Prague - Heritages

Past and Present - Built and Social

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INTRODUCTION

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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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IMPACT OF FORCED EVICTIONS & LOSS OF INTANGIBLE HERITAGE: CASE OF EMPRESS MARKET, KARACHI, PAKISTAN

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INTRODUCTION

A new development paradigm based on market economics is emerging in Pakistan, and land whether private or public, is increasingly perceived not so much as a public asset but as a commodity to be sold to the highest bidder. As result, big evictions are witnessed in the city. Pakistani cities are developing all kinds of mega urban development projects which lead to mass scale evictions. A powerful developer - politician-bureaucrat nexus- has subverted the city planning and investment processes behind these projects in order to evict more families than is actually necessary, as a way of grabbing valuable but already-occupied land for lucrative developments. Affected people often don't know what they're entitled to and often are unable to furnish the proofs of ownership which could protect them from eviction or entitle them to compensation. There are some laws in Pakistan to protect people in these cases, but their procedures are vague and difficult to apply. This paper documents and analysis one such case in point, where evictions of 2018 around a major market and landmark in the city of Karachi, the Empress Market are looked at. During this eviction drive 1700 informal vendors and shops situated around the market were evicted, resulting in loss of livelihoods. Often these evictions were forceful in nature and turned ugly when the law enforcing agencies and informal vendors collided. The larger question asked here is around the ways to mitigate adverse effects of forced evictions and processes that can ensure preservation of intangible heritage of the city.

LITERATURE REVIEW

Forced evictions violate fundamental human rights. The evictions in Karachi increase the incidence of poverty and destruction of assets of poor communities. The most serious damage done by eviction is to social, cultural and economic assets. Evictions are swift and brutal and in almost all cases no prior notices are issued to the affected. With their meager assets destroyed, the evictions push the effected into survival modes and towards lower poverty levels.

According to many accounts[1] streets are one of the most accessible forms of public spaces in a city. Among the wide range of urban functions that are carried out on streets, small scale retailing is a common feature. Street markets evolve along certain prominent streets in the city to offer different flavors of goods and services to a diverse range of clientele. Food vendors in the streets of Bangkok

and other Thai cities formulate a visible public space entity.[2] Their contribution to everyday life of Thai households has increased to such an extent that a dominant section of population has begun either consuming food from vendors at the streets or bringing food parcels to homes. [3]

Certain streets and their vendor activities acquire substantial significance. Trok Rongya Alley (or Chinese Medicine Street) in Uthaithanee province in central Thailand, Chaikong Road in Loey province in Northern Thailand and Rachadamnoen or the Kings Street in Chiang Mai province for multipurpose tourist related pedestrian activities are examples.[4] For many tourists and common visitors, these activities and their vendors alone become the sole destination and purpose of the visits. Similar food vending traditions are common in many other South East Asian cities such as Hanoi in Vietnam.[5] Indigenously prepared food by the street vendors – mostly ladies – is a common facet of Hanoi's urban life.

Street vendors offer many types of retailing service in different urban contexts.[6] Some authors[7] narrate the account of diverse retailing that exists in beach locations in Visakhapatnam City in India. Apart from food, these vendors sell sea pearl products, toys and balloons, health products and entertainment gadgets to the local visitors. Depending on restraint in space or the nature of trade, vendors adopt different modes of offering services. Some prefer moving push carts, where the possibility of staying in one place is constrained due to moving clientele or fear of eviction by police or municipal staff. Semi static structures that are enacted for the day, folded and removed at the end of closure of business, static or fixed structures which are either self-built or allotted by authorities and squatting on the footpaths are some other common formats.[8]

Singapore has perhaps an encouraging policy for street vendors with a transparent mechanism for registration, rent collection and operation. [9] The policy also delineates time zones and other operational characteristics such as conditions of sub-letting. Durban in South Africa has also experienced a gradual improvement in the administrative and regulatory provisions for street vendors. From mere street enterprises, the vendors came to be recognized as business enterprises.[10] There are interesting lessons in the Indian context as well, regarding the evolutionary acquisition of recognition, rights and relief from the superior courts and the government. [11]

Thus, the street vendors become the intangible heritage of a city and give public places an identity. Intangible heritage is concerned primarily with those non-material aspects of social life that relate to aspects of tradition and the past. These might include such things as spoken language, song, dance, cuisine, types of craft and forms of artistic expression. It might also be seen to include people's sense of 'attachment' to a place, building or object. Intangible heritage occupies the fluid, slippery space between people and things. It is a form of social memory that is grounded both in 'everyday' practices such as speaking, walking, gesturing and communicating, and in more specialized ceremonial or ritual contexts. Whatever the case, intangible heritage can be thought of as the non-material aspects of culture that help societies to remember their past and their traditions, to build a sense of identity, community and locality in the present.[12]

The various methodologies that have been adopted in the global south (deduced from case studies from India, Pakistan, Philippines, and Thailand) to minimize the adverse effects of evictions and the damage caused:

1.Information: Surveying vulnerable communities living in environmentally dangerous areas and using their information to negotiate resettlement or upgrading option with local governments, has been a useful strategy. Furthermore, identifying and surveying vacant land available in the city which can be occupied by the vulnerable communities in case of eviction has also been a useful method to negotiate with the government and to minimize negative impacts of eviction.

2.Alternative Planning: In Karachi, community organizations, NGOs, professional and civic groups joined forces to stop the evictions caused by the construction of the Lyari Expressway, a sixteen

kilometers long mega-infrastructure project running through the middle of the city, through proposing alternate designs for the expressway, which could change the areas through which it was running and minimize number of houses and commercial units evicted.

3.Collective Action: Individual families, or as individual settlements, people have no powers, but when they join together in to a movement with critical mass, they begin to develop better alternatives to that cycle, then the city gradually begins to listen and usage of tools like; network building, settlement mapping, house numbering, negotiating with alternative plans, house model exhibitions are helpful.

4.Community Enumeration: Keeping records of the number of families/ households living in vulnerable communities and network exchange between different communities has helped giving strength to people. Community exchanges between different groups also helps in knowing the cumulative strength of different groups and developing awareness of the collective threats and potentials. In many cases these networks develop pools of resources, like technical resource, daily savings (an amount pooled together to be used in case of emergencies).

5.Pragmatic solutions: Break the "my right your right" impasse by compromising and haggling with pragmatic solution. Create a task-force of community leaders with first-hand experience dealing with eviction. Use the process of undertaking small, physical improvements to instill an and "attitude" of land security before land is actually secure, and to begin building the collective energy people need to fight their larger eviction fight.

6.International Connections: Getting international support through tapping the media has also helped evictions in many cases. The best way to stop eviction is when people at the grassroots level and people at the international level work together. Being aware of the international laws and rights help people in putting up a collective stand in the face of eviction and tapping on the right doors for help.

These above-mentioned strategies have been implemented by various organizations, like the Philippines Homeless People's Federation (Vincentian Missionaries Social Development Foundation Incorporated, [13] River side communities (Ted Ana) in Thailand [14] and Mahila Milan in India [15] who lost no time in making strategic use of the tragedy to initiate a dialogue with the state about long-term solutions to the problems of communities under threat of eviction. The objective was to convey to the government that the communities themselves were interested in improving their condition, and an important part of their efforts was to undertake a survey of all the families living in the danger zone, to organize families and prepare for relocation- before the government did, showing that information, preparation and advance planning are the best long-term eviction avoiders. Taking these strategies as possible mitigation measures, and methods for building resilience, this paper looks at the case of Empress Market and evictions around it in 2018, and the impact the use of these methods could have on the whole experience of evictions.

THE STUDY

The Supreme Court of Pakistan[16] (SCP) while hearing a petition in October 2018, challenging the obstructions caused by different types of permanent and non-permanent structures in public spaces, ordered the removal of all 'encroachments', 'illegal structures and vendors. [17] Consequently, the Karachi Municipal Corporation (KMC)[18] and other government agencies began an early morning operation using heavy machinery to remove all the types of informal enterprises. As per orders, they removed all the 'encroachments' by levelling to ground various permanent and non-permanent structures, informal shops, static push carts, structures used by vendors in and around Empress Market in the southern part of Karachi. [19] Many informal concentrations of vendors and informal establishments were permanently destroyed in a way that they could not re-established or re-used in any way. As the actions were hurriedly taken without adequate notice, these caused enormous

financial losses to the vendors.[20] Proceedings in the court made it clear that vendors operating in public spaces were 'law breakers'[21]. The KMC only resorted to token removal in these three places, though the fear of widespread destruction, as was done in Saddar, remains intact. At any time of its choice, the SCP can demand a compliance report from KMC as it may deem appropriate.

