheshire's ideas, a World Memorial Day, the marking of which invited, as the packaging states, 'an inner resolution to help the disadvantaged, however modestly, during the coming year.' 300,000 pin badges were produced because, as Cheshire's biographer writes, the 'spiritual occasion... required some material embodiment'.¹³ This language is an indication of the mood in which Cheshire and the charity operated, one in which the innate kindness of humanity was being manifested by and through the end of the Cold War. This goodness hinged on the memory, in Cheshire's mind, of past trauma, and it could be capitalised to assist those in need. Indeed, in preparation for the rock concert in July 1990 Cheshire was interviewed about the idea behind the charity and he replied:

It's got an inner momentum, it runs... The linking of remembering a past life killed with saving a future one is meaningful, the letters that come in are deeply moving and I think that the authorities here [West and East Berlin] felt this was something that they'd like to support and the theme fits in with the coming down of this wall, I mean that's something past and done with but it symbolizes an opening up to the needs of the whole human family.¹⁴

Historians would struggle with Cheshire's suggestion that the fall of the Berlin Wall was already in the past, many would argue that its repercussions were only just beginning to emerge as early as 1990. But, considered alongside the sentiment of the Parker Pen gift above and the many other popular memories of the end of the Cold War, Cheshire's thoughts, while anachronistic are also evocative of a strongly-held, perhaps naïve belief in collective endeavour and togetherness. The scrap metal of the badge evoked this humanity by highlighting the newfound willingness to cooperate between Russia and America and most importantly the dismembering of that conflict's most dangerous weapons. Though Cheshire's mind was focused on wars of the early twentieth century and human emergencies of all kinds in the future, the contemporary context of Cold War disarmament, collaboration and reunification dominated the way in which his vision was constructed.

Only 25,000 badges had been sold by late January 1992.¹⁵ It is unclear what happened to those remaining but what stands out is the charity's failure to stay afloat. While the rock concert was hugely successful and remains infamous for reforming Pink Floyd and fulfilling frontman Roger Water's promise to play 'The Wall' album again if the Berlin Wall ever fell, it resulted in one and a half million pounds of debt for the WMF.¹⁶ Cheshire and his committee had not factored in the runaway cost of producing an ambitious stage show and did not gain financial sponsors to underwrite the event

before it happened. The World Memorial Relief Fund experienced grave financial problems at the same time as the first World Memorial Day was launched, and its ideals were vastly diminished by a succession of lacklustre fundraising attempts and insurmountable debt.



Figure 6. 'The Wall' concert in Potsdamer Platz, Berlin, 1991. © Copyright Durham Marengi.
The Memorial Fund for Disaster Relief Fund logo is visible centre-stage

Thus, this pin badge materialises a short-lived, moment of late- and post-Cold War optimism and the hope that characterised its end. This small object and its brief journey from aggressive missile to peaceful memento remind us of a time when many people believed things could be different. When it comes to Cold War cultural heritage, this pin badge presents an important tangible and intangible antidote to the machines of war and material of defensiveness and hostility that dominate museum settings. Indeed, this is a sentiment that historians have encouraged, with, for example, Konrad H. Jarausch, Christian F. Ostermann and Andreas Etges' stating that, 'the non-violent ending of the Cold War through international understanding from above and the peaceful revolution from below needs to be emphasized.'¹⁷ The brevity of the Cold War's ending and the gravity of the present-day situation in Ukraine and Russia jeopardises the memory of that 'signal of hope' produced by the ability to emerge from decades of threat and antagonism.¹⁸ Similarly, however, the pin badge and the charity's descent into obscurity capture the global challenges that faced post-Cold War institutions and ideals in the aftermath of this hopeful period.

ACCOUNTING FOR THE HISTORY HARBOURED IN THE PIN BADGE

Thus far, I have injected a material object with historical context that makes its existence more, not less, ambiguous. The pin badge is as much *not* of the Cold War, as it *is*; just as it is as much about the First World War as it is about 1980s famines in developing countries. Anthropologists Rosemary Joyce and Susan Gillespie apply the notion of 'itinerary' to complement object biography because it traces the strings of places where objects come to rest or are active, the routes through which things circulate, and the means by which they are moved.¹⁹ In this section I'd like to consider what this pin badge's journey can tell us about the end of the Cold War and why this is indicative of an under-explored heritage. The advantage this methodology is that we capture 'the dynamic capacity of things in motion, from the point where things emerge from source material, to their circulation in the contemporary world, including their extended circulation through reproduction in other media.'²⁰

I begin the pin badge's journey with the Intermediate-range Nuclear Forces treaty signed by Mikhail Gorbachev and Ronald Reagan on 8 December 1987.²¹ Although Cheshire's charity was several years

away from establishment, without the INF treaty this badge would never have existed. Between 1988 – the ratification of Treaty conventions – and 1991, 2,692 missiles were destroyed.²² Though it is debateable how far the treaty itself contributed to the demise of the USSR and the end of the Cold War, it certainly signalled newfound trust in alternatives to nuclear security and war.²³ Not only did the treaty provide the scrap metal for Cheshire's project, it also contributed to the mood that contextualised his vision for peace. It is no coincidence that the act of recycling the Pershing II and SS-20 missiles went beyond the WMF's remit. The Russian government also commissioned Artist Laureate of the Soviet Union, Zurab Tsereteli, to create a symbolic sculpture for the 45th anniversary of the United Nations to be housed in the gardens of UN headquarters, New York.²⁴ In 'Good Defeats Evil', St George sits astride his horse slaying two demonic dragons composed of the visible dregs of Pershing IIs and SS-20s.²⁵

Cheshire attached great significance to linking past and present. The logo for the WMF was a whistle because it symbolised the call to action heard as soldiers climbed trenches in the First World War and also the call for help of contemporary emergencies.²⁶ The fund was intended as a 'living form of remembrance' in order to draw a direct relationship between lives lost and lives to be saved. Materially, the pin badge sits within this interaction between past and present – its recycled material tangible evidence of a journey from death and war to life and peace. Furthermore, while the material of the badge is crucial to understanding its historical significance, the act of recycling nuclear missiles so recently stationed ready for launch on either side of the European Iron Curtain symbolised an emotional and cultural turning point that immediately garnered the gravity of living memory. The badge emerged from a point in time when experiences of the shape and nature of history and temporality were shifting. The convergence of meaningful myths and pasts – whether the First World War or George and the Dragon – illustrate the weighty feeling of history in the making, yet as I've demonstrated, the character of this feeling was temporary, shifting and easily forgotten.

Indeed, the story of the badge's transition into the Imperial War Museum, and its place in the museum collection since, demonstrates that heritage significance can alter dramatically in short spaces of time. In 2022, during my extensive research on the IWM's collections display and storage facilities, the pin badge returned in a simple database search. Over 90 percent of most museum collections are located in storage, and most are unlikely to ever be, or go, on display, so it did not surprise me that I had never come across this item before.²⁷ As historian Steven Conn has suggested in his provocatively titled book *Do Museums Still Need Objects?*, 'museums have created alternative museums with the bulk of the material they don't exhibit' and 'these museum basements may represent for museum scholars a vast undiscovered country' raising questions of historical value, authenticity and ethics.²⁸ What surprised me in this case was the lack of information contained in the object catalogue description and my own historical ignorance of the charity and events to which it belonged. Intrigued, I contacted project partners at IWM to find out more about it.²⁹



Figure 7. "Good Defeats Evil"- Gift from Soviet Union. UN Photo/Evan Schneider

IWM colleagues replied with a thinly-populated accession spreadsheet drawn from the collections management system. The badge was acquired by the museum in 1994 (although it could have been journeying through museum bureaucracy before then). There is a donor surname, but without extensive research is unidentifiable. The badge has been labelled in the '1990-present' period category, without reference to the Cold War, and one of its original descriptors says that it was produced 'to commemorate peace rallies' which is incorrect.³⁰ The record also contains the suggestion that the object 'might contain hazardous materials' which presumably refers to the original nuclear missile metal of its composition – all of which was decontaminated before the recycling process began. There is nothing else in the spreadsheet that denotes significance or narrative. Thus, the badge, having travelled from auspicious origins as the product of an internationally-renowned nuclear peace treaty, has not made a notable impact on the museum since its accession nearly thirty years ago. A quick internet search taught me that the badge remains in circulation and I was able to purchase one from an online retailer for an affordable price.³¹ Given that there is no mention of the WMF history on these websites, many of which are specialised for pin badge audiences, the badge's collectability resides in its form rather than its historical value.

HERITAGE UNDER CONSTRUCTION

In this paper, I have identified an object which evokes the incomplete nature of Cold War heritage in the museum setting. By tracking aspects of this object's itinerary between people, places and materials, I have touched on how it intersects not only iconic historical events, but lesser known and less appreciated historical feelings and ideas. In a museum taxonomy, the pin badge might be categorised with nuclear weapons and associated objects based on the scrap metal it is derived from. But this would undermine the cultural, social and political moment that shaped it. It is not just scrap metal. The object relates to late Cold War nuclear decommissioning, post-Cold War optimism and wider twentieth century concerns with world war remembrance and humanitarian crisis. Simultaneously, the badge speaks of the failure of that hopeful moment to catch on, it highlights impermanence of post-Cold War euphoria and is associated with the global institutions (like the

United Nations) that lacked sufficient foresight to fortify the post-Cold War order. As such the pin badge brings far more nuance and temporal specificity to Cold War heritage and is an example of how, in future, this narrative might be materialised.

In the context of Russia's invasion of Ukraine, deteriorating relations between Putin and the West, and increasing fears of nuclear weapons, Cold War narratives are being revived and more than ever we would benefit from a multifaceted and enriched heritage of the Cold War – including but not exclusively beholden to its military material.³² Providing a counterpoint to contemporary impressions of Cold War and post-Cold War tensions, demonstrating how memory and myth contributed to positive outcomes as well as negative can dispel a sense of the inevitable in museum settings and the public arena. Ensuring that more than the sum of the parts is evoked in material displays, whether scrap metal or not, will help achieve these flexible heritage perspectives.

NOTES

¹ Samuel J.M.M. Alberti & Holger Nehring, 'The Cold War in European museums – filling the 'empty battlefield'', *International Journal of Heritage Studies*, 28:2, (2022) 180-199. See also chapters in, Wayne Cocroft, and A. J. (Arthur John) Schofield, *A Fearsome Heritage: Diverse Legacies of the Cold War*, (London: Routledge, 2016); Wayne Cocroft, Roger J. C. Thomas, and P. S. Barnwell, *Cold War: Building for Nuclear Confrontation, 1946-1989* (Swindon, United Kingdom: Historic England Publishing, 2004).

² This research relates to my work as post-doctoral research fellow on the AHRC-funded partnership between National Museums of Scotland and University of Stirling, 'Materialising the Cold War', 2021-2024 (AH/V001078/1).

³ Michael Cox, 'Another Transatlantic Split? American and European Narratives and the End of the Cold War', *Cold War History*, 7:1, (2007), 121-146, quote 130.

⁴ Emma De Angelis & Kristina Spohr, '1989–2019: How the End of the Cold War Shaped Today's World', *The RUSI Journal*, 164:7, (2019) 68-76; Peter Gurney, Matthew Grant, Grace Huxford, Jennifer Luff and Holger Nehring in 'Round Table: The New Cold War The Marginalization of History', *Labour History Review*, Vol. 87, No. 3 (2022) 277-312.

⁵ Nicholas Thomas, *The Return of Curiosity: What Museums Are Good for in the 21st Century*, Reaktion Books, Limited, 2016. 15.

⁶ 'World Memorial Day charity badge and card' in IWM collection souvenirs and ephemera, EPH 1365.

⁷ Henry Mitchell, 'The Remarkable Gifts of Leonard Cheshire', in *The Washington Post*, 18 August, 1989.

⁸ Mitchell, 'The Remarkable Gifts of Leonard Cheshire'; Richard Morris, *The Biography of Leonard Cheshire, VC, OM*, (Penguin Books, London; 2000), 409.

⁹ Leonard Cheshire Foundation [LCF], 'Interview with Sir Peter Ramsbotham, friend of Leonard Cheshire and Jill Roberts', transcription date 15/09/2020, Archive Number: AV-S:312.

¹⁰ Morris, *The Biography of Leonard Cheshire*, 412.

¹¹ LCF, Interview with Sir Peter Ramsbotham.

¹² Contribution by anonymous member of r/pens group Reddit forum

https://www.reddit.com/r/pens/comments/1usfkh/thought_you_guys_might_enjoy_this_my_1991_parker/ (accessed 26/06/2023).

¹³ Morris, *The Biography of Leonard Cheshire*, 417.

¹⁴ Interview with Leonard Cheshire on 21 July 1990, 'Berlin Electronic Press Kit 1' <

<https://www.youtube.com/watch?v=7Qsghgf2G0A&t=1s> (accessed 27/06/2023).

¹⁵ Morris, *The Biography of Leonard Cheshire*, 417.

¹⁶ Morris, *The Biography of Leonard Cheshire*, 415.

¹⁷ Konrad H. Jarausch, Christian F. Ostermann and Andreas Etges, 'Rethinking, Representing, and Remembering

the Cold War: Some Cultural Perspectives', in Andreas Etges, Konrad Hugo Jarausch and Christian F. Ostermann, eds., *The Cold War: historiography, memory, representation*, (Germany: De Gruyter, 2017) 18.

¹⁸ Jarausch, et al., *Rethinking, Representing, and Remembering*.

¹⁹ Rosemary A. Joyce and Susan D. Gillespie, 'Making things out of objects that move' in Rosemary A. Joyce, and Susan D. Gillespie, eds., *Things in Motion: Object Itineraries in Anthropological Practice*. Santa Fe, New Mexico: School for Advanced Research Press, 2015. 3.

²⁰ Joyce and Gillespie, 'Making things out of objects that move', 19.

²¹ 'The Intermediate-Range Nuclear Forces (INF) Treaty', *Arms Control Today*, Vol. 47, No. 3 (April 2017) 14-15.

²² 'The Intermediate-Range Nuclear Forces (INF) Treaty'.

²³ Oliver Bange, 'SS-20 and Pershing II: Weapon Systems and the Dynamization of East-West Relations' in Christoph Becker-Schaum, Philipp Gassert, Martin Klimke and Wilfried Mausbach, eds *The Nuclear Crisis: The Arms Race, Cold War Anxiety, and the German Peace Movement of The 1980s*. New York, NY: Berghahn Books, Incorporated, 2016; Florian Pressler, 'A Triumph of Disarmament? The 1980s and the International Political System', in Becker-Schaum, Gassert, Klimke and Mausbach, *The Nuclear Crisis*, 338-351; Nicholas J. Wheeler, Joshua Baker and Laura Considine, 'Trust or Verification?: Accepting Vulnerability in the Making of the INF Treaty', in *Trust, but Verify: The Politics of Uncertainty and the Transformation of the Cold War Order, 1969-1991*, edited by Martin Klimke, Reinhild Kreis, and Christian F. Ostermann, 1st ed., Stanford University Press, 2016, 121-40.

- ²⁴ Elsa B. Endrst, 'Look Back. The UN at 45 - Contemplating the Past and Future', *UN Chronicle* 28, no. 1 (March 1991), 45
- ²⁵ Stephen M. Woodburn, 'Strategic Monuments: Zurab Tsereteli's Gift Sculptures to the United States in the Eras of Détente, Perestroika, and Anti-Terrorism, 1979-2006', *Experiment* (Los Angeles, Calif. 1995) 18, no. 1 (2012), 264–296.
- ²⁶ Cheshire is said to have opened 'The Wall' rock concert by blowing a whistle on stage, however at present I have not been able to verify this.
- ²⁷ Susan Macdonald and Jennie Morgan, 'What not to collect? Post-connoisseurial dystopia and the profusion of things', in P. Schorch and C. McCarthy, eds., *Curatopia: Museums and the Future of Curatorship* (Manchester: Manchester University Press; 2018) 29-43.
- ²⁸ Steven Conn, *Do Museums Need Objects?* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2010) 23. See also, Samuel J.M.M Alberti, Stephen Allen, Xavier Dectot, Ruth Gill, 'Reflecting the Now: Project Management and Contemporary Collecting in a Multi-disciplinary Museum', *Museum & Society*, Vol 15, No 3 (2017) 324-342.
- ²⁹ Email correspondence, author and IWM curators in the Twentieth century conflict team (May 2022).
- ³⁰ Exported catalogue spreadsheet for IWM object reference EPH 1365. Author's own.
- ³¹ Purchased on Ebay through author's personal account in August 2022. I asked the Ebay trader if they had any information on the item but as a second-hand shop dealing in various goods they did not keep records on individual items.
- ³² The keynote by Odd Arne Westad at the 'Cold War Museology conference', organised by our Materialising the Cold War' project, contributed to these arguments. National Museum of Scotland, Edinburgh; 14 June 2023.

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HARVESTING PEACE IN FIELDS OF WAR: BATTLEFIELDS OF GALLIPOLI AND DARDANELLES SEEKING WORLD HERITAGE STATUS

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INTRODUCTION

Battlefields of Gallipoli and Dardanelles are significant to more than one community in defining their identity and “the other” as a source of nation-building. The contested meanings attributed to war heritage sites make their interpretation processes either a threat as a catalyst for conflict, or an opportunity as a tool to address it. The “inherently dissonant” nature of heritage, first defined by Tunbridge and Ashworth (1996), is particularly evident in the legacy of war, which is always shared by former enemies. Recent conflicts, addressed by UNESCO in its 2018 decision to adjourn the “Western Front” nomination process, are not considered relative to the purpose and scope of the World Heritage Convention, although the responsibility of UNESCO as an institution was defined as “to construct defenses of peace in the minds of men” in its own constitution.¹ Nevertheless, the use of dissonance as a tool for conflict transformation is also acknowledged by some scholars such as Kisić,² who argues that dissonance exists as a latent quality of any heritage and should be perceived as a passive potential for dialogue and intercultural mediation. However, harnessing the heritage of Gallipoli for peace is the decision that has to be made primarily by the sovereign nation due to the nation-state approach of UNESCO. This paper aims to assess the capacity and limitations of the UNESCO World Heritage inscription process to provide a sustainable narrative of peace about this destination, which has been a living testimony to both the horrors of war and the following efforts of reconciliation and peace.

THE SIGNIFICANCE OF GALLIPOLI AND DARDANELLES BATTLES:

Gallipoli and Dardanelles battles, which took place on the Gallipoli Peninsula in the Ottoman Empire between 25 April 1915 and 9 January 1916, constitute a landmark in the world military and political history. Although most of the World War I research concentrate on the Western Front, the strategic importance of the Peninsula which provides a sea route to the Russian Empire, made this Central Front campaign one of the most important campaigns during the war. With an intention to secure the passage, Russia’s allies Britain and France launched a naval attack followed by an amphibious landing on the Peninsula with the eventual goal to capture the Ottoman capital of İstanbul. Having ended as a failure for the Allied Forces after eight months of intensive fighting, the campaign is considered one of the reasons for Russian Revolution and the prolongation of the Great War.

The iconic geopolitics of the straits, widely known for the Trojan War which is considered as the first encounter of East and West in history,³ combined with the developing communicative propaganda efforts of the era, left us with ample documentary about the campaign. Due to the imperial propaganda on both sides, it would not be wrong to say that it became heritage in the sense of Lowenthal's definition, in which heritage "exaggerates and omits, candidly invents and frankly forgets, and thrives on ignorance and error"⁴ before it has even become history. As a glorious victory for the Ottomans, amongst many terrible defeats since beginning of the 20th Century, Gallipoli victory was glorified in order to mobilize peoples behind the banner of the crumbling empire.

On the Allied Forces side, the name who might take the whole credit for the "Anzac Spirit" to pass through generations, is Charles Edwin Woodrow Bean, as Australia's official war correspondent, subsequently its official war historian. His encounter with a Turkish officer, Major Zeki Bey, which he details in his later book about the Gallipoli mission,⁵ gives him insight about the heroism and honor of Turkish soldiers and a deep admiration for Mustafa Kemal, who later will be the founder of the Turkish Republic. His 1916 publication, "The Anzac Book", was devoid of any harsh realities about the war, depicting the campaign as an adventure to be able to further mobilization in Australia.

Can war be defined as a social and cultural happening?

Bean's writings, as well as building the Anzac spirit for the Australians and New Zealanders, contributed to the Turkish narrative which may be seen in the nomination file of the "Çanakkale (Dardanelles) and Gelibolu (Gallipoli) Battles Zones in the First World War":

"The significance of these battles in the world cultural history however, is not well known. Examples of battles which turn prejudiced foes into admiring and respecting counterparts, and make war look more like a sports event or an adventure, and at the same time offer periods of calmness allowing individuals to introspect and explore the meaning of life and human experience through their immediate environment (rich in archaeology, history, flora and fauna), are extremely rare. Indeed, with large number of personal diaries kept, letters and poems written, observations sketched, sceneries painted, collections made and instances of friendly encounters with the foe. Gallipoli battles constitute the only where 'war' turns into a unique social and cultural happening and becomes an open invitation for mutual understanding, respect and tolerance, better said, for 'peace'."⁶

However, history speaks differently about this bloodshed campaign. Approximately 8000 out of 50000 Australians and 2500 out of 14000 New Zealanders died on the campaign, while the Ottoman casualties were as high as 57000. Ottoman archives reveal many breaches⁷ of the Geneva Convention such as bombarding the civil targets, hospitals and hospital ships by the Allied Forces, the first consideration of using chemical weapons in the region by the British⁸ contribute to showing the real face of war. After the 8-month ill-fated Gallipoli Campaign, surviving soldiers returned home wounded and psychologically scarred.

Whereas, in the Ottoman side, it is not hard to assume that soldiers were feeling that they were alone against the whole world. Indeed, the feelings of bewilderment is clearly demonstrated by the words of celebrated Turkish poet Mehmet Akif from his poem "To the Martyrs of Gallipoli" dated 1915:

"The Old World, the New World, peoples of all nations
Are boiling like sand; as if this is the flood. Truly, doomsday it is!
The seven climates of the world stand against you
Australia, beside it, you see Canada, too.
Faces different, languages, skins of all color
The only thing that is shared in all simplicity; brutality, in which they are equal
Some of them Hindu, some cannibals, some who knows what damnation he is..."⁹

Furthermore, the adversaries were fired by religious motives; the Allied Forces with the burning desire of retribution for the fall of Constantinople, and the Ottoman side with pious determination to defend the seat of the Caliphate, Istanbul. A poem written by J.C. Squire in 1921, inspired by a letter from a soldier, Rupert Brooke, who died during the campaign, in which he confessed that the ambition of his life from the age of two had been to go on a military expedition against Constantinople, speaks volumes about this motivation. The poem contains two dialogues led by Europe; one with Justinian (482-565) who built Hagia Sophia, and the other with Constantine XI Palaeologus (1449-1453) who lost Constantinople to Sultan Mehmed II of the Ottoman Empire. In the first part Europe answers to Justinian who asks if the Church he built “still stands against the “unchristened East”:

“Though dust your house, Justinian,
Still stands your lordliest shrine,
But the dark men who walk therein,
Know not of bread nor wine.”

The poem ends with Europe answering to Constantine who asks if the conditions of his death is beknown to people of next generations, and Europe answers:

“Till the end of Byzantium
Heard a returning war;
But still Mehmet holds your tomb...
Keep silence... Ask no more...”¹⁰

The following posting card, stamped 1916, shows us a scene from the fortress of Seddul Bahr, a sign on an Ottoman gun saying “Allah is with us”. Defending Islam and the seat of Caliphate has indeed been the primary motivation for the Turks in their recent fight against the technologically advanced Allied forces.



Figure 1. Fortress of Seddul Bahr, an Ottoman machine-gun.¹¹

Another drawing from the Anzac Book¹² written and Illustrated in Gallipoli by the men of Anzac shows us what was the “zenith of power and glory- a fitting conclusion to this little story”.



Z is the Zenith of power and glory.
A fitting conclusion to this little story.

Figure.2. Drawing from the Anzac Book p. 118

This zenith, which was failed to be achieved -at least during this campaign of the Great War-, stayed forever in Anzac memorialization through the architectural design of the iconic Australian War Memorial in Canberra. The memory hall of the building was built in the plan of Hagia Sophia in Istanbul -minus the Ottoman additions-, and as Bean said in 1948, the spirit of Anzacs was now in the heart of the land they loved.¹³



Figure. 3. Aerial photograph of the Australian War Memorial, 1945.¹⁴

Whether this religious motivation is genuine or provides a vain excuse for invading this geopolitically strategic location to the Imperial Powers as it did in Helen of Troy's day, it certainly provided the ingredients for a dissonant legacy for generations to come. Although Tunbridge and Ashworth's¹⁵ perception of heritage as "inherently dissonant" is widely accepted by the scholars, it is what to be done by this dissonant heritage that memory entrepreneurs¹⁶ should think of.

When it comes to the heritage of war, especially recent conflicts, commemoration of a battle is even more of a political act¹⁷ and can therefore be capitalized on as a means to political ends. Which is in fact a dark heritage site loaded with horrors of war, becomes a political landscape that is interpreted and reinterpreted with a selective approach due to the recent political needs. Gallipoli, which became mythical in the foundations of not one nation but three, is a rare case in which to observe these twists in the narrative and their socio-political context.

A MEANINGFUL GESTURE TOWARDS PEACE AND RECONCILIATION

One of these twists, adopted and appreciated by all the heritage communities in Gallipoli since 1934, belongs to Mustafa Kemal Atatürk, the founder of the Turkish Republic. Although struggle for the caliphate had been one of the themes used by himself on several occasions during the War of Liberation, he made several efforts to turn the nation's direction towards Western civilization by ending the liminal status of the Turks in eyes of the West after the war. Liminal groups, according to Norton,¹⁸ created the mentioned paradox deriving from the question of whether these people belong within or without the structure, therefore identified as wholly unlike and threatening by those who cannot recognize the liminal as simultaneously other and like. Determined to be perceived neither as a threat nor a target, Atatürk started his quest to construct a narrative that would lead the Turkish nation cross the threshold of its new identity.

With a touching letter to Anzac mothers, Atatürk turned the aforementioned religious otherness to a secular narrative in 1934;

“Those heroes that shed their blood and lost their lives. You are now lying in the soil of a friendly country. Therefore, rest in peace. There is no difference between the Johnnies and the Mehmets to us where they lie side by side now here in this country of ours ... you, the mothers, who sent their sons from faraway countries wipe away your tears; your sons are now lying in our bosom and are in peace. After having lost their lives on this land they have become our sons as well.”¹⁹

These words, considered as a uniquely generous gesture towards the fallen of the Allied Forces, are repeated every year at the international commemorations on the Peninsula, and represent a unique example of peace-building narrative in the World. As a remarkable example of soft power, it proved Nye's analogy where he compared soft power to a dance that requires partners²⁰ with the continuing harmonious dance between former enemies on the Peninsula. Atatürk's words have been carved into monuments not only in Turkey, but in Australia and New Zealand as well.



Figure.4. Atatürk's words on monuments in Gallipoli, Canberra, Albany and Wellington

After the military coup in Turkey in 1980, however, this narrative began to take on a more nationalistic and religious form that emphasized Atatürk's military identity. And after 2000s reaching its peak with 2016 coup attempt against the government, the interpretation focused on religion, a historical reality which had been overlooked and smoothed over with the 1930s cosmopolitan approach.

UNESCO'S APPROACH TO DIFFICULT HERITAGE

This turn of interpretation is an ideal demonstration for the reason why UNESCO is reluctant to accept battlefields into the World Heritage List. Dissonant heritage has turned into a more instrumental concept within the nationalism movements in the 19th Century, when nations are consolidated into “imagined communities”.²¹ This use had put a danger sign on dissonant heritage forever associating it with political causes. This fear can be observed in the hesitation of World Heritage Committee decisions adopted in 2018, where the Committee questions the sites associated with recent conflicts and other negative and divisive memories about their capacity to relate to the purpose and scope of the World Heritage Convention.

Decisions of the World Heritage Committee on sites associated with recent conflicts had always been hesitant and controversial since the 1979 Parent Report insisting on “extreme selectivity for famous battlefields”.²² World Heritage Committee’s decision in 1979 when Auschwitz was inscribed noted that: “Nominations concerning, in particular, historical events or famous people could be strongly influenced by nationalism or other particularism in contradiction with the objectives of the World Heritage Convention”.²³ These concerns were also noted by ICOMOS, in their Second Discussion Paper on Sites Associated with Memories of Recent Conflicts and the World Heritage Convention, where the risks related to memorialization were listed as its potential to be used as a national tool; sometimes as the perceived value of a glorious victory, or the horrors perpetrated by “others”.²⁴

Finally, after many discussions and decisions, UNESCO decided to adjourn consideration of the nomination of the Funerary and Memorial sites of the First World War (Western Front), Belgium and France, until a comprehensive reflection has taken place in its 2018 Manama meeting. This, of course, affected the World Heritage journey of the other war heritage files, one of them being Gallipoli and Dardanelles Battlefield.

Considering the foretold history of interpretation efforts in Gallipoli, one may think that UNESCO and ICOMOS experts have reason to be afraid of the instrumentalization of heritage in question. But was it not UNESCO who has been given the responsibility of “building a defence of peace in people's minds”²⁵ after yet another tragedy of humankind? After all, building peace is done where dissonance exists and it is a process, rather than a single action.

CONCLUSION

The instrumentalization of heritage for political means needs grey areas to fill in and the cosmopolitan approach has proved to be unable to prevent the rise of new antagonistic memories dictated by nationalistic agendas. Bull and Hansen²⁶ posit that an “agonistic” approach²⁷ would be a possible way forward in order to overcome these grey areas. A de-historicized and abstract opposition of good and evil, peace and war, democracy and totalitarianism could be of no use to public history scope in which World Heritage activities fall. Besides, it shows an incomprehensible distrust on UNESCO’s side for the capacity of applying states to conduct an inclusive history research that “draws on multiple perspectives in an accurate, inclusive and impartial manner”. It is actually to admit that World Heritage List, had been tainted from the beginning by its “governmentality”. Although Operational Guidelines for the Implementation of the World Heritage Convention emphasizes that State activities can only be undertaken with the “active involvement or participation of concerned communities, groups and individuals”,²⁸ the lack of guarantees for their inclusion or penalties for their exclusion turns it to a toothless effort towards participation.

Gallipoli is the ideal case for introducing an agonistic approach for building a thorough understanding of peace. With its richness in encounters in many different levels, especially the individual visitor experiences, which surpass 1,5 million tourists per year, Gallipoli offers an invaluable source for a thorough understanding of many difficult issues, and provide an opportunity for provoking an open

dialogue about sustainable peace. According to Bull and Hansen, being able to teach the nature of conflict, rather than pitting ‘good’ against ‘evil’ as abstract notions; learning all perspectives in the context of socio-political struggles; acknowledging civic and political passions could be more beneficial for sustainable peacebuilding.²⁹

Since it is Turkiye as the sovereign nation, who is authorized to ensure participation due to the nation-state approach of UNESCO, the newly established Gallipoli Battles Research Center, led by the Gallipoli Historical Site Management presents a window of opportunity for a new chapter in interpreting war heritage in Gallipoli, The Center aims to collect, preserve and produce documents on the historical background of the wars and their impact on society. If the center succeeds in adopting an inclusive politics, an agonistic approach and high academic ethics to offer a multi-perspective interpretation, Gallipoli, once again, would be a beacon of hope for harvesting peace in fields of war.

NOTES

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- ³ Commentary by Prof. Rustem Aslan, director of the archaeological excavations of Troy, during an interview conducted for the author's unpublished master's thesis. See: Arzu Kutucu Ozenen ” Content Analysis on TripAdvisor Visitor Reviews of the Gallipoli Historical Site in terms of Suitability for the Purpose and Scope of the World Heritage Convention”. (Master's thesis. University of Birmingham, World Heritage Studies, 2023).
- ⁴ David Lowenthal “Fabricating heritage” *History and Memory*, Vol. 10, No. 1, (1998): 5-24, 7.
- ⁵ Charles Edwin Woodrow Bean, *Gallipoli Mission*. (Canberra: Australian War Memorial, 1952).
- ⁶ UNESCO, “Çanakkale (Dardanelles) and Gelibolu (Gallipoli) battles zones in the first world war” Accessed May 5, 2023.<https://whc.unesco.org/en/tentativelists/5911/>
- ⁷ See: Cumhurbaşkanlığı Osmanlı Arşivi (COA) [Republic of Turkey Presidential Ottoman Archives] for COA, HR. SYS, 2416/49, COA, HR. SYS, 2411/32, COA, HR. SYS, 2413/60, COA, HR. SYS, 2189/1, COA, HR. SYS, 2411/25.
- ⁸ Yigal Sheffy “The chemical dimension of the Gallipoli campaign: Introducing chemical warfare to the Middle East” *War in History*, 12(3), (2005):278–317.
- ⁹ A stanza of the poem “To the Martyrs of Gallipoli” by Mehmet Akif translated by the author. The original verses are follows:
 “Eski Dünya, Yeni Dünya, bütün akvâm-ı beşer,
 Kaynıyor kum gibi... Mahşer mi, hakikat mahşer.
 Yedi iklimi cihânın duruyor karşısında,
 Ostralya'yla beraber bakıyorsun: Kanada!
 Çehreler başka, lisanlar, deriler rengârenk;
 Sâde bir hâdise var ortada: Vahşetler denk.
 Kimi Hindû, kimi yamyam, kimi bilmem ne belâ...»
- ¹⁰ John Collings Squire, “Constantinople” in: *Poems. Second series*. (London: William Heinemann Limited, 1921), 61-63.
- ¹¹ From author's own collection.
- ¹² Charles Edwin Woodrow Bean (ed.) *The Anzac book*. (London, New York, Toronto and Melbourne: Cassell and Company, Ltd, 1916), 118.
- ¹³ AWM. “*History of the Australian War Memorial*” Accessed June 6, 2023. <https://www.awm.gov.au/about/organisation/history>
- ¹⁴ AWM. “*History of the Australian War Memorial*”.
- ¹⁵ John Tunbridge and Gregory John Ashworth, *Dissonant heritage: the management of the past as a resource in conflict*. (Chichester: J. Wiley, 1996).
- ¹⁶ Dwyer and Alderman describe memory entrepreneurs as; “individuals, alone or in league with others, who endeavor to influence the meaning of social issues and debates about the past”. See: Owen J. Dwyer and Derek H. Alderman, *Civil rights memorials and the geography of memory*. (Athens: University of Georgia Press, 2008)
- ¹⁷ James M. Mayo, “War Memorials as Political Memory”. *Geographical Review*, 78 (1), (1988): 62-75, 75.
- ¹⁸ Anne Norton, *Reflections on political identity*. (Baltimore: The Johns Hopkins University Press, 1988), 55.
- ¹⁹ This statement of Atatürk was read by Prime Minister Şükrü Kaya in 1934 at the Anzac ceremony.
- ²⁰ Joseph Samuel Nye Jr., *The future of power*. (New York: Public Affairs, 2011), 84.
- ²¹ Benedict Anderson, *Imagined communities: Reflections on the origin and spread of nationalism*. (London: Verso, 1983)
- ²² UNESCO, “*Third session of the World Heritage Committee*”, 1979. Accessed July 2, 2023. <https://whc.unesco.org/archive/1979/cc-79-conf003-11e.pdf>
- ²³ UNESCO, *World Heritage Committee Third session Cairo and Luxor, 22-26 October 1979*. Accessed June 13, 2023. <https://whc.unesco.org/archive/repcom79.htm#31>
- ²⁴ ICOMOS, *Second discussion paper. Sites associated with memories of recent conflicts and the World Heritage Convention*, 2020. Accessed July 10, 2023. <https://openarchive.icomos.org/id/eprint/2368/>, 11.
- ²⁵ UNESCO, *Constitution*.
- ²⁶ Anna Cento Bull and Hans Lauge Hansen, “On agonistic memory”. *Memory Studies*, Vol. 9(4), (2016): 390-404, 391.

²⁷ Inspired by Mouffe's critique of cosmopolitanism. See: Chantal Mouffe, *On the political*. (London: Routledge, 2005). and Chantal Mouffe, "An agonistic approach to the future of Europe". *New Literary History*, 43(4), (2012): 629-640.

²⁸ UNESCO, *Operational guidelines for the implementation of the World Heritage Convention, 2021*. Accessed July 30, 2023. <https://whc.unesco.org/en/guidelines/>

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PRESERVING THE PAST: ROSENWALD SCHOOLS AND SEGREGATION IN VIRGINIA

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INTRODUCTION

The history of African American buildings and structures in the United States has been marginalized in the architectural history canon until recently. As an example, multiple National Register Nominations have omitted the history of blacks when they were originally written in the 1970s and 80s focusing on more prominent buildings such as large plantation houses and not on the other buildings often found on the site or their history as a part of a slave owning plantation. One building type that has recently received more attention is the body of Rosenwald Schools which were built across the southern United States during segregation and following the Civil War. At one time, there were as many as 380 separate Rosenwald School campuses in Virginia. Today only an estimated 10-12% remain nationally. As a result, the National Trust for Historic Preservation put these buildings on the Most Endangered Historic Places in 2002.¹

This paper presents the history of Rosenwald Schools and the challenges they face. Two case study projects in Virginia provide examples of the design approach and possible uses in the new interventions. A description of the community engagement and design process including workshops design outcomes are also included.

These projects use a community engagement/participatory design model and demonstrate that it is critically important when working with a marginalized community to solicit local input from the constituents who used and understood the buildings in the past as a way to inform future design work through an understanding the community context for the properties. According to Aboelata, Ersoylu and Cohen “Gentrification, displacement of jobs, and environmental injustice are among the community ills that result when the input of community residents is neglected—whether purposefully or unwittingly.”² The legacy of the Rosenwald Schools is little known but an important part of both the history of segregated education in the US and the history of African American education in the post-Civil War period up until the end of segregation in 1954.

Background

Following the Civil War, the education of the children of freed slaves in a structured educational system became important. One of the most significant efforts to improve the setting for education in the south consisted of the Rosenwald Schools Project. Booker T. Washington of the Tuskegee Institute led this effort. Born in Franklin County, Virginia and the son of freed slaves, Washington

obtained his education at the Hampton Institute and later became the principal of the Tuskegee Institute in Alabama where he started his work on schools for rural black communities.

Washington met Julius Rosenwald, CEO of Sears, Roebuck and Company at a fund raiser in Chicago in 1911. At the invitation of Booker T. Washington, Julius Rosenwald visited the Tuskegee campus in Alabama later that year. Impressed by Washington's vision, Rosenwald offered a contribution of a \$25,000 grant to Tuskegee which led to an expansion of the school program outside of Alabama by 1914. The collaboration between these two men continued until Washington's death in 1915 and eventually resulted in 4,977 buildings, 217 teacher homes, and 163 vocational shops across 15 states by 1934.

The Rosenwald program relied on a grant match program. The grant program allowed for one third of the funds to come from the grant program, one third from public contributions and one third from the African American community.³ Any funding given to the community had to be matched in kind through funding, labor or the gift of land for the potential schools. The schools were built during two distinct periods—the Tuskegee Plans (1912-1920) period and the Community School Plans (1920-1928) era.⁴ A major reorganization of the process took place in 1919. Following the death of Washington in 1915, Margaret Murray (Washington's wife) and Clinton J. Calloway reviewed grant applications for new schools. The first publication of plans was published in 1915 entitled *The Negro Rural School and Its Relation to the Community*. The publication illustrated three variations: a one room school, a training school and a central school. All the designs included extensive banks of windows, hipped roofs and porch roofs over the main entry. Lighting and ventilation were important as most of the buildings lacked electricity and for moisture control in the humid south.

Overwhelmed by the need for schools across the southern states, the program was reorganized in 1919. Fletcher Dresslar of the Nashville George Peabody Institute was hired and proceeded to write a report assessing the condition of the existing schools. Poor construction methods and faulty financial oversight led to a complete restructuring of the Rosenwald School program.⁵

Joined by Samuel Smith (a former Negro school agent), Dresslar and Smith created new plans for Rosenwald Schools and assembled them in a publication called *Community School Plans* used and continually reprinted between 1920 and 1931. As with the original designs, an emphasis was placed on natural daylighting and ventilation. Improvements included side lighting to reduce eyestrain for the children while highlighting the blackboard at the front of the classroom. Ventilation was also a primary concern and the use of windows for cross ventilation was included. The range of designs spanned from one room schools to large classroom buildings, training shops and auditorium buildings, depending on the needs of the community. In addition to instructional facilities, teacher homes, shops, well houses and privies were also included in the Rosenwald program.⁶

THE SPECIFIC PROJECTS DESCRIPTIONS

Two projects are presented here—one in Campbell County Virginia (1922-1930) and the other in Buckingham County Virginia (1923-1954). Both were constructed during the *Community School Plans* period and included a collection of structures on multi-acre sites. All Rosenwald Schools were required to be on at least two acres in order to have natural surroundings.

Buckingham County: Dillwyn Training School

The Buckingham Training School Campus Site originally included four buildings on a 9.25 acre site. Two of the buildings were demolished, one is now owned privately, and one school building remains—the former shop building. A teacher's house is also privately owned offsite. The school complex was originally used for grades 7 through 11 and was later converted to the Stephen J. Ellis Elementary School for grades 1-7 replacing many local one-room schools.



Figure 1. Exterior view Dillwyn Training School Shop Building (before).

The extant school building was originally the shop building and contained three rooms—two on the North side and a large one on the South side with entry on the west façade. The interior contained narrow plank hard wood floors, horizontal wood paneling, large double hung windows, and had a beige and white color scheme common to Rosenwald Schools.

Following an initial site design and use proposal from a group of Landscape Architecture students, a graduate interior design student created the proposal for the interior design reuse. The proposed community use solution for the project was to provide a community center meeting space that included a conference room and flexible meeting space with an accessible bathroom in the building. All interior materials were retained as was the historic color scheme.

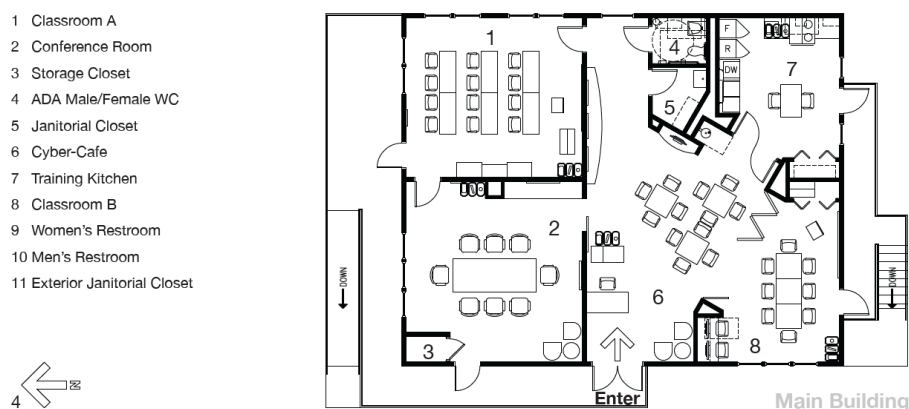


Figure 2. Interior view Dillwyn Training School Shop Building (after).

Campbell County Training School

The Campbell County project was a historic preservation/adaptive reuse for four buildings on a Rosenwald School Campus in Rustburg, Virginia. The site which included a large classroom building (1922), a small classroom building (1923), an assembly hall building (1931), and a vocational school building (1930s) was one of the larger complexes in Virginia and occupied 8.81 acres located along

Route 24 (Village Highway). The condition of the buildings varied but all were in relatively good condition and had been stabilized in recent years.

The design team for this project consisted of a group of interior design and landscape architecture students working through a university-based community design assistance center to work with the local African American community to rehabilitate the buildings for modern uses. Design proposals included new conceptual uses for all four buildings consistent with community input.

The Assembly Building was the first to be renovated as a community meeting space. The proposal for the other three buildings included a business incubator space and/or early childhood center, a museum and modern classroom space to compare the historic Rosenwald educational space to a current one, and a vocational training facility for job retraining.



Figure 3. Exterior view Campbell County two room school and vocational building (proposed).

Adaptive Reuse: Interiors Project

Rosenwald Schools are categorized as Adaptive Reuse, Preservation, and Restoration projects. The buildings are extant and need stabilization, preservation and in some cases restoration or adaptive reuse depending on the final purpose. Several buildings across the south have already fallen down—demolition by neglect. Others need fairly substantial interventions. All of the buildings in these two case study projects are wood frame construction as are most Rosenwald Schools. Two of the Dillwyn buildings were already gone with only a partial foundation remaining. The interiors of the remaining school buildings tend to be mostly original as very little money existed to make improvements after the initial construction. As such, many become adaptive reuse and interior restoration projects.

The interiors of all buildings included in this work included wood plank flooring, beaded board or plaster ceilings, and combination of interior plaster and wood walls. Some of the Campbell Country buildings had received later wood paneling and suspended acoustical panel ceiling which were installed over these original finishes and one also had carpeting added atop the wood floor. Removal of these later finishes revealed the original ones beneath. Color schemes for the new spaces reflected the original Rosenwald paint guidelines and the original finishes were repaired and restored. In some cases, the historic windows and in some cases, doors had been covered with plywood. The recommendation was made for removal of the plywood and restoration of the original openings. Historic fabric was retained whenever possible.

The Unique Challenges

One of the primary challenges associated with Rosenwald Schools was that their significance has been overlooked for many years. The ones that remain were saved by committed local residents, often because they had attended school there. Fortunately, their role in the local community meant some were maintained and saved and are now being restored and reused.

Construction methods and materials posed a second set of challenges. The Rosenwald Schools were built of wood construction in the humid south. These realities posed issues associated with deterioration of the building materials and often both insect and water damage. As they were originally painted in the 1920s and 30s, all paint—both interior and exterior--included lead requiring abatement.

Interpretation and Use

There is a tension between historic interpretation of the buildings and finding new uses which could produce income. In order to be viable and successful projects, the new uses need to provide ongoing income to fund maintenance and use of the buildings.

COMMUNITY DESIGN PROCESS

The Rosenwald Schools remaining are important to the community members who have been instrumental in their survival. As such, it is critically important to include these individuals in the community engaged design process. As many scholars have previously suggested a lack of community engagement can lead to gentrification and other negative consequences. For both Campbell Country and the Dillwyn School, engaged community groups participated in a series of workshops to determine both the use for the buildings and the surrounding site and then reviewed the design proposal options. Hearing the oral histories of these individuals contributed significantly to an understanding of the importance of the complexes as the centers of community.

Initial Steps

The process for design for both projects was similar. First, the Community Design Assistance Center (CDAC) Team⁷ visited the site to meet with local stakeholders hear the community vision. Site documentation and building measurement, photography and assessment were conducted at the same time. This was followed by iterative design work amongst CDAC Team Members to prepare a preliminary set of concepts.



Figure 4. Four classroom building, Campbell County (proposed).

Design Process

Following the initial workshops with the community, the design process involved a series of iterations. First, two conceptual approaches with preliminary proposals were developed combining all community suggestions into two viable proposed set of uses and conceptual approaches. The preliminary ideas were then shared with the community participants and suggestions were provided. Once the suggestions were reviewed, two more finalized schematic proposals were presented to the community. A few suggestions were then incorporated into the final proposal document given to the community. These final design proposals can be used to raise funds and move the projects forward to completion.



Figure 5. Four classroom building daycare, Campbell County (proposed).

Historic Register Process

Many of the Rosenwald Schools have not received national individual National or State Register status. In Virginia, a collective National Register Nomination documents the Rosenwald buildings across the state (2004) but it is not an all-inclusive listing.⁸ In addition to this, the Dillwyn community member submitted a Preliminary Information Form attempting to get their building listed individually. The property was approved for individual listing on the National Register in 2014.⁹ The Campbell County complex is also individually listed on the National Register (2018), although some of the date information is incorrect.¹⁰ Listing on the National and State Registers invokes finding at the state and federal levels in the form of tax credits. Thus, individual listing is optimal for these types of projects.

RECONCILING FUNDING

The single biggest challenge with reuse and restoration of the Rosenwald Schools centers on funding. The work completed through the Community Design Assistance Center provides the communities with schematic design proposals that they can then use to engage funding from external entities.

While some grant funding is available, much of the fundraising and actual work is left to the local community, much in the same way the original schools were built. The Dillwyn project, which has been completed, is featured in the National Trust for Historic Preservation Bulletin of “Preserving Rosenwald Schools.” The bulletin describes the process that was used as a case study for bringing together the community. Like most of these school success stories, a former student, Wilbert Dean spearheaded the efforts to save the school. Working with CDAC and eventually the interior design program and a graduate student (Erin Miller) and faculty member (Lisa Tucker) at Virginia Tech, the design proposal was developed. A small planning grant from the National Trust jumpstarted the project which was later supplemented by a generous donation from Lowe’s for \$50,000 and then Walmart for \$50,000. The Commonwealth of Virginia contributed \$112,000 (Virginia Tobacco Indemnification Fund). Together, these funding sources allowed for completion of the project. Special events were held at the site throughout the duration of rehabilitation to engage local residents inworking on the project. This would not have happened without the dedication of the local community to tracking down the various funding sources.¹¹

Alternative interpretations

Rosenwald Schools are from the segregated school building era of the early 20th century. The story is not always a positive one since white schools received better funding and facilities in the South. These are, however, a source of local pride to the black community and elicit strong feelings and memories of those who attended school there. In both case studies included here, the former students and other community members sought to recreate the school as a community center. Several possible uses were explored including community meetings spaces, work force retraining courses, day care, co-working spaces, and other uses.

Community Space

Community groups have embraced finding new and compatible uses for Rosenwald Schools. Examples of the proposed used range from co-working space to child care and from job retraining facility to a historic interpretation of the classroom so that everyone could remember the experience of attending the school.



Figure 6. Two classroom building historic classroom interpretation space, Campbell County (proposed).

Challenges

While the importance of these Rosenwald schools, workshop buildings and teacher houses are significant to the African American heritage of the south, finding funds to preserve these wood structures is challenging. Community groups are engaged in how the buildings can be used while also continuing to tell the story of segregation and education in the South.

Other challenges mentioned previously are related to the buildings themselves. Some school buildings were not originally electrified and integrating electricity can be costly and can damage the historic fabric of the interiors. Further, lead paints was used throughout the interiors and on the exterior siding which requires costly abatement.

CONCLUSION

Rosenwald school buildings and the associated structures have been long neglected and are facing demolition by neglect. While their importance is now being recognized through listing on the National and State registers, local communities are often charged with finding the funding to restore and adaptively reuse these important buildings. With only 10-12% of these structures remaining across the south, it is critical to find ways to fund their preservation. Community Design Assistance centers at universities and passionate faculty and students can provide design schematics that assist with this process.

The participatory design process benefits both the community and the students who are involved in these projects. The school buildings that once served as a center of the community can do so again when the uses are consistent with needs of the community. Students glean a deeper understanding of the importance of the historic resource through the oral histories that are collected as well as learn to design for client specific desires and needs.

NOTES

- ¹ “Saving Places: Rosenwald Schools,” *National Trust for Historic Preservation*, accessed July 10, 2023, <https://savingplaces.org/places/rosenwald-schools>
- ² Manal. J. Aboelata, Leah Ersoylu and Larry Cohen, *Community Engagement in Design and Planning in Making Healthy Places*, 287-302.
- ³ See Feiler and Deutsch for a more thorough history of the Rosenwald Schools and the relationship between Washington and Rosenwald.
- ⁴ Mary S. Hoffschwelle, *Preserving Rosenwald Schools*, 2012, National Trust, 3-5.
- ⁵ Hoffschwelle, p. 4
- ⁶ Hoffschwelle, p. 6
- ⁷ The CDAC Team was comprise of staff from CDAC (Elizabeth Gilboy) and students from the Interior Design and Landscape Architecture programs at Virginia Tech who were paid interns as well as faculty members Lisa Tucker (Chair of interior Design) for both projects and Wendy Jacobson (Landscape Architecture).
- ⁸ See Bryan Clark Green Nomination Form.
- ⁹ See Bates, et al Nomination Form.
- ¹⁰ See Pulice Nomination Form.
- ¹¹ Hoffschwelle, pp. 18-20.

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SUSTAINABILITY AND THE WORLD HERITAGE CONVENTION - CHALLENGES AND DIFFICULTIES

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INTRODUCTION

Amidst climate change, biodiversity loss, and global population growth, significant challenges emerge. Tackling these global issues demands a fundamental shift towards sustainability. The Sustainable Development Goals (SDGs), pivotal for transformation, influence global policies but present integration complexities. Heritage stakeholders aim to incorporate SDGs into diverse operations, from businesses to NGOs, yet face uncertainty due to intricate interdependencies and inherent tensions.

The World Heritage Convention (WHC), a pivotal heritage safeguard, embraces sustainability's economic, cultural, environmental, and social aspects. With contemporary perceptions of heritage management as a catalyst for economic advancement, cultural and social enrichment, and environmental preservation, its convergence with sustainable development is unavoidable. The 40th anniversary of the World Heritage Convention underscored sustainable development's four pillars: social, cultural, environmental, and economic advancement.¹ Heritage management serves not only to preserve resources for future generations but also to cultivate social cohesion and resilience by acting as a stronghold of identity and cultural introspection.²

The WHC faces new challenges for promoting sustainable development. Widespread SDG adoption introduces conflicting objectives within its framework, necessitating careful compromises for practical translation. Growing climate change awareness³ reshapes priorities, leading to intricate dilemma-based decisions.

This paper analyzes heritage landscape dilemmas and the WHC's role. It starts with a concise sustainability overview in the WHC context, examines development challenges, highlights dilemma scenarios, and concludes by showcasing the WHC's capacity to guide heritage stakeholders towards prudent sustainability decisions.

Sustainability and the World Heritage Convention

The concept of sustainable development has been deeply ingrained within the "Convention concerning the Protection of the World Cultural and Natural Heritage," commonly known as the World Heritage Convention (WHC), which was adopted by the UNESCO General Conference in 1972. Since its inception, the WHC has made substantial contributions towards achieving greater sustainability by enhancing conservation policies and nurturing national-level capacity building. Additionally, it has facilitated engagement and participation among diverse stakeholders in

discussions concerning heritage matters, opening up novel avenues through inventive financial mechanisms.⁴

As outlined in its preamble, the primary objective of the WHC was to amplify awareness regarding the escalating jeopardy faced by cultural and natural heritage. This peril is not solely due to decay but is exacerbated by shifting social and economic circumstances that magnify the situation, resulting in even more formidable instances of deterioration or destruction.⁵ With an impressive number of ratifications and the ensuing unwavering commitment among nations, the WHC has earned recognition as one of the most efficacious international instruments and a pivotal achievement in the realm of conservation.⁶

While the term "sustainable development" is not explicitly cited within the WHC, elements of sustainability are evident in articles 4 and 5, where member states are enjoined to ensure "the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage", as well as "to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes".⁷

Contracting states must conserve national heritage while integrating development strategies. The WHC's aims encompass resilient communities, sustainable tourism, and economic engagement. Consequently, the WHC has effectively embraced sustainability as a fundamental guiding tenet, underpinning the safeguarding and upkeep of heritage sites. This recognition underscores heritage's significance for society, as well as local and national economies. Notably, the 2011 Operational Guidelines revision (6, 112, 119, 132, Annex 5 points 4.b and 5.e) aligns with UN Millennium Development Goals, prioritizing sustainability in utilizing and safeguarding World Heritage sites' Outstanding Universal Value (OUV).⁸

Through the implementation of the 2015 policy, sustainable development perspectives were ultimately integrated into the operational framework of the convention. This integration was accompanied by a recognition of the imperative for a broader transformation,⁹ all the while safeguarding the Outstanding Universal Value of the listed heritage in the pursuit of sustainable development.¹⁰

Despite the introduction of a fresh set of requisites encompassing various facets of sustainable development in addition to the original 1972 text, the Operational Guidelines did not furnish ample practical recommendations in this domain.¹¹ Matters involving potential conflicts of interest, such as the balance between heritage conservation and the aspirations of the SDGs, should ideally be governed by the respective convention but retain the jurisdiction of individual states.

NEW GOALS, NEW PROBLEMS

As the significance of sustainable development within the WHC continues to grow, the intricate issues and conflicts of interest that have been extensively debated within the broader sustainability discourse have also made their way into this context.¹² While the overarching concept of sustainability presents itself as an appealing expansion of the WHC guidelines, the complexity lies in the implementation details. Calling for sustainability in broad terms is a simple proposition. Yet, the practical execution of measures often encounters challenges, as inherent conflicts can impede conservation endeavors.

A pivotal challenge that arises in the practical application of sustainability involves conflicting objectives, giving rise to dilemmas. A dilemma can be described as a situation where "a difficult choice must be made between two or more alternatives, particularly when all options are equally undesirable",¹³ or as Kirchner posits, a choice between two (action) alternatives, both with negative consequences or no clear standout option.¹⁴ Frequently, both available choices lead to suboptimal outcomes, occasionally even resulting in outright undesirable consequences. Dilemmas often demand

a compromise between two objectives. Regardless of the chosen path, the outcome remains far from ideal, as opting for one alternative advance one objective at the expense of others. It's vital to distinguish between conflicts and dilemmas. Conflicts arise from opposing interests among actors and can be resolved if the interests are aligned.¹⁵

This situation becomes evident when analyzing the United Nations' 2030 Agenda for Sustainable Development and its 17 Sustainable Development Goals (SDGs) introduced in 2015, building on the previous Millennium Development Goals. These SDGs encompass 169 specific targets addressing global challenges, ranging from human dignity and environmental preservation to peace, prosperity, and global cooperation.¹⁶ However, the all-encompassing concept of sustainability introduces a fundamental challenge. As a prominent 21st-century global political agenda, lauded for its commitment to transcending sectoral and geographical boundaries for international collaboration, the SDGs also draw criticism for juxtaposing divergent goals that impede broad adoption and swift achievement.¹⁷

These conflicts arise from the concurrent challenges of achieving economic growth, fostering social cohesion, and halting environmental degradation. SDG 8 advocates sustainable economic growth, while SDG 12 emphasizes sustainable consumption and production, underscoring inherent contradictions. Pursuing economic expansion, especially in least-developed nations targeting a minimum 7% GDP growth, appears contrary to preventing further environmental decline. Despite advances in green technology and sustainable production, fully harmonizing these SDGs remains elusive, sustaining the tension. Likewise, practical scenarios in sustainable development often spark conflicts. For instance, while wind turbines aid the shift to renewable energy, they can harm local wildlife, aggravating environmental concerns.

Given that sustainability encapsulates diverse objectives and various social groups vie for their interpretation of sustainability, the concept can become blurred. The concept of sustainability introduces specific dilemmas arising from incongruous goals, criteria, and interests. This prompts the question: which criteria should be employed to assess the sustainability of projects, topics, or initiatives.¹⁸

DILEMMAS IN THE MANAGEMENT OF HERITAGE

The SDGs hold a crucial role in heritage sustainability, but integrating them into the WHC creates conflicting goals, demanding adept handling of arising dilemmas. Cultural heritage and SDGs have unique aspects, demanding nuanced solutions. Discord in preservation and management often arises from balancing site preservation with climate change and usage shifts post-UNESCO recognition. Furthermore, the selection of World Heritage sites is frequently driven by economic motivations rather than a genuine comprehension of sustainable development.¹⁹ In this context, the ensuing three examples serve to illustrate prevalent dilemmas routinely encountered in practical scenarios. Each of these dilemmas exhibits distinct characteristics and poses unique challenges:

Dilemma 1: Preserving Heritage vs. Capitalizing on Economic Prospects

Heritage sites offer substantial economic benefits to their regions and local communities, particularly when achieving the esteemed status of World Heritage recognition. In the last 50 years, WHC designations have spurred interest and attention, attracted visitors and generated revenue, mainly through tourism.²⁰ Yet, this economic potential often strains sustainable management at two levels. First, increased visitors accelerate site deterioration, risking preservation for future generations. Second, visitor influx leads to heightened travel, escalating the indirect carbon footprint linked to the heritage site, exacerbating ecological degradation and climate change.²¹

The iconic pyramids of Giza in Egypt epitomize this challenge. Gaining World Heritage status in 1979 spurred tourism, transforming the site—last marvel of the ancient world. However, this surge also brought environmental issues like waste buildup, air pollution, and traffic congestion.²² Venice, another example, gained World Heritage status in 1987. Tourism and boat traffic have strained the city's preservation efforts and canal network. Boat propulsion damages historic structures and increases water oxygen, encouraging microorganism growth, compounding conservation woes. Deepening port entrances for larger vessels raises flood risks, prompting complex lock systems with ecological concerns. The Great Wall of China, designated as a World Heritage site, presents a similar challenge, drawing tourists for economic gains while straining preservation efforts. Foot traffic, sometimes hindered by inadequate infrastructure, leads to erosion, wear, and littering, with increased emissions exacerbating environmental degradation.

Dilemma 2: Balancing Conservation and Authenticity

The central aim of cultural heritage management revolves around safeguarding and conserving locations and artifacts of profound cultural significance, encapsulated within the notion of Outstanding Universal Value, a pivotal criterion for UNESCO designation.²³ As per the World Heritage Operational Guidelines, a property's authenticity is assessed based on its design, materials, craftsmanship, and context; this authenticity encompasses not just the original form and structure, but also subsequent modifications and additions that hold artistic or historical merit.²⁴ Sustaining the authenticity and wholeness of cultural and natural heritage sites often presents a formidable challenge. Worldwide, human-driven climate change is progressively exerting its influence on World Heritage sites. The International Union for Conservation of Nature notes that climate change has become the most substantial threat to natural World Heritage sites, with a third of them endangered.²⁵ UNESCO has long acknowledged this adverse impact,²⁶ though the World Heritage Committee recently updated its "Policy Document on the Impacts of Climate Change on World Heritage properties," incorporating comprehensive consultation with all World Heritage stakeholders.²⁷

Balancing heritage site integrity and community well-being demands intricate choices. For example, addressing urban heat due to climate change necessitates shading and tree planting, which can alter historical aesthetics. Climate adaptation strategies may safeguard sites, like Hamburg's flood gates, but may reshape historic appearances, highlighting the dilemma of preserving authenticity while ensuring protection.

Dilemma 3: Balancing Conservation and Traditional Practices

The WHC has consistently emphasized the importance of empowering local communities as a key objective in managing heritage sites. These sites hold significant meaning for the local people, serving as anchors of their identity and contributing to their overall well-being and resilience.

From this perspective, it is crucial to nurture the role of cultural heritage within the community and safeguard traditional usage patterns and access to these sites. However, the designation of a site as a heritage site often leads to an influx of visitors and subsequently restricts the access of local communities. While there can be economic benefits for local residents through tourism and related business ventures, it often results in the detachment of the site from its everyday use by the community.

This situation presents a dilemma: The protective measures put in place to uphold the site's significance within the community can unintentionally disrupt traditional usage patterns and limit access. This is exemplified by historical instances such as the old towns of Prague and Dubrovnik. These areas, once thriving centers of local life where residents lived and worked, have transformed into tourist-oriented environments reminiscent of theme parks. This transformation has led to an

increase in real estate prices, pushing out local enterprises that don't cater to tourists and making it difficult for the local community to continue residing there. Consequently, these areas have transitioned from vibrant community hubs to specialized economic zones primarily catering to tourism or to empty museums.

Approaches to Addressing Heritage Dilemmas

Dilemmas and conflicts of interest are evident at World Heritage sites, yet this issue remains inadequately studied in cultural heritage science. The heritage community must find effective ways to address these complex situations and achieve favorable results for stakeholders across disciplines. Preservation goes beyond technical methods; it involves broader negotiations, requiring compromises among various interests.

Effective heritage management involves making astute choices, which can be intricate when dilemmas are at play. Research into sustainability, dilemmas, and strategies for addressing dilemma scenarios predominantly originates from economics, where managing independent actors amidst conflicting interests or objectives has been extensively discussed. This has consequently led to discussions on dilemma situations particular to sustainability and sustainable development, accompanied by propositions for decision-making frameworks.²⁸ Fundamentally, the suggested strategies can be categorized into three primary approaches: ignorance, prioritization, and continual equilibrium.