The research is based on qualitative research methods, using site visits and interviews of people directly impacted by the demolition process. Some of the information included in the research paper was generated as through literature review of mitigation processes adopted in the global south by communities facing eviction. For this research in particular, the evictions around the Empress Market in Karachi, have been taken as a case and information is gathered through twenty-five qualitative interviews of people evicted, regular visitors to the market, civil society representatives and members of community-based organizations.

THE CONTEXT

The Empress Market, has long historical significance associated with it; firstly it was named to commemorate Queen Victoria and secondly it was built on a site where a number of native sepoys were executed in a brutal fashion (Figures 1-3).[22] There are mentions that the sepoys had their heads blown off by cannonballs in an attempt to suppress any rebellious feelings among the locals. The British fearing that the local population will build a monument to honour the executed sepoys instead built the Empress Market.[23] The building was arranged around a courtyard, 130 ft by 100 ft, with four galleries each 46 ft wide. The galleries provided accommodation for 280 shops and stall keepers; at the time of its construction, it was one of only seven markets in Karachi.
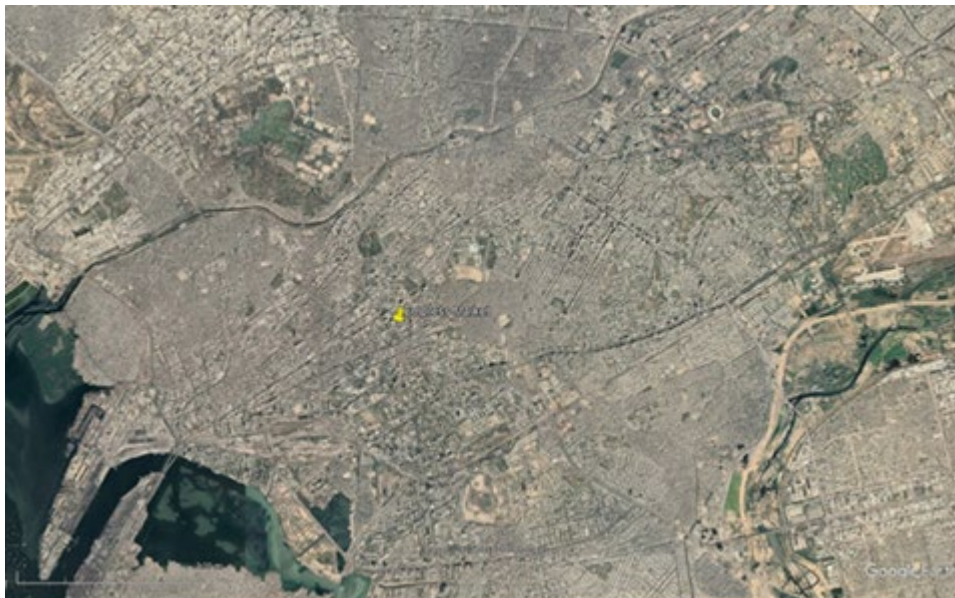
Figure 1. Location of Empress Market within Karachi

Figure 2. Vendors around Empress Market

Figure 3. A view of the Empress Market

The increase in business opportunities eventually led to city expansion and markets such as the grand Empress Market undertaken in 1890 being commemorated in the Saddar[24] Bazaar limits. The locality around Empress Market is one of the most congested localities of the city because of the many public buses moving through the area. Although there is vehicular congestion, but it also means influx of business opportunities for various vendors and small shop owners. The pedestrian flux is very high because of the pedestrian and public bus movements through the area. Many of these pedestrians are looking for a bargain which they get from various vendors selling items in the vicinity of market, ranging from snacks, to juice, to small clothing items, to fruits, to vegetables, everyday household items to some grocery items. Many of these vendors are also located around the informally developed

bus stops, where passengers are waiting to catch the next bus.[25] However, with the eviction of these vendors and small shop owners, many of these co-dependent economic and livelihood potentials have been lost. Furthermore, the eviction of the vendors and small shop owners, the influx of buyers has significantly reduced around the area, and has also impacted the earnings of the parking contractors around the locality.

DISCUSSION AND ANALYSIS

A survey was carried out among hawkers around Empress Market Building which was declared protected heritage of Karachi in 1995. The objective of the survey was to understand the history of the existence and association of the hawkers with the building and its surrounding. In order to get an idea about the connections that they have developed over time with the stake holders of the area, various questions were asked. Majority of them responded has been located in the same area for more than ten years, and informed about the various associations they have developed with other hawkers in the locality. The hawkers have unique items to sell which are rarely available in other parts of the city, or they have an exclusive quality of the available items. The hawkers have also over time developed associations with regular visitors to the locality. These associations are imbedded in the context and cultural practices, and with evictions and displacement the locality is not just physically uprooted, but social and cultural connections are lost too.[26]

Empress Market is one of the major historical landmarks of the city.[27] It has many associated histories which are transferring/translating to the next generations since years by the people of the building who owns the building from their heart. The nostalgic ambiance of the building directs the visitor back to the past and refresh their memories of the culture of the subcontinent.

Some vendors had inherited their businesses from their fathers. The age groups of the hawkers who responded to the survey questions varied from thirty year to fifty-five years, and seventy five percent of them were male respondents. There is also a large presence of female hawkers seen I the locality, who chose to put up stall in this neighborhood because it is easily accessible from their places of residence, and because they feel safe and comfortable doing business here. There are different types of hawkers ranging from permanent stalls, to temporary stalls, to mobile vendors.

The size of the stall of permanent hawkers ranges from four to eight feet in width and three to six feet in length. These sizes make the stalls quite compact. Moving carts and static but removable kiosks are the two dominant formats of conducting business. Biryani, tea stalls and kebab vendor stretch elementary furniture to serve food. Chicken seller, tea stalls, seekh kebab seller and burger seller hire from 1-5 workers while the others run their enterprises single handedly. Foot paths, edges of the street, shop fronts/arcades and edges of boundary walls of markets are the range of public spaces used for operation. Moving carts continue to move within the area and adjust locations according to concentration of clientele or as per advice of policemen. The general operation time are from 11 am to 12 midnight, though tea stalls open at 6 am in the morning. No weekly holidays are observed; only religious festivals become holidays for some enterprises. They all pay extortion money to municipal staff and policemen, though at different rates.

The informality of the vendors' works to their advantage as it helps them to maneuver around with ease and get their way around via under the table deals. They also fulfil a certain demand and supply gap within the city, and are greatly valued by the passengers of public transport.

When eviction happens, all this is lost. There is physical, economic and social lost and part of history of the city vanishes as well, as evictions are mostly brutal. On the other hand, it is their right to be informed about the developing plans by the government of the locality with which they are associated in terms of their economic activities. Prior information and a participatory approach might lead to a

better development plan and will cause less harm to the social and economic environment of the neighborhood.

The authorities decided to redevelop the market building and its surrounding, within the project boundary. The hawkers outside the boundary were evicted. The continuous eradication of street community living in the name of "modernity" and "urban regeneration" is the collateral damage, and this is done purposefully while oblivious to the fact that the vibrancy of the market is a constitutive element of Karachi's historical development. Since they represent a city by and for the people rather than a city only for profit as street hawkers provide alternative spaces in the city that promote human flourishing and societal well-being.

CONCLUSION

Historic buildings are important for a city but what is more important is the real meaning, values and contemporary social activities associated with these tangible forms of heritage. Therefore, people's association and place attachment are the major forms of intangible heritage that should be integrated in the exercise of planning and development around heritage buildings. Heritage management initiatives taken by the government must ensure the protection of the people and their activities around the heritage building, which in the case of Empress Market happen to be the hawkers. It is recommended that participatory approaches must be adopted to ensure preservation of cultural intangible heritage and the value they bring.

NOTES

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[1] Ananya Roy and Nezar AlSayyad, "Medieval Modernity: On Citizenship and Urbanism in a Global Era," Space and Polity 10, no. 1 (March 2006): 1-20.