The ignorance strategy involves neglecting inherent conflicts in dilemma scenarios. Parties choose to ignore conflicts, sometimes openly denying dilemmas, claiming a "win-win" scenario.²⁹ This optimism about accomplishing everything at once is frequently supported by vague references to technological advancements or external influences. A subtler form of ignorance is abstraction, where the ongoing conflict is obscured by elevating the conversation to a higher level of abstraction, rendering the conflicting objectives less evident at first glance.³⁰

Prioritization, a more candid approach, involves acknowledging contradictory objectives. Adjustments are made based on context, like lowering targets for one conflicting goal to allow compromise. For instance, permitting site harm due to visitor influx for economic gains. Implicit trade-offs admit partial realization of objectives. Choices establish a compromise prioritizing objectives, ideally leading to a sustainable middle ground. In contrast, balancing entails continuous recalibration, shifting from one-time decisions to ongoing adjustments. Müller-Christ introduces the image of a tightrope walker for those who adopt this approach: rather than leaning perpetually to one side, there's a continuous act of balance, recognizing the inherent conflict²⁴. This signifies a shift from a static to a dynamic perspective in managing dilemma situations. Despite being arguably the most "mature" approach, this requires a substantial degree of openness for discussion and a high tolerance for ambiguity. In practical heritage management scenarios, decisions often blend these archetypal strategies. There is no universal strategy for addressing the innate sustainability dilemmas of heritage; the optimal solution for a particular heritage site hinges on its unique characteristics and context.

The Involvement of the WHC in Addressing Sustainability Challenges

As the cornerstone of global heritage preservation, the WHC has embraced sustainable development as a guiding principle, requiring a balanced consideration of social, economic, and ecological dimensions. Yet, inherent conflicts among these dimensions often lead to dilemmas for WHC stakeholders.

To effectively support heritage stakeholders in arriving at suitable solutions and trade-offs, action is required at three levels: discourse, decision-making, and influencing. Constructively addressing the inherent tensions among SDGs starts with an open dialogue about the sometimes-demanding

compromises and trade-offs that are essential in practice. Instead of merely outlining objectives across all three sustainability categories and assuming a harmonious equilibrium can be achieved, there needs to be a discussion focused on identifying effective trade-offs. Furthermore, guidelines are necessary for how national, regional, and local entities can optimally engage in and facilitate productive discussions aimed at reconciling conflicting goals and surmounting inherent tensions.

Balancing conflicting objectives demands making decisions. In this context, the WHC should provide frameworks and guidelines for such decision-making processes. These should be built upon best practices, past experiences, and outcomes of reconciliation processes surrounding heritage sites. The provided guidelines should be pragmatic and tailored to the unique challenges encountered at cultural or natural heritage sites. Established practices and benchmarks can aid in making decisions during challenging situations. Consistent frameworks help streamline procedures and facilitate the formulation of sound compromises. Many dilemma scenarios are not novel; threats to heritage sites from factors like tourism, development, or conflict are often treated as site-specific issues without a cohesive approach to these common and recurring challenges. By facilitating discussions and providing pragmatic tools, the WHC can enhance its role as a proactive platform for sustainable heritage preservation.

CONCLUSION

Amid the climate crisis, advocates call for more action. Climate change reshapes sustainable development priorities, with ecology taking precedence over social and economic aspects. This challenges the WHC's social sustainability focus. Accordingly, the significance of local communities and their empowerment has been highlighted, such as during the 40th anniversary of the World Heritage Convention in 2012. The 2012 Kyoto Vision document highlighted community roles and heritage-people connections. Ecological concerns were linked to community engagement and conservation. Yet, combating climate risks requires local empowerment. The 2012–2022 Strategic Action Plan aims for sustainable community development. To address climate impacts on heritage, UNESCO could influence stakeholders by classifying sites, potentially impacting their benefits. This approach raises concerns about UNESCO's role and effectiveness, but sparks important self-identity and coordination discussions.

The Historic Urban Landscape (HUL) approach, fostering sustainable urban development, emerged globally. It integrates environmental, social, economic, and cultural considerations into urban management. UNESCO's Recommendation on HUL stemmed from Vienna's historic center challenges, highlighting identity loss and globalization threats. Given the complexity of effectively curbing national-level greenhouse gas emissions, which involves challenging choices concerning economic and energy policies, it remains uncertain how impactful UNESCO's approach would be in practice. Some activists place undue faith in UNESCO's power to enforce the WHC against resistance. Nonetheless, even these more radical perspectives regarding the suitable role and extent of WHC enforcement prompt a valuable discussion about UNESCO's self-identity and its global role definition. Ideally, this could lead to better internal coordination for heritage management among national actors. UNESCO must clarify its stance on sustainable development, offering guidance and trade-offs. Effective solutions require time, interdisciplinary research, and cultural integration. As EU states commit to sustainability, ongoing negotiation and communication are crucial.

NOTES

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LOVEABILITY AS A HOLISTIC APPROACH TO PLACEMAKING: THE CONNECTION BETWEEN UPLIFTING EXPERIENCES AND CREATIVE CULTURAL SPACES FOR PSYCHO-SPATIAL WELLBEING

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INTRODUCTION

*“In a contemporary world which attempts to integrate all means of development, Museology should strive to broaden its traditional attributions and functions of identification, preservation and education to encompass wider practices than these objectives so as to better include in its action those related to the human and physical environment”.*¹

Museums, galleries, and exhibition spaces have always been aware of their purpose and relevance to society. Recent reconsideration of roles includes changing from displaying and protecting heritage within the confines of institutions to making collections more accessible and interactive by turning institutions inside-out and/or touring for public outreach.² But the prevalent global condition of rapid urbanisation brings with it increasing mental health challenges, particularly in European cities,³ urging even broader consideration, further insight, and deeper action on the ways in which museums, galleries, and exhibition spaces can contribute to improving quality of life of individuals and communities in cities.

A possibility may reside in convivial places of architectural and urban heritage that support human flourishing. This may be approached through placemaking, which “pays close attention to the myriad ways in which the physical, social, ecological, cultural, and even spiritual *qualities of a place* are intimately intertwined”⁴ in creating/designing places. However, a critical component of this approach is currently under-researched and only beginning to attract attention—the explicit focus on therapeutic and restorative qualities of architecture and urban design within the context of arts and health in cities. This presents the opportunity of another way to better understand and engage with placemaking, yearning for us to pay even closer attention to psycho-spatial dimensions therein, which implies a more holistic approach that we propose may be *loveability*. Our interdisciplinary research aims to develop the disruptive idea of *loveability* by investigating the capacity of creative cultural spaces in urban environments to facilitate positive subjective wellbeing. We bring together architecture, geohumanities, and empirical psychology/aesthetics to target the twofold framework of aesthetics⁵ (i.e.: perception/feeling/sensation of individuals⁶ and beauty/arts/design “quality aspects of place”⁷)

within which to systematically study the relation between qualities of psychological affect and spatial design stimuli in the specific museum-gallery-exhibition setting of MuseumsQuartier Wien, Austria. This paper probes part of the theoretical background to our intended place-based empirical investigation. Following this introduction, it offers an overview of placemaking, which leads to an enquiry into urban museumification as ‘participatory heritage’ that covers three strands, including museums, museum quarters, and MuseumQuartier Wien. Attention is then directed toward the implications of *loveability*, returning to our opening discussion, to suggest this as a psycho-spatial way to holistically approach placemaking, before concluding.

PLACEMAKING

Of ten areas in which placemaking can have the most transformative impact,⁸ our research is primarily interested in the relation between three: architecture and urban design, arts and culture, and public health. But first, what exactly is meant by placemaking?

Many things by many people

Placemaking is an idea, a field, an approach, and a process. It is rooted in the groundbreaking thinking of Jane Jacobs, William Holly Whyte, Jan Gehl, and others in urban planning⁹ who, over many years, pioneered the idea of designing cities *for* people. Global organisations and regional networks, such as Project for Public Spaces¹⁰ and Placemaking Europe,¹¹ since formulated the foundational idea into the field focused on creating vibrant social life in public spaces with the corresponding approach of designing cities *with* people. This draws on the “participatory approach” developed by scholars and practitioners, such as John Turner¹² and Nabeel Hamdi,¹³ who shifted the paradigm of designing built environments from top-down to bottom-up. They advocated inclusivity and agency by connecting stakeholders, practitioners, scholars, industry, and policymakers in all stages of the design process; similarly, placemaking is the collaborative process by which a community and its champions “turn anywhere into somewhere, and nowhere into home”.¹⁴

Quality of life

Through joint outcomes—(i) fostering a sense of community by people shaping the public realm together for shared value and (ii) creating public spaces that people want to spend time in, facilitating social connection as a result—the final goal of placemaking is to help improve the quality of life in a city.¹⁵ Currently, quality of life in cities is measured in terms of ‘liveability’,¹⁶ which is determined by a combination of factors and parameters that consider quantifiable challenges of a person’s lifestyle. Measured within five weighted categories of healthcare, education, stability, infrastructure, as well as culture and environment, these govern what makes a city ‘liveable’.¹⁷ But whilst efficient functionality, material attributes, and service provisions of liveability are benefits of urban living, they alone cannot assess and address city conviviality for quality of life—especially if 69% of the world’s population will be residing in close proximity to each other in cities across the globe by 2050.¹⁸ Since “great public space cannot be measured by its physical attributes alone”,¹⁹ to promote quality of life in cities, placemaking “focuses on the people who use a space, rather than just the physical structures or buildings”.²⁰

(Inner) ‘sense’ of place and wellbeing

But people living in cities also face challenges that are “hiding-in-plain-sight”²¹—unveiling a potential conflict between UN Sustainable Development Goals (SDGs) 3 “Good Health and Wellbeing” and 11 “Sustainable Cities and Communities”.²² In Europe, the advantages of urbanisation²³ also bring

disadvantages of stress, depression, anxiety, and loneliness for urbanites, for which the mechanistic efficacy of liveability may not be enough to counter these negative psychological conditions. Emerging evidence²⁴ shows that high quality of life (mainly in terms of mental wellbeing) in cities extends beyond the ‘outward’ aspects of liveability by signifying individuals’ ‘inner’ experiences, such as emotional health, aesthetic intuitions, and/or social connections. By acknowledging these intimate interactions between people and the places in their lives, as well as between those with whom such places are shared, “quality public spaces [can] contribute to people’s health, happiness, and well being”²⁵ through a strong ‘sense’ of place.

Beauty and heritage

If promoting a healthy and happy life is embedded in placemaking, this includes beauty, which, more than a mere visual feature, is the “deep harmony”²⁶ that exists and/or is sparked between a place and its people. In an integrated approach to placemaking, the Building Better, Building Beautiful Commission (BBBC) safeguards the value of beauty along with those of landscape, history, and community.²⁷ Similarly, the New European Bauhaus (NEB) steers three inseparable values of sustainability, aesthetics, and inclusion for transformative impact in enhancing quality of life in cities, calling for a “future that is beautiful for our eyes, minds, and souls”.²⁸ In doing, the approaches of BBBC and NEB reiterate the premise of placemaking—to “create places that are not just functional, but also *beautiful* and meaningful to the people who live, work, and play there”²⁹—for which a significant part is the sensitivity to local character and distinctiveness that includes historic and cultural heritage.³⁰

URBAN MUSEUMIFICATION AS ‘PARTICIPATORY HERITAGE’

The dexterity of architecture and urban design to aid the participatory role of arts and cultural heritage spaces in society, locates museums and urban museumification well to respond to the challenges of urbanisation and highlight the opportunities of placemaking needed to improve quality of life in major European cities.³¹

Museums: tangible and immaterial vitality

Responding to zeitgeists and adapting to societal changes, museums are not unaccustomed to ongoing evolution. András Szántó³² reminds us of the notable shifts in museum design over the last third of the twentieth century—changing from iconic, look-at-me statement buildings to inclusive, humble-yet-wondrous settings embedded in urban and/or natural surroundings and their communities. Whilst upholding their stature as “uniquely necessary civic institution[s] in the service of art and society”,³³ museums are progressively focusing on prioritising human interactions in welcoming and accessible public places. This has necessitated a fundamental change in the character of museums—from artefacts housing collections of culture to creative industries that embrace social activity. Resulting in the “museumification of the urban environment”,³⁴ such transformations have inspired the development of a particular type of socio-cultural heritage space in cities: museum quarters.

Museum quarters: restorative conviviality

Ekaterina Kochergina’s³⁵ research, devoted to the recent proliferation of museum quarters in major European cities, specifies that a museum quarter is not a museum building but an urban core of cultural and creative spaces located at the heart of a city, including or in proximity to historical buildings. Locally-oriented, a museum quarter is defined by architectural and urban design aspects of a specific site as well as the particular cultural identity of the city locale. It is “an urban interior,

intermediate space, medium, [and] surrounding”³⁶ embedded in the urban environment—embracing the buildings, streets and/or passages, courtyards and/or squares within the site forming it and extending outward to the wider scale of the city by reaching into adjacent neighbourhoods for socio-spatial impact. Comprising a cluster of museum-gallery-exhibition and industry spaces, recreational and service facilities such as restaurants and cafes, shops, and city information points, as well as spaces to spend time without spending money, museum quarters are places of inclusivity, dedicated to gathering individuals and fostering a sense of community within a context of arts and culture. In so doing, a museum quarter aspires to conviviality, “a quality of a public space that encourages human interactions and activities, a mingling of people in the course of their everyday lives...that make them feel happier and part of a bigger 'whole'”.³⁷ These welcoming, safe, accessible, and affordable ‘being spaces’ are where everyday life happens, where the presence of other people and the surrounding environment are enjoyed, and where participation and transient social connections are encouraged to facilitate thriving people and place.³⁸

MuseumsQuartier Wien: aesthetic atmosphere

Roodhouse & Monika Mokre³⁹ and Monika De Frantz⁴⁰ provide critical insight into the background and conceptualisation of the MuseumsQuartier Wien (or MQ), which underpins the design implementation and resultant usage, experience, and reactions of/to it.⁴¹ Forming part of the historic centre of Austria’s capital city, MQ is Vienna’s mixed-use, single-site cluster, museum flagship project.⁴² Referred to as an “Austrian experiment”,⁴³ 1977 marked the first idea of adapting the national heritage site of the former Imperial Stables for contemporary use, followed by discussions and concept development in the 1980s, a series of architectural design competitions starting in 1987, and MQ’s official opening was in June 2001.⁴⁴ Now, 22 years since inauguration, MQ is an *art space - creativity space - living space* focused on incorporating cultural activity and the creative industries into the urban public realm of Vienna.⁴⁵

Place identity

The conceptual approach of integrating past and present at MQ was intended to maintain Vienna’s “cultural reputation as a beautiful old city”.⁴⁶ ‘Cultural heritage protection’ formed the basis of the design strategy that united built substances of ‘new’ architecture with the “soft adaptation”⁴⁷ of ‘old’, once decaying, 18th-century buildings and courtyards. The strategy ensured the ‘historic’ heritage protection of a few separate Baroque monuments on the site and the general ‘beauty’ of the city by juxtaposing the historical and contemporary: insertions of contemporary architecture would only be visible from the inside of the public urban courtyard, thereby posing no threat to the historical image of the overall cityscape that qualified as UNESCO world heritage in 2003.⁴⁸

Interestingly, the concept of cultural heritage protection changed from the initial ‘historic’ basis to an ‘aesthetic’ base—following a trend towards “sustainable ‘human’ development”⁴⁹—which prioritized aesthetics as a value of cultural importance for Vienna’s quality of life.⁵⁰ As a result, aesthetic heritage entailed protecting the cityscape and valuable historic buildings of the site in relation to people’s perceptions and interpretations of the city as they experienced it in everyday life. This highlighted the significant link between spatial and psychological dimensions of “aesthetics” in the way “forms” connected to “feelings”, specifically conveying characteristic life qualities of the Viennese in their distinct impressions of moderate harmony, humaneness, slow pace, and “a ‘love for the horizontal and simple’ symbolized by the ‘comfortable coffeehouse’”.⁵¹ Subsequently, the design of MQ continues Vienna’s “quality of life associated with a more low-key profile”⁵² via decisions supporting “human belonging identified with the city centre”⁵³ and favouring “a horizontal cityscape as defining the quality of a European city”.⁵⁴

Place experience

Beyond sustaining this urban life quality, the intention was also to ‘enrich’ quality of life, via an urban scenario that integrates the cultural setting of MQ into its environment, to animate the surroundings through spatial and social interactions.⁵⁵ A series of penetrable urban spaces within and extending from the quarter offer gradations of permeability needed to catalyse connections via ‘physical links’ to the city and ‘societal links’ facilitated by various activities.⁵⁶ As such, the MQ forecourt was hoped to lend a more enlivened and contemporary backdrop to the reserved museums located directly across from MQ, and, within three years of opening, the areas behind it had already attracted cultural initiatives and small creative businesses.⁵⁷ Contributing to the prosperity of adjacent neighbouring districts, the quarter itself also benefits from prosperity, as reflected in its visitor statistics: 2-million people visited MQ in 2002, which doubled a decade later, and the latest count is 4,5million visitors last year, ascertained by movement flow analysis.⁵⁸ Interestingly, “of the 4-million visitors in 2012, no more than half visited cultural facilities; others came because of public services, creative institutions, or just for the atmosphere”.⁵⁹

This could be attributed to MQ’s design as a largely open space that promotes a diversity of experiences, which people can engage in within the whole area of MQ, rather than just the collections contained within the arts and culture institutions. Resultantly, “not everyone aims to visit any museum or cultural institution, but rather enjoy the urban medium and social life”⁶⁰ in the overall public space, which is both a place of aliveness and rest. Opportunities for leisure, free events, and seasonal offerings attract locals and tourists seeking arts and culture activities and/or just a dynamic, comfortable, and enriching atmosphere of everyday life—as confirmed by market research conducted via interviews in 2018, which reported MQ to be a “best friend” and possess a “special atmosphere” that people (re)visit to “benefit in other ways” from its “positive qualities and values”, which create “a particularly happy and relaxed atmosphere”.⁶¹

IMPLICATIONS

In “spaces of encounter”⁶² such as the MQ, the “quality of encounters depends on [the] quality of the place”.⁶³ But, in addition to the *qualities of a place*, the *qualities of a people* are vital to creating an atmosphere of a public realm which, in essence, makes space into place. So whilst placemaking is grounded on the collaborative process in all stages of design via the participatory approach, it implies emphasising a ‘post-design’ phase: in which people may not have played an active role in *designing* the space, yet are the key ingredient in *making* that designed/built space, or another, into a place. This necessitates a better understanding, acknowledgement, and conscious attitude toward this ‘post-design’ role of people as key participants who make places from existing heritage spaces to uphold the spirit of place (*genius loci*) and uplift the spirits of people (*gemüt*), especially in the context of rapidly urbanising cities with increasing mental health challenges.

Architecture and urban design, arts and culture, and public health

Facilitating positive subjective wellbeing for public health necessitates prioritising *enriching places, practices, and experiences that are inspired by art and culture* by responding to needs “beyond functionality and building”.⁶⁴ This suggests advancing the value of encounters with/of/in architecture and urban public spaces of arts and cultural heritage as “restorative environments”.⁶⁵ Whilst research on the role of cities in restoring wellbeing (mostly at individual-levels) is gaining momentum, leaders of the cause, Jenny Roe and Layla McCay,⁶⁶ identify gaps: empirical study into psychological restoration at the collective-level for public health still needs attention; robust scientific evaluation of impacts of built spaces on mental health and psychological wellbeing in urban environments is

lacking; and, most notably, evidence is strong for natural settings as restorative environments, yet there is only “*some limited evidence for settings [such as] art galleries, museums, [and] historic city districts*”.⁶⁷ Relatedly, whilst science on arts & health⁶⁸ is growing, research on architecture and urban design ‘as art’ for health in cities is scarce—begging for emerging empirical psychology studies to extend beyond experimental lab settings.⁶⁹ Perhaps these are reasons behind not including an “arts & culture” city typology, in addition to the other six city typologies, in the ‘restorative cities framework’.⁷⁰ Thus, research into built environments of arts and cultural heritage demands ecologically-valid investigation into interactions between spatial design and psychological experience—between peoples’ visceral perceptual qualities for public mental health and the characteristics of ‘the art of’ architecture and urban design, which together contribute to psychospatial wellbeing.

Loveability

Since high quality of life in cities requires going beyond ‘material’ factors and infrastructure of liveable urban environments to prioritise ‘immaterial’ qualities for human flourishing, this implies that approaches to placemaking must signify emotive/perceptive experiences that afford people feelings of contentment and comfort—suggestive of an atmosphere, a feeling, a phenomenon, and/or a measure of *loveability*,⁷¹ which may be embodied in ways that some cities engender, and others do not.

Yet *loveability* remains elusive in nature, though attracting recent growing interest by those grappling with topics relating to it, including “novel analytical concepts” such as “city love” and others like “citizens’ well-being, urban quality of life, environmental contentment, urban happiness and urban love”.⁷² This quest to understand and explain *loveability* has revived theories of architecture and human geography that earlier alluded to it via place attachment and topophilia.⁷³ These seminal perspectives have regained popularity in built environment sectors⁷⁴ in attempts to formulate *loveability/loveable* city frameworks for urban design, also drawing on reviews in market research,⁷⁵ which have revisited economic indicators of quality of life in search of those that are more *loveable*. But still, there currently exists no precise definition nor consensus on descriptors and metrics dedicated to *loveability* that concretely pin it down in order to inform policy-making and enact wellbeing interventions in cities.

MQ and Vienna: a loveable place in the most liveable city

In our EU-funded research project, *LIVE-LOVE*,⁷⁶ we aim to conceptualise and operationalise *loveability* through systematic steps involving measurable procedures that explicitly link qualities of spatial design and psychological affect within the context of arts and health in architecture and urban environments. We are currently investigating the potential of *loveability* to enrich quality of life experiences in major European cities and the capacity of creative cultural spaces to manifest this for positive subjective wellbeing—starting with the MQ in the city of Vienna, Austria.

According to studies of MQ conveyed in this paper, it appears to have a participatory role in enhancing urban features of the site and city and everyday activities of society, by using the historic and aesthetic value of architecture and urban design to improve quality of life. Described as a “place truly *loved* by...locals...and tourists”,⁷⁷ it is the ideal place for us to empirically investigate a seemingly *loveable* atmosphere, on-site in a “real-world/life” scenario, post-pandemic. This research setting further benefits from the locale of a supreme example of world-leading liveability—the city of Vienna.⁷⁸ With a world-wide reputation for heritage rooted “in artistic and cultural values”⁷⁹ and

“world-famous cultural scene”,⁸⁰ Vienna is renowned as “a place combining historic urbanity with quality of life”,⁸¹ making it the perfect testbed for our study.

CONCLUSION

This paper introduced the disruptive idea of *loveability* to ‘participatory heritage’ by relating aspects of placemaking–viz. quality of life, (inner) ‘sense’ of place and wellbeing, and beauty and heritage– and urban museumification–viz. tangible and immaterial vitality, restorative conviviality, and aesthetic atmosphere–to consider how resilience of place and people may be captured and conjured by exploiting the potential of arts and cultural heritage spaces. Focusing on psycho-spatial dimensions, it has attempted to show that *loveability* may be central to a triad of architecture and urban design, arts and culture, and public health, which is critical to advance the existing system of placemaking by emphasising making-place post-design. Through our ecologically-valid investigations, we aim to find out if *loveability* may indeed be another way to holistically approach placemaking, needed for subjective wellbeing in European cities.

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- ⁷⁸ “The Global Liveability Index 2023. Optimism and Instability.” Economist Intelligence Unit (EIU). Accessed June 23, 2023. https://pages.eiu.com/rs/753-RIQ-438/images/Jun-Global-Liveability-Index-2023.pdf?mkt_tok=NzUzLVJJUS00MzgAAAGMhmckQOsKUSmXehBWUfWy8_gMM7IfpYjngK4tbcy9tEgf4ak1mjumpht_r_y4pbD9VQca_Uj6rbWRB6gRW5slmKMjvUMSSOpPfolPv_Z3CzXDDsg
- ⁷⁹ Roodhouse & Mokre, 194.
- ⁸⁰ “The world's most liveable cities, according to The Economist.” World Economic Forum. Accessed April 4, 2023. <https://www.weforum.org/agenda/2022/06/liveable-cities-urbanization-vienna/>
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PRESERVING THE EVER-CHANGING – GODSBANEARELET: WHEN THE CULTURAL ENVIRONMENT MEETS DEVELOPMENT PRACTICE

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INTRODUCTION

Architectural cultural heritage is increasingly used as a strategic tool in urban planning. Recent studies point towards both financial¹ and environmental² benefits of preserving, disseminating, branding, and cultivating architectural cultural heritage. However, the practice of preserving through development is not without its complications as this shift challenges authorised conceptualizations of heritage and its established methods of designation, valuation, and preservation. The impetus in current planning practice to integrate heritage protection with development brings about not only new approaches to and understandings of heritage, but also novel modes of preservation. Despite the lack of established strategies and methods to make such integration, professionals and public authorities often make decisions of substantial practical significance and impact while undertaking the responsibility of safeguarding cultural and architectural heritage.

In the present article we home in on the potentials and challenges associated with such decisions regarding the relatively new, expansive, and dynamic heritage category of ‘cultural environments’³ within Danish planning. Exemplified through the re-development of a former industrial freight train area in Aarhus, Godsbanearealet, Denmark, we showcase how the notion of both architectural cultural heritage and its preservation strays from conventional understandings such as considering the ever-changing as a normative quality worthy of preservation. More than solely evaluating the area based on its freight train history, the case illustrates how later forms of occupancy, namely a group of urban entrepreneurs – Institute for X (IFX) – has also been instructive in preserving, perceiving, and appreciating the area as heritage. Based on this case and offered as a reflection from “inside” what we relate as the ‘development-heritage nexus’, we shed light on some central ways that cultural environments can become activated as drivers in urban development.

Building upon data collected during the latter half of 2022, we reflect upon the wide range of heritage designations and practices that emerge during the transformation of Godsbanearealet into a contemporary urban neighbourhood.⁴ Nevertheless, despite the wide variation of perspectives and actors, we, somewhat surprisingly, encountered a shared sentiment between dwellers, neighbours, and municipality, that the extensive adaptations and alterations that IFX has brought upon the derelict industrial area were univocally considered worthy of preserving in the future as a new layer closely embedded with the experience of the officially designated cultural environment.

We use the case to delve into the strategic implementation of the ‘cultural environment’ heritage category in practical terms, particularly in an urban development context where the municipal aim of developing an attractive neighbourhood seems to expand the official and authorised understanding of heritage and the degree of inclusion of the local users. On the one hand, the case displays a sort of democratisation of heritage practices and categorisations, which corresponds well with Critical Heritage Studies. Complementing, or even taking a step away from, expert valorisation of designated heritage objects, the heritage notions practised by IFX also correspond with the New Heritage discourse as it takes local culture and context into consideration and incorporates intangible forms of heritage oriented towards the present and future rather than backwards in the normative preservation of a valued past in accordance with a national-historical narrative.

The following part of this article is divided into four subsections. The first provides some background on the heritage category of cultural environments. Secondly, we present the case study and exemplify the heritage understandings and practices at play. The third section discusses the emerging practice of preserving cultural environments through development and the perspectives and paradoxes of the case study. Finally, we conclude.

THE "CULTURAL ENVIRONMENT" WITHIN THE HERITAGE FIELD

Cutting across the still expanding and diverse understandings of what is important to preserve as heritage and how, is the broad agreement that heritage represents a shared human asset, one that is in our common interest to safeguard.⁵ To some extent, this presupposes that everyone possess a common humanity or way of being, a shared frame of reference and a common norm that ultimately causes us to accept personal efforts and even sacrifices for the common good.⁶ Nevertheless, heritage is a contested topic. Since its emergence, Critical Heritage Studies has taken issue with how the designation, management, preservation, and dissemination of heritage have been and continue to primarily be employed as tools in constructing and affirming national identities. The field highlights the need for interdisciplinary approaches and non-expert participation in articulating, valuing, and understanding heritage. It challenges the dominant focus on preserving tangible, original objects as it disregards the multiplicity of identities and narratives associated with heritage. This shift urges exploring more vernacular takes on heritage and its intangible aspects.

That heritage is activated through our appreciation and constituted by the interaction between people and the environment, thus necessitating democratization forms the foundation of the mindset behind the "New Heritage" discourse.⁷ Within the New Heritage discourse, heritage is about a contemporary self-understanding and our relationship to the present and the future rather than the preservation of a past, as such heritage is considered a qualifying and broad resource that can be used as a starting point for future development as seen in the case study. In the New Heritage perspective, heritage is everything we have inherited, everything that people, in various ways, value in daily practice and what we can democratically decide on. To that extent, heritage as a common good is left open to interpretation. Heritage isn't neutral; it inherently values one thing over another. This requires ongoing reflection, engagement, activation and translation into daily practices, strategies, and politics in negotiating place-specific narratives and identities.

Of particular relevance for the research into cultural environments is the widely acknowledged understanding of the qualifying feature of authenticity as being closely dependent on local culture and context,⁸ the importance of cultural diversity,⁹ intangible heritage,¹⁰ and the understanding of heritage primarily being a question of our present valuation and future rather than a question of preserving a valued past,¹¹ and not least the call for a higher degree of inclusion and democratisation of heritage designation and caretaking.¹² Understandings that have also manifested itself in the official international heritage charters and recommendations.

Introducing the cultural environment in Danish planning context

The "cultural environment" was introduced as a heritage category in Denmark in 1994.¹³ Since then, Danish municipalities have been legally responsible for designing and caring for cultural environments through municipal planning.¹⁴ Despite the new responsibility, a single method has not been implemented to evaluate cultural environments.¹⁵ Cultural environments encompass various elements, from landscape to buildings, materials, and the interplay of historical layers with present-day usage, daily life, and social interactions. Consequently, this heritage category can be characterised as dynamic and continuously changing. It is constituted by many tangible fragments and intangible properties, making it hard to handle as a well-defined whole, practically and strategically. Single elements within a cultural environment may not be deemed worthy of preservation as standalone objects from an architectural and cultural-historical perspective but may still contribute to the valued heritage narrative. Furthermore, the valued heritage narrative and the physical manifestation of the cultural environment inevitably change over time, mirroring our evolving appreciation, experiences, activation, and engagement with the physical surroundings and thus in crucial ways tend to align with predominant strains in the New Heritage discourse.

The common definition of a "cultural environment" in Danish official documents and websites states that: "A cultural environment is a geographically defined area which, by its appearance, reflects essential features of societal development (authors' translation)."¹⁶ Examples could be a fishing village, a market town, or a factory with housing for the workers. Considering the development within critical heritage studies, the existing definition, outlined in a 1997 report,¹⁷ could do with a revision that expands its scope beyond the widely acknowledged approach of valuing heritage as tangible documentation of a historical development seen from a primarily expert viewpoint. The definition aligns with the criticized "authorised heritage discourse" coined by Laurajane Smith¹⁸ despite the increased focus on intangible and affective aspects of heritage within the heritage field.¹⁹ Often, the individual and non-professional valuation of heritage is integrated with the experience of atmosphere, authenticity, or being temporally anchored in the world without these experiences being dependent on the presence of original materials or expert knowledge of a building's origin and functional history.²⁰ The aim of integrating the social dimension and local valuation with the discussion, designation, and decision-making on heritage manifests itself in recent projects and campaigns highlighting non-expert appreciation, activation, and valuation of local heritage to strengthen knowledge, awareness, social cohesion and a local sense of community and connection with a common past.²¹ This form of heritage appreciation and activation seems closely related to the affective experience of sense-of-place which is often described as something being negotiated, created, and recreated through political and social processes.²²

THE CASE STUDY: THE FREIGHT TRAIN AREA GODSBANEAREALET

The two key actors in the case study, Aarhus Municipality and IFX are significant as they have been and still are central actors in the area's development. Aarhus Municipality is the landowner and planning, heritage, and juristic authority, and IFX is the first inhabitant and now resides over an area within the larger freight train.



Figure 1. The freight train area when it was still in function in the year 1976. Copyright Aarhus Kommune.

New alliances: heritage as a resource in urban development

IFX, Aarhus Municipality, and the funding association Realdania²³ are collaborating to renovate the historical buildings in IFX's area in Godsbanearealet. According to the project collaboration's objectives, the future transformation of the preservation-worthy buildings must consider the past and present cultural history. The historical elements must contribute to the experience of synergy between preservation and development.²⁴ Other elements of the alliance developed between the municipality and IFX entail that IFX is officially appointed as Neighborhood Office²⁵ (Bydelskontor) and receives financial support from the municipality and beneficial terms of use of the area.

The designation as cultural environment

Godsbanearealet was designated as a cultural environment under the category "industrial landscape" by Aarhus Municipality in 2013.²⁶ The designation followed the well-established understanding of architectural cultural heritage described in Danish management documents and legislation based on international charters. In short, the area was considered an industrial landscape documenting the development of the city of Aarhus and at from a national and historical perspective, as "the largest overall preserved freight train facility of its kind in Denmark."²⁷

As seen in many other urban transformation projects of former industrial areas in big European cities, the municipality temporarily lent the vast area and the buildings at Godsbanearealet for free to IFX in line with the well-developed strategy of generating value and awareness of an upcoming neighbourhood through temporary usage and activities in the area.²⁸ Since then, many interests and new users have emerged in the freight train area, from landowners and new cultural institutions to investors, residents, tenants, daily users, employees, traders, random visitors and the animals and plants that also live there.²⁹



Figure 2. IFX's cultural productions created awareness of the freight train area from early on and before the municipal development plan was made. Photographs by Asbjørn Sand.

The sudden rise in activities and recognition impacted on the municipality revision of the initial 2013 assessment of the area, less as an inert industrial landscape and more as a creative, entrepreneurial hub and new urban neighborhood. In 2017, the municipality published the development plan for area branded as Aarhus K.³⁰ According to the plan, Aarhus K should be founded in the cultural and architectural heritage of Godsbanearaet³¹ and become the future meeting place and scene for Aarhus' young and creative environment.³²



Figure 3. Left: The principal development plan for how to develop the freight train area published in 2017, copyright Aarhus Kommune. Right: aerial photo with the freight train area outlined in white and the areas that IFX reside in marked with magenta.

Institut for X (IFX) – permanently temporary

IFX (then Bureau Detours) is a group of innovative cultural entrepreneurs, today constituted and organised as a cultural platform and community in Godsbanearaet. IFX dispose (free of charge) of two of the preservation-worthy buildings from the freight train industry and has built numerous small, container-like buildings and structures in the area. There is a clear shift in scale and the physical expression in the area where IFX resides from the rest of Godsbanearaet. Most buildings have a temporary DIY vibe; they are colourful, irregular, mostly one or two stories tall. Often haphazard items and personal belongings are scattered around the structures. There's an atmosphere of personal engagement and a sense that something is created or going on.³³ The physical scale, ongoing changes, and visual expression of the built structures in IFX's area reflect the core values of the platform: diversity, creativity, and inclusiveness.³⁴



Figure 4. There is a clear shift in scale and the physical expression in the area where IFX resides from the rest of Godsbanearaet. The built structures are continuously changing and altered in a DIY manner. The physical scale, ongoing changes, and visual expression of the built structures reflect the core values of the platform: diversity, creativity, and inclusiveness. Photographs by Sidse Martens Gudmand-Høyer.

When IFX entered Godsbanearialet, there was a sense of urgency due to the short-term agreement of use with the municipality, resulting in a ‘building craze’ [*byggevildskab*] and trial-and-error-approach, which is still part of the IFX DNA today – though arguably in a more structured and controlled way and within a now more well-established code of conduct and curation of members. Despite a predominant sense of urgency underlying both DIY construction and cultural initiatives at IFX, the founder of the collective stresses how the existing buildings, industrial remnants, and trees and vegetation have been important to respect and preserve,³⁵ albeit not in a conventional architectural preservation perspective. For IFX, the cultural environment's physical remains have been pivotal as a starting point for the development and occupation of the area, an importance described through an analogy to a swallow's nail placed to entice the swallow to wedge its nest under the eaves of stables and barns. Likewise, the existing structures have been swallows nails for IFX, rooting the development in the architectural cultural heritage and history while altering and refining the buildings through use and as needed.³⁶

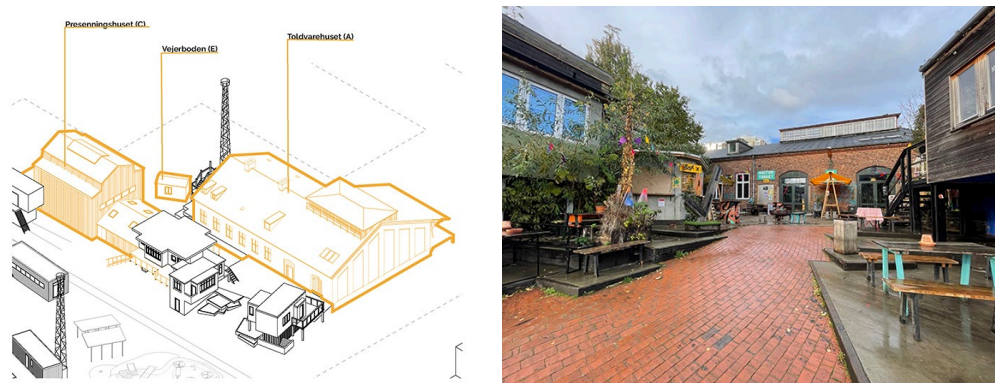


Figure 5. IFX has used the historical structures as swallows' nails rooting them in the historical, cultural, and architectural heritage of the freight train area. Left: The historical buildings are marked as orange in the drawing, copyright Institut for [X]. Right: IFX has made a public square in front of the former customs house, which functions as the communal event space and provides the only IFX toilet. Photograph by Mathilde Kirkegaard.

Tangible and intangible entanglements

In the case study, IFX's historical buildings were highlighted as functional, historical, and atmospheric anchor points in IFX and the freight train area in general by IFX members and outsiders. The historical buildings are social rallying points; one is a communal event space, and the other is the platform's common wooden workshop. The preservation-worthy houses are thus entwined with the experienced social cohesion and networking activities in the area. The experience of the historical buildings being important identity-giving and historical and social anchor points was present with most of study's interlocutors despite quite radical building alterations and re-modellings over the years; often done in ways that part radically from an architectural preservation perspective. Still, the age of the buildings is detectable, though many might not be aware of the original functions as part of the freight train industry.

The physical environment in IFX's area of Godsbanearialet is also highly valued for being atmospheric and functioning in a characteristic way that contributes to an overall experience of historic coherence or continuity, but not as a physical documentation of the history of the railway and urban narrative described by the municipality in 2013. Nevertheless, several members of IFX identify their daily use of the area with the industrial freight train history, describing IFX's cultural

productions in line with the import and export of goods. Likewise, today's many workshops and craft activities are described as directly relatable to the former "backside-of-the-city" and industrial feel of the former freight train area.³⁷ As such, the case study pointed out both intangible aspects and physical conditions at IFX as important for the experienced sense of place seen from a cultural environment perspective.

IFX, a new preservation-worthy layer in the cultural environment of Godsbanearialet?

In the development plan, the municipality added intangible and other less conventional descriptions of heritage: The new neighbourhood was still to follow the narrative of the historical development of Aarhus³⁸ in maintaining an 'authentic atmosphere', but the experimental creative environment around the historical preservation-worthy buildings at IFX should also be safeguarded.³⁹ The municipal description of the area in the development plan for Aarhus K connects the highly valued social life in the area with the preservation-worthy buildings as evidence of a newer "cultural history and a social development", thus interweaving multiple layers of both the older freight railway history and the recent physical, cultural, and social development emerging since 2013. Historical remnants, e.g., the railway tracks, are described in 2017 as worthy of preservation from a national cultural-historical perspective and decisive for the current and sought-after future place identity. The municipality also added a new layer of more intangible preservation or cultural heritage values in 2017 with the description of a diverse cultural heritage in the freight railway area, extending beyond the industrial history: "The freight railway areas are filled with a diverse cultural heritage, history, and creativity, which form the raw material for the area's future identity. A raw material that must be preserved and developed."⁴⁰

Evidently, the cultural-historical narrative but also the area's more recent "spirit" of temporary construction, building craze and changeability are configured as worthy of preservation in the document.⁴¹ In the case study, we found that the imperative to safeguard this "spirit" in the area's future development was widely shared by neighbours, other users, as well as core members of IFX.

DISCUSSION

While it's hard not to be pleased with the off chance of such an unlikely alignment of viewpoints, the underlying conditions of this alignment further pointed our attention to both paradoxes and potentials of the preservation of dynamic 'cultural environments' as well as to the novel adaptations and modifications of heritage perceptions and preservation strategies. The case is but one example of a cultural environment in current planning and development practice. The study reveals that the municipality and IFX have utilized the cultural environment of Godsbanearialet for area development. In the case of IFX, maybe less due to its' historical qualities and more by way of its quality of being vacant and free. Nevertheless, the area's material qualities, accessibility, and its industrial history have been deployed in different ways to add value to the present and planned development of Godsbanearialet. By the municipality, initially as strategic branding and later as formative for the design guidelines as building heights, materiality, naming, and infrastructural layout of the new Aarhus K. By IFX, the historical environment provided a base as a swallow's nail to latch on to. Meanwhile, the agreement of temporary use has been a driver influencing the development of the IFX platform both physically and socially, in turn, becoming a new layer in the cultural environment; one that has become so appreciated by the municipality, peripheral users and the IFX members themselves, that new alliances have been made to upkeep IFX in the area. The case illustrates a notable shift in the municipality's approach to the area: from a more conventional assessment of the value of its industrial heritage as part of a national-historical narrative to one based on a much broader notion of heritage.

This has been a gradual development. One could argue that the assessment just changed according to the municipal growth strategy and focus on making a new successful neighbourhood without critically discussing the effects of the area's heritage from an architectural and historical perspective. IFX's approach to the cultural environment corresponds to the thinking of the New Heritage discourse, considering heritage as a broad resource whose assessment should be valuable for the present and the future rather than as something that must be preserved to represent a specific past. Though IFX does not preserve the cultural environment in the conventional sense, the cultural environment has been a vital starting point for the IFX development, which has been based on the site's uniqueness, qualities, and historic, left-behind parts. Original structures and materials are changed, added, and removed. Even so, the platform has managed to preserve more of the original buildings, railway tracks, light poles, and vegetation than many newcomers in the area, e.g., the Aarhus School of Architecture. As described above, many experiential qualities, place identities and atmospheres treasured in IFX are closely linked to the historical physical environment. The case study shows an intertwined relationship between the affective qualities experienced and the physical environment, which impacts the experience of a connection to the past, place-identity and atmosphere. Just as importantly, the case shows that such hard-to-grasp experiential qualities as "wildness" and "changeability" have become significant and pivotal in the development plan for the cultural environment of Godsbanearialet.

CONCLUSION

Currently, established strategies for handling this expanded approach to valuing, activating, and preserving heritage are lacking. The case study, however, offers insights. Firstly, the municipal development plan integrates intangible and expanded notions of heritage though the translation of these values into the new developments can be questioned. Secondly, the alliance between the municipality and IFX, designating IFX as a Neighborhood Office and collaborating on transforming historical buildings, is noteworthy.

The case shows how the cultural environment as a planning and heritage category can be used as a lens to critically examine and practically handle the paradoxes embedded in preserving the ever-changing cultural environments. The case study also demonstrates how the successful future development hinges on valuing and incorporating expert and non-expert perspectives on valuable heritage. A task going forward is to find the balance between development, the ever-changing and the cultural-historical traces contributing to the area's valued atmosphere.

Cultural environments encompass physical spaces and more elusive intangible elements like atmosphere, the sense of belonging, place, and historical interconnectedness. Looking at the heritage category of "cultural environment" from this perspective, the tangible and intangible entanglements and connections become pivotal. The difficult questions of how to work practically with cultural environments and the preservation of the heritage narratives they constitute when they at the same time are characterised by continuous change in terms of daily use, growth in vegetation, wear, and changes in value understandings need critical reflection, analysis, and testing both in practice and research. Embracing a more comprehensive and holistic approach within planning authorities can synergise essential societal goals with heritage preservation within the ever-changing cultural environments. The movement towards democratisation of valuating heritage can be seen as a movement away from, or at least an alternative or addition to the professional expert designation. On the other hand, an expanded heritage understanding may be necessary to make current societal, social, and sustainable agendas meet in the caretaking of architectural cultural heritage.

NOTES

¹ Frandsen Journalistik, ed. *Vores fælles skatkammer: bygningsarven er penge værd* (Copenhagen: Realdania, 2015); Caroline Wang Gierløff, Kristin Magnussen, Lars Stemland Eide, Endre Kildal Iversen, Karin Ibenholt, Siri Voll Dombu, Ståle Navrud and Jon Strand, *Verdien av kulturarv. En samfunnsøkonomisk analyse med utgangspunkt i kulturminner og kulturmiljøer* (Oslo: Menon Economics, Menon-Publikasjon 72/2017); Incentive, *Værdien af bygningsarven* (Copenhagen: Realdania, 2015).

² Steensen Varming, *Vidensgrundlag for Bygningskulturens Miljømæssige Bæredygtighed* (Copenhagen: Realdania, 2020); Anne Solgaard and Katharina Th. Bramslev, *Tenk deg om før du river. Tips for å gjennomføre et vellykket byggeprosjekt uten å rive* (Oslo: Grønn Byggallianse, 2019); Adala Leeson and Anna Kirkham, *THERE'S NO PLACE LIKE OLD HOMES. Re-use and Recycle to Reduce Carbon* (Historic England, 2020). Also see the funding association Realdania's campaign Building Culture and Climate (Bygningskultur og Klima) accessed August 29, 2023, <https://realdania.dk/projekter/bygningskultur-og-klima>

³ Since 2015 Aarhus School of Architecture (AAA) has researched cultural environments. One of the results is a new method to designate cultural environments Screening af Kulturmiljøer (SAK) (Screening of Cultural Environments) from 2018. This method differs from the earlier ones as it combines the valuation of more conventional heritage values with the cultural environment's properties for daily use and development in line with the valued heritage narrative of the designated area.

⁴ The case study was carried out by the authors and PhD Mathilde Kirkegaard during the winter of 2022 within the research project Sustainable Cultural Environments at the Aarhus School of Architecture (2022-2025). The study consisted of desk-top research, document analyses, participatory mappings, semi-structured and informal interviews, group interviews and discussions, observations, and photo registrations drawing on architectural, ethnographic, and architectural-anthropological methods. The case study was initiated with a baseline analysis of the relation between the cultural environment and the social practices and heritage valuation in the area. The research project Sustainable Cultural Environments study the role of cultural environments in sustainable planning in collaboration with several municipalities.

⁵ Thordis Arrhenius, *Fragile monument: on conservation and modernity* (London: Artifice, 2012), 138.

⁶ Such a common, fundamentally shared understanding of a common good is also described as decisive by Boltanski and Thévenot, when disagreements are argued from different frameworks of understanding or different regimes of justification (régimes de justification). See Luc Boltanski and Laurent Thévenot, "The Sociology of Critical Capacity," *European Journal of Social Theory* 2, no. 3 (1999): 359–77. In the World heritage convention United Nations Educational, Scientific and Cultural Organisation, *Convention Concerning the Protection of the World Cultural and Natural Heritage* (Paris: 1972) the highly critiqued category of universal value seeks to represent heritage as a common good.

⁷ The thoughts behind the New Heritage discourse are described in the publication published by the Council of Europe in continuation of the Faro Convention in 2009: Europat, ed. *Heritage and Beyond* (Strasbourg: Council of Europe Publ., 2009)

⁸ Raymond Lemaire and Herb Stovel, ed. *The Nara Document on Authenticity* (Nara: ICOMOS, 1994).

⁹ UNESCO, *Universal Declaration on Cultural Diversity* (Paris: UNESCO, 2001).

¹⁰ UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris: UNESCO, October 17, 2003).

¹¹ Council of Europe, *Framework Convention on the Value of Cultural Heritage for Society* (Faro: Council of Europe, 2005); UNESCO, *Recommendation On The Historic Urban Landscape* (Paris: UNESCO, November 10, 2011).

¹² Graham Fairclough, "New heritage frontiers," *Heritage and beyond* (2009): 29-42. Laurajane Smith, *Uses of heritage* (London: Routledge, 2009); Rodney Harrison, "Beyond 'Natural' and 'Cultural' Heritage," *Heritage & Society* 8 (2015): 24-42; Rodney Harrison, *Heritage: critical approaches* (New York: Routledge, 2013).

¹³ The introduction was made by the former social democratic Minister of the Environment, Svend Auken in his newspaper chronicle "Miljøpolitikens tredje dimension," *Politiken*, November 14, 1994. For a description of the development and implementation of the heritage "cultural environment" see Simon Ostenfeld Pedersen, Mogens A. Morgen, Sidse Martens Gudmand-Høyer, Nina Ventzel Riis, and Mathilde Kirkegaard, *Kulturmiljø – mellem fortid og fremtid* (Copenhagen: Strandberg, in press) By introducing this new heritage category, a need arose to register, describe, and designate cultural environments nationwide.

¹⁴ This obligation is described in "Planloven" (The Planning Law). Bekendtgørelse af lov om planlægning, §11a stk. 15, Retsinformation, accessed May 2, 2023, <https://www.retsinformation.dk/eli/lt/2018/287#P11>

¹⁵ A few reports were made the 1990s and the development of the registration methods “Kulturmiljøer i planlægningen” (KIP) which translates to “Cultural environments in planning” from 1997 and “KulturMiljø-Metoden” which translates to “The cultural environment method” from 2018. The Scandinavian countries of Sweden and Norway also work with cultural environments as a heritage category. In Norway the commonly used method used is DIVE (Describe, Intepret, Valuate, Enable) developed by Riksantikvaren and first published in 2009.

¹⁶ “2. Hvad er kulturarv?” Slots- og Kulturstyrelsen, accessed May 2, 2023,

<https://slks.dk/omraader/kulturarv/bevaringsvaerdige-bygninger-og-miljoeer/lokalplaner-og-kulturarv-en-guide/2-hvad-er-kulturarv>

¹⁷ Vivian Etting and Per Grau Møller, ed., *De kulturhistoriske interesser i landskabet* (Copenhagen: Miljø- og Energiministeriet and Skov- og Naturstyrelsen, 1997).

¹⁸ Laurajane Smith, *Uses of heritage* (London: Routledge, 2009).

¹⁹ Laurajane Smith and Gary Campbell, “The elephant in the room: Heritage, affect, and emotion,” *A companion to heritage studies* (2015): 443-460.

²⁰ Hans Henrik Egede-Nissen, *Autentisitetens relevans: på sporet av et endret fokus for kulturminnevernet* (Oslo: Arkitektur- og Designhøgskolen, 2014); Helaine Silverman, “Heritage and Authenticity,” *The Palgrave Handbook of Contemporary Heritage Research* (2015): 69-88. Laurajane Smith, *Uses of heritage* (London: Rouledge, 2009).

²¹ Recent projects and campaigns focusing on local appreciation of heritage include “Samlingskraft – sammen om steder vi holder af” (Power of unification – together in places we care about) accessed August 29, 2023,

<https://samlingskraft.dk/>, and “Byens Sjæl” (The soul of the city), accessed August 29, 2023,

<https://byenssjael.kk.dk/> and “Vores Kvarter” (Our Neighbourhood), accessed August 29, 2023,

<https://realdania.dk/projekter/vores-kvarter>. Another example is presented in: Bjørn Søeborg, Niels Ditlev, Gertrud Øllgaard and Dorthe W. Brogård, ed., *Dynamisk Kulturarv I Rødvig* (Copenhagen: Ministeriet for By, Bolig og Landdistrikter, 2013).

²² Joseph Pierce and Deborah G. Martin, and James T. Murphy, “Relational place-making: the networked politics of place.” *Transactions of the Institute of British Geographers* 36.1 (2011): 55.

²³ Realdania is a philanthropic association with around 180,000 members that use the return of the association’s investment assets to, among other activities, fund projects aiming at creating quality of life for everyone through the built environment.

²⁴ The project is one of a handful funded as part of Realdania’s campaign Our Neighborhood (Vores Kvarter) aiming to preserve and strengthen cultural environments as sustainable frameworks around everyday life of special cultural, historic, or architectural value in collaboration with the local actors. For more information see the webpage, accessed May 8, 2023, <https://realdania.dk/projekter/vores-kvarter>

²⁵ According to the municipality’s website, accessed August 29, 2023, <https://nyeveje.aarhus.dk/nye-veje/medborgerskab/de-forenede-bydelshuse/bydelskontoret/> the Neighbourhood Office was established in 2017 in collaboration with IFX to ensure area’s special “DNA” was maintained in the development of Aarhus K. Part of the strategy is user involvement and to see temporary use as a strategic tool in the development of permanent solutions in the new neighborhood. The Neighborhood Office Aarhus K is run by the Institute for X in collaboration with the municipality.

²⁶ Aarhus Kommune, *Kulturhistorisk Redegørelse* (Aarhus: Aarhus Kommune, 2013).

²⁷ Aarhus Kommune, 141.

²⁸ Philipp Oswalt and Klaus Overmeyer and Philipp Misselwitz, *Urban catalyst: the power of temporary use* (Berlin: DOM Publishers, 2013).

²⁹ Some of the new inhabitants in Godsbanearrealerne include Aarhus School of Architecture, the culture house “Godsbanen” moved into the transformed former main building of the freight train area the newly built apartment building “Æggepakkeriet” (The Egg Packaging Company), a parking facility, and Lidl’s new office head quarter.

³⁰ The K is both a reference to the traditional way of naming neighbourhoods and postal areas in bigger Danish cities and part of a branding strategy where the K stands for culture (kultur), creativity (kreativitet) and hub (knudepunkt).

³¹ Teknik og Miljø, Aarhus Kommune, *Godsbanearrealerne Aarhus K. Udviklingsplan august 2017*, (Aarhus: Aarhus Kommune, 2017), 32.

³² Aarhus Kommune, 5.

³³ Institut for (X), ed., *Baselineanalyserne for X2* (Aarhus: Institut for (X), in press).

³⁴ Institut for (X).

³⁵ Interview with Mads Peter Laursen, founder of IFX, March 2023.

- ³⁶ Sara Sadeghian Pedersen and Thor Vingolf Nielsen, ed., *X2 Guide til degentrificering* (Aarhus: Institut for (X), 2020), 36.
- ³⁷ Institut for (X), ed., *Baselineanalyserne for X2* (Aarhus: Institut for (X), in press).
- ³⁸ Teknik og Miljø, Aarhus Kommune, *Godsbanearealerne Aarhus K. Udviklingsplan august 2017*, (Aarhus: Aarhus Kommune, 2017), 12.
- ³⁹ Aarhus Kommune, 9.
- ⁴⁰ Teknik og Miljø, Aarhus Kommune, *Godsbanearealerne Aarhus K. Udviklingsplan august 2017*, (Aarhus: Aarhus Kommune, 2017), 32.
- ⁴¹ Teknik og Miljø, Aarhus Kommune, 32.

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FROM THE POINTING MACHINE TO THE POINT CLOUD: TRADITIONAL AND MODERN REPRODUCTION TECHNIQUES IN STONE CONSERVATION

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INTRODUCTION

The book by Bohumil Teplý "O socharské reprodukci"¹ can still be seen as a standard work on the reproduction techniques of stone sculptures. And not only in the Czech Republic, where the book was first published in 1973, but, after the translation by Franz Pechwitz in 1980,² also in Germany. This almost half-century of actuality of the work is explained by its large scope, which covers a wide range of techniques, from the beginnings of stone sculpture in the Stone Age to the second half of the 20th century. However, the reproduction techniques of recent times, based on the rapidly developing 3D technology, which of course did not yet play a role at the time of the book's publication, have not yet been adequately covered in this context. Yet this technology has already been used for more than 20 years in the reproduction of works of art in stone.

The following contribution can by no means completely fill this gap. Therefore, only some aspects of traditional reproduction methods will be discussed here. Surprisingly, these centuries-old techniques have many elements that play a key role in the application of 3D technology in reproduction. The paper therefore also outlines the application of this modern technology, particularly in the field of reproduction in stone conservation, bridging the gap between traditional methods and the possibilities of reproduction in today's heritage preservation.

Lost drawing technique

The desire to create recognizable images that serve as conveyors of constant messages is already known from ancient Egypt. However, reproducing such works using the so-called subtractive technique, where material is removed, proves to be problematic. The difficulties that arose from this were solved by the ancient Egyptians through the creation of stencils and models, as well as the introduction of a proportional canon for figurative representations. After transferring the outlines of the figures onto a grid, the stone was worked around the drawn silhouettes from various angles, resulting in the loss of the original drawing, which had to be reapplied in subsequent steps. This approach is hence referred to as the "lost drawing" technique. Through this method, the ancient Egyptians were able to create largely similar images.

The ancient Greeks also employed similar methods in their early works.

This likely oldest approach to creating replicas is still used today. Modern techniques also make use of it. In CNC-controlled milling processes, the stone block from which the object is to be milled is prepared accordingly. To speed up the milling process and minimize tool wear, the blocks are initially cut to the correct size. In most cases, the silhouettes of the sculpture are cut out from two or more sides. Figure 1.

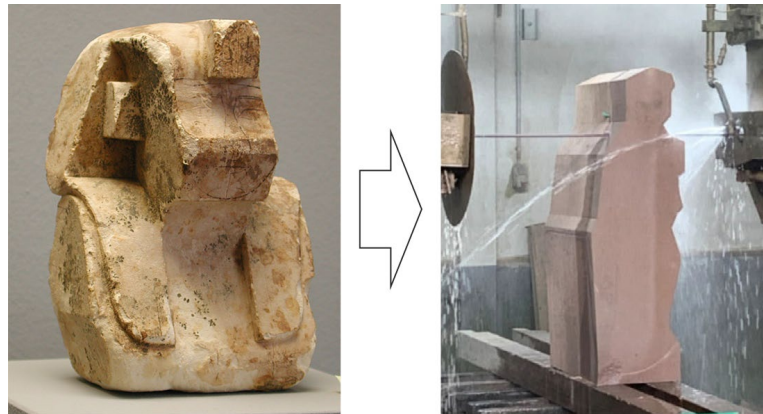


Figure 1. Left: Sculpture model bust of a pharaoh, ca. 400-300 B.C., State Museum of Egyptian Art Munich.³ Right: Bacchus by Adam Ferdinand Tietz, preparation of the stone block for CNC milling.⁴

Relief Technique

Allegedly, Michelangelo Buonarroti, the greatest sculptor of the Renaissance, according to Cellini, worked according to a specific method.⁵ This method is also used in copying and has been known since the late Hellenistic period. In this process, the sculptor approaches the sculpture as if it were a relief, gradually working deeper from the protruding parts of a figure.

This layered approach to sculpting individual profiles shows similarities to two techniques used in modern 3D technology: In the mentioned preparation of stone blocks for CNC milling, the block is cut layer by layer in some applications. Even the milling process, depending on the method and number of axes of the milling machine, often follows a similar pattern in multiple stages. Similarly, the so-called slicing, which prepares 3D models for printing by generating the G-code, follows a similar approach. And even the 3D printing itself, in all additive processes, follows a very similar manner.

Pointing

In the emerging times when some sculptors were becoming increasingly well-known, the desire for more precise replicas grew. Even with simple and successful sculptural works, the desire for the most accurate reproduction was certainly stronger. The result of this development was the search for new sculptural techniques that would enable this desired accuracy.

On some unfinished figures from the classical and Hellenistic eras, traces of work were discovered that indicated a new approach. It is believed that Greek sculptors transferred the spatial position of certain points of the form to be reproduced from a template onto the raw stone block. Depending on the number of points transferred, this process allowed for a high level of accuracy in the replica.

This reproduction method, called "pointing", revolutionized the production of replicas in sculpture and continues to play a key role in all reproduction techniques based on subtractive processes.

There are different approaches to pointing.

Three-circle method

The oldest method, probably developed in the late Hellenistic period and still used by some artists today, is called the three-circle method. This method requires at least three main points, preferably placed on slightly elevated areas of the sculpture. The same arrangement of these points is then transferred to the stone block. From these main points, the search for the characteristic points of the form is carried out. Stereometric laws were used, stating that a defined distance to three other points is sufficient to determine the position of a desired point in three-dimensional space.

The use of trigonometry to accurately determine the position of individual points in space, upon which the three-circle method and other pointing methods are based, is still applied in almost all modern scanning techniques today. Triangulation is also used to calculate the position of the scanned surface from the point cloud. Figure 2.

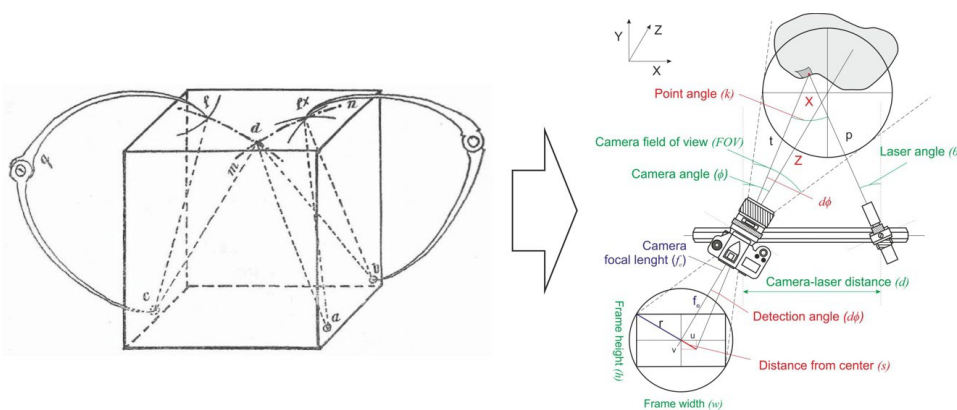


Figure 2. Left: Triangulation of the points in the three-circle method.⁶ Right: The process of triangulation for an unknown point in 3D space by scanning.⁷

Finitorium, hexempeda and normae

Another artist of his time, Leon Battista Alberti, already proposed a method of reproduction in 1435 that required three tools: a hexempade (a kind of ruler), normae (a type of sliding caliper), and a finitorium - a hanging device for plumb lines that allowed the positioning of any point on the surface of the sculpture. The distance from the desired point to the plumb line was measured with a wooden rod. Once the position of the point was determined, it was transferred to the raw stone block, which was mounted with a similar device.

However, the finitorium did not gain traction and is completely unknown today. Perhaps this was due to the use of an unusual coordinate system (cylindrical coordinates) that had to be employed.

Interestingly, Leonardo da Vinci also suggested a drawing-based method that was based on a cylindrical coordinate system. However, no description of this idea exists.

Cylindrical coordinates are used in so-called polar printers. These printers not only move laterally but also rotate the printing platform. Although this technology is still under development, it already enables much faster 3D printing. Figure 3.

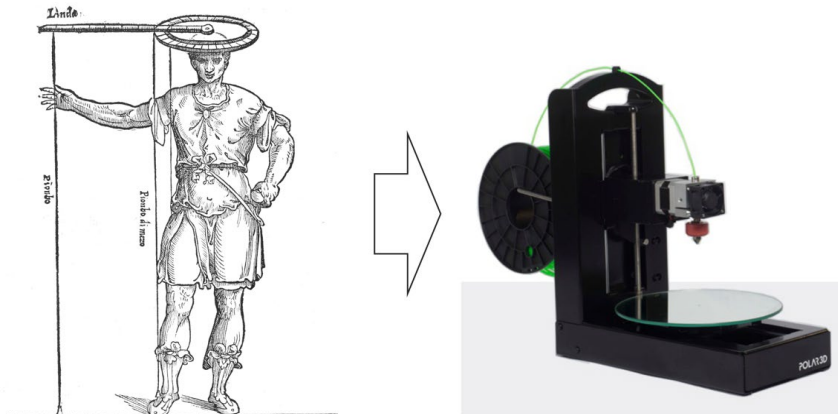


Figure 3. Left: Principle of using finitorium according to Leon Battista Alberti.⁸ Right: Polar printer from Polar 3D.⁹

Pointing box and squadre

However, a different coordinate system is typically used in 3D technology. Some historical techniques have prevailed and are still used today, while others have not been further pursued despite their similar principles. I would like to mention two of them here.

Chronologically, let's start with the development by Leonardo da Vinci. Despite his aversion to sculpture, he proposed a solution for determining the position of points on the surface of three-dimensional objects. He depicted this idea, called the "Pointing box," in his Paris manuscript and described it in great detail. He suggested enclosing the object to be copied in a box. Through holes on the sides of the box, wooden pegs would be inserted until they touched the sculpture and marked the achieved depth on the pegs. Subsequently, the box would be positioned above a stone block, and material would be gradually removed from the stone block until the wooden pegs reached the marking. Ultimately, this method proved to be impractical, and it is unknown whether the box was ever built or if this method was ever applied.