[2] Renia Ehrenfeucht and Anastasia Loukaitou-Sideris, "Planning Urban Sidewalks, Infrastructure, Daily Life and Destinations," Journal of Urban Design 15, no. 4 (November, 2010): 459-471

[3] Kyoko Kusakabe, Policy Issues on Street Vending: An Overview of Studies in Thailand, Cambodia and Mongolia (Geneva: International Labour Office, 2006).

[4] Rawiwan Oranratmanee and Veera Sachakul, "Streets as Public Spaces in South East Asia: Case Studies of Thai Pedestrian Streets," Journal of Urban Design 19, no. 2 (January 2014): 211-229.

[5] Kyoko Kusakabe, Street Vending Policies and Practices: A Case Study of Bangkok (Bangkok: International Labour Office, 2014).

[6] Miguel Lopes, Sara Santos Cruz, Paulo Pinho, "Revisiting Publicness in Assessment of Contemporary Urban Spaces," Journal of Urban Planning and Development 145 no. 4 (December 2019): 04019013.

[7] Polamarasetty Kiran and G Babu, "Problems and Prospects of Street Vendors: A Case Study With Reference to Visakhapatnam City," International Journal of Management, Technology and Engineering IX no. VI (December 2019): 2500-2516.

[8] Bhasker V. Bhatt and Ayushi Dineshchandra, "A Study of Street Vending Activities in South East Zone of Surat," International Journal of Civil Engineering 7 no. 3 (March 2018): 1-10.

[9] Kyoko Kusakabe, Street Vending Policies and Practices: A Case Study of Bangkok (Bangkok: International Labour Office, 2014).

[10] Caroline Skinner, "The Struggle for the Streets: Processes of Exclusion and Inclusion of Street Traders in Durban, South Africa," Development South Africa 25 no. 2 (May 2008): 227-242.

[11] Samarpita Koleya and Parikshit Chakraborty, "Socio Economic View on Street Vendors: A Study of Daily Market at Jamshedpur," Journal of Advanced Research in Humanities and Social Sciences 5 no.2 (January 2018): 14-20.

[12] Rodney Harrison and Deborah Rose, "Intangible Heritage", in Understanding Heritage and Memory, ed. Tim Benton (Manchester: Manchester University Press, 2010), 238-276.

[13] Vincentian Missionaries Social Development Foundation Incorporated (VMSDFI), "Meet the Philippines Homeless People's Federation," Environment & Urbanization 13 no. 2 (October 2001):73-84.

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[15] Amit Chandra and Rajul Jain, "Property Rights of Street Vendors. Delhi," Report Prepared by Centre of Civil Society (Mumbai, Center for Civil Right, June 2015).

[15] Government of India, "National Policy for Urban Street Vendors. Delhi," (Mumbai, Ministry of Urban Employment and Poverty Alleviation, May 2014).

[16] Supreme Court of Pakistan, "Supreme Court Judgment in Removal of Encroachments Case in Karachi" (Islamabad, Supreme Court of Pakistan, October 2018).

[17] Sajid Rauf, "Over 1700 Shops Demolished in Karachi," Daily Express Tribune, November 12, 2018, 8.

[18] KMC is a local public corporation and municipal governing body in Karachi.

[19] Meher Ahmad, "Karachi Seeks to Remake Itself With Bull Dozers Leading the Way," New York Times, January 26, 2019, 7.

[20] Noman Ahmed, "The 'Clean Up' of Empress Market Does'nt have to be this way," Daily Dawn, November 16, 2018, 6.

[21] Meher Ahmad, "Karachi Seeks to Remake Itself With Bull Dozers Leading the Way," New York Times, January 26, 2019, 7.

[22] The British has found their interest in Karachi due to various business opportunities back in early nineteenth century. They realized the importance of Karachi as a natural harbor by the Indus, and hence started developing it as a principal port. By 1850s, Karachi had become an established city with a population of around 14, 000 and successful overseas trade. Eventually the increase in business opportunities led to the city expansion and markets such as Bolton Market, built in 1883, and the grand Empress Market undertaken in 1890 in the Saddar Bazaar limits.

[23] Empress Market, a British Colonial heritage building from early 19th century in the historic core of Karachi, sets the backdrop for the small-scale entrepreneurs who act as the living characters of the environment.
Around Empress Market, there are many small scale commercial and retail setups which operate informally, but add dynamism and rich character to the vicinity.

[24] The History of as Saddar Cantonment began in 1839. It was established as a shopping Centre to serve the British military camp which was located between the bazaar and the walled city. After the British annexed Karachi in 1843, the camp was dismantled and the residents moved to more permanent accommodation in the north and east of the bazaar. Saddar went on to develop as a commercial area where European officers and their wives could shop in a not too unfamiliar environment and where the latest fashions and products from home were available. After the failure of the 1857 rebellion against British rule, the growth of Saddar gathered speed. It owed this development not only, to the British policy of promoting trade and commerce in the city, but also to the pioneering spirit of the Hindu, Goan, Parsi, and much later, the Muslim business communities which established businesses in the bazaar. They took an active interest in the area's civic life and established most of its lasting institutions.

[25] Arif Hasan, Asiya Sadiq Polack and Christophe Polack, The Hawkers of Saddar Bazaar (Karachi: Ushba Publishing International, 2008); The Empress Market, also being a whole market, it attracts people from all walks of life and from different parts of the city. These people arrive at the Market via various modes of transport. Since the locality does not have dedicated parking areas for public or private vehicles, thus this becomes another source of congestion. There is however, also the presence of the parking contractors, who are sublet by the local government, and manage charged parking around the area. Thus, with the eviction of the vendors and small shop owners, the influx of buyers has significantly reduced around the area, and has also impacted the earnings of these parking contractors.

[26] There is a large encroachment network developed over the years, which is surrounded by Empress Market. After independence informal encroachments and shops surrounded the empress market. These shops grew by time and expanded onto footpath, benefitting the pedestrians and vehicular passengers. In the evening when the pedestrian and vehicular traffic is low, the small restaurants and food shops expand their furniture on the footpath.

[27] The landmarks of this zone all house commercial activity, of which the most important is the Empress Market, which is not only renowned for the quality and variety of items for sale and visited but also due to its heritage structure which is a lesson for all architects and city planners. It is a fairly typical midsize commercial area with a typical socioeconomic profile and market. It also has renter protections representing the experiences of other markets in the city.

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RELIGIOUS ARCHITECTURE OF THE ANCIENT CHURCHES ON THE SYRIAN COAST

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INTRODUCTION

On the Syrian coast, many temples were built to worship the famous Gods during the Late Bronze Age (1600-1150 B.C). For instance, Baal temple in Ugarit consists of two big rooms and two floors.[1] It was used as a tower,[2] other temples are simpler. It had only one room (cella), treasury, altar, and sacred space like Baal Qudbon temple, which the natives built a new northeast of it later. During the classical ages, the natives constructed new temples as an alternative to Baal, e.g., Zeus' temple or Hosn Soleman. It was a complex religious building for worship.[3] It had all spiritual parts and new structures like Nymphaeum or exedra: ancient Greek and Roman construction outside the sanctuary, where the natives converted the outer part into a church.[4] The changes and modifications on the worship buildings have two directions: physical and ritual types in the beginning of Christianity. The people converted their paganism beliefs on the Syrian coast and trended to Christianity in the first century[5]A.D.

There wasn't a particular worship building such as authentic Christian religious architecture at the beginning because a secret period of worshipping was inside the caves and houses[6]or under the Ground during Christian persecution[7]by the Roman authorities.