Perhaps for this reason, another method gained popularity later on. In this method, square wooden frames called "squadre" were suspended above the model and the stone block. Strings were attached to this apparatus, and the distance from the desired point was measured vertically using a wooden rod, similar to the "finitorium". In contrast to Leonardo's Pointing box, this setup provided easier access from all sides. Such square frames were also more versatile and rarely required individual adjustments.

What is interesting and characteristic of today's 3D technology is that both methods rely on the Cartesian coordinate system, consisting of three axes that intersect at right angles. Almost all 3D applications are based on this system, from determining the position of points during scanning to the file formats used for 3D files and the control of elements in 3D printers and CNC milling machines.

Pointing machine

The most well-known device for producing replicas is undoubtedly the so-called pointing machine. This apparatus has been traditionally used in sculpture since the 19th century up to the present day.

The invention of this instrument is attributed to various individuals, including the French sculptor and medalist Nicolas-Marie Gatteaux (1751–1832) and the British sculptor John Bacon (1740-1799). The Italian sculptor Antonio Canova (1757-1822) is also said to have played a significant role in the development of this device. Different sources mention many other names of alleged inventors, as well

as different dates for the first use of the dotting machine. However, the exact history of this development is completely unknown.

However, the pointing machine was only patented by Jean Viard in 1869.

Apart from the fact that this method applies trigonometry to accurately determine the position of individual points in space (the pointing machine is placed on three supports, from which the desired point is determined), the process of connecting multiple found points to trace the surface of the object during pointing with this device and the triangulation or connection of points in the point cloud during the creation of 3D models share many similarities. Figure 4.

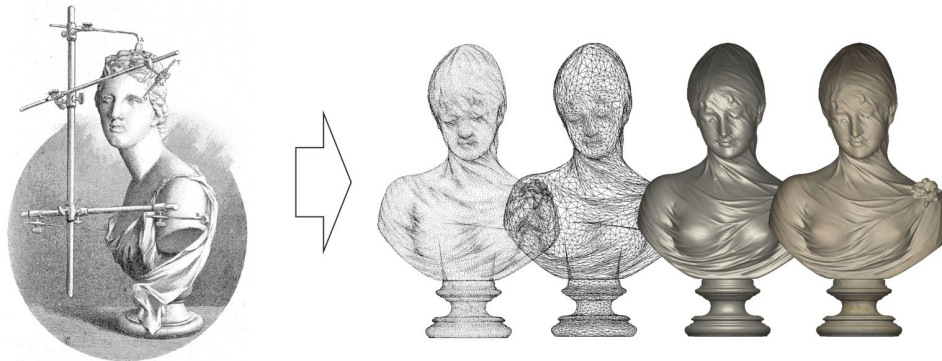


Figure 4. Left: Pointing machine from 1890.¹⁰ Right: Stages of 3D model creation on the example of the bust *Donne velate* by Cesare Lapini.

Pantograph

It is astonishing that alongside the development of the pointing machine, complex large machines based on the principle of a pantograph were also developed for mechanical object reproduction. The desire for enlargement or reduction (which was not possible with the dotting machine) and the demand for rapid mechanical execution of work during that time likely played a crucial role. As a result, two types of pantographs emerged: devices that could only indicate the position of points and machines that could simultaneously mechanically remove excess material.

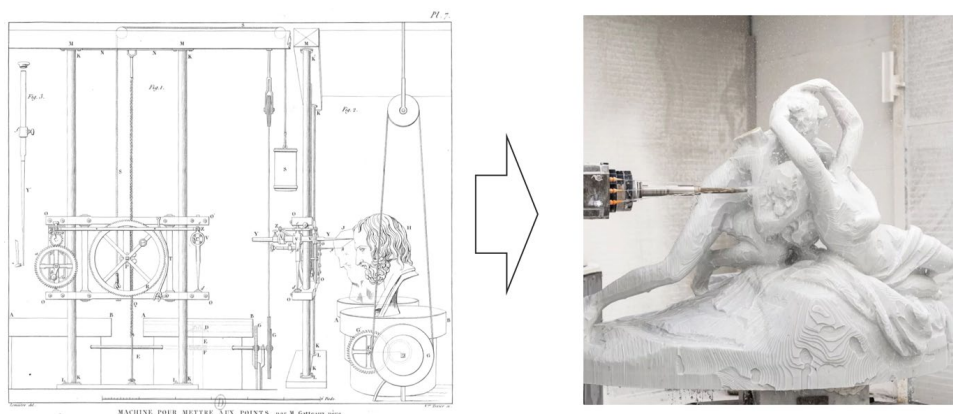


Figure 5. Left: Pantograph by Nicolas-Marie Gatteaux.¹¹ Making Canova's *Amore e Psyche* in CNC process.¹²

Undoubtedly, these pantograph machines have much in common with today's CNC milling machines. Back then, the points on the surface were determined by tracing with a pen and mechanically transferred to the raw block. Nowadays, scanning is done non-contact using various scanning

techniques, and the transfer of point positions is handled by different computer programs, but the principle remains the same. Figure 5.

Photosculpture

When discussing 3D techniques, one development must not be overlooked - photosculpture. Interestingly, this development progressed almost parallel to the aforementioned pointing machines and sculpture pantographs.

In 1864, Francois Willeme developed a mechanical method for creating three-dimensional models from photographs. This technique was revisited and further developed in the following years and decades, resulting in numerous patents from different time periods.

The principle is now known as photogrammetry and is used in object scanning. Modern technologies also take on the laborious task of scanning profiles and assembling the parts into a three-dimensional form. Yet, the similarities are unmistakable. Figure 6.

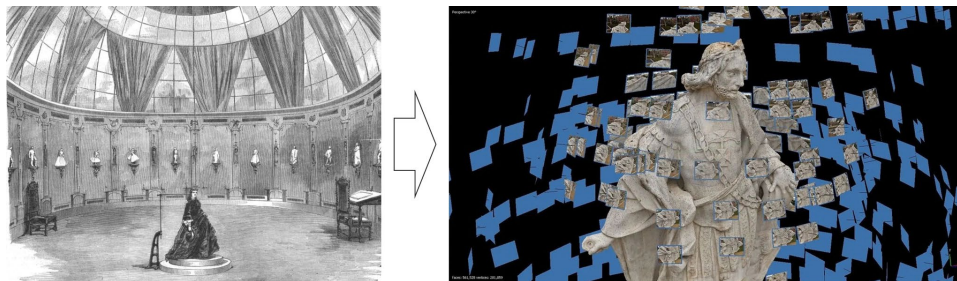


Figure 6. Left: Photosculpture studio from 1864.¹³ Position of the cameras during the scan of a sculpture with Structure from motion method.¹⁴

CONCLUSION

The individual steps of modern reproduction processes in the application of 3D technology have many similarities with traditional sculptural techniques, especially those based on pointing methods.

- The process of shaping the stone around the drawn silhouettes in the lost drawing method is still a part of the preparation for CNC-controlled milling today.
- The connection of individual points to form a surface follows the same principle of triangulation, both in the case of the pointing machine and in determining the surface from point clouds.
- The layered processing of sculptures in individual profiles essentially corresponds to the slicing process in 3D printing and milling.
- The transfer of point positions and the manipulation of stone material in pantographs closely resemble the approach used in CNC-controlled milling.
- The principle of photosculpture is now referred to as photogrammetry and is being applied.
- Trigonometry, which was already used in three-circle methods to determine point positions in space and in other traditional reproduction techniques, forms the foundation of 3D technology.
- Similarly, the Cartesian coordinate system is characteristic of both old and modern reproduction techniques.

The developments in the field of 3D are unstoppable and undoubtedly changing the understanding and reception of works produced with this technology. Nevertheless, it is astonishing how much the approaches of the past and present resemble each other.

NOTES

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- ³ „Aus Pharaos Werkstatt. Handwerk und Material im alten Ägypten“, Exhibition 16. März - 18. November 2007, Staatliches Museum Ägyptischer Kunst München, accessed January 19, 2023, <http://www.pressearchiv.smaek.de/werkstatt/index.htm>.
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- ⁵ Benvenuto Cellini, *I trattati dell'oreficeria e della scultura*, Edith Carlo Milanesi (Firenze: Felice le Monnier, 1857), 198.
- ⁶ Hermann Schittenhelm, *Das Punktieren. Praktisches Handbuch für Bildhauer in Marmor, Stein und Holz*. Edith. A. Schneider (Leipzig: Von Bernh. Friedr. Voigt, 1901), 19.
- ⁷ after: George P. Pavlidis, „Laser scanning using a laser pointing device and a camera.“, Fig. 1. The process of triangulation for an unknown point in 3D space. CETI/ATHENA, 2006, slightly modified, accessed January 19, 2023, <https://georgepavlidis.info/research/LaserScanningAndTriangulation.php>
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- ¹¹ Charles Othon Frédéric Jean Baptiste de Clarac. Musée de sculpture *antique et moderne*. Planches, T.I, (Paris: Imprimerie Royale, 1826-1827), Pl. 7.
- ¹² Alice Chiesurin, „A Roma un robot ha scolpito Amore e Psiche di Canova“, *Perfettamente*. Artuu, 2019, accessed January 19, 2023, <https://www.artuu.it/80761/>
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RUBBING AND STONE INSCRIPTION AS RESEARCH MATERIAL ON CALLIGRAPHY

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INTRODUCTION

Chinese calligraphy, renowned as the pinnacle of Chinese aesthetics, is an art form that embodies the passage of time and spatial dimensions. It achieves this by adhering to standardized styles, carefully arranging the character structure, stroke sequences, and chapter compositions, as well as incorporating physical movements onto the paper, ultimately leaving a recognizable trace. The visual expression and extension of ink on paper are made possible by the calligrapher's manipulation of the brush, which directly affects the artistic result. Thus, calligraphy written in ink is created instantly. Stone inscriptions and rubbings, in contrast, involve several processes that focus on the reproduction and reinterpretation of ink-written works.¹ Stone inscription procedures typically entail a minimum of two essential stages. The simplest and oldest method, known as “writing in cinnabar” (*shudan* 書丹), involves the calligrapher directly brushing characters onto the stone with red pigment. Subsequently, the engraver completes the inscription by skillfully transforming the brushstrokes into chiseled cuts.² Rubbings are a material composed of paper and ink that regenerates the surface texture of an engraved object but does not replicate its whole physical features. In addition, rubbings accurately capture the textual content, stylistic writing, and overall condition of the inscription due to their direct interaction with the stone surface.³ Consequently, Chinese calligraphy has been safeguarded through a series of iterative reorganizations, wherein the characters have commonly migrated from the mediums of silk or paper onto stone and wood engravings. These engravings have further been perpetuated through rubbings, thus enabling the extensive study and widespread dissemination of engraved calligraphic styles.⁴

Creating stone inscriptions and rubbings introduces various unpredictable factors, leading to modifications in the original style of ink writings during the transmission between these two mediums. Unique alterations occur as a consequence of the artisan's craftsmanship. Their precise carving techniques shape the calligraphy style of inscriptions during the engraving process.⁵ The stylistic character of the inscriptions also can change because of the technique of the rubbing creators.⁶ Furthermore, there exist notable differences between stone inscriptions and rubbings. Rubbings possess portability, allowing readers to peruse them at their convenience. Rubbings, replicas of the original, are achieved through the physical interaction between the paper and the stone inscription, ensuring a faithful reproduction. On the other hand, stone inscriptions are typically found in the natural landscape, necessitating viewers to understand and engage with the inscriptions within their unique context. However, although the rubbings effectively eliminate geographical limitations,

they cannot capture the positioning of carved inscriptions or their interconnectedness with other engravings, architectural elements, or the natural landscape.⁷ Therefore, despite maintaining textual content and calligraphic form consistency among ink-written works, stone inscriptions, and rubbings, the disparities in distance, time, and materials give rise to distinct manifestations of calligraphy styles. Therefore, this research presents an alternative viewpoint on materiality by examining the dynamic relationship between calligraphic works, rubbings, and engraved stone inscriptions. The primary focus is to explore the distinct variations in calligraphy styles that emerge using different materials. Drawing upon the sutra engravings in Mount Hongding from the Northern Qi dynasty, this study seeks to elucidate how rubbings infused Buddhist stone inscriptions with the inherent artistic essence found in calligraphic art. However, it is imperative to note that rubbings may detach stone inscriptions from their original environmental context, potentially diminishing the intended impact of the landscape. Despite this, the rubbings give rise to fresh interpretations, forging new artistic meanings accompanying the original inscriptions.

Relationship between ink-written calligraphy, stone inscriptions, and rubbings

Throughout the history of Chinese calligraphy, the craft of chiseling and its close relationship to the art form has played a pivotal role. Spanning from oracle bone inscriptions to bronze inscriptions and further evolving into stone inscriptions, the early stages of writing art were intricately intertwined with the craftsmanship, technology, and production of engravings. These developments laid a crucial foundation and established the premise for the evolution of characters, transitioning from practicality to artistic expression.⁸ In addition, the advancement of rubbing technology further solidified the widespread dissemination of stone inscription as an art form of calligraphy. Rubbings, widely known as *taben* 拓本, have proven instrumental in reproducing the authentic styles found in original stone inscriptions.⁹ *Taben*, or *betie* 碑帖, the traditional term for rubbings, encompasses a two-tiered classification system. *Bei* specifically refers to rubbings created from pre-existing stone inscriptions, encompassing various forms such as steles (*shibei* 石碑), epitaphs (*muzhi ming* 墓誌銘), cliff inscriptions (*moya* 摩崖), records of image creation (*zaoxiang ji* 造像記), stone classics (*shijing* 石經), and more.¹⁰ Instead, *tie* denotes rubbings not derived from original stone inscriptions but from wood or stone carvings meticulously crafted to reproduce renowned calligraphy. By replicating masterful calligraphic works, *tie* contributes to preserving and perpetuating esteemed artistic legacies.¹¹ Thus, the convenience offered by the dissemination of rubbings has provided abundant material for scholars engaged in evidence-based research and enabled artists to replicate and assimilate the distinctive calligraphy styles exhibited in ancient inscriptions.¹²

Additionally, despite the emergence of woodblock printing, rubbings have maintained their preference as a versatile medium for reproducing calligraphic models. The increasing scarcity of ancient ink works and early reproductions has further elevated the significance of rubbings as a primary medium for preserving the artistic styles of ancient masters.¹³ Therefore, in the pursuit of collecting inscriptions, antiquarians practice rubbing them off cliffs, walls, and relics. These rubbings capture de-contextualized inscriptions that are subsequently compiled into book-like forms for preservation and appreciation. As calligraphers delve into reproducing past script styles, they rely on rubbings as the primary materials. Through the practice of calligraphy rubbings, calligraphers participate in replicating of script styles that were initially carved into stone.¹⁴ Furthermore, stone inscriptions safeguard the original ink calligraphy. In contrast, rubbings contribute to disseminating the calligraphy style of stone inscriptions. This process enhances the stature of stone inscriptions as notable monuments and ritual objects and ensures the continuation of their distinctive artistic styles.¹⁵

Subsequently, calligraphers of later generations, inspired by rubbings, embarked on studying and developing ink calligraphy masterpieces infused with personal qualities. In this regard, rubbings transcended their role as preservers of the material existence of ancient calligraphic works; instead, they embodied a dynamic cycle of calligraphy styles. For example, the Preface to the Poems Composed at the Orchid Pavilion (*Lanting xu* 蘭亭序) was created by the esteemed calligrapher Wang Xizhi 王羲之, earning acclaim as “the first running script” (*tianxia diyi xingshu* 天下第一行書). Recognized for its artistic and literary impressiveness, the Orchid Pavilion came under the possession of Emperor Tang Taizong 唐太宗 (598–649), who held a deep appreciation for its value. Consequently, Emperor Taizong assigned renowned calligraphers such as Yu Shinan 虞世南, Chu Suiliang 褚遂良, Feng Chengsu 馮承素, Ouyang Xun 歐陽詢, among others, the task of duplicating the Orchid Pavilion and engraving their works onto stones.¹⁶ Among these skilled calligraphers, Ouyang Xun stood out as a significant contributor. He took on the task of reproducing Wang Xizhi's original masterwork. He captures the original morphology and preserves all morphological errors, deliberate modifications, and erasures in the ink-written masterpiece, as illustrated in Figure 1. This recreated version was diligently engraved in stone, with rubbings subsequently distributed to ministers for study and appreciation.¹⁷ As a result, when visitors encounter these duplicates, they are transported back to the realm of the original ink-written piece. Through this encounter, they can recollect both the original's literary content and artistic style, fostering a deep appreciation for the details.



Figure 1. Ouyang xun, Trace copy of the Orchid Pavilion, in rubbings. 25x66.9 cm. National Palace Museum, Taipei.

On the other hand, new stone inscriptions also can emerge through ancient rubbings. As depicted in Figure 2, appealing to the preserved calligraphic styles passed down through rubbings, the Kangxi Emperor personally reproduced the Orchid Pavilion calligraphy, engraving it onto a stele. In this process, typography was modified, rectifying mistakes and scribbles that were present. Moreover, other individuals also utilized rubbings from this stele to document the calligraphic style of Kangxi. Hence, the significance of rubbings extends beyond their role in preserving the original characteristics of calligraphic art. They also serve as a foundation for the creation of new stone inscriptions. Specifically, the practice of inscribing a copy of calligraphic writing onto the stone, followed by the production of rubbings, serves the explicit purpose of preserving a particular stylistic or ideological tradition.¹⁸ By employing this reproduction method, a new stele continues to uphold the physical existence of the ancient ink calligraphy. It becomes a catalyst for its regeneration and innovation. The process of reproducing calligraphy through rubbings greatly influences the creation of inscribed monuments, showcasing the cyclical nature inherent within the tradition of calligraphy.



Figure 2. Left: Lanting Stele, written by the emperor Kangxi, 1.73x1.02x0.27 m, Qing dynasty, now in Shaoxin Province. Right: ink rubbing from Qing dynasty, 30.4x17.9 cm, Palace Museum, Beijing.

Overall, rubbing serves as a communication medium that enables calligraphers to engage in the re-creation of earlier texts actively and facilitates the recording of re-creation work on stone by craftsmen. This process involves a unique intertwining of the art of calligraphy and the materials employed, including paper and stone. As a result, a cyclical cycle emerges, leading to the emergence and development of novel styles within the realm of calligraphy art. This process involves a unique intertwining of the art of calligraphy and the materials employed, including paper and stone. Original ink calligraphy was preserved using stone inscriptions. Rubbings, in turn, act as a method of transmitting stone inscriptions calligraphic art. These rubbings enhanced the reputation of stone inscriptions as significant monuments and ceremonial objects and carried their artistic style. Because of ancient rubbings, a new art of calligraphy was recreated, and calligraphers were indirectly involved in re-creating stone carving art. Thus, Rubbings allow access to ancient inscriptions and act as a medium for their transfer.

Buddhist stone inscriptions with Rubbings

Calligraphers can replicate ancient script forms by utilizing rubbings to access and reproduce historical inscriptions. Rubbings provide access to studying these inscriptions and serve as a medium for their transmission.¹⁹ However, rubbings do not show the original placement of engraved inscriptions or their relationship with the natural environment. Consequently, misleading representations can arise, particularly in the case of Buddhist inscriptions within landscapes. It is essential to highlight that the primary focus of Buddhist sutra engravings may not have been on the calligraphic style itself. Instead, the intention behind these sutra engravings into cliffs was likely centered around preservation, perpetuating the everlasting message of salvation.²⁰ The initial visitors to these carved sutras were not primarily concerned with the aesthetic aspects of calligraphy. Their main emphasis was appreciating the profound religious significance of integrating the inscriptions with the natural environment. This amalgamation facilitated pilgrimage, elevating the spiritual connection between individuals and the sacred landscape. Therefore, this section aims to examine engraved sutras on Mount Hongding in the Northern Qi dynasty as a research objective, exploring how rubbings of sutra engravings may alter the original meanings of these works.

Creating rubbings from Buddhist cliff engravings can impact the original meaning of these works. While rubbings accentuate the calligraphic and ornamental aspects of stone inscriptions, they may

inadvertently diminish the profound connection between Buddhism and its natural environment. It is worth acknowledging that utilizing rubbings can sometimes obscure the complexities embedded within Buddhist inscriptions carved in stone, as these inscriptions are tied to the symbolism and significance of the mountains where they are situated. For instance, in the Northern Qi dynasty, the engraved sutras transformed Mount Hongding into a Buddhist Mountain, strengthening its sanctity as a unique and distinctive landscape.²¹

Furthermore, the sutra was engraved onto a rough and untreated stone surface, seamlessly integrating the form of texts with the pre-existing natural appearances. The script follows the shapes, avoiding or embracing folds and cracks in the stone, imparting a sense of vitality harmonizing with the surrounding environment.²² When one witnesses or reads these inscriptions, they can serve as a spiritual site for profound experiences or moments of meditation, evoking a profound connection to the original religious ceremonies conducted in these locations.²³ Figure 3 shows the Sūtra of Mahā-Prajñā-Pāramitā Pronounced by Mañjuśrī, which is partly inscribed on the north cliff of Hongding Mountain. This location is significant for Buddhists, as it allows them to face the cliff while directly reciting the sacred inscriptions. Moreover, above the sutra, a small Buddha statue has been engraved, enhancing the spiritual ambience of the site, and a platform is provided in front of the Buddha statue, offering a space for individuals to engage in deep meditation and contemplation. However, when the text is extracted from its natural environment and captured as a rubbing, the grandeur of the entire text and the sanctity of experiencing it within its natural setting vanish. Thus, the religious significance encompassed within sutra engravings is compromised, transforming them into mere samples of calligraphic art collected and observed for their aesthetic value rather than their original spiritual intent.



Figure 3. Passage of characters from the Sūtra of Mahā-Prajñā-Pāramitā Pronounced by Mañjuśrī, the north cliff of Hongding Mountain, Photo by author, 2023.

Moreover, the distribution and arrangement of engraved sutras should not be ignored. As illustrated in Figure 4, on the main cliff with the Buddha names at Mount Hongding, it is evident that the names have variants in height, location, and accessibility, which may indicate differences in importance. The

name of Buddhas carries significant meaning for believers, invoking a sense of personal identification and deep reverence. Numerous believers trust that reciting the Buddha's name, worshipping the Buddha's name, or repenting through the Buddha's name can lead to the attainment of various merits outlined in the scriptures associated with Buddha names.²⁴ Names such as Buddha Great Mountain Cliff (*Da shan yan fo* 大山巖佛) and Buddha Lofty Mountain (*Gao shan fo* 高山佛) serve as illustrations of the profound reverence for mountains within the context of Buddhist belief. These names attribute the presence of Buddha to the essence of the mountains themselves, emphasizing the profound connection between Buddha and the natural surroundings. Similarly, the name Buddha King of Serenity (*An wang fo* 安王佛) reflects the adoration of serenity and well-being, associating Buddha with feelings of security and happiness.²⁵ Therefore, rubbings do not offer insights into engraved texts' original positioning or associations with other inscriptions, structures, or natural topography. Detaching the text from its original location can give rise to considerable confusion, as the intricate nuances and contextual relationships embodied within the engraved sutras become separated in the absence of their physical surroundings.²⁶



Figure 4. Main cliff with three Buddha names in Hongding Mountain, Photo ed. by Lia Wei, 131.

In addition, rubbings also reduce the three-dimensional forms of carved characters to two-dimensional images, reducing the light and shadow present in the original carved characters.²⁷ For example (Figure 5), the Buddha King of Great Emptiness (*Da Kong Wang Fo* 大空王佛) occupies the widest surface on the main cliff. In addition to its scale, this engraving takes advantage of the play of shadows on the rock surface. The characters for “*da* 大” (great) and “*kong* 空” (emptiness) are engraved with shallower traces, while “*fo* 佛” (Buddha) is carved more deeply. This discrepancy in engraving depth possibly signifies the significance attributed to the representation of Buddha. Moreover, the top portion of the cliff features an almost vertical slope, while the bottom inclines at an approximate angle of 45°. In certain instances, the carving's outline may appear blurred, only reaching clarity during specific times of the day. Direct, vertical sunlight tends to “erase” the text, while low-angled, indirect sunlight reveals it more precisely. This phenomenon reflects the belief in the successive presence and disappearance of Buddhas over time, mirrored in the periodic visibility of the Buddha names.²⁸ However, conveying such nuanced information through rubbings proves challenging.



Figure 5. The Buddha King of Great Emptiness on the main cliff of Hongding Mountain. Photo by author, 2023.

CONCLUSION

Preserving original ink calligraphy through stone inscriptions establishes rubbings to transmit the art of stone inscriptions. These rubbings enhance the reputation of stone inscriptions as essential monuments and ceremonial objects and embody their artistic style. The existence of ancient rubbings has engendered the recreation of calligraphy as a new art form, with calligraphers indirectly contributing to the revival of stone inscription art. By examining the cultural practice of literati in transforming materials into rubbings, we gain insight into the vital role of constantly refreshing the connection between paper and stone. Consequently, rubbings serve as a medium for accessing ancient inscriptions. However, rubbings cannot fully capture the innate placement of carved inscriptions or their relationship with other engravings, architecture, or the natural landscape, especially in the case of cliff stone inscriptions distinguished by their religious significance and geographical context. These factors make it challenging to discern the characters' original geographical location.

In conclusion, rubbings both provide access to ancient inscriptions and contribute to the transfer of their artistic essence. They strengthen and promote the artistry of calligraphy within stone carvings, offering insights into the evolution of calligraphy over time. However, rubbings fall short of reflecting the natural placement of carved inscriptions or their interconnectedness with the landscape. Despite breaking down geographical barriers, they inadvertently separate stone carvings from their original environmental context, diluting their religious importance.

NOTES

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²⁸ Wei, "Epigraphy in the Landscape," 131.

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PORTABLE CEREMONIES AND RELIGIOUS HYBRIDITY: MAKING RITUAL SITES IN URBAN PLACES

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RITUALS IN A COLONISED CITY

Ritual sites are staged through a series of making-believe processes. It requires semiotic operations to promote mythological imagination by representing objects in classification and hierarchy with a particular sequence and order.¹ Exploring ritual sites' engagement in urban places, this study is less about concrete architecture or construction that aims to stabilise meanings or psychological mechanisms in a designed space. Formations of ritual sites involve de-functionalising and de-contextualising the original purpose of a place, turning the space into a sacred site through performances. According to Victor Turner, associated with the term "liminality" referring to "nonreflexive and nonadaptive" alternatives released from normal constraints, rituals are social mechanisms to retain the balance between structural and non-structural selves in artificial collectivism.² In other words, ritual sites occupy the opposite of the social norms in daily routine, which is relatively stable, logical, consistent and continuing business as usual. Deviated from the dominance of daily rules, rituals enable an irregular, ephemeral and unstable domain that reshaped individuals' social roles through a formative process emancipated from various forms of systematic control.

Under Japanese colonialism, spatial operations of rituals in Taipei developed with significant changes, which resulted in material transformations of ritual objects in the 1920s. This research focuses on two sets of ritual paintings used in funerals, revealing discrepancies between these objects and how the purgatory themes were represented before the colonial period. Usually, ritual objects are produced in portable conditions to accommodate any sites, indoor or outdoor, where a master performs and demonstrates religious iconography in the space. The existence of new forms of ritual objects implies transformations of ritual sites, which often alter values in local beliefs. Observing the material operations for formatting a ritual altar, this research analyses the transformation of ritual sites in a developing urban culture beyond the general engagement in the idea of modernity. I argue the altered material forms in funerals were one of the consequences of the cultural assimilation based on the colonial ideology that polarising local culture as uncivilised.

TEN KINGS OF HELL

The origin of the "ten kings" belief is not traceable. Descriptions of the "kings" were found in the *Scripture of the Ten Kings (Shi wang jing)*, an apocryphal text imitating the style of Indian Buddhist sutras, written by an anonymous author(s) around the eighth or ninth century.³ However, concluding

the kings are Buddhist deities is still far from the truth. Descriptions of the ten kings appear in many Daoist literary accounts, such as the *Yellow Register Purgation*. In the Southern Song dynasty, the text was seen in incorporation with a sequence of soul-saving by ritual masters, projecting the judge system and bureaucratic gods of the underworld, including the ten kings and numerous hell officials.⁴ The identities of the kings vary in multiple versions. In Buddhism, the kings reflect incarnations of ten Buddhist gods; while in other literary texts, ten kings were often associated with specific historical figures with merits of noble characters. Li Yih-yuan used the term “diffused religion” to describe the phenomenon that religious content deviates from the institutional disciplinary system and merges into people’s daily life and social ethics.⁵ That means local religious culture is uniquely determined by dynamic relationships among the religion, ritual performances and forms of organisation.⁶ Today, narratives of the ten kings develop with local tales, folklores and mythologies, usually revealing cultural hybridity which cannot be scoped in any concrete religious frame. In other words, precise descriptions of the ten kings belief and operations of ritual performances rely on investigations of local history.

Funeral ceremonies are conceptual performances of death and divinity that function as a symbolic continuity of life. As an indispensable element in funerals, the belief of the kings is transmitted widely in Asia. The mythology reflects believers’ imagination of the world after their death. People believe that humans must pass ten courts in hell. They meet seven kings, one after the others every seven days, who judge, detain and torture sinners based on their misdeeds during their life. After 49 days, if a sinner is still found guilty, the journey continues to meet the eighth, ninth and tenth kings after one hundred days, one year and three years.⁷ Representing the journey, a series of ceremonies, known as the ‘sevens’, are organised after one’s death on those dates of judgments by each king. In these ritual performances, a master will “invoke the body gods, ascend to heaven to invite the deities, undertake a soul-saving journey to hell, summon the souls, and send them off to heaven for ultimate salvation”.⁸ In each ‘seven’ ceremony, the painting of the king in charge is presented on the altar. Traditionally, it would take three years to complete the circle. However, in modern society, the ‘sevens’ has been simplified into shortened forms. Today, the ‘sevens’ ceremonies can be accomplished in two weeks, or even combined into a one-day ceremony.⁹ In a shortened ceremony, it is very likely that the scrolls in a set of ten would be hung on the walls in the same space.

The iconography of the deity system is significant in embodying the ritual space. In Taiwan, a standard funeral altar usually has portraits of the highest gods installed at the central position facing a master who performs the ceremony. Traditionally, scrolls of the ten kings were hung individually one by one in each ‘seven’ ceremony.¹⁰ Since one-day ‘sevens’ ceremonies become more common, the ten kings are usually presented together by hanging a set of ten paintings at a funeral. They are installed to extend the central group of portraits, with five scrolls on the right side and the other five on the left side, forming a symmetric spectacle.¹¹ The altar can be built either indoors or outdoors. In most cases, juxtaposing the entire set of the ten kings scrolls requires a wider space, which is less likely to be installed in a private indoor space.



Figure 1. *Left Ten Kings; Right Ten Kings*, unknown maker, 1920s, hanging scroll; ink and colour on paper, image: 133.7 x 66.3 cm, overall with mounting 168 x 77 cm; image: 133 x 66.2 cm, overall with mounting 170 x 84.5 cm. Longshan Temple collection.



Figure 2. *Heaven; Hell*, unknown maker, 1920s, hanging scroll; ink and colour on paper, image: 133 x 68.8 cm, overall with mounting 169.5 x 79.5 cm; image: 134.6 x 68.7 cm, overall with mounting 171 x 79.4 cm. Longshan Temple collection.

LONGSHAN TEMPLE'S SCROLLS

Longshan Temple's scrolls of hell deviate from the general forms. In the same batch of ritual scroll collections, four scrolls were identified as hell paintings: *Heaven*, *Hell*, *Right Ten Kings* and *Left Ten Kings*. However, their pictorial expressions reveal that they were made in pairs rather than a set of ten.

These four paintings can be categorised into two individual sets used in different ritual occasions. *Right Ten Kings* and *Left Ten Kings* adopted the traditional theme, but instead of being conventionally depicted in a set of ten, they were reduced into two scrolls, each representing five kings juxtaposed in the same scene. The other two scrolls, *Heaven* and *Hell*, are unusual compared to general depictions of the subject. In *Hell*, although the theme was depicted in a very similar context to represent the underworld bureaucratic system, the narrative had been altered to show a single judge with his face depicted like a Japanese ogre and no longer convey the idea of the kings.

These objects can be dated as early as the 1920s when Taiwan approached the third decade of Japanese colonialism. Longshan Temple is located in Taipei, the capital of Taiwan. The city's urbanisation attained a promising scale during the 1920s under the colonial government's city plan and the promotion of tourism. The construction of the modern city transformed the original functions of local places into the penetrating landscape of public spaces with spatial order and dominance. Urbanisation in Taiwan projected the power-making process and imperial domination enforcing social controls, which homogenised the local landscape by eliminating historical memories and intimacy from the public domain.¹²

It was also when the Japanese government altered the colonial strategic focus from military force to cultural assimilation. Temples were usually where local centres developed with vigorous commercial and political activities. The colonial government applied strict inhibitions constraining local culture, including languages, freedom of speech, education, and, for sure, religions. Many temples were destroyed, and reconstruction of religious architecture was restricted. Nonetheless, Longshan Temple was an exemption. In 1896, the Temple merged into the Japanese Buddhist branch of Caodong School.¹³ The Japanese religious institution looked for new alignments in the colony and achieved cooperation with as many as 64 temples in the first year of colonialism.¹⁴ These religious integrations could considerably reduce the government's political harassment. The administrative committee of Longshan Temple started hiring monks to operate religious services and kept a certain distance from non-religious public affairs.

CULTURAL HYBRIDITY IN RITIAL SPACES

The Temple's scrolls were used in local religious services. The government applied a segregation policy to control residents in Taiwan. Longshan Temple was in a Taiwanese district, so the services still followed local customs.¹⁵ However, many local ceremonies were operated by Japanese monks of Caodong School, such as a ritual ceremony after a plaque in 1896 and the Obon festival performed by Chinryu Sasaki in 1897.¹⁶

The paintings convey that these ritual ceremonies were eclectically hybrid and synthetic in ritual forms by accommodating Japanese Buddhist elements in Taiwanese ritual operations. In the cases of *Hell* and *Heaven*, similar images were also found in Japan. The phenomenon suggests that the maker of these scrolls adopted stencils to copy images from other sources in Japan.¹⁷ The use of stencils can be identified by comparing the similarity of the above section of *Hell* with the below section of *Heaven*. Both *Hell* and *Heaven* contain Japanese subjects of purgatory, such as the depiction of Datsu-eba, an ogre-like lady hanging sinners' clothes on a tree when they cross the Sanzu River, judging the sins of the deceased by the weight of their clothes. The image of Datsu-eba is a common theme in Japanese depictions of the underworld. For example, in the Metropolitan Museum of Art's collection of Scenes of Shōsai's *Scenes of the Buddhist Hell*, the scene of Datsu-eba sitting by the tree and the Sanzu River engages the central part of the painting.¹⁸



Figure 3. *Depictions of Datsu-eba in Hell and Scenes of the Buddhist Hell, Shōsai, second half 19th century, Hanging scroll; ink and color on silk, image: 195.4 x 84.4 cm, overall with mounting 254.6 x 108.2 cm. The Metropolitan Museum of Art collection.*

In the case of Longshan Temple's scrolls, the ten kings subject's format was diluted in diminishing the ritual performative complexity in the context of the 'sevens' ceremonies. Neither juxtaposing *Heaven* and *Hell* nor reducing the set of ten into two fulfils the representation of judgements, in which a sinner should pass ten courts one after another. Instead, a more general and eclectic view of hell was projected by blurring the cultural boundary dividing Japanese Buddhism and the Taiwanese ten kings belief. The altered format also reduces the complexity of the ritual processes, generalising the narrative of judgement in visual forms. In other words, the hybrid approach in representing the concept of hell replaced the chronological narrative in the original ritual performance with the homogeneous universality of religious subjects.

PORTABLE FORMS AND RITUAL TEMPORALITY

From the perspective of conservation, these scrolls' maker(s) adopted unusual and risky methods in framing these paintings. These eccentric phenomena include applying paper borders in the front but using thick textiles dealing with the backing structure in the verso of the scroll. In fact, fabric borders and paper backing are more prevalent.¹⁹ Besides this, although these objects were made in modularised forms, the making sequence might not follow a standard process. Sometimes a scroll with blank central paper was made before a brush touched the paper. The nuance between 'mounting a work' and 'painting onto a ready-made scroll' is self-evident when explaining why the pigment layer sometimes goes over onto the mounting material. Furthermore, the wooden sticks for making these scrolls' rollers are very thin. These operations have never been the case in dealing with artworks. Concerning any conservation difficulty, a conservator would consider removing the original mounting layers and reframing them with sustainable materials to cease the continuing damages. For example, the use of thick fabric backing would increase the tension between different textile and paper layers. Thin rollers would cause excessive pressure and speed up the deterioration. However, the removal of the original mounting materials also means eliminating these objects' historical context without considering the functional factors of these choices.

Comparing these paintings to similar objects collected by the National Science Museum in Taiwan, one may figure out that the seemingly confusing mounting style was applied for reasons. Ritual scrolls' forms vary in different ways, but using fabric backings and thin rollers is a consistent and identical feature. Sometimes the pigment layer was painted directly on a textile, which suggested that fabric is an indispensable part of this type of ritual equipment. These practices demonstrated by various methods reveal that the function of these objects for engaging in a potential ritual space is far

more important than any motivation to treat them as works of art. In order to secure these scrolls in a temporary altar, the fabric layer provides a more sustainable condition to accommodate frequent uses — presenting, rolling, hanging, collecting and carrying. For the same reason, thin rollers guarantee minimum volume when these objects need to be collected and carried in a portable case. In other cases of museum objects, rollers were seen made with everyday materials, such as plastic tubes or poles, which barely fulfilled the functional requirement of ritual scrolls. These objects' portability and modular style demonstrate their ability to accommodate any ceremonial space by flexibly assembling them with other ritual instruments.²⁰

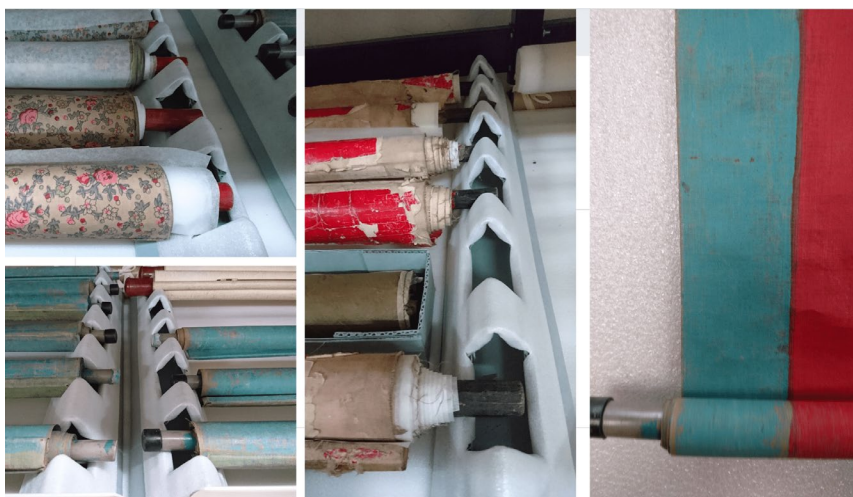


Figure 4. Uses of thin rollers in the National Science Museum's collections of ritual scrolls. Photos by Louise Yang.

When merely focusing on these works' artistic value, their functional nature as ritual tools is often overlooked. The ritual temporality presents a visual quality deviated from the aesthetic experience promised by a close look into an artwork. The ritual meaning demonstrated by them transforms with the uniqueness of each ceremony and the entire systematic order of divinity. They were made as portable objects with dynamic approaches rather than exhibited works in a general sense of religious art. The case implies the multi-dimensional connotations of art-historical objects, which engage in aesthetic experience beyond visual accounts.

RITUALS, URBANISATION, AND COLONIALISM

Identifying these scrolls as ritual objects is significant to reallocate these art-historical materials in their contextual complexity, which helps to re-examine the concept of religious art's interchangeable nature in the sense of cultural heritage. In the frame of 'religious art', the internal, spiritual and metaphysical factors matter for people's understanding of religion conveyed by visual expressions. However, as art-historical materials, the visual materials' relationship within the entire social system needs to be interpreted to convert meanings of social behaviours, psychological patterns, and the semiotic system sustaining them. There are many unanswered questions regarding the discrepancy between Longshan Temple's hell scroll collections and how the idea of the kings was typically embodied in a funeral. What made the significant change to reduce the conventional format of ten kings scrolls in a set of ten to the invented form in pairs, which had never been the case before? What did the new form mean in relation to its social context?

The reduced format appeared when Taipei encountered modernisation and urbanisation under Japanese colonialism. As an approach to modernity with the colonial ideology, urbanisation in Taipei

manifested a series of spatial governances, which were described as necessary to achieve the civilisation of local society. The expansion of ‘public space’ enabled the civil landscape of infrastructures and facilities, bringing transparency, hygiene and civil order. As a form of imperial control, the promised modernity converted an affirmation of assimilation based on the artificial dualism between civilised Japan and primitive Taiwan. Within this frame, impartial evaluation of cultural phenomena was rare. The government usually deliberately selected cultural subjects to magnify the “heresy” and “superstition”, enforcing an image of “uncivilised other” onto Taiwanese identity.²¹ As the opposite of modernity, religious sacrifices and ritual fanaticism were emphasised as extravagant and uncivil, circulated as a generalised view of Taiwanese barbarism.²² As Michel Foucault raised, the “unreason” of the uncivilised reappeared as a “classification” and had been “relegated to the distance of confinement with a new power of interrogation”.²³ The urban Taipei in the colonial period appeared as a controlling mechanism, eliminating the “unreason”, including local ritual performances, from the public domain.

These ritual scrolls’ reduced forms project their social functions when encountering the transformation of the political environment and the accompanied constraint upon local culture. Ritual spaces engage the domain allocated as the opposite of everyday order, stability and social normalcy. In other words, ritual is subversive and rebellious to retain the dynamic balance between structure and anti-structure. Formations of ritual sites involve deconstructive processes of de-functionalising and de-contextualising the original meaning of a place. Rituals’ potential power to transcend pre-defined social classifications and their boundaries encountered obstacles confronting the urbanisation in Taipei under imperial control. Observed from the transformed format and altered meanings of ten kings paintings, it is reasonable to believe that ritual sites withdrew from the public domain, shifting their territories to relatively private or indoor spaces. Reducing quantity and complexity in material forms also means shortening the time with simplified ceremony formats. The reduction of religious activities fitted the “civilised lifestyle” ideology that discouraged extravagant, unnecessary expenditure and consumption via religious mobilisations.²⁴

CONCLUSION: SEEING URBAN PLACES IN THEIR HISTORY

Dynamic and transitional, ritual is an intermediate agency destabilising the instrumental mechanism of a space’s pre-defined function. It plays a significant role in reallocating humanity, integrating psychological responses and reshaping meanings by restoring connections between the social environment and its inhibitors. In urban places, ritual ceremonies enable communal experiences connecting to a city’s history, reexamining artificial collectivism made by the bureaucratic system.

Longshan Temple’s hell scroll collections demonstrate how a specific ritual performance and its engagement in the social domain were restrained under the colonial governance of the urban culture. In this case, the material evidence shows that transformations of ritual forms are far from natural developments encountering modern development and how these processes have been roughly simplified as choices between tradition and modernity. The process of urbanisation comes with ideologies, such as imperialism and capitalism, within the progressivist myth of modernity directly determined not only the reduction of performative complexity but also the removal of social agency. Instead of engaging in a concrete urban structure with pre-determined meanings, this research touches upon ritual materials’ temporal embodiments in different spatial conditions, which transform dynamically with the urban culture in the specific historical context.

NOTES

- ¹ Emile Durkheim, *The Elementary Forms of the Religious Life*, (London: George Allen & Unwin LTD, 1915), 148.
- ² Victor Turner, "Process, System, and Symbol: A New Anthropological Synthesis", *Daedalus*, vol. 106, no. 3, Discoveries and Interpretations: Studies in Contemporary Scholarship, Vol I, (1977): 70.
- ³ Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, (Princeton and Chichester: Princeton University Press, 2000), 176.
- ⁴ Shih-shan Susan Huang, *Picturing the True Form: Daoist Visual Culture in Traditional China*, (Harvard University Asia Center for the Harvard-Yenching Institute, 2012), 254-255.
- ⁵ Li Yih-yuan, 《說文化，談宗教：人類學的觀點》 [Talking about Culture and Religion: Perspectives of Anthropology], (Taipei: Airiti Press, 2010), 84.
- ⁶ Chi, Wei-Hsian, 〈宗教場域中美學實踐的現代性：台灣民間信仰場域中的品味社群〉 [Modernity in aesthetic practices in religious fields: communities of taste in the fields of Taiwanese folk belief], in Huang Ying-Kuei (ed.) *Current Religion in Everyday Life: Religious Individualisation and Relational Being*, (New Taipei: Socio, 2015), 150.
- ⁷ Ten Thousand Things. 164.
- ⁸ Shih-shan Susan Huang, *Picturing the True Form: Daoist Visual Culture in Traditional China*, 247.
- ⁹ Zhou Qing-fang, Hong Fu-lian, Chen Yao-Tang, Huang Wen-rong, Zhong Jintian, 《台灣民間殯葬禮俗彙編》 [Compilation of Folk Funeral Rituals and Customs in Taiwan], (Kaohsiung: Fu-Wen Books Co., 2005), 213.
- ¹⁰ Neal Donnelly, *A Journey through Chinese Hell: Hell Scrolls of Taiwan*, (Taipei: Artist Publishing Co., 1990), 17.
- ¹¹ Zhou Qing-fang, Hong Fu-lian, Chen Yao-Tang, Huang Wen-rong, Zhong Jintian, 《台灣民間殯葬禮俗彙編》 [Compilation of Folk Funeral Rituals and Customs in Taiwan], 229.
- ¹² Su Shuo-bin, "The Birth of Modern Urban Space in Taipei", unpublished dissertation, National Taiwan University, 2002.
- ¹³ Yang Yu-jui, *From Temple to Museum: The Collection Constructing of Longshan Temple and Imagination of the Museum*, in Wang Sung-shan and Chang Wan-chen (ed.), *Restoration and Rejuvenation of Cultural and Natural Heritage: a Museological Perspective*, (Taipei: National Taiwan Museum, 2016), 160.
- ¹⁴ Kan Chen-tsung, "The Management Type of the Longshan Temple and Activities by Japanese Monks During the Japanese Colonial Period (1895-1901)", *Yuan Kuang Journal of Buddhist Studies*, vol, 33, (2019), 201.
- ¹⁵ Chen-tsung, *The Management Type of the Longshan Temple*, 218.
- ¹⁶ Chen-tsung, *The Management Type of the Longshan Temple*, 215.
- ¹⁷ Sincerely appreciation to Chihiro Saka for informing me about the circulation of relevant images in forms of postcards in Japan.
- ¹⁸ "Scenes of the Buddhist Hell", online catalogue of The Metropolitan Museum of Art. Available via: <https://www.metmuseum.org/art/collection/search/826900> (visited on 29 June 2023)
- ¹⁹ Lin Huan-shen, *Reacquainting with Traditional Techniques: Records on the Bangka Lungshan Temple Yen Kings of Hell Paintings Restoration*, (Taipei: Lin Huan-shen Conservation Studio, 2021), 21-22.
- ²⁰ Huan-shen, *Reacquainting with Traditional Techniques*. 23.
- ²¹ Yu Sheng-kuan, *Colonialism and Cultural Resistance: Taiwan Decolonising Literature Under Japanese Occupation*, (Taipei: Socio Publishing, 2012), 88.
- ²² Ibid, 88-91.
- ²³ Michel Foucault, *Madness and Civilization*, 1967, (London: Routledge, 2001), 190.
- ²⁴ Chang Hsiu-Sheng, 〈戰時下台灣における「郷土意識」と柳宗悦の民芸思想 - 雑誌『民俗台湾』と『月刊民芸・民芸』との比較〉 [Three ideas of 'Local Culture' in wartime Taiwan - a case study of Taiwan Folkway and the Japanese Mingei Association], 《桃山歴史・地理》 *Momoyama History and Geography*, no. 47 (2012): 45.

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BEYOND THE ARCHIVE RUSH: PROBLEMATIZING EMERGING SOCIAL MEDIA VISUAL COLLECTIONS

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INTRODUCTION

[T]he question of the archive is not, I repeat, a question of the past...but rather a question of the future, the very question of the future, question of a response, of a promise and of a responsibility for tomorrow. The archive: if we want to know what this will have meant, we will only know tomorrow.¹

— Jacques Derrida

The Arab world² is slowly waking up to the urgency of preserving the local disappearing and systematically marginalized design legacies of the Arab visual culture. Significant, sometimes revolutionary, contributions by pioneering designers, illustrators and typographers among other creatives have been poorly documented due to the recurring political and economic turmoil in this part of the globe. Amidst unrest, cultural material is prone to getting lost, destroyed or looted. Only two decades ago, the world witnessed a shattering looting of artifacts in Baghdad, a site of Arab artistic flourishing in the 1950s and 1960s, days after the US invasion of Baghdad in April 2003. Works of acclaimed artists Shakir Hassan Al Said and Kadhim Haydar, which were housed in the Iraqi Museum of Modern Art, formerly known as the Markaz Saddam lil Funun, were among a large collection of looted artifacts that may never return home. This reported incident is not the first of its kind; similar destinies have been prescribed for entire artistic reservoirs in the region, only to persist in the memory banks and oral histories of a surviving few.

The threat of loss and expungement therefore continues to loom as the reoccurring phenomena becomes a full-blown crisis of an identity that is slowly blurring at the edges. As Art historian Nada Shabout articulates: “For me, the urgency in relation to Iraqi art is the fact that there is an erasure of memory that’s taking place,” she says. “It’s not just an issue of writing the history or having more access to research, but the reality is that the history of Iraq is being lost.”³ For Shabout, as to many Arabs, this matter has become personal: the gap in historical archives, visual and otherwise, resonates with the systematic annihilation of the region’s collective memory by means of active removal of its material artifacts that in many ways encapsulates a civilization’s ethos, and anchors its people to their context. The scarcity of archives equally projects the illusion that no valuable creative outputs were present at a time when the Global North was thriving. The fact that the canonical art and design history of what was taking place in the Arab world was, for centuries, dictated by Western-centered collectors, archivists, academics and historians ensured that Arab designers and their legacies embodied in years of cultural production rarely made it to the global design history discourse. Frustrated with orientalist, colonial and imperialist gazes, newly emerged grassroots archiving efforts

throughout the Arab region have taken the initiative to mold their own “usable past”.⁴ It is therefore the people, rather than governments, who attempt to construct a viable past and more relevant historical narrative, in rejection of the Western-centered version of design history. These young and sporadic movements do not conform to conventional models of collecting and exhibiting, but propose novel methods of preservation and engagement with cultural material by relying heavily on modes of digital archiving and the usage of social platforms.

Collections salvaged from second-hand bookstores and old book markets in big Arab capitals; Cairo, Beirut, Baghdad and others, magazines, posters and rare books are documented and later published on social platforms such as Instagram for a wider audience to access. Over the past few years, insta-Archives have exponentially grown in number, ranging from collections of posters, book covers to vinyl records and cassette tape covers. The amalgamation of the power of social media with the swiftly evolving capacities of technology, Instagram offers a variety of solutions that resolve issues that are prevalent in traditional hosts and models of archiving. The authority and curation of the archives is placed in the hands of the indigenous bypassing concerns of accessibility, gatekeeping, and high-cost infrastructures. While insta-Archives are successfully exposing the wealth of the Arabic cultural and visual heritage, the question remains of whether the mere collection and publication of those ephemeral prints on Instagram is sufficient for the ambition of infiltrating the design history canon, and quenching the aching need for inclusion. At this critical moment in time, when the urgency of preservation and decolonization is gaining momentum, a simple display of eye candy on a platform with increasing noise and clutter is not sufficient. It is imperative for those genuinely invested in acts of de-westernizing design to move beyond the ‘Archive Fever’⁵ into a more critical and analytical engagement with found visual archives. “The task to be accomplished is not the conservation of the past, but the redemption of the hopes contained in it.” This injunction, from the introduction to Theodor Adorno and Max Horkheimer’s *Dialectic of Enlightenment*,⁶ clearly defines, for our time, the primary mission of serious reclamation of historical narratives. In the context of social media, it is easy to follow the allure of the archives, the excitement ensuing a post that goes viral, or a finding that attracts a wave of new followers. Losing sight of the true potential of archives, being a rare source of knowledge and well of material evidence to forgotten, marginalized legacies is an imminent danger, if the visual findings are not activated by design scholars, historians or educators. It is only with profound examination and nuanced interpretations of the archives that meaning can be constructed and value can be reinstated. Without critical introspection that materializes in acts of theorizing, writing, and concretizing practices around and about insta-Archives, the broader venture of inclusion may perish.

The Democratization of Archives

One popular starting point for many of collectors interested in constructing their own personal design archives is the Egyptian ‘used paper’ market. Sur Al-Ezbakiyya (“the Ezbakiyya-wall”), a vast and dynamic site for second-hand material tucked in the heart of Cairo, is an invaluable source of affordable archival matter. The marketplace houses a wealth of paper ephemera, with several stands specializing in historical material, such as vintage Egyptian posters, old Egyptian magazines and vinyl records, photographs, diaries and maps.⁷ This open field, accessible to any interested party, is where an insta-Archive starts taking shape. Acquiring printed matter from this rather chaotic market only requires an eye for historical value, a lot of patience, a relatively small budget, and a functional scanner. Any person with the above criteria can arguably transform into an archivist, curating a collection that becomes immediately accessible to the world when published on a public social media account. The immediacy of this action and the resulting fluidity in the role the archivist, circumvents the bureaucratic, administrative limitations of official, more institutional repositories, where access to

the archives remains tortuous and punctuated with a long trail of paper work and security clearances. Insta-Archives therefore enact the possibility of open access, by allowing internet surfers to view an array of special findings that are a product of renowned Arab graphic designers and illustrators, or equally important, by unknown, forgotten creators.

Predominantly governed by simple digital archiving modalities, social media archives do not require physical space, and no longer occupy massive buildings, but mostly live in the personal computers of their collectors, pixels that float across the world wide web at a low cost and a humble demand for maintenance or tech-savviness. These open social platforms therefore facilitate a shift in authorship, where members of any indigenous group can become an active contributor to the archive; “producers” emerge, eliminating the boundary between users and producers.⁸ They question preconceived ideas of who can do what, forcing their way onto the main stage. As such, communities begin to reclaim control over their own archives in a disruptive act that paves the way for more inclusive, equitable and non-oppressive ways of archival work.

The first encounter with elaborate, visually rich, exceptional graphic materials that have been generated in and from the Arab region as early as the 1930s is an emotionally invigorating experience. The uncovering of such treasure troves has an undeniable impact on how young Arab designers perceive themselves and their cultural ancestors, as they finally see themselves, and their identities represented. The case of the Syrian Design Archives exemplifies the massive influence an insta-Archive can create. In 2020, graphic designers Kinda Ghannoum, Hala Al-Afsaa and Sally Alassafan initiated the online project Syrian Design Archives, which focuses on archiving numerous historical trajectories of Syria’s visual culture from books, posters, advertisements, stamps to street signage, and urban typography. In a span of months, the Instagram account amassed thousands of followers, a testament to the immense craving for such fascinating history. Members of the Syrian and Arab community are active participants in growing the contents of this insta-Archive, substantially feeding it with versatile artefacts that support the endeavor of its co-founders.⁹ Discoveries unraveling visual matter created by accomplished graphic designers such as Abdulkader Arnaout and Mouneer Alshaarani are as exciting as artefacts attributed to less celebrated or known cultural producers. An Abundance of elaborate and beautifully lettered Arabic Script glares at you from the little square posts of the insta-Archive. As the third most widely used writing system in the world, Arabic typography and type design has been disregarded in global design histories, if not completely neglected, albeit from its interrelation to Islamic art and architecture. The findings presented in this nascent archive provide material evidence that rather inventive Arabic typography and lettering in specific, and graphic design in general, has been integral to the Syrian visual heritage for decades with little recognition or close examination. Perhaps the mandate of preservation has become even more pressing for Syrians as the country continues to suffer the collateral damage of war and political instability. This imperative task propelled by similar past and present experiences may be traced in developmental stories behind other Arab-rooted insta-Archives; Al Fehres Al Musawar (“Visual Index”) specializing in Arab visual Arts, Khazanet AlKutub (“The Books’ Cabinet”) focusing on Arabic book covers, Egyptian Cassette Archive, The Egyptian Archive for Stamps, Arab Vinyl Sleeves Archive, among others, ushering a New new era of archiving practice.

The Paradox of insta-Archives

While insta-Archives offer a plethora of practical solutions to known and common problems with conventional material archives, it equally poses new challenges that have perhaps not fully unfolded yet. In order to unpack this paradigm shift and its implications, the concept of the archive needs to first be reexamined. Traditionally, an archive is an authorized site (digital or physical) housing objects (selected, curated) marked for inclusion, and are nominated to be preserved for future access. These

three facets overlap to corroborate the credibility of the artefacts claimed to be representative or special, and their historical accuracy or value, authenticity and cultural relevance are “underwritten by faith in the object found in the archive.”: Faith that is entangled with the collective understanding of the term “archive”, originating from the Archon in Ancient Greece, where official documents were filed and stored. Now an archive, is synonymous with a legitimate site, governed by system and order, underpinned by authenticity and creditability.¹⁰ In the digital archives era, this underlying faith is now in question: can we have the same faith, of legitimacy and credibility, in insta-Archives?

The Infrastructural Conundrum

First, let’s interrogate the process of conceiving an insta-Archive: The operation of gathering artefacts, whether it takes place in Cairo’s Sur El-Azbakiyya or on ebay, remains loaded with the bias of the buyer and their subjective assessment of the object. The practice is arguably still selective and curatorial, albeit now from a member of the community in question rather than an alien archivist. Curated content is then uploaded anonymously on Instagram offering no conclusive verification of source, an impending problem now with Artificial Intelligence (AI) generators capable of seamlessly creating digital imagery that effortlessly mimics real objects. One might argue that in a digital realm, authorship is not shifting but is potentially revoked giving way for free-to-all material available to anyone with Internet access. The bypassing of tedious rituals governing traditional archives processes become more efficient but also less controlled, raising questions of copyrights, intellectual property and rightful ownership. On that account, the “truth” of an image on Instagram is inherently compromised as sources and content authentication are impaired by the very nature of the host, a virtual place with invisible politics of its own. If the physicality of the archives is removed, and the reliance remains on digital copies on Instagram, one cannot help but question where the archives actually live. It is no secret that Instagram, owned by Meta Platforms, a multinational technology conglomerate, has been subject of investigation regarding accusations of privacy breaches and data harvesting. Moderated by algorithms that increasingly dictate which content is consumed, Instagram feeds are far from objective in providing access to everyone’s content. Written and coded by a specific group of individuals, whose values do these algorithms represent, and whose voices do they amplify? More importantly, who owns the data? Meta et al own the operating systems and databases, and are de facto owners of all content published on any of their platforms, non-discreetly pushing invisible agendas, “shadowbanning”¹¹ advocates of issues of non-interest, rescinding privileges as seen fit, and in turn accentuating confirmation bias. The integral infrastructure of Instagram therefore poses a threat to the ethos of insta-Archives as it convolutes the supposed value systems and ethics of decolonization, their prime objective of inclusion, by inextricably entangling with capitalistic and imperialistic modes of online governance.

With impartial accessibility compromised, and content that is tethered to fickle technology (as servers crash and files corrupt) how reliable are insta-Archives as a long-term resource designed for preservation? As Diana Taylor describes: “While it may be true that “data never die” it is also true that they live as bits of information that we might not be able to access. Changing technologies and platforms render our materials obsolete far more often than they archive or preserve them.”

The Behavioral Conundrum

The contention of the infrastructure is only intensified by the cognitive behavioral patterns it cultivates. Instagram, as social networks are designed to be, encourages “mindless scrolling”, a habit that is enhanced by the infinite scroll feature enabling users to continuously scroll down a page with no real attention to what content they are being exposed to. Couple this hyper-addictive behavioral inclination, with a targeted eruption of sponsored advertisements interwoven with random memes and

reels, and you get an environment that imbues overwhelming white noise and mind-numbing distractions. While these conditions may not directly impact the collection or collector's process of Insta-archiving, it infects the attention and dictates the engagement of users. In polar opposing conditions to the ones researchers conventionally work under within a physical archive – low-lit quiet rooms sheltered in between rows of dusty material artifacts – we must question how this rather drastic change of environment to online social platforms affects, not only the methodologies employed in serious, thoughtful engagement with the work published, but also its potential distortion of value as content is obscured by the noise and clutter of place as it submerges in an endless pit of posts. The attitudes of interacting with hollow Instagram content will inevitably seep into the perception of supposedly significant, momentous archival matter, perpetuating swift superficial engagement rather than meaningful introspection and appreciation.

Suspended between the gains and losses of creating insta-Archives, where does this tension leave the greater ambition of decolonization motivating this pursuit?

A RETURN TO MANDATE AND CONCLUSION

According to Aleida Assmann, the historical archive is a place that collects, stores, and preserves rather than presents, displays, or interprets information. It is therefore meant for specialists rather than the general public. For Assmann, this means that archives are “pure potential” that must be activated by historians, curators, or artists— “agents other than archivists”— in order to be made meaningful. (2006: 271). This notion of archives as unmediated depot of raw materials in search of expert interpreters is particularly fundamental for arriving at a decolonized design history when it comes to insta-Archives. To construct a viable, credible history, we must not settle for lavish, attractive visuals that happen to be produced in the Arab world but must more so insist on a reflective and critical process of analyzing, theorizing and writing to gain an understanding of a design practice that is pinned to its historical and social roots.

We must not lose focus of the principal provocation. The fact that the first viable historical resource book to counter the dominant Western narrative, centering the history of Arab graphic design was only published in 2020 is a testament to the lack of effective scholarship around the subject matter.¹² Until Arab scholars and educators Bahia Shehab and Haytham Nawar underwent this four-year long journey, the most widely distributed and used textbook for most design schools was Philip Meggs' “A History of Graphic Design”,¹³ which clustered designers of color in a section on ‘world design’. The narrow representation quickly lists names of around eighty non-Western designers, while the remainder of the historical narrative details the lives and works of 500+ white men.¹⁴ In contrast, the History of Arab Graphic Design book archives and examines the work of over eighty Arab designers closely, establishing a rich foundation for others to build on.¹⁵ This rather grand endeavor sets the benchmark for effective and powerful responses to emerging calls for decolonization and puncturing the Western design canon.

We must assert that the archival turn¹⁶ is in pursuit of a Messy History, a history that “seeks to discover, study and include a variety of alternative approaches and activities...” as opposed to a “Neat” conventional, highly curated, male and Western-dominant history that focuses on mainstream practices and individual designers.¹⁷ A studying that involves a deep introspection, and close interrogation of the state of things, their evolution and parameters of change. Inclusion by ultimately dismantling the existing power structures, and transfiguring these through a collective effort of channeling skills and imagination to designing alternative platforms, and futures, established with genuinely diverse and inclusive conditions where voices from the marginal and suppressed are equally presented and celebrated. While the attempt at long-term preservation on Instagram is an exciting stepping stone, the resolution of longstanding systemic issues of power can only be accomplished by

fully infiltrating the canon with authentic design theory, practice and pedagogy. It is only by sterling, consistent, unwavering and relentless pursuit of concretizing newly founded archives in written, well-articulated historical narrative that we can truly redeem the hopes contained in our past.

NOTES

¹ Jacques Derrida, *Archive Fever: A Freudian Impression* (University of Chicago Press, 1996, 36)

² The term “Arab World” here refers to countries of Northern Africa and Western Asia that are primarily Arabic-speaking, defined as the twenty-two nations represented in the League of Arab States. While the particulars of this paper are rooted in Arab histories and experiences, many of the observations hold true for previously colonized, indigenous populations.

³ Melissa Gronlund, “Archives Tell Us Different Stories about How Things Were’: Inside the Journey to Document Modern Arab Art.” *The National*, June 11, 2020, <https://www.thenationalnews.com/arts-culture/art/archives-tell-us-different-stories-about-how-things-were-inside-the-journey-to-document-modern-arab-art-1.1030848>.

⁴ Michael Law, *Archival Issues* 35, no. 2 (2014): 141–43. <http://www.jstor.org/stable/24589942>.