LITERATURE REVIEW

The new worship building became a church after embracing Christianity. The followers added new elements, and they destroyed the previous structures sometimes. The Syrian churches between the fourth and sixth centuries: Not until the hierarchy of the church organization became controlled and defined within a diocesan system. The Semitic deity Nabo at Kafar Nabo in Syria was replaced when his temple was supplanted to make space for a sizable new church.[8] A small site in The Limestone massif in the North of Syria had the nickname of Sheikh Barakat; later, The Muslims converted the temple Site of Madbachos and Selamanes Gods into a Shrine without evidence that it was used as a church.[9] Some Syrian churches were named Tetraconch[10] with new elements and designs, which means four Aslids or four paths. In Syria's northern, Eastern, and southern cities: Antioch, Rusafah, and Bosra. But hasn't Tetraconch yet been discovered on the Syrian coast? Bahr Almedan church on the Syrian coast probably has a basilica plan(27m*16.5m). It was a complex pilgrimage.[11] After Christian persecution[12] In Palestine, Constantine established the first church where the temple of Aphrodite was constructed atop what is considered the Holy Sepulchre in Jerusalem. In the fourth century. The temples in late antique Egypt were converted into churches during the fourth and fifth

centuries,[13] new parts were added. Eradicating the local traditional cults, first by destroying the temple of Apollo and four other temples and killing thirty priests, E.g., Khonsu Temple at Karnak (Luxor). In northwest Turkey today, the temple of Apollo at Cyzikos was converted into a church in the fifth century CE.AD.[14] In every new religion, there are new additions. Percy Brown talks about Islamic architecture in India around the sixteenth century, after converting some Hindu temples into mosques; the Masjid is a place of Prostration,[15] and there is a dome above the central space of the nave. So, this is an attempt to clarify some features of religious architecture in the early Syrian churches. Some destruction and reconstruction were made under religious emotions. For instance, Armenian churches were built as Basilica models with three apses in the northeast of Asia Minor. e.g., The Dolochopi Basilica's middle nave has a horseshoe-shaped Abside sanctuary at its eastern side. But the Armenian church of Al Ghnymeyah, located in the Syrian coastal mountains, dates to the fifteenth century and was restored twice, in 1875 AD and 1959 AD; it had a different type. It had a nickname, Keyvork church. The church was built after the Byzantine age, but it has a similar rectangular type with a different Abside; the eastern wall is entirely curved.

Some ancient churches had mosaics, e.g., Jerash church or Gerasa in Jordan, related to the fifth century.[16] But the oldest mosaic on the Syrian coast discovered now is associated with Ain Salem church, which has wild and sea life sights. Few studies were executed from an archaeological understanding to define religious and architectural characteristics and authentic salient architectural features of Syrian churches during the Early Christian conversion on the Syrian coast: M. Badawi highlighted Ain Salem Church's architectural features,[17] Figure 2. Also, H. Saad mentioned the rectangular plan of Almakatee Church "Saint Georges" on the Syrian coast. Nevertheless, many neglected sites are not covered from an Architectural perspective. Hence, this study aims to identify, interpret, and define the salient religious architectural features of the ancient churches on the Syrian coast Figure 1.

METHOD

This paper is broadly structured in two components: First, this study interprets changes in the church's building, which started at the beginning of converting to Christianity in ancient Syrian temples. The second is to bring forward the Architectural analysis of five churches, using its official documents, plans, and photographs collected with due permission from the Directorate General of Antiques and Museums: DGAM in Damascus, Latakia, and Tartus. Site visits were also conducted at the archaeological sites.
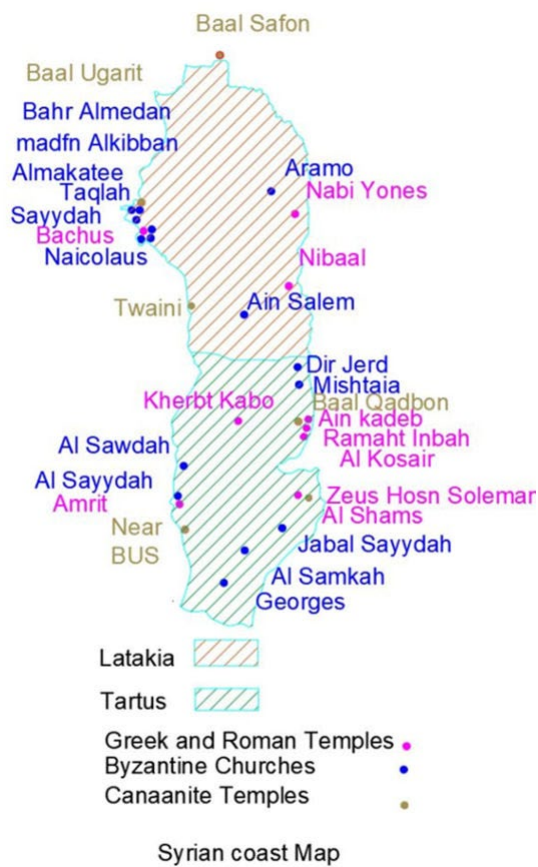
Figure 1. Map of temples and Byzantine churches on the Syrian coast. (Source Author 2023)

Figure 2. Abside and Mosaics in Ain Salem church. (Source Author 2019)

DESCRIPTION OF STUDY SITES

1. Ain Salem				
Site & Orientation	History	Architecture	Parts	Iconography
It is situated in the mountains of the Jablah region, 25 km southeast of Jablah city, near Ain Al Sharkiah village. There is no evidence that the site was a temple during the Roman or Greek ages. Orientation: East - West.	Ain Salem church is turned back to the Byzantine age; the archaeological coins refer to it flourishing during the rule Of Justinian (sixth C.E. A.D.) (Kherbek Ibrahim, 2014). Other antiques refer to it continued till 13 CE.AD. (Badawi, 2019)	The church is a rectangular structure measuring 17.5m by 13m. The current outer walls comprise three rows of hewn limestone with an 80cm thickness. In the southeast part, particular walls are constructed in rubble forms and coated with lime mortar. The apse is located within the eastern wall along the central nave axis (Figure 10).	A central nave and two aisles are on the left and right sides. There are four rows of columns foundations. The distance is 1.3m between the Abside and the first column. The space between every two columns is 2.1m. There is a piece of a cylindrical column with a 1 m length and 0.38 diameter.	There are marble Corinthian capitals. A Mosaic is 10 m long and 8m wide, containing four drawings of wild and sea life sights. The apse Left of Abside is without mosaics. Probably it was a Diaconicon. The Mosaics consist of four layers.
2. Ed-Der. Hoson Soleman.				
Hoson Soleman temple is 35 km East of Tartus City. It consists of two sanctuaries: A large sanctuary (the big temple) and a small sanctuary (the small temple or Ed-Deir). Its walls were used in a new church in the Byzantine age beside the Nymphaeum for baptism. Which is related to the Hellenistic stage on the north side. Orientation: to the East.	Most parts of the small sanctuary, such as the Nymphaeum and walls, dated to the 2nd to 3rd C. A.D. and probably to the Greek age. However, the church's features refer to its construction in the early Christian Period.	The big temple of Hoson Soleman has a rectangular plan (88m x 137m) with a large wall and four gates. And a big Cella. The small temple remains are rectangular, 58m *62 m, with a north and south axis, used for commercial purposes in 1st CE.AD [18]. The Byzantine church's dimensions are 36.5*21.5m, built inside the small temple, figure 4.	The church ruins are related to a main central nave and two aisles on the left and right of the Abside, Figure 3. The eastern church's wall was the same southern wall of the ancient temple's sacred space (temenos).	Baitokhikhi, a significant temple constructed in the 2nd and 3rd centuries A.D. and dedicated to Zeus, a local nickname for the Baal God, provides refuge and protection, as indicated by Latin inscriptions (Watfah, 2012; Hammod Mahmod, 2014), with no inscriptions found inside the church.

Table 1. Ain Salem Church and Ed-Deir Hoson Soleman Churches.

Figure 3. Abside of Der Hoson Soleman. (Source: DGAM[19])
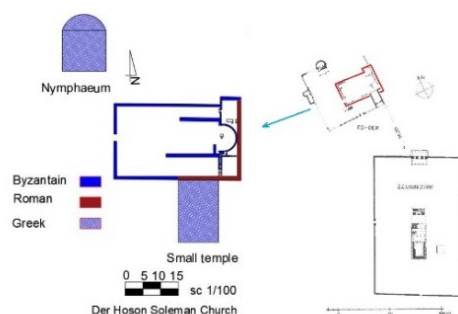
Figure 4. The church's site of Der Hoson Soleman. Between the Nymphaeum and the ancient temple. Drawing by the Author after Klaus Freyberger.
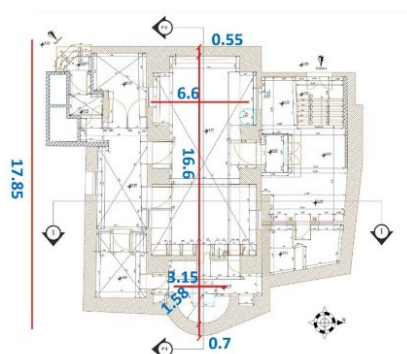
Figure 5. Plan of Al Sayydah church. Drawing by the Author after (Source: DGAM, Latakia)
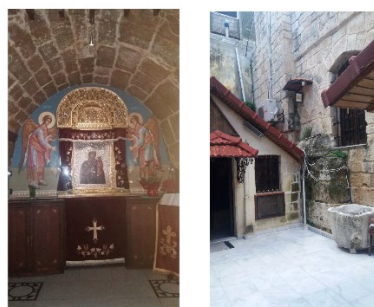
Figure 6. The Abside, Reinforcement northern wall, and the baptism basin of Sayydah church. Latakia. (Source Author 2023)

3. Sayydah				
Site & Orientation	History	Architecture	Parts	Iconography
It is north of the ancient Ugarit Square. Excavations in the abandoned places of this church showed many pieces of pottery dating back to the fifth and sixth centuries A.D. (DGAM, 2010). Orientation: to the East.	Nothing remained from the monastery except the church (fifth CE, AD) Al-Sayydah after the earthquakes that hit Latakia in the past years (588-713-859-1157-1170) A.D. This church was restored and renovated on Monday, January 8 (1134 AH - 1721 AD)(Othman 1996).	The ancient church has a rectangular plan (16.6m*6.6m). It is roofed with a continuous vault. The nave's stone walls are massive arches supporting the facade and ceiling. Figure5.	Its floor pavement is white marble. The Abside is roofed by a half-arch, with a half-domed and a cornice. A shrine and ancient baptismal font related to the Byzantine age are outside the church. Figure6.	The iconostasis was newly built of marble; it has two columns inscribed with vegetal and religious inscriptions topped by a lobed decorative arch.
4. Ghnymeyah				
It is located on a hill at Ghnymeyah village. Overlooking a deep valley in a rocky land, built of cut limestone. It is outside of the neighborhood on a hill. Orientation: to the East.	Its roof is flat like other ancient Arminian churches on the Syrian coast; Its walls have paintings. It had enormous damage during this war in 2016. The radical Islamic Jihadists and terrorists burned it; it was restored in 2021.	The dimensions of the current rectangular plan are (7m*15.5*4m), and the abside has a horse- shape. Figure7	Only one nave is divided into four parts by three arches, the altar in the East, Figure 8. The Baptism basin near the entrance. We assume it was built above an ancient temple, like other old Armenian churches that need excavation.	No inscriptions
5. Mzayraha.				
St. Michele (or Mekhaeel) is a small church in Mzayraha village, 20km Southeast Latakia.	It was founded in 1901 A.D. and restored in 1967 A.D. It's a modern church with some old Byzantine features. No idea if it was built above an ancient temple.	Rectangular plan 8.4*16.8m. It's a modern construction. The rectangular plan faces the East. It was built of limestone. It has interspersed shapes, Figure 8.	One long space.no naves.	Its façade has some botanical illustrations of flowers, leaves, and a dove carrying an olive branch, Figure 9.

Table 2. Sayydah, Ghnymeyah, and Mzayraha Churches.

Figure 7. Ghnymeyah church.15 CE, Latakia. (Source Author 2023)

Figure 8. Plan of Ghnymeyah and Mzayraha churches (Source Author 2023)

Figure 9. Mzayraha church, ritual inscriptions, Latakia. (Source Author 2023).

DISCUSSION AND RESULTS

The architectural design was converted after the belief's conversion from paganism to the unity of Christianity. New elements were added. The comparison between the Canaanite and Amorit temples and the early ancient churches in Syria guides us in interpreting the features of religious buildings. The parts and structure: The temple's Sacred space (temenos), e.g., Bel temple in Palmyra, was constructed around the cella consisting of untrimmed and irregular walls with huge stones,[20] the same in the Syrian coast, it was converted to a church's courtyard. The Naos or cella was a place of God's statue while it was converted to the Abside,[21] which was the position of clerics inside the church. The altar was outside the temple. The elder altars were used for human sacrifices. While it became a high stone on the axis of the Abside, used for recitation inside the church. The treasury was inside the

temple for God's offerings; it was converted to a place for priest luggage inside the church. Through observation of the ancient churches' s Absides, it is noted that in early Byzantine Churches, all the Absides had an architrave constructed in the first row of the half dome above the church's Altar. Building materials consisted of Sandstone, limestone from local quarries, and wood with mud. In addition to lime mortar in the churches. They used rocky tiles and small slabs in the temple, and mosaics were added in the early churches. Cylindrical Ionic and Corinth order columns were discovered in the temples and church. Architecture: the temple plan was Rectangular, consisting of one or two rooms and a flat roof, Without openings on the outer walls. The church plan had a long rectangular nave and two aisles on the left and right sides. It had a small room called "Diaconicon[22]" on the left of Abside for the priest's holy books. We can't assume the church's roof was a gable because all the houses in the region were flat; even Sayydah church's outer roof has been flat since the fifth century. It is expected that there were three windows on one façade, at least on one of the church's walls. The iconography and inscriptions were reflected on God's statue, but there were only some inscriptions on the Hosn Soleman temple's walls. Also, none of them were at the ruins of the church walls. Sayyidah church and recently at Mzayraha have floral inscriptions. The mosaics of the Ground of Ain Salem church contain different subjects.

The temple site was on the top of a hill, outside the neighborhood, in an isolated place. Its Orientation to the East or Southeast. A pure water spring, brought from the nearest spring, is a must. Some temples have a Nymphaeum. While the church site was inside the neighborhood near a public space, water was used only for baptism.[23] The people used temples as sacred spaces and trading places for their blessing under God's patronage, while church courtyard[24] "temenos" were only for worshipping.

CONCLUSION

On the Syrian coast, the main features of the early churches have a basilica plan (see Figure 10) composed in a rectangular plan with naves. The transfromations or extensions have either used the same ancient places of temples or built adjacent to it. These transfromations include
- Removal of God statues,
- no Iconic elements inside the church and the façades were simply without inscription,
- used mosaics in the floor, which had some symbolic spiritual engraves.

After conducting measures, the ratio of the church's width to length in the old churches during the third and fifth centuries is between 0.58 and 0.74%, which is nearly 2/3 (see Table 3). However, we didn't have evidence that the oldest churches were built on the exact borders in the same ratio as the temples. Later, in modern times, they used a different ratio between 0.43-0.5%, about 1/2, as in the Mzayraha and Ghnymeyah churches. The most important addition to the church building was the Abside. The people add it as a symbol of Christ's head, and Its ratio is 1/8(see Table 4).

Church	Width	Length	Ratio
Der - Hosn Soleman	21.5	36.5	0.58
Ain Salem	13	17.5	0.74
Al sayydah	7.7	17.85	0.43
Alghnymeyah	7	15.5	0.45
Mzayraha	8.8	16.8	0.52

Table 3. The Ratio of the church's dimensions is 2/3.

Church	Radius of Abside	Church length	Ratio
Der Hosn Soleman	3.65	36.5	10%
Ain Salem	1.9	17.5	10%
Al sayydah	1.58	17.85	8%
Alghnymeyah	3.00	15.5	19%
Mzayraha	1.00	16.8	5%

Table 4. Abside's Ratio to the church's length=1/8.