⁵ In his book “Archive Fever: A Freudian Impression” Jacques Derrida describes the fever, the sickness of the archives, that is to do with the of authority and state power by the very establishment of archives. Then there is the second type, a feverish kind of desire- a sickness unto death as Derrida indicates for the archives: the longing not to access it or to use it, but to find and possess it.

⁶ Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, trans. Edmund Jephcott (Stanford University Press, 2002).

⁷ For more on Sur Al-Ezabakiyya and its potential historical value as well as an in-depth analysis of the relationships forged between the dealer, the buyer and the academic, see Lucie Ryzova’s “The Good, the Bad and the Ugly: Collector, Dealer and Academic in the Informal Old-Paper Markets of Cairo.” In *Archives, Museums and Collecting Practices in the Modern Arab World*, 107–34. Routledge. <http://dx.doi.org/10.4324/9781315567839-11>.

⁸ “Producers”, a term coined by Axel Bruns, describing users who gradually become content creators and producers by interacting with digital content.

⁹ Jyni Ong. “Syrian Design Archive reveals the development and rich visual history of the country’s graphic design,” *It’s Nice That*, May 11, 2021, <https://www.itsnicethat.com/features/syrian-design-archive-graphic-design-110521>.

¹⁰ Diana Taylor, “Save As... Knowledge and Transmission in the Age of Digital Technologies,” *Imagining America* 7 (2010).

¹¹ “Shadowbanning” is a term used to refer to techniques used by platforms to reduce the visibility of content without notifying the content creator or other users. For more on shadowbanning read: Gabriel Nicholas, “Shadowbanning Is Big Tech’s Big Problem,” *The Atlantic*, accessed August 15, 2023, <https://www.theatlantic.com/technology/archive/2022/04/social-media-shadowbans-tiktok-twitter/629702/>.

¹² Shehab, Bahia, and Haytham Nawar, *A History of Arab Graphic Design*. English edition. (Cairo: The American University in Cairo Press, 2020).

¹³ Philip B. Meggs, *A History of Graphic Design*. 2nd Revised edition. (New York: Van Nostrand Reinhold, 1992).

¹⁴ Cheryl D. Holmes-Miller “Black Designers: Forward in Action, Part IV,” *PRINT Magazine*, accessed July 30, 2023, <https://www.printmag.com/design-news/black-designers-forward-in-action-part-iv/>.

¹⁵ The American University of Sharjah, currently ranked the ninth top art and design college in the Arab region according to Quacquarelli Symonds (QS) World University Rankings, has for almost two decades relied on Philip Meggs’s *Graphic Design History* book to introduce aspects of the discipline’s histories to design students, leaving much to be desired for those seeking a diverse, inclusive education. “A History of Arab Graphic Design” therefore presents the first real attempt to survey and examine the graphic design discourse in the Arabsphere, and has since ignited a new excitement for integrating more local and contextual contents in design history courses taught within undergraduate design institutions in the Arab world.

¹⁶ The “archival turn.” a term coined by anthropologist Ann Stoler, is usually used to signify centering the archive as a subject of close examination rather than mere site where research takes place. See Ann Laura Stoler, “Colonial Archives and the Arts of Governance.” *Archival Science* 2: 87-109, <https://doi.org/10.1007/BF02435632>

¹⁷ Martha Scotford, “Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design,” *Visible Language* 28, no. 4 (1994): 367.

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TARGETED HERITAGE: THE DEBATE ABOUT THE VANDALISATION OF STATUES

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INTRODUCTION

Stone and bronze statues occupy public spaces in cities all over the world. They were installed to commemorate persons (mostly men) who were deemed to have made significant contributions to society. Statues are more than mere material objects; they are conceptual, and their meaning extends beyond the ideas of the persons who commissioned and sculpted them. They continue to convey ideological messages to a present-day audience whose responses indicate how communities see themselves in the present. State-sponsored statues, purporting to speak in the name of the public, are endowed with considerable authority.¹

Because they represent an interpretation of history from a specific ideological perspective, statues are often controversial. Public commemoration is based on selective remembering and strategic forgetting, therefore statues are bound to be targeted for expressions of discontent in times of contestation and sociopolitical change. They may become obsolete when the narrative they portray or the persons they represent can no longer be upheld as worthy occupants of public space. Communities need to reflect constantly on whether public symbols express their values.² Alex von Tunzelmann provides a survey of centuries of high-profile statue topplings in different parts of the world. She makes a compelling case that the reassessment of monumental statues is an integral part of what open societies do in the process of reconsidering past values and seeking new ones to guide their futures.³

In the recent past many countries across the world have experienced a wave of iconoclasm. Statues have come under attack because they represent either a historical event or process that is now deemed politically unacceptable, or a discredited regime or a currently reviled person. The vandalism⁴ of statues has become a widespread and common form of protest.

This paper analyses the current debates between supporters and opponents of the defacement and toppling of “tainted” statues in search of an answer to the following question: Should the vandalism of statues be condemned outright or can it in some instances be justified and endorsed?

HISTORICAL CONTEXT OF THE RECENT SPATE OF STATUE VANDALISATION

In recent years protestors in many countries defaced and toppled statues. Most of these incidents have been connected with anti-racist and anti-colonial protest as part of a social justice campaign against symbols of white supremacy.⁵ The Black Lives Matter (BLM) and Rhodes Must Fall (RMF) movements have been prominent.

The BLM movement originated in the USA in 2013 and seeks to highlight racism and especially police brutality against black people. Following the death of George Floyd at the hands of a police officer in 2020 millions of people participated in BLM protests which made headlines and gained international attention.⁶ BLM supporters targeted statues commemorating persons who in their opinion were guilty of racist attitudes and the oppression of indigenous and black people. In the USA the statues of Columbus and the Confederate military leaders have come under attack.

Christopher Columbus was elevated by white Americans to the status of heroic founding father of the USA. Many public monuments were erected in his honour. Descendants of indigenous people and slaves challenged the celebration of Columbus as a national hero. They produced an alternative narrative of him as being responsible for atrocities and the genocide and enslavement of indigenous peoples. During the BLM protests activists smashed or toppled a number of Columbus statues. Several local authorities removed statues of him to avoid further vandalism.⁷

BLM protestors also targeted statues commemorating leaders of the southern Confederacy which fought to preserve slavery in the 1860s. Conservative whites view the statues as commemoration of the heroic struggle of the Confederacy in the Civil War. Black Americans see them as homages to slavery, white supremacy, and the country's racist past and launched campaigns for their removal. Local authorities in Florida, Kentucky, Alabama and Virginia were forced to take measures to either remove or protect these memorials. White conservatives, resisting the removal of Confederate symbols, held hundreds of rallies. Southern states tightened their restrictions on removals.⁸

In South Africa the Rhodes Must Fall campaign foregrounded the issue of colonial statues in postcolonial societies. It started in March 2015 when a black student threw excrement at the statue of British imperialist Cecil John Rhodes on the campus of the University of Cape Town, which triggered a wave of protests in the country. Memorials to South Africa's colonial past were defaced by mainly young black protesters. These included statues of the British monarchs Queen Victoria and King George V and of Afrikaner nationalist leaders such as President Paul Kruger and General Louis Botha. Rhodes' statue at UCT and several others were removed. The protests sparked a national debate about how to remember South Africa's troubled past.⁹

Protests in solidarity with BLM and RMF spread to many countries. There is a long list of recent incidents of statue vandalism in countries on all continents. Examples include the toppling and dumping in the harbour of Bristol in the UK of the statue of Edward Colston, the "city benefactor" who was also a slave trader¹⁰, the dousing in red paint of statues of King Leopold II in Belgium¹¹, and acts of vandalism against statues of Captain Cook in Australia¹² and Chiang Kai-shek in Taiwan.¹³

In times of sociopolitical upheaval, the distinction between valuable cultural heritage that is worth conserving and detested symbols of the past that need to be destroyed is politically contested.¹⁴ Inevitably the BLM and RMF movements were controversial. Whereas supporters hailed the behaviour of protestors as an important step towards social justice, opponents condemned it as destructive.

THE LEGAL PERSPECTIVE: VANDALISM AS CRIMINAL OFFENCE AND LAWLESSNESS

From a legal perspective the act of vandalising a statue is a criminal offence. It constitutes malicious injury to property, a punishable crime in all countries. There is, however, no societal consensus on the validity of the law in this regard. Conservatives condemn the vandalising of statues as a criminal activity that extends beyond civil disobedience. They regard persons who deface or pull down statues as violent criminals whose actions need to be suppressed and call upon law enforcement agencies to punish them.¹⁵ Anti-racist protestors on the other hand interpret legal action against them as "an

instrument of political oppression reflecting the interests of conservative forces intent on protecting the *status quo*".¹⁶

Governments have responded to the wave of iconoclasm. In the USA President Trump led the conservative backlash against BLM attacks on statues by issuing an executive order in June 2020 to protect monuments, memorials and statues. The document condemned the assault on American monuments and stated that "no individual or group has the right to damage, deface, or remove any monument by use of force". The Administration would prosecute offenders "to the fullest extent permitted under Federal law" and also withhold Federal support from State and local law enforcement agencies that fail to protect public monuments, memorials, and statues. A maximum prison term of ten years was envisioned for offenders.¹⁷ On the state level in the USA authorities tried to arrest the assault on statues by stricter legislation (for example the Alabama Memorial Preservation Act¹⁸) and law enforcement.

In the UK the Tory government also denounced the destruction of statues. Justice Secretary Robert Buckland pledged stricter measures by amending the Criminal Damage Act.¹⁹ The British government came out in support of retaining statues *in situ* with a "retain and explain" policy.²⁰

Australian authorities also contemplated tougher anti-vandalism laws after two statues of British coloniser Captain James Cook had been spray-painted by activists.²¹

Protestors have argued that laws protecting tainted statues are unjust and that there is nothing wrong with breaking unjust laws. Vandalisation of a statue should not be viewed only as a criminal act, but its nature as social critique and political protest should also be considered. Opponents of the move by governments to stricter measures against vandalism agree that the state cannot allow citizens to express their frustration by damaging property but argue that the focus on vandalism should not divert attention from the real issues underlying the actions of the protestors. In stead of increasing the coercive powers of the police other ways need to be explored of engaging with social groups that feel that the existing channels of dialogue for change are not open to them and addressing their concerns.²²

THE CONSERVATION PERSPECTIVE: DO NOT DESTROY MATERIAL HERITAGE

From a heritage conservation perspective there has been dismay about damage to and destruction of statues. International heritage conservation organisations such as UNESCO (United Nations Educational, Scientific and Cultural Organisation) and ICOMOS (International Council on Monuments and Sites), heritage conservation instruments such as the World Heritage Convention and the Burra Charter, as well as national heritage conservation legislation such as the National Heritage Resources Act of South Africa emphasise the value of tangible cultural heritage resources. Because they are valuable, non-renewable and irreplaceable it is the common moral responsibility of a society to safeguard and conserve them.²³

Statues are regarded as an important part of people's collective history. Damage to or removal of them is interpreted as an act of *damnatio memoriae* ("condemnation of memory") and a threat to the identity and sense of place of local communities. Heritage conservationists, hoping that statues and monuments in a multicultural society may serve to build cohesion, inspire pride, and promote a sense of a common history, argue that members of all sections of the population must be tolerant and allow their cohabitants the freedom to honour their ancestors and take pride in the heritage of their own group.²⁴

The counterargument is that when "tainted" statues are allowed to continue sending their derogatory messages, the unjust *status quo* is perpetuated. To demand restraint in such a case amounts to compromising fairness in the name of tolerance, by requiring the already disadvantaged to bear unequal burdens for the sake of harmony.²⁵

THE HISTORIAN'S PERSPECTIVE: BE TOLERANT TOWARDS ALL

Several historians objected to the vandalising or removal of statues. From a historical perspective the first argument against iconoclasm is that to attack a statue is tantamount to an attempt to erase or whitewash history by obliterating offensive figures from the historical record.²⁶ The erasure argument is problematic. Statues do not teach history; they just reinforce a particular narrative of history. Sometimes they distort rather than record history. The removal of a “tainted” statue from public space is not an act of obliteration, it is an act of refusing to celebrate the achievements of a person whose career is ethically questionable.²⁷

A second argument is that persons commemorated by statues should be viewed within the historical context of the time in which they lived and not judged by today's criteria, because previous generations had different understandings of what is right and wrong. Rhodes and Columbus, for example, may today be regarded as racist oppressors, but their significant achievements during their lifespan are worthy of celebration. Supporters of this argument appeal for tolerance to be shown to the important actors of the past, although they had flaws like all humans. In stead of turning a blind eye to the inconvenient truths of the past by getting rid of contested memorials, they should be retained. They can play a pedagogical role by reminding the current generation of human fallibility and serving as a warning against a repetition of the mistakes of the past.²⁸

Protestors and their supporters, not impressed by this argument, maintain that it is inappropriate to honour persons who were guilty of grave injustices such as the enslavement of Africans. Their statues are not mere inert historical artefacts but continue to shape people's ideas about the world of today and still cause pain to those subjected to ongoing social injustice as a legacy of the past.²⁹

The third argument is that when one statue is pulled down, it may trigger a domino effect and lead to the destruction or removal of others. It amounts to a slippery slope which may ultimately lead to an end of human statues in the public space.³⁰ Statues of national heroes, such as presidents George Washington, Abraham Lincoln, William McKinley and Ulysses Grant in the USA and Winston Churchill and Oliver Cromwell in the UK have indeed been targeted.³¹ Although some of these generally revered heroes were directly or indirectly involved in serious wrongdoing conservative political leaders characterise the assault on their memorials as an unpatriotic deed.³²

THE HUMAN RIGHTS PERSPECTIVE: AN ASSAULT ON FREE SPEECH

When statues are regarded as a form of speech because they communicate messages to the public, assaults on them may be viewed as a violation of the right to free speech, one of the fundamental liberties. From a human rights perspective the inappropriateness of political vandalism lies in its interference with the opinion and speech of others. There are, however, limits to the freedom of speech. When a tainted statue is viewed as a form of hate speech, causing harm to others, the vandalism of that statue may be interpreted as a protest against hate speech in the public interest. In such an instance, an argument can be made that the vandalism of the statue is a legitimate form of political speech which does not violate the freedom of speech.³³

THE SOCIAL COHESION PERSPECTIVE: DON'T INCITE UNFAVOURABLE REACTIONS

Memorialisation is essential to maintaining social cohesion within a cultural group. It helps members of the group to express their values, remember their tragedies, celebrate their victories, honour their heroes, take pride in their heritage, and affirm a shared identity.³⁴ It is understandable that an assault on statues valued by the group will result in angry responses.

Among peace-loving citizens there is a general aversion to vandalism, which is regarded as a form of violence. In some cases statue vandalisation, when it is done to derive pleasure from destroying the valued symbols of enemies as an act of revenge, is vindictive. The perpetrators may target a statue not necessarily because they resent the person memorialised, but because they desire to hurt their present-day enemies whom they hold responsible for their own suffering.³⁵

In the USA and South Africa white conservatives reacted aggressively to the assault on “their” memorials and in some cases retaliated by vandalising statues commemorating black persons.³⁶ In response to retaliatory vandalism of memorials advocates for social cohesion point out that the vandalisation and toppling of statues may open a hornet’s nest by inciting undesirable reactions. In the USA, because of the strong opposition by a large section of the population to the removal of Confederate memorials, fears have been expressed that it might worsen race relations.³⁷

THE AESTHETIC PERSPECTIVE: DO NOT DEFACE WORKS OF ART

Many statues are works of art that have aesthetic value which needs to be preserved irrespective of the historical facts they represent. Some statues are artistic masterworks showcasing the artistic skills of sculptors working within a tradition of heroic sculptural works. Others represent an era or style of artistic expression, which is a window into understanding the spirit of the times. The destruction of these statues can deprive art lovers and other citizens of important artworks that enrich their aesthetic experience. Art historians contend that statues as serious works of art should remain in the spaces which were initially intended for them, because when they are removed much more than only their *mise-en-scene* is lost.³⁸

A counter argument can be made that the aesthetic and political aspects of a statue cannot be separated. Its artistic merit does not separate it from the fact that it was designed and erected to instill a particular ideological order. The preservation of tainted statues affords them a dubious sense of aesthetic autonomy, which allows them to stand outside their social, political and historical function.³⁹

THE POLITICAL ACTIVIST’S PERSPECTIVE: SYMBOLS OF OPPRESSION MUST GO

From the above it is clear that opponents of the defacement and removal of statues have lodged objections from various perspectives, but that those sympathetic to the cause of the protestors against white supremacy and racism have put forward counterarguments in their defence.

“Tainted” statues are those which perpetuate a moral wrong by expressing positive attitudes towards historical figures who committed serious human rights violations or symbolise objectionable ideologies. Several authors have written about the negative psychological impact of statues honouring persons associated with slavery, colonialism, white supremacy and racism. They exclude, marginalise and create a feeling of alienation among black people in the USA, South Africa and other countries, and inflict “cultural trauma” on them by posing a threat to their self-respect. The predominance of statues embedding white supremacy contributes to making public space unwelcoming towards people of African descent, serving as a visible barrier to decolonisation and reconciliation.⁴⁰

Rose-Redwood and Patrick regard the debate about the removal of tainted statues as “part of the process of reckoning with the ongoing injustices of settler colonialism in the present in order to work toward decolonizing the future”.⁴¹ Both Frowe and Timmerman argue that authorities have a moral obligation to prove its sincerity in repudiating past wrongdoing by removing objectionable statues.⁴²

THE RIGHT TO VANDALISE

Those affected negatively by a “tainted” statue have the right to seek redress. Activists regard the vandalising of tainted statues as a justifiable strategy to achieve their political aims, but public opinion is divided on the permissibility of vandalism.

Vandalism as a form of protest may be justified under specific circumstances. Protestors ought, as a first resort, to approach authorities with jurisdiction over the statue with a request to remove, relocate or recontextualise it. However, the experience around Confederate statues in the USA in past years shows that conservative, white-dominated authorities are reluctant to accede to such requests.⁴³ When protestors have exhausted all legal options to get a statue removed and the authorities are unwilling to engage with their objections, they may choose to vandalise the statue as a last resort. In such a case the unauthorised defacement, destruction, or removal of a statue may be morally permissible.⁴⁴ From a legal point of view some experts argue that in such a case there exists a *pro tanto* duty to vandalise.⁴⁵ When these conditions are not met the vandalisation of a statue remains an illegal and punishable offense.

Although vandalism is often regarded as barbaric, antisocial, cowardly, and therefore questionable, it attracts much publicity and is therefore a strong and attention-grabbing form of protest.⁴⁶ Burrows describes it as “one of the most common forms of symbolic, *non-violent* protest”.⁴⁷ Acts of political vandalism serve as powerful repudiation of unacceptable aspects of the past and fitting counter-speech that undermines the authority of state-sponsored tainted symbols which may result in “symbolic reparation”. By vandalising a statue, protestors rewrite public memory and create a “countermonument” by modifying the original monument’s characteristics and meaning. Because direct encounters with statues literally bring people in touch with the past, the transformation of statues into countermonuments through defacement may be the most effective and impactful way to respond to racist memorials.⁴⁸

CONCLUSIONS

Strong social movements have the potential to challenge hegemonic ideologies and effect significant change in the culture of societies. What the BLM and RMF campaigns in general and the assault on “tainted” statues in particular have achieved is that as a result of extensive media publicity greater public awareness of the real injustices associated with racism and colonialism and the need for progress towards social justice was accomplished.⁴⁹ This awareness, serving as catalyst for open-minded conversation, is only the first step towards the resolution of the injustices.

Officially, in terms of legislation, vandalism of public and private property is a criminal offence in all countries. Because some statues are objectionable and harmful to sections of the population a case can be made to justify vandalising them by the affected groups as a last resort when all other efforts to get them removed or recontextualised have been exhausted. It is thus possible to make a qualified defense of vandalising “tainted commemorations” in specific circumstances.

The defacement or toppling of tainted statues will not necessarily change hearts, minds, and realities and lead to meaningful change in the present to redress injustices.⁵⁰ “Ultimately, it is easy to pull down a statue — or to put one up,” von Tunzelmann writes in her book. “To make real reparations for the past is a much greater challenge.”

The world is a long way from achieving equal opportunities for all. An open reckoning with the past through constructive engagement and dialogue, rather than imposition or vandalism, is the best way to promote relations of respect in a divided society. In stead of outright condemnation, the vandalisation of statues can be interpreted in a sympathetic way as a call for an honest examination of systemic racism and the residual effects of slavery and colonialism. At the core of debates about the vandalisation of

statues should be the concept of transitional justice, it is the need for societies to come to terms with a past of violence, inequity and discrimination. The process of “re-narrating” the past in an effort to reshape the present will be difficult and slow.⁵¹ However, when the softening of hardline attitudes about the interpretation of the past is achieved, entire communities will hopefully emerge victorious as a people, not as a particular group gaining victory over another.

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³ See the introduction of Alex von Tunzelmann, *Fallen Idols: Twelve Statues That Made History* (London: Headline Publishing Group, 2021). See also D. Gamboni, *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution* (London: Reaktion Books, 1997).

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- ⁴⁵ Ten-Herng Lai, “Political Vandalism as Counter-Speech”, 609-610.
- ⁴⁶ Ten-Herng Lai, “Political Vandalism as Counter-Speech”, 608; Chong-Ming Lim, “Vandalizing Tainted Commemorations”, 207-209.
- ⁴⁷ Paul Burrows, “Statues, churches, vandalism, and the nationalist and colonial tales we like to call ‘history’”, *Canadian Dimension*, July 4, 2021, accessed August 1, 2023, <https://canadiandimension.com/articles/view/statues-churches-vandalism-and-the-reassuring-nationalist-and-colonial-tales-we-like-to-call-history> .
- ⁴⁸ Ten-Herng Lai, “Political Vandalism as Counter-Speech”, 606-607; Ileana L. Selejan, “Vandalism as Symbolic Reparation”, *The Cambridge Journal of Anthropology* 39:2 (Autumn 2021), 29–35; Marie Hadley, Sarah Hook and Nikolas Orr, “Ideological Vandalism of Public Art Statues”, 7, 14-15; Macalester Bell, “Against Simple Removal”, 779, 783, 787-788; Jeremiah Garsha, “Red Paint: The Defacing of Colonial Structures as Decolonization”, *Transmotion* 5:1 (2019), 93-94.
- ⁴⁹ Joanna Burch-Brown, “Is it Wrong to Topple Statues and Rename Schools?”, 84-87.
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- ⁵¹ Johannes Schulz, “Must Rhodes Fall?”, 185; Caesar Alimsinya Atuire, “Black Lives Matter and the Removal of Racist Statues”, 449; Joanna Burch-Brown, “Should Slavery’s Statues Be Preserved?”, 809; Johannes Schulz, “Must Rhodes Fall?”, 186.

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AS IT IS: NATURE AND SPONTANEITY IN KOREAN DESIGN

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INTRODUCTION

The importance of craft and the process of making underlay Korean aesthetic principles and their close relationship with the environment. Shamanism and Buddhism traditionally established this embrace of nature, and we see many architectural manifestations, particularly in mountain temples and vernacular Hanok houses.¹ Traditional mountain temples were not drawn, but were often designed and built on site, integrating natural features to maximize the buildings' performance with passive strategies. The Korean term "mak" refers to something unrefined, hastily made, or spontaneous.² It emphasizes the act of creation and fondness of the unexpected. The imperfections that are associated with the process of making by hand are fully embraced. Korean traditional aesthetics reveal a harmony with nature and inherently sustainable design strategies.

In contrast, rapid development in the post-war era led to a detour towards large-scale western urbanization strategies that minimized residents' connections with nature. Large urban highway systems and dense apartment blocks replaced the traditional neighborhoods.³ Globalization appeared to have won. But recent shifts in redevelopment and a return to Korean aesthetic principles have led to a rededication to restoring this cultural identity in the built environment. Beginning in the 1990s with projects such as Cheonggyecheon Stream, sites were reclaimed as natural public amenities for residents. This paper will discuss the ways in which contemporary Korean architects incorporate spontaneity in their work, through a comparison of contemporary projects, in order to distill current approaches to shaping Korea's contemporary identity.

Korean Aesthetic Principles

In his 2004 article on Korean development, Ryu Jeh-hong writes about the subjugation of nature, in the pursuit of urban development. "The city is lines. Roads were built through mountains, over rivers, and across the sea to show off modern technological progress, while subjugating nature as a plastic thing. Instead of being treated as an object of reverence, nature becomes something to overcome, control, and even exploit on behalf of people. Nature has lost its spontaneous autonomy and degenerated into a visually manipulated plastic thing that requires management."⁴ This observation is key to understanding the attitudes of contemporary Korean architects, many of whom strive through various pathways to restore a balanced relationship with nature through their work.

In 2003, Seoul mayor Lee Myung-bak initiated the project to remove the elevated highway and restore Cheonggyecheon stream.⁵ The movement to re-introduce nature to the city and to promote

ecological design at the urban scale was begun. The project became a landmark for the city, and a well-loved pedestrian zone. The spontaneous quality of the way citizens interact with the spaces of the Stream capture the essence of this shift toward traditional principles of Korean identity. Cheonggyecheon marked the beginning of a new era.

P'ungsu and Spirituality

The ancient Korean geomantic tradition known as “P’ungsu-jiri” has guided the selection of auspicious sites and the design of important buildings for centuries.⁶ The ancient capital Hanyang (contemporary Seoul) is located based upon these principles, with the Han river running in the foreground of the older city to the north, and also adjacent to the newer urban development to the south of the river. Auspicious mountains ring the perimeter of the city, chosen for its strategic location but also in agreement with the principles of p’ungsu.

The concept of “Baesanimsu”, which translates to “mountain in the back, river in the front”, was also employed at the smaller scale, used to position the hanok, the traditional Korean house in harmony with the natural forces and geographical features of the site. The sixteenth century Hahoe Village near Andong is surrounded by the Nakdong River, and is known as “village enveloped by water”. Mount Hwasan and the sacred Taebaek mountain range sit behind the village, creating the ideal site.

Early indigenous belief systems of Animism and Shamanism further established an embedded relationship with nature. Spirits resided in mountains, and humans and animals were intertwined in life experiences. The traditional tale of the man who becomes a tiger by night is a classic tale that captures the close relationship with the natural world. In Buddhist paintings of the later Joseon dynasty, mountain gods are depicted through the pairing of the wise man and the tiger.⁷

As Buddhism entered Korea from China during the Han dynasty, we observe many architectural manifestations, particularly in mountain temples. Buddhism blended with indigenous beliefs of spirits in nature, particularly mountains. Sacred mountains became the site for Buddhist temples. Traditional mountain temples were not drawn, but were often designed and built on site, following the natural topography and capturing views.



Figure 1. Gaeamsa Temple, Korea (left) and Mountain God, Joseon dynasty, Korea National Museum (right).

Mak and Bium

This emphasis on nature can be seen in the development of other arts as well. Because “mak” emphasizes the unrefined and quickly crafted, it emphasizes making and process, and the unique outcomes inherent to handcraft.⁸ A rejection of refinement and embrace of the imperfections that are associated with the process of making by hand are fully demonstrated. In Korean Buddhist Seungmu dance, all moves are improvised; each performance is unique.⁹ The performer’s movements, dress, and use of instruments harmonize in creating anticipation with changing combinations of expression in each dance.

This ‘unexpected’ quality permeates the arts and crafts of Korea, and ultimately the built environment as well. The humble “maksabal” (bowl to be used right away) indicates low quality material, but also provides a freedom for the craftsperson to express their artistry. Similarly, “onggi” storage vessels were used for simple food and utility functions due to the poor quality of the clay. Functionally, the porous quality of the clay enables miniscule holes to form in the vessels when fired, which support fermentation in the foods stored within, such as kimchi and fish paste.

In contemporary Korean architecture, we see a return to these ideals; a focus on Korean aesthetics and harmony with nature reveal a renewed approach to the duality of identity and sustainable design. Architect Byoungsoo Cho, in his writing on Korean aesthetics, notes the importance of spontaneity and the unexpected in the making process: “Commonly used to imply a vulgarity or crudeness, *mak* elicits something overlooked, castigated in a hasty indifference to finesse. Makgeolli, for instance, is an unrefined state of soju, a smooth mainstay Korean drink. Yet this notion is more than just a word; *mak* is a mode of thought, a temperament, which hides everywhere in plain sight. So many things, from our food, to our traditional dance and even to our understanding of the city, manifest a certain matter-of-factness about how we approach being. Korean aesthetics endorse a distinct fondness towards the unexpected.”¹⁰

SPONTANEITY AND ARCHITECTURE

How is the concept of Spontaneity expressed in the built environment? Spontaneity is defined as “belonging to natural processes: Occurring without apparent external cause; having a self-contained cause or origin.”¹¹ The natural and uncultivated gardens of Korea, such as the Huwon Secret Garden of Changdeok Palace, provides one example of spontaneity – nature left ‘as it is’. Uniquely shaped trees such as the eastern red pine are celebrated, and plants grow in wilder arrangements than are typically seen at more manicured and planned Japanese and Chinese gardens. Plants are often allowed to grow upon architectural features, especially in more rural villages.

Looking at these expressions of spontaneity, we can begin to infer relationships and create threads to understand contemporary architectural expressions. Spontaneity, by definition, is experiential, imperfect, and is self-referential. It is in the very spirit of nature.

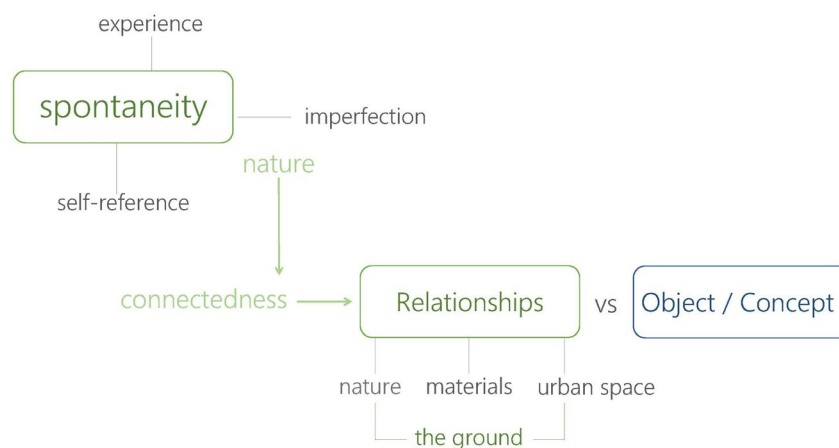


Figure 2. Spontaneity: from natural sources to contemporary interpretation.

Relationship with Nature

These qualities of spontaneity that we find in nature imply connectedness, and that in turn defines relationships, which are the key to understanding eastern cultures and design approaches. While in the west, the focus on works of art or architecture is often on the concept or the piece as a stand-alone object, in eastern philosophy, relationships organize life, as demonstrated through Confucian thought. The collective takes precedent in importance over the individual.

Relationships between built forms, between materials, and between urban form and space, are all examples of connections in the built environment. Underlying all of these are the connection with nature and the spontaneous. Contemporary architects are returning to these principles as they define their approaches. Architect Kim Swoo-Geun asserted that traditional Korean architecture is expressed as a grouping of several buildings, instead of a single object. He argued that formal perfection or strictly proportional systems had little significance in understanding the essence of Korean architecture and its lineage. “The relationships of proximity, repetition, harmonious alignment, and unified material textures played greater roles, as can be seen in his principle works, including the Cheongju Museum and Jinju Museum.”¹²

Relationships in spatial arrangements, voids, and topography were all demonstrated in Kim’s Space Group building, an early example of the integration of traditional spatial concepts into those of a modern building.¹³ The project emphasized the void as a relational device to connect various functions. Kim’s priority of intangible space over architectural form is evident from the emphasis on the courtyard as an organizing element, and would serve to influence the next generation of architects.

DEVELOPMENTS IN CONTEMPORARY WORK

While Kim’s work was a crucial step in assessing ways to modernize Korean design principles, the following generation expanded upon his work, and dug deeper to assess specific means to build upon this framework. Relationships between materials, between the built form and the ground, and between urban forms are a few key contemporary interpretation areas which have emerged.

Materiality

Contemporary material use follows the spontaneous qualities of imperfection and relationships to govern composition and contrast.