Abside radius + Width of 1 step at the church's altar = the ratio of the human head to the length of the body, which is 1:8.
e.g., 1: Abside Ratio of Ain Salem church is: R(radius of the Abside)+ (step width)= 1.9 +0.3=2.2m.
2.2/17.5=12%=1:8.(17.5m is the church's length)
 e.g., 2: Abside Ratio of Der Hosn Soleman church:3.65+0.3=3.95.
3.95/30.44=12%=1:8 nearly.
The natives of the Syrian coast employed construction ratios to build their churches according to local standards, derived initially from human proportions or considering the church like Christ's body.
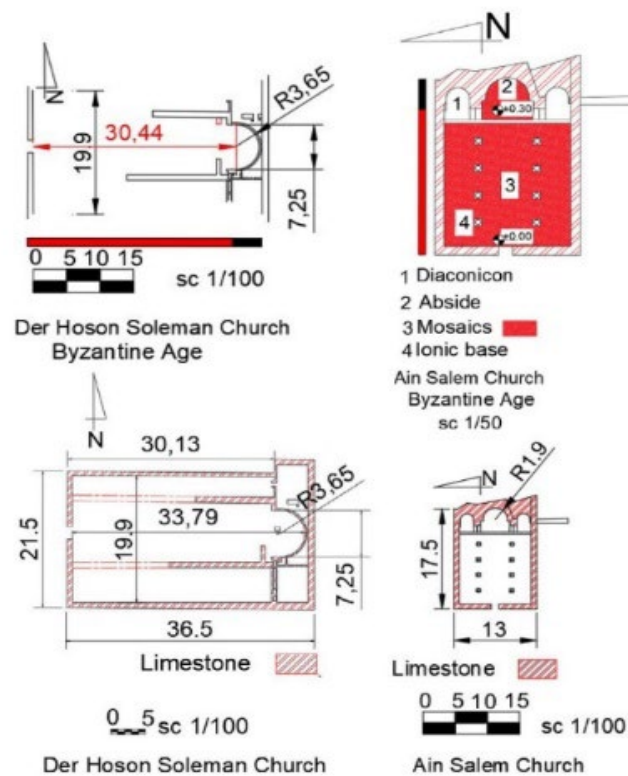
Figure 10. Der Hoson Soleman and Ain Salem church. (Source Author 2023)

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RE-READING THE INDUSTRIAL HERITAGE IN THE VOGTLAND/FOJTSKO

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INTRODUCTION

Landscapes are complex, dynamic systems; their perception is shaped by natural, political-economic and social conditions and relationships. Furthermore, everyday practices, but also imaginations and conceptions contribute significantly to a collective landscape image. [1] Hence, in dealing with landscapes, established perceptions and concepts should be questioned in order to develop sustainable strategies. [2] Depending on the purpose and intention, narratives or images can be developed that question the everyday, reveal the unseen and can sometimes become references for further planning and interpretation of possible futures.

The landscape perspective makes it possible to detach oneself from administrative boundaries and instead focus on natural and socio-spatial processes. Because perceived realities are consequently always constructed, even those supposedly 'objectively-balanced' ones that usually underlie planning. Hence, the understanding of a landscape and its inherit heritage depends on the perspective being considered.

In order to understand to what extent the industrial-cultural heritage can be a potential for a sustainable regional development of the Vogtland, we have used different methodological approaches to the different perspectives and perceptions from a participatory, both, external and internal perspective.

The Vogtland and the Industrial-Cultural Heritage

The Vogtland, which cannot be grasped as an administrative unit, can be described as a territory in Corboz' sense as a "result of different processes". [3] These different processes are based on relationships and interactions between people and things. Henri Lefebvre describes it as follows: "Any space implies, contains and dissimulates social relations - and this despite the fact that a space is not a thing but rather a set of relations between things (objects and products)". [4] According to Martina Löw, space is "a relational order of living beings and social goods", [5] which is perceived and developed differently from collective and individual perspectives.

Until the late 20th century, the Vogtland was centrally characterized by industrial production like the manufacture of textiles, musical instruments or the mining of uranium. The waterways in particular played an important role in industrial development: factory buildings were built along the rivers and railway lines were constructed to provide the necessary infrastructural network. In the course of this, the worlds larges brick bridge, the industrial monument Göltzschtalbrücke was build, which is known

far beyond the region. However, with the political change in 1989/90 the Vogtland lost its importance: many industries relocated after the opening of the borders and with them many citizens left the Vogtland.

Today, the industrial cultural layers of the Vogtland are still visible – but not as future-oriented places, but as abandoned testimonies of a once rising industrial region. Many factories are empty and demolished in the course of so-called planning revitalization measures, where then often "supermarkets have replaced the factories as centers, often also functionally, but in doing so they relate neither structurally nor design-wise to their surroundings".[6] The current handling of this vacant industrial cultural heritage represents one of the main planning challenges. In the search for a "new industrial culture", an "up to date and forward-looking process"[7] is sought.

In order to find new perspectives on the industrial-cultural heritage, an approximate understanding of perception from different perspectives is required.[8] The basis of possible strategies for the revival of industrial-cultural structures is the understanding of perception and the narration of possible potentials and futures.

APPROACHING THE INDUSTRIAL-CULTURAL HERITAGE IN THE VOGTLAND REGION

The Vogtland is an example of radical transformation processes as a result of political changes and thus represents many regions in Europe. It shows how a region with central economic importance becomes a peripheral region as a result of political upheavals. In particular, the economic changes after the political turn in 1989 have left profound traces – readable both in the built environment[9] and anchored in collective memory.[10] The industrial cultural heritage in the Vogtland is the result and starting point of transformation processes, bearing witness to economic and political upheavals. It is linked to individual and collective experiences and histories as well as overarching ideas of how people of this "territory"[11] live together. At the same time, their vacancy raises questions about future developments.

With the aim of understanding the perception of this industrial-cultural heritage in the Vogtland, different approaches from an external and internal perspective are brought together. The main method of approaching the perception of the industrial heritage in the Vogtland was the exchange with the residents in various formats and the linking of the results:

Walking through the Region – Identifying Narratives

In walking, the landscape that surrounds the walker becomes accessible. Lucius Burckhardt describes it as a tool for perceiving a landscape with its challenges and potentials on different levels.[12] Through personal encounters and experiences, landscapes can be experienced and 'read' on an individual, tactile and equally overarching visual and cultural level.[13] By walking through landscapes, specific, individual and often hidden references, connections, interdependencies, but also questions about the future can be found and raised.[14]

In order to gain an understanding of the industrial heritage in the Vogtland, in a first explorative phase, hikes lasting several days were undertaken through the Vogtland and spontaneous interviews were conducted (65 in total). Through encounters and unplanned conversations related to the industrial heritage, it was possible to address historical changes from an individual point of view as well as personal references to the landscape and future perspectives of the local people. The aim was to approach the internal perspectives of the residents as outsiders. The researchers did not adopt an "absolutizing external perspective - View from Nowhere", but rather a "View from Somewhere" due to the concrete reference to the place.[15] Two guiding questions where formulated as a basic orientation of the discussions: What role does the tangible and intangible industrial heritage play for

local people? What future prospects do people see for the vacant buildings? The random interviewees were deliberately approached in empty buildings in order to address and provoke emotions:

Overall, a discrepancy in the perception of the industrial heritage could be perceived. On the one hand, there are biographical relations and important meaning on an immaterial level. But on the other hand, there is nearly no practical action in relation to the material heritage deriving from this. Instead, it is understood as a "functional legacy".

Often, industrial buildings in particular are ascribed a "past narrative" because the function originally associated with them has long been obsolete. Hence, no realistic future perspective was attributed to the vacant material or structural heritage, at least functionally. The vacant buildings were often associated with an "eyesore narrative" and thus with the immediate call to remove these buildings, as they are seen as negative for the image of the region. Future prospects for this built heritage are assessed rather pessimistically. The "nothing happens there anyway"–narrative makes it clear that the industrial-heritage is perceived as functionless and primarily as a burden. Only in part, contrary to this predominantly pessimistic attitude, was regret expressed about the development of the buildings, a "pity that nothing is happening there"–narrative.

The outlined narratives, however, mainly refer to statements about the material or structural heritage, to which, in the form of the empty buildings, no realistic functional future perspective is attributed. Often, however, this was followed by statements referring to a superordinate ideal, immaterial level. With regard to the industrial heritage, a "we are all connected to it, that's why it's important to us"–narrative can be observed, in the course of which the necessity and importance of remembering the past is pointed out. Mostly personal or family connections to production in general, but also to specific buildings, are named. This need for remembrance is also reflected, among other things, in numerous display boards throughout the region that draw attention to the industrial past. However, the preservation of the associated architectural heritage or other concrete actions are not directly derived from this.

Figure 1. Collage of impressions in the Vogtland, photos by the authors

Talking about the Region – Creating Spatial Images

Social-spatial interrelationships and conceivable future perspectives of regions can be told through spatial images.[16] On the basis of concrete observations, the merge of findings and the constant questioning of perspectives, logically comprehensible narratives of the future can be developed and communicated cartographically. These images can show a changed, possible meaning and development for landscapes and thus have the potential to change the landscape itself.[17]

Spatial images as such are therefore not static images, not fixed plans, but rather (socially) brought together perspectives from which visions of the future – in the sense of changed meanings of a landscape – can emerge. Spatial images are becoming increasingly important as an informal planning tool with which to generate future perspectives of landscapes. As cartographic images they are based on cartographic methods that reveal complex interrelationships, networks of actors and processes of change within a region. This includes not only the physical-material, but also the symbolic-perceptual and social qualities lived and perceived by the different actors in the area. On the other hand, they offer perspectives on possibilities and possible, desirable development path ways of a region. They are cartographic reconfigurations of existing situations, they offer imaginary projections of a future state.

In the process of mapping, according to Corner, "realities [of] previously unseen or unimagined [...] grounds"[18] are uncovered. The landscape is not only shown and described, but becomes a space of possibilities. Spatial image processes as an informal planning tool are thus "negotiation processes that incorporate the expertise of the image-designing professionals and the knowledge of local stakeholders".[19]

Based on the narratives about the Vogtland uncovered when walking, further questions can be asked from a "view from Somewhere". In a seminar with students of architecture and urban studies, spatial images were developed. Based on a given section of the region, the students first developed a specific thesis of the space from a distance via desktop research. This was the starting point to create regional spatial images that questioned administrative boundaries, rethought protected spaces, natural spaces and settlement development, uncovered existing regional linkages or developed local regional value chains. Two examples:

The spatial image "The Vogtland/Fojtsko" deals with the administrative borders in the Vogtland, which can be experienced in practical life by the fact that some bus routes do not cross these "invisible" borders between the German federal states of Thuringia, Saxony and Bavaria. Instead, the spatial image suggests to focus more on the many connecting elements of the landscape and to develop it into a cross-state planning region. The existing, historically grown major transport routes and connections in the Vogtland make it clear that the Vogtland, located in the middle of Europe, should be understood as a "linking" rather than a "transit landscape".[20]

The spatial image "Learning from the Countryside – Actors of the Future" focuses on the relationships between different people and institutions in the region around the town Greiz. These are usually invisible to outsiders, but make up an essential part of the quality of life, especially in rural regions. Therefore, the spatial image encourages making these local networks fruitful for more people. An important development potential of rural regions is seen in the exchange of ideas and learning from each other. Existing knowledge is thus understood as an important resource that has so far only rarely been consciously perceived and used as such.

The developed spatial images were discussed with residents in Pup-Up exhibitions on site (in the towns Greiz and Zeulenroda). This made it possible to sharpen the different perspectives and different ways of looking at things. In this way, we were able to uncover potentials, risks and challenges for planning and to discuss them with the local people, in part far beyond the topics of the spatial images.
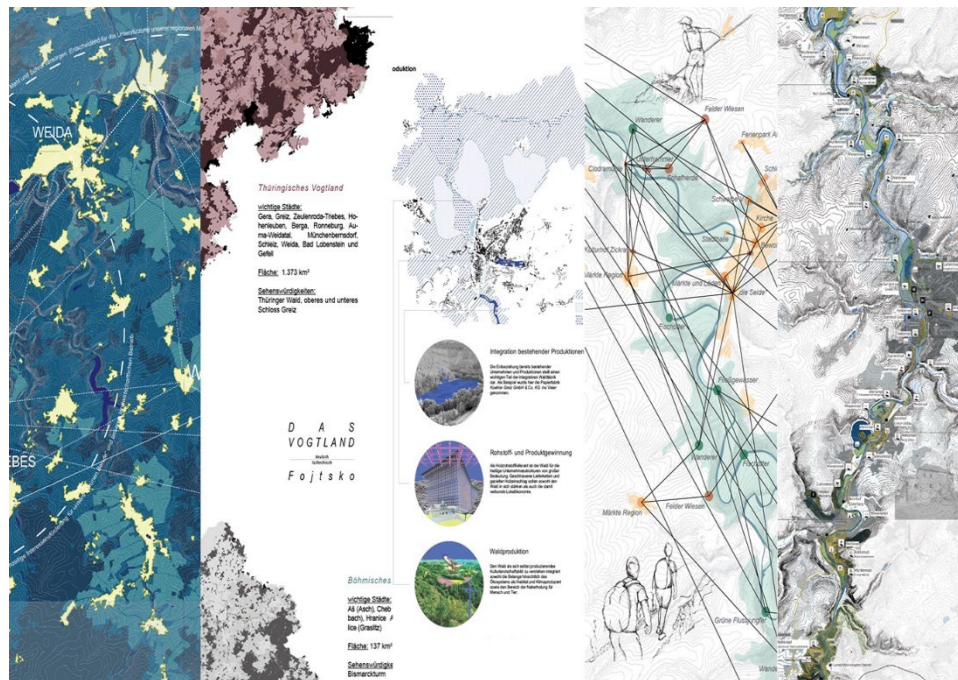
Figure 2. Collage of Spatial Images, created in the seminar "Raumbilder" by Noha Ramadan, Franziska Lang, Oliver Mysch, Mona Thoma, Lea Wiegmann (from left to right)

Listening to the Region anew while Walking – Developing Audio Walks

Landscapes are perceived with all the senses, but are primarily communicated visually – be it through photographic staging, marketing in brochures or planning communication through drawings. While walking through the region, perceptions from an inside perspective could be addressed in conversations with the residents. The spatial images described above visually present possible perspectives on the territory under consideration with a "view from somewhere".

The acoustic expansion of space through audio walks allows the abstraction and simultaneous merging of external and internal perspectives. Audio walks are composed to a specific place where participants can immerse themselves in an expanded reality. What is heard changes the perception of the space and can thus open up new perspectives on (un)familiar environments – „Sound is a powerful tool to weave together the sensorial experience of place and it also avoids interfering with the condition of the site".[21]

In particular, the interrelation and overlapping of individual inner perception and auditory, projected outer perspective creates a special kind of listening and immersion in the environment.[22] Because audio walks aestheticize and enliven the addressed spaces and landscapes and shape them through a "sound theatre"[23]. On the one hand, this can lead to changed perceptions of the places by the listeners, and on the other hand the listeners become part of an urban staging of the reality that surrounds them, since "the audio walk does aestheticize particular spaces of the everyday"[24]. At the same time, audio walks abstract the real environment, because "voices conjure bodies and landscapes in the imagination, voices are touched and touching and voices are placed somewhere amidst the amplification, imposition, transposition and transformation of ambient sound of material place".[25] By distancing oneself from the visual level, the possibility of addressing spatial atmospheres directly, almost intimately, is seen in order to draw attention to spaces of possibilities or boundaries: "It promotes consideration of the spatiotemporal relationships between a place, the self, and its spectral

memories; 'haunted' encounters occur where the past and present co-exist and the past can be temporarily perceived and interact with the present".[26]

In the seminar "The Unheard Landscape" we specifically linked physical spatial experience (movement, walking) and extended spatial perception (auditory, visual, tactile...). Four interdisciplinary groups with students of architecture, urban studies as well as fine arts worked on composed walks in the winter semester 2021 and were able to enrich the space with an extended auditory level. It is an attempt to (temporarily) change the place by bringing together the outside and inside perspectives. On everyday routes in the towns of Greiz and Berga, region-specific potentials and problems, but also fairy tales and stories could be uncovered. The students experimented with changes of perspectives through various listening experiences, questioned the forgotten stories of uranium mining in the area, linked fairy tale worlds and the industrial history of a river and dealt with the political landscape in 1989 in the context of a staged meeting of the two criticss of the GDR regime Günter Ullmann and Wolfgang Mattheuer from the Vogtland.

The audio walks were presented to an interested public in an exhibition in an empty store in the region. Visitors were given access to the audio walks via QR codes so they could participate individually. In addition, numerous guests from Greiz and the surrounding area came and the reactions to the audio walks were collected in a guest book. Many people found the new perspectives on familiar environments particularly stimulating.

Figure 3. Collage of listeners to the Audiowalks from the Seminar "The Unheard Landscape", photos by the authors

READING THE INDUSTRIAL HERITAGE IN THE VOGTLAND/FOJTSKO

The industrial heritage is "entangled in stories".[27] In order to visualize sustainable planning and future paths, a repeated reading of the region is essential. Because „in *reading* we understand the relationship between landscapes and narratives, whether in sudden and wordless acts of recognition and discernment or on the most complex and grand stories we tell and the narratives we imagine".[28]

The three different approaches to the Vogtland make it clear that the explicit consideration of the internal perspective as well as the targeted addressing of emotions can result in potentials for

planning, particularly in a longer-term perspective. The three approaches highlight the potential of emotions in planning processes: because emotions can be addressed in a consciously planned way, at the same time we as planners are always subjective and thus "emotionally" involved in planning processes.