Composition

First, we'll look at materiality in the work of Kim Seung hoy and Choi Wook. Kim Seung-hoy's office KYWC "Kyeong Yeong Wi Chi", which translates to "composition of eastern painting", emphasizes relationships. The relationship between objects is more important than the objects themselves. His design approach deals with compositional relationships; these are interactions with the landscape and surrounding buildings, contexts, and materials.¹⁴

Kim's *Jung Clinic* was an early example of his deft use of composition to work with scale and landscape in creating a series of spaces that blend with the surroundings. Materials reference and connect with nature, while contrasting in shape and regularity. The self-referential nature of spontaneity is an interesting metaphor for the quest for expression of Korean identity. "Natural" in the sense of innateness is key to understanding Korean identity before external influences.

Celebrating Natural Imperfections of Materials

Architect Choi Wook discusses the wars and invasions of the last two centuries, and the struggle to reacquire certain aspects of the Korean culture. "For me, the point to connect to is right before the destruction, colonization, and invasion. I want to reestablish the lost culture. Imagine if our history continued in a fluid and evolving way, what would Korea look like now?"¹⁵ Few structures in Korea remain untouched from pre-war times, but those that do provide insight into Korean tradition. These expressive natural structural posts and beams of the Neo-Confucian academy Byeongsan Seowon are representative of traditional Korean architecture that celebrates the natural forms of materials, used as they are found.

The idea of spontaneity as experience in Wook's work is based on balance and relationships between spaces and between materials. His work embraces the precedent of emphasis on the void, set by Kim Swoo-Geun, promoting emptiness over form. This allows for a focus on material contrasts that highlight architecture's relationship with the surrounding environment. His Gapado Island Project was an early example of the use of void, light, and material contrasts to demonstrate balance and duality between architecture and the natural environment surrounding it. Contrasts between heavy and light, smooth and rough, are emphasized with minimal intervention between the two.



Figure 3. Byeongsan Seowon (left) and Gahoe House, Choi Wook (right).

The Ground

The mountainous topography of the Korean landscape, accounting for nearly two thirds of the country, has inspired a connection with the ground for centuries in various interpretations. While tomb mounds are common to various unlinked cultures around the world, they take on a semblance to the landscape in Korea, but also a symbol of prominence of the individual within a very collective society. And as mountains were traditionally the dwelling place of spirits, many Buddhist temples were located carefully in relation to the terrain.

Byoungsoo Cho

Architect Byoungsoo Cho approaches design in a manner very much in tune with traditional Korean aesthetic and eastern philosophical ideas of balance. He describes his emphasis on experience through moments in nature, as well as the effectiveness of simplicity on creating memorable experience in his work. Cho's Sugakri (Tilt-roof house) is one example of this emphasis, in the vein of relationship with the ground. The concept of "topographic determination" is noted by Cho as inspiring his approach. The project's section and space layout respond to the sloped site, with spaces oriented for views, natural lighting, and wind flow. Cho's minimal use of materials, emphasizing the concrete structure, serves to heighten the form's reading of a rock formation within the hillside.

Cho's Earth House project engages the ground in a fully subterranean expression. A "house of the sky", it was built in honor of Korean poet Yoon Dong-joo, who wrote about the sky, the earth, and the stars. Cho describes the project as "focusing on the primal relationship between nature and humans. It is built with careful consideration of constructional efficiency and our somatic senses."¹⁶ Earth House heightens the occupants' sense of the sky and the ground, and the intersection of the two, while minimizing the addition of form or light pollution within the landscape. The night view reveals this composition with the natural environment.

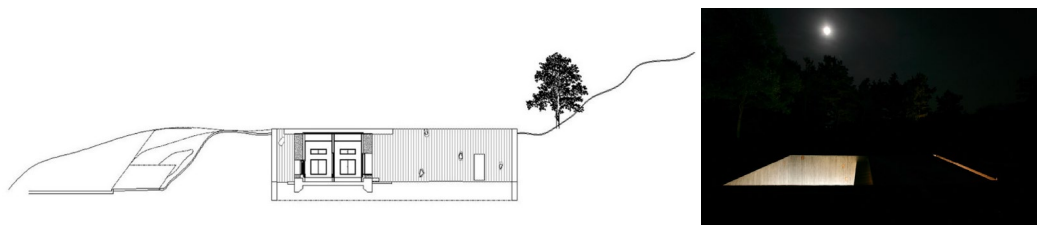


Figure 4. Earth House Section (left) and night view (right), Byoungsoo Cho.

Seung Hyo Sang

Korean architect Seung Hyo Sang, one of the members of the 4.3 group and founder of the firm IROJE, was at the cusp of the transitional generation, working for Kim Swoo Geun, but also translating what was unique about Korea and the implications for contemporary Korean design. Sang describes the importance of designing spaces, instead of forms, and the resulting emphasis on spaces that aren't necessarily programmed, but are the spaces of imagination.

He also notes the importance of the relationship between indoor and outdoor space as a constant in his work. These ideas were expressed in Welcomm City in the year 2000, where Sang explored the void spaces he alluded to at the urban scale. "The architectural structure should not be seen as an object, but a medium to connect the surrounding environment."¹⁷ Again, the relationships between the spaces and the surroundings took precedent over form.

Sang's design for the burial ground for the late President Roh Moo-hyun embraced the ground in various scales with the surroundings, but through subtle level changes. His text *Landscape* describes

the way in which his work extracts elements and boundaries from the ground to build into the fabric of the landscape.¹⁸ Sang chose a flat land below the rock where the late president took his own life. The triangular flatland lay at the connecting point between village and mountain, the meeting place of the living and the dead. Seung notes the idea of place representing passage of time, and indeed, the project conveys that reality in the absence of other structures.¹⁹ The emphasis of the horizontality of the ground plane, coupled with the emptiness of the spaces created, recall traditions of Jongmyo shrine. The shrines ancestors, the kings and queens of the Joseon dynasty, inhabit an empty space within spirit tablets.



Figure 5. Jongmyo Shrine, Seoul, Korea.

Urban Scale and Topography

At the urban scale, John Hong, in his work “Topographic Contingencies”, discusses key contemporary architects who have taken a different approach to landscape. He looks at work that “eschews the subtext of what has been lost when city and topography enmesh.”²⁰ For example, Danganri Podium and Promenade by Minsuk Cho of Mass Studies leverages both existing context and the natural topography of the area to create spontaneous pathways and experiences in this large-scale urban proposal. Spontaneity at the larger contemporary urban scale responds to various contextual influences, while focusing on relationships.

“Their body of work is less an apologetic atonement for an unrecoverable past, but an alchemic synthesis born from the often unwieldy coordination of program, politics, cultural concerns, and harrowing economic and legal limitations. Topography therefore becomes the medium through which an expanded sense of the collective permeates through their projects’ boundaries.”²¹ Relationships between multiple issues overlap, but all relate in some fashion the earth. Topography and connection with nature can be leveraged to support culture and unique experiences in cities.

Cho’s work strives for heterogeneity, working with systems, and specific conditions to embrace unique places.²² The spontaneity and number of interactions that are initiated with these types of urban spatial developments leverage the ground as a connecting element; a means of creating the relationships upon which identity is centered in Korea. We can think of these relationships as guiding contemporary work at all scales.

CONCLUSION

The qualities of spontaneity that we define through relationships: materially, with the ground, and through urban development, give us clues as to directions for contemporary Korea and the evolution of the built environment. But can contemporary identity be fully defined? Kim In-cheurl of Archium discussed early attempts to define Korean identity in architecture. The 4.3 group was a group of fourteen individuals who were trying to achieve this. Discussing modernism, localism, and tradition,

they strived to identify what Korean architecture was. They organized lectures by artists and architects, an exhibition in 1992 called “Echoes of an Era”, and published two books. But according to Kim, “We could not find our identity. The debate was interrupted and broken apart by individual opinions. But it was very useful for me in my work.”²³ The act of defining an identity is really framing brief moments in time to establish common threads of expression.

As Inha Jung states, identity is a shifting reality: today’s architects are forced to confront the “challenge of transmuting changing realities into a fixed center”.²⁴ We can continue to thread together these shifting parts in order to understand the layers that reveal contemporary Korea.

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MATERIAL, VIRTUAL AND RE{CONSTRUCTED} WORLDS: IMPLICATIONS OF 3D DIGITAL MODELING FOR HISTORIC PRESERVATION

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INTRODUCTION

“We live in an increasingly digital world, where the physical space we inhabit is now ‘blanketed’ with a virtual dimension replete with data.”

Carlo Ratti and Matthew Claudel. 2016. *The City of Tomorrow: Sensors, Networks, Hackers, and the Future of Urban Life*.

Ratti and Claudel point to the overlap of material and virtual in our everyday lives with hybrid entities, whether buildings or humans, becoming more the norm than exception.

In Historic Preservation, digital technologies are increasingly used to augment traditional, material conservation methods. Once considered cutting edge, creating a digital, 3-D model using various data acquisition methods is now commonplace.¹ Building Information Modeling (BIM) uses parametric 3D objects connected with metadata although its use for modeling non-standard elements in historic structures can be time-consuming and expensive.² Finally, increased access to digital photography and advances in software introduced the more affordable Photogrammetry 3D modeling in various fields.

As Moore’s Law suggests, with convergent advances in machine learning and artificial intelligence, this technology is slated for exponential growth and will actuate complete transformation through its applications in a wide variety of fields – from medicine to historic preservation.

In this paper I describe some current and proposed uses of 3D digital modeling technology for Historic Preservation, at various scales, and present some implications for the future of heritage preservation practice, laying out advantages as well as complexities.

Historic Preservation and 3D Digital Modeling

Preservation of a heritage structure involves various steps. Firstly, there is the documentation and conditions assessment of the structure, which consists of studying the history of the construction process, followed by recording the contemporary state of the structure – of its structural systems, façade, and material degradations. A preservation plan is, then, created depending on the conditions assessment, and measures are proposed to take appropriate actions such as repairs, cleaning of surfaces and replacing of parts.³ At times, reconstruction plans are proposed for damaged structures. Other times, only stabilization of the extant structure is advised. Finally, a long-term maintenance plan is created to minimize future deterioration of the site.

Apart from a variety of surveying and documenting techniques and technologies like photogrammetry, LIDAR, or Satellite imaging,⁴ other innovative applications such as phone apps, augmented reality and virtual reality products can be used to create awareness about local heritage and conservation best practices and to safeguard heritage properties. Further, GIS can be used to acquire, share and analyze spatial data.

The creation of a 3-D digital model has three main steps, data acquisition, data pre-processing; and modeling. Garagnani calls this process, ‘a matter of arbitration’ considering the fact that every constructed building is unique and thus, necessitates incorporation of domain knowledge of professionals for evaluating referenced data sources in the 3D modeling process,⁵ as well as acknowledging that as-built is usually different than as-designed.⁶

Use of digital 3D models in preservation practice

Digital 3D models can have varied applications in the field of heritage. For instance, Bernardini et al used ArcGIS explorer to contextualize the 3D model of a Hopi village in the surrounding landscape.⁷ ICONEM (Iconem, 2018), a French startup train people to create Photogrammetric models of local heritage sites from digital photographs.

In the restoration project for the Basilica of Collemaggio in Aquila, Italy, damaged in the 2009 earthquake, Brumana et al used BIM for assessment of possible cases for structural failure by using simulation exercises using Finite Element Analysis (FEA),⁸ a comprehensive preservation project plan including diagnostic analyses such as material analysis, and surface deterioration; Work Breakdown Structure (WBS) for the project; Construction Site Management (Co.Si.M) by digital simulation of the scaffoldings, and construction machinery; and on-site and touristic, Virtual Reality/Cloud LIVEBIM management.

The Hijazi Architectural Objects Library (HAOL),⁹ used old architectural pattern books for reference to create a BIM objects library of local historic architectural elements, to be used in Revit as a plug-in¹⁰ and to be used in the restoration process.¹¹ Barceló et al write of using 3D BIM methods to fill such ‘gaps’ in the reconstruction process for missing portions of prehistoric structures in Spain.¹²

Mixed Reality

A new use of many emerging technologies is creating virtual worlds to experience the physical. Currently, there are four types of Mixed Reality uses,¹³ namely Virtual Reality (VR), Augmented Reality (AR), Augmented Virtuality (AV), and Mixed Reality (MxR). Virtual Reality (VR) presents an immersive environment to be experienced with VR headsets; Augmented Reality (AR) adds layers of digital data to objects and spaces in the real world; Augmented Virtuality (AV) inserts real world scenes inside virtual reality environments, and finally, Mixed Reality (MxR) combines the virtual and the augmented in new, diverse ways. An example of MxR is the use of the MicrosoftHololens, for a project that digitally repatriates in Ca’Dolfin, Venice,¹⁴ a collection of wall paintings, currently exhibited in museums around the world.

RE{CONSTRUCTED} WORLDS

The material world can be captured into the digital, and those data can then be used to re-construct, both virtual and physical models, and combinations of the two, at varied scales as well. Some of the applications of 3D scanning and modelling for heritage are:

Re-materializing the digital

Preemptive digital documentation for post-disaster reconstructions

Virtual world-making

Re-materializing the digital

For more than two centuries ‘The wedding feast at Cana’ by Veronese hung in the refectory of the San Giorgio Monastery in Venice. Looted and carted off to Paris in 1797 by Napoleon’s marauding soldiers, it is now exhibited in the Louvre Museum. Factum Foundation, a Madrid-based workshop that focuses on digital mediation with facsimiles for art and heritage, scanned and 3D printed the painting on a custom-built flatbed printer.¹⁵



Figure 17. *Wedding at Cana, 3D recording, Louvre, Paris.* © Factum Arte

In 2007, this twentieth-century facsimile of a sixteenth-century painting was mounted in the original location, although as a digital reproduction - a facsimile - but seen, once again in the Venetian sunlight filtering through the windows of San Giorgio Monastery.



Figure 18. *Wedding at Cana, facsimile, San Giorgio Monastery, Venice.* © Factum Foundation

For the tomb of Seti I in Egypt, Factum used high-resolution photography and 3-D scanning to create a high-definition facsimile of its interiors, exhibiting first two rooms, the Hall of Beauties and Pillared

Hall, with the goal of enhancing visitor experience -they could now go closer to the carvings - while safeguarding the original.¹⁶ The low-relief surfaces were digitized and then re-materialized using two different processes. A majority of the tomb was CnC-milled on polyurethane boards, whereas the second method used plaster casting, with 3D-printed molds. The scanned surfaces were printed using a pioneering elevated printing technology from Canon Production Printing, then called Ose. Color was applied to these ‘skins’ that were, then, stretched over and fixed to the CnC-milled or cast surfaces.

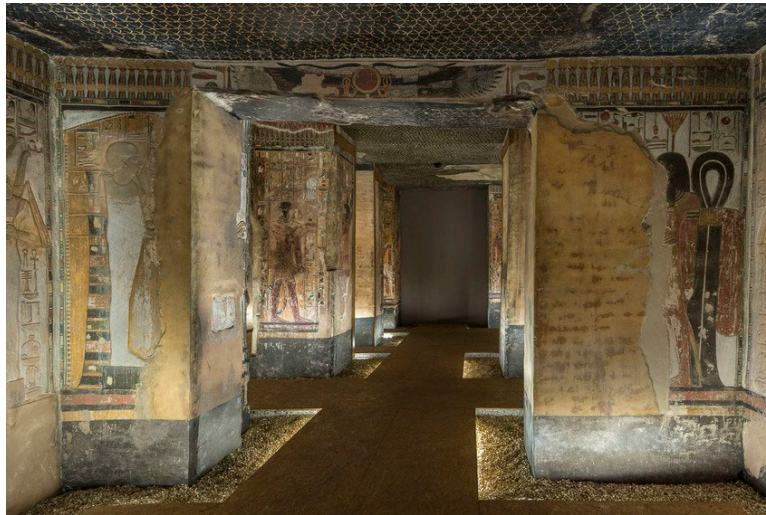


Figure 19. Facsimile of the Tomb of Seti on display, exhibition *Scanning Seti*, Antikenmuseum Basel.
© Factum Foundation

Re-materializing the digital

Reconstruction post-disaster is an increasingly relevant issue due to extreme weather events, geopolitical strife or just sheer human negligence and error, as in the Notre Dame fire in April 2019 during which the spire completely burnt down.¹⁷ Fortunately, a digital 3D archive of Notre Dame, created by the late Professor Andrew Tallon at Vassar College might prove helpful in the reconstruction efforts.¹⁸ He had managed to get detailed scans of many parts of the church, some rarely accessible to the public. He combined the data from his 3D scans with several high – definition photos to create 3D models.

Rematerializing post-destruction

Archived 3D models of the lost portions could be 3D printed or used in CnC milling operations as needed. Virtual reconstructions can also be used for augmented, virtual, and mixed reality experiences. The creation and exhibition of a two-thirds scale, rough model of the Palmyra arch from Syria, destroyed by the Islamic State, was carried out by the Institute of Digital Archelogy at Oxford University, albeit as a symbolic gesture to highlight the strife and its impact. They used pre-destruction photos and CnC milling.¹⁹The same arch was 3D modelled and virtually reconstructed by ICONEM, the Paris based architecture firm.²⁰

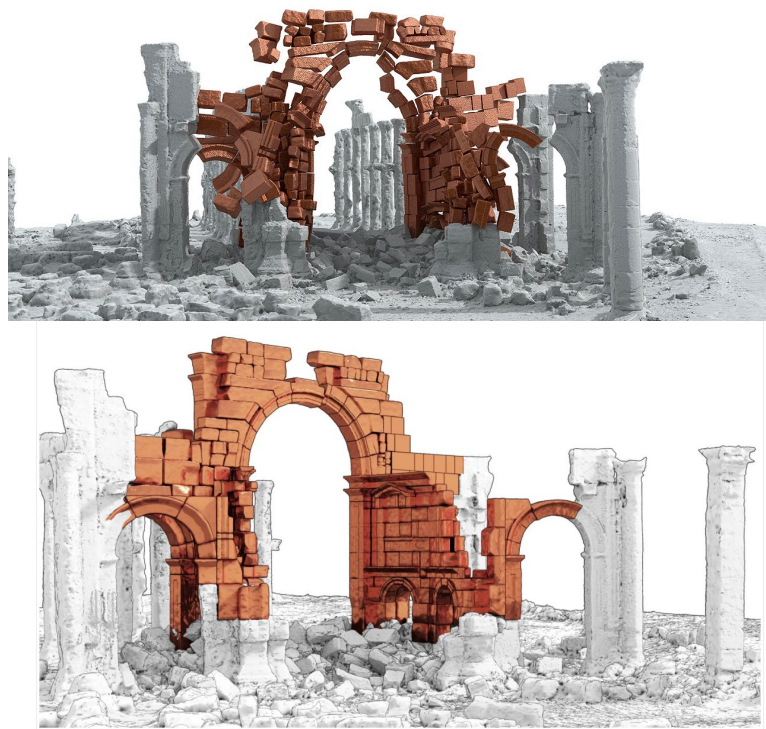


Figure 20. Virtual reconstruction of Palmyra arch © Iconem/DGAM

Virtual world-making

These processes of digital reconstruction are now being scaled-up to attempt world simulations using real-world data as reference. In the *Virtual Angkor* project, researchers have tried to recreate the Cambodian city of Angkor in the fourteenth century. For this project, they 3D scanned the extant Angkor Wat temple and its precincts, to use as a base for the simulation. Many museum objects were also 3D scanned to be used in the digital scenes.

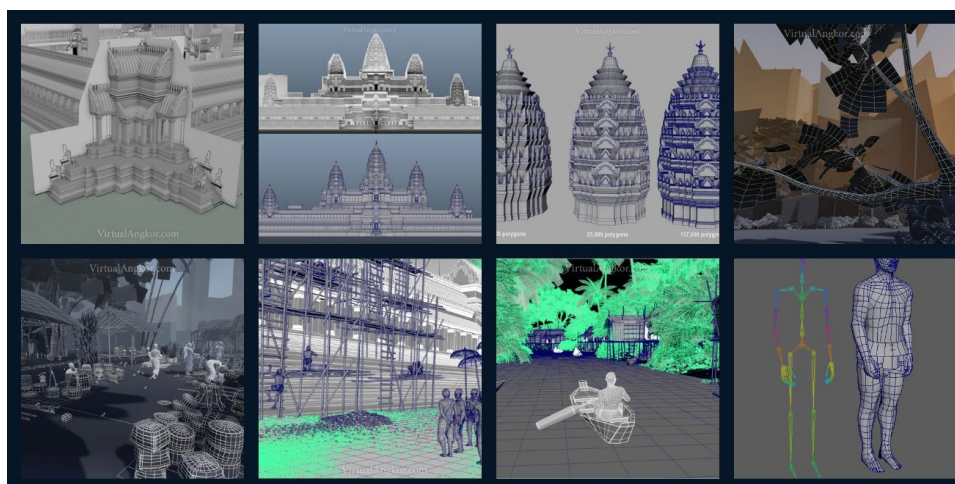


Figure 21. Modeling Angkor Wat project © Monash University

In the, virally famous, March 2019 issue of the Wired magazine, Kevin Kelly wrote, “The mirrorworld doesn’t yet fully exist, but it is coming.”. He continues, “Someday soon, every place and

thing in the real world—every street, lamppost, building, and room—will have its full-size digital twin in the mirrorworld.” In their 2020 article titled, *The Advent of the 4D Mirror World*, in the 2020 issue of *Urban Planning*.²¹ Kaplan and di Lenardo propose “to build a time-indexed metric model of the past and the future on a planetary scale” with an intuitive interface enabling, ideally, both decision-makers and citizens, to “go backward in the collectively reconstructed past, and forward in the commonly negotiated future...”²²

Created by Dr. Kaplan at the EPFL, Lausanne, the *Venice Time Machine* project envisioned a virtual time machine that would connect multiple types of data, starting with digitizing the Venetian State Archives and building an online, accessible, and searchable data repository.

Here, the 4D world “emerges as a series of sparse spatiotemporal zones that are progressively connected, forming a denser fabric of representations.”²³

Mobile mapping is an upcoming application of 3D scanning and modelling technology, and as it becomes more accurate and affordable, recording the changes in the city over time, as a constantly updated 4D model would become common practice.

PHILOSOPHICAL, ETHICAL, AND PRACTICAL DILLEMMAS

Even as these innovative applications of 3D scanning and modeling become easily accessible in different parts of the world, the use of digital tools to virtually reconstruct a monument has its own set of conundrums. Some are discussed here, along with the questions they pose.

Technology as - a System, a Tool, an Object

In the 2007 book *Rethinking Technology*, Brahm mentions that philosopher Ivan Illich, “did not welcome the age of systems”, as he differentiated between the system and the tool.²⁴ Used as a tool, a 3-D BIM model could help us understand the way a structure functions as a dynamic system. Used as an object in a simulated virtual world or to rematerialize the digitized for varied uses, it can support understanding, experience and management of the physical structure. Used in a video game or a virtual walkthrough, as the user becomes a part of that perceptual system or rather, as this new, recreated system becomes a part of his/her perception of reality²⁵ - more perceptual, less material - the continued existence and importance of the physical may risk becoming optional.

Phenomenology of 3D modelled heritage

In his 1914 ‘Manifesto of Futurist Architecture’, Antonio Sant’ Elia says, “We have lost our predilection for the monumental, the heavy the static...”²⁶ So, after more than a century since then, how might our younger, digitally native generation think about experiencing their heritage through online virtual reality tours? Would it diminish the value of the real structure? When people start visiting a site virtually, what would be the reason for its ongoing existence if we can re- create it, in ever-increasing granularity - with 3D modelling, photo rendering, light simulations, soundscape recording, and smell regeneration projects?

Might one wonder if we would be a little less shocked were the original to be destroyed but the virtual 3-D walk-through remained available in perpetuity?

Contextual dissonance

Expertly rendered virtual walkthroughs might appear to be very realistic but they are, at best a snapshot of the site in time, and at worst models created by digitally filling in the gaps in recordings. The awareness that a digital 3D model is a virtual re{construction} runs the risk of being dulled with increased immersion in the virtual world. This might lead to, what I call, a dissonance in contextual awareness, the digital in the virtual world vs the material on-site.

Intangibles and the Digital

Littlefield talks of HBIM (Heritage BIM) possibly ‘mapping what is not there’, highlighting various intangibles related to the heritage structure – the “association, identity, memory and cultural value”.²⁷

The question is, can the intangible, not recorded, and not monitored by sensors, still survive in human consciousness, in cultural memory? And what are these intangibles - how do we separate them from the material in order to record them, and then add, as separate layers, back to the digital model? Is any structure whole - significantly enough- without its 'intangibles'?

In answer to the question, “to what extent can we incorporate the intangibles in a digital model?”, one can state that the virtual world provides more opportunity to add layers of information in a digital model of a historic entity. With ever-evolving Mixed Reality technologies, the possibilities are widespread, echoing the redoubtable Bachelard. “L’esprit voit et revoit des objets. L’âme dans un objet trouve le nid d’immensité.”²⁸ Loosely translated, he’s saying, “The mind sees, and sees again, (mere) objects, while the soul finds the nest of immensity in one.”. The nest of immensity – with all its possibilities.

The current concept of a 4-dimensional Mirror World proposes a mechanism that would allow us to localize, to zoom in, even pause, as we investigate a particular event in time, at our chosen pace, - to discover the mysteries of a building, a neighborhood, or even a city, by unveiling layers of historical data going back centuries. It aims to create networks and pathways that will help us approach the limits of Bachelard’s “immensity” in objects. It does so by connecting and rendering searchable, exceptionally large amounts of diverse data. But this ‘immensity’ might only be approached at **our** human scale, one digital experience at a time.

‘Technological fetishism’

Feenberg warned us, two decades ago, of the perils of following a ‘technological fetishism’.²⁹ The acceptance of these new technologies would depend on varied factors besides their efficiency and usefulness. He suggests that most probably, many ‘viable technical alternatives’ would have existed simultaneously, but it was the local conditions that created the difference between those ‘otherwise comparable artifacts’. He aptly opines that, the fear is of creating a society, where the practice - the practical reasons for choosing a particular technology - are less important than the “technocratic” rhetoric.³⁰

Society and preservation

Otero-Pailos, in the 2004 Future Anterior editorial says, “Unlike the compulsion to build, the impulse to preserve cannot be justified in terms of pure necessity.”³¹ A. G. Krishna Menon states that, often, historic structures are abandoned or found crumbling because they have lost their meaning to the prevalent society and, thus, lack funds for the upkeep.³²

Acknowledging hindrances in the workings of the UNESCO process, the newly launched Our World Heritage initiative (OWH), hopes to use the international reach of the internet for building an open-access network with the aim of “strengthening heritage on local level”.³³ They hope to address issues such as data and software access, data interoperability, use of big data, and collective knowledge as tools to foster heritage conservation, to promote heritage education and awareness. They also propose establishing an online network of organizations, professionals, and civil society stakeholders, and create an accessible database of relevant information.³⁴

Citizen science projects involve public in the process – such as the Austin Historic Wiki Project, an innovative crowdsourcing project at the University of Texas at Austin, aimed to combine local knowledge of residents in East Austin (UTSOA), with the expertise of historic preservation professionals to facilitate a survey of historic resources in the neighborhood (UTSOA), using a

custom-designed, online interface with interactive maps, Google Maps API, MySQL database and data modeling.³⁵

Creating curated interfaces as well as open access databases is another step in harnessing the unique advantages of the online digital world. Cyark, founded in 2003 as a reaction to the senseless destruction of the Bamiyan Buddhas, record endangered heritage sites and share data with those involved in conservation efforts. 3-D models created via LiDAR scanning are available for download using the www.openheritage3D.org platform³⁶.

CONCLUSION

Advantages	Complexities
3-dimensional archive	Ease of editing – Data integrity
Layering of data	Varied and changing formats
Open access to online information	Contextual dissonance

Table 3. 3D scanning and modeling - advantages and complexities

Maximizing the unique advantages of these emerging digital technologies to corral public support and encourage citizen involvement; to exploit the ease of sharing and access to digital models; to collate and render searchable diverse and complex archives ; to democratize data access; to increase speed and effectiveness of interventions; and to use the layering possibilities in enhancing information analysis and user experiences, albeit while remaining cognizant of the complex issues of ensuring data integrity; proactively managing changing data formats; and assessing possible contextual dissonance created by its insertion in the field of historic preservation would be a prudent exercise.

Finally, even as we debate the philosophical, ethical, political, and practical dilemmas of these new virtualizing technologies, possibly rendering superfluous the physical existence of historic fabric in the lives of digital natives, the advantages seem significant – such as its applications in re-materializing the digital, the use of preemptive digital documentation for post-disaster reconstructions, and in virtual world-making.

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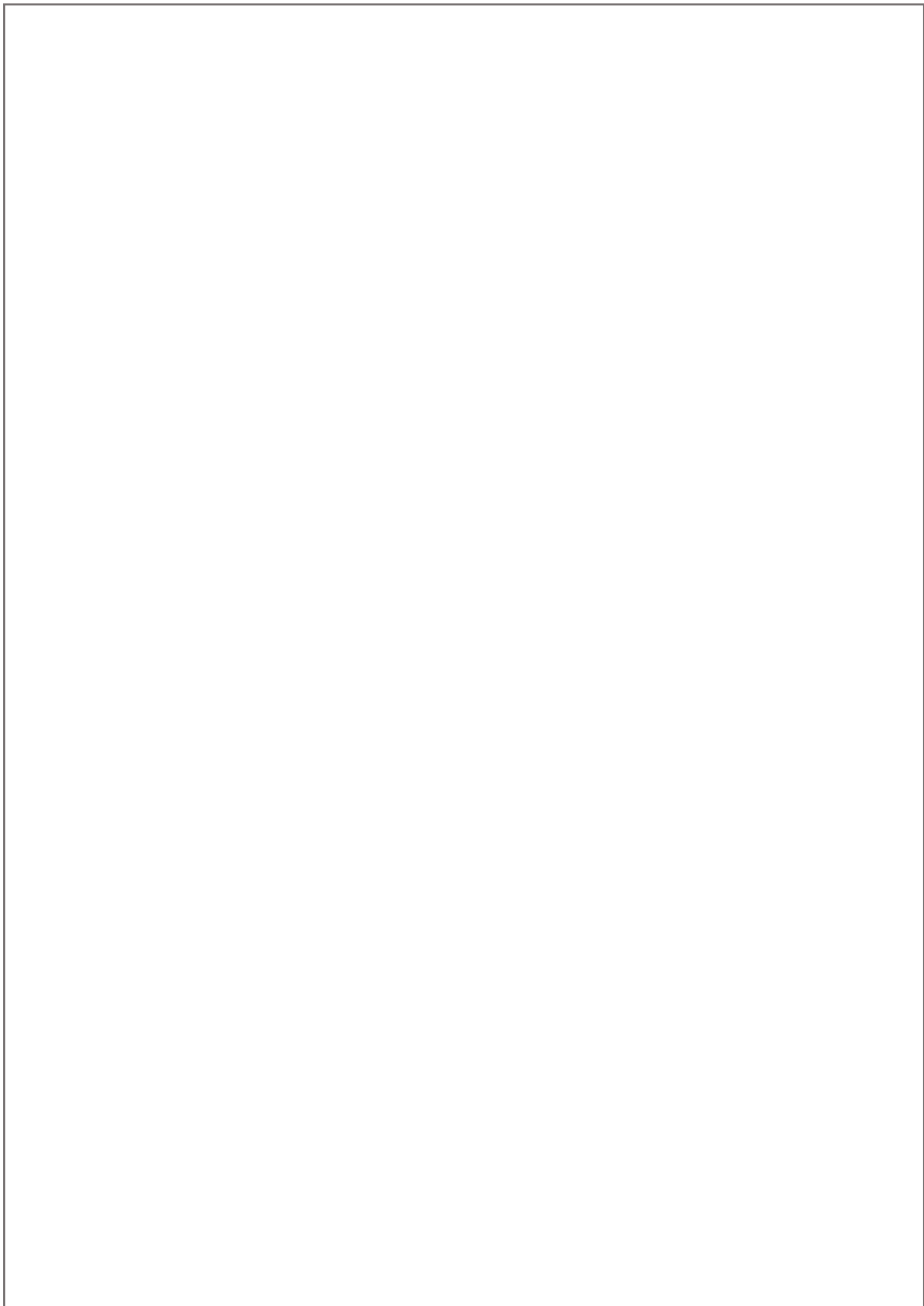
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