With our approach to the industrial heritage we consciously break away from the administrative, implementation-oriented understanding of planning where participation is not formally reduced to a few steps. Instead, we would like to consciously conceive our approach as an understanding approach and, in Seggern's sense, as a "creative motor and [...] bridging function between disciplines and persons".[29] The different approaches have made it clear that by accessing the internal perspective, the external perspective as a "view from somewhere" can be differentiated, opening the view for future path ways of sustainable spatial development. Our contribution is deliberately not a finished plan; rather, based on the approaches presented, we also see a potential for practical planning in the processual, discursive understanding of planning. With the understanding approach, we do not try to "create facts", but to first understand potentials and problems in dealing with heritage before we can also take action in planning. By including not only planning-related arguments but above all the population's perception of this heritage in different ways, different narratives could be used to uncover the hidden potentials and future paths and discuss them together.

ACKNOLODGEMENTS

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COLLABORATING THROUGH HERITAGE: CHALLENGES AND OPPORTUNITIES FOR VIRTUAL MEMORIALS IN THE WAKE OF POSTCOLONIAL VIOLENCE

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INTRODUCTION

Memorials are, first and foremost, concerned with the links between the past and the future. They are, like heritage more generally,[1] highly political spaces through which the past is produced in the present. At the same time, postcolonial theory is, as the Cameroonian scholar Achille Mbembe reminds us, fundamentally "concerned with the way in which the traces of the colonial past are, in the present, objects of symbolic and practical works".[2] If memorialisation is an act of letting the enduring voices of ghosts speak to us, then it cannot be removed from postcolonial theory, nor from contemporary efforts to redress legacies of violence that continue to reverberate across time and space. Memorialisation is, then, central to postcolonial justice, both at the formal level of states and the informal level of community relations.[3]

In sub-Saharan Africa, where new sociopolitical compositions are emerging[4] amid the legacies of violence, memorialisation takes on its own character, different from the sites in Europe and North America from which dominant paradigms of memorial theory have emerged.[5] Indeed, most memorial theory in architecture stems from studies of sites where memorialisation has already happened. Such sites, epitomised by Auschwitz and other Holocaust memorial sites, are already up-and-running with funding and often state support. In contrast, many places in sub-Saharan Africa are led by governments that are not as willing to support memory work, particularly when they remain implicated in the crimes of the past. In Kenya, for example, the Truth, Justice, and Reconciliation Commission (2008-2013),[6] recommended that former torture chambers in the basement of Nyayo House in central Nairobi be transformed into a memorial for those who were tortured and died there during President Daniel Arap Moi's repressive regime.[7] Despite over 20 years of civilian activism, the government remains actively immobile, indicating that memorialising such governmental violence poses, in some way, a threat to the incumbent regime.[8]

Such governmental apathy in the face of civilian calls for memorialisation necessitates a rethinking of how memorials might be conceived by looking to forms of memorialisation that do not rely on state support. With this goal in mind, this paper examines first the challenges and then opportunities that virtual memorials offer. Illustrating not only the need for virtual memorials in the context of sub-Saharan Africa, but also their potentials, this paper uses the ongoing story of the memorial work happening around Nyayo House to argue that virtual memorials offer a path to expand everyday citizens' capacities to form links of solidarity that transcend geographic and genealogical specificities.

Virtual memorials can enable widespread, decentralised memorialisation, while also enabling seemingly separate injustices to connect into a singular mnemonic infrastructure. The challenge of this, however, is that the affective power of memorial sites rests with their embodied nature, thus posing a fundamental problem for virtual proxies of such sites. Structured in two parts, this paper introduces this key challenge before exploring the potentials of virtual memorials as they relate to postcolonial justice.

PART 1: CHALLENGES

To begin, we need to understand what is meant by a virtual memorial, particularly as it relates to other virtual spaces that deal with heritage, such as history museums, archives, and maps. During the COVID-19 pandemic, museums closed their doors, shifting their programmes and exhibitions online.[9] As places where relics from the past are stored, exhibited, and accessed, many museums turned to 'virtual exhibitions' as a way to engage public visitors with museum content from the safety of their homes. Enduring beyond the height of the pandemic, these exhibitions often take the form of photographic or video documentation of museum collections, augmented with text; in some museum exhibitions, such as The Evidence Room at the Hirshhorn Museum in Washington DC, 3D photography and more complex digital scans of objects could be engaged with online.

Similarly, virtual archiving projects have become widespread as threats to heritage sites, particularly in conflict areas, has become a serious concern to global heritage bodies and funding groups. While methods of digitally documenting heritage and the creation of archives to house these records remains largely a combination of photography, video, and 3D scanning, what sets these archives apart from museums is that they are primarily non-exhibitory spaces. However, the digital format does require the creation of organising user interfaces through which a collection can be accessed, and which, in a sense, curates how people engage with the archived pieces. Digital archives also provoke larger questions about the legitimacy of the archive, as the material collected is not the original, but is itself a mediated proxy.

Where digital archives truly come into their own is when the collected material is nonphysical – such as testimony, oral history, and lost material heritage. In Lebanon, for example the Act for the Disappeared is recording testimony of people who experienced violence during the Lebanese Civil War, and placing this documentation in space. Here, the archive becomes a map as the virtual world of recordings is emplaced in real, visit-able locations.[10] These maps, like archives and museums, are not, however memorials *per se* but virtual spaces where documentation is curated, recorded, accessed, and, in the case of the maps, linked back into geographical, physical space.

These three formats involve memory but are not directly about its construction; they are concerned rather with facts and their preservation, and less with the ways in which facts come to shape our social and political realities. Yet, in the words of Edward Said, "Facts do not at all speak for themselves, but require a socially acceptable narrative to absorb, sustain and circulate them."[11] Memorials are spaces where facts about the past are sustained and through which we remember them. This makes them highly political spaces, and memorials are often weaponised to produce exclusory, false, and otherwise divisive collective memories. The relationship here between the facts of 'what really happened' and the inaccuracies of memory needs to be unpacked, if we are to meaningfully define a virtual memorial.

Memory, in the vast literature on the topic, is at once individually experienced, socially mediated, and physically emplaced.[12] Our lived, factual experiences immediately fade into our pasts, and yet are constantly re-animated as we negotiate our present moments and anticipate the future.[13] Memory is thus always *produced*. This is why accurate documentation of the past is needed: it grounds memory in the bounds of truth. Memorials, then, help us to navigate our presents and futures by aiding in our

animation of the past. We require mnemonic aids that help us to use and learn from the past to negotiate the present, particularly when the past events in question were not experienced directly.[14] These aids can be anything from everyday objects,[15] to houses, landscapes,[16] statues and more – the list is near-infinite. I am, however, concerned in this paper not with all mnemonic aids, but with those spaces that are primarily meant to help us remember a particular event: memorials and sites of memory.

The distinction between memorials and sites of memory is subtle when it comes to thinking about virtual memorials. The former (also known as an *ex novo* memorial) is a new creation meant to help us remember something that happened elsewhere; the latter *is* the place of the remembered event (*in situ*).[17] Peter Eisenman's *Memorial to the Murdered Jews of Europe* versus Auschwitz. *Ex novo* sites face fewer challenges when they become virtual, as they are already one step removed from the violence itself; they are already presentations of an event. But what happens when a virtual memorial tries to do what the *in situ* site does? Is a virtual *in situ* site of memory always going to be a poor twin of the physical, real site?

In situ sites are fundamentally unique: the injustice at hand happened *right here* and it is that fact which carries its mnemonic power. They operate in a range of ways to mnemonically shape our senses of how past, present and future relate. They are symbolic, standing in for other sites where similar violence happened; they are evidential, refuting political forces that seek to erase the truth; they are narrational spaces where stories can be told as people move through the site; they are (finally) corporeal, bodily sites that 'haunt' us, resisting easy incorporation into existing narratives. Despite common distinctions between tangible and intangible dimensions of heritage, what studies of *in situ* sites of memory tell us is that the physical and nonphysical are entangled; these memorial sites operate socio-materially.[18] While we know from social media that the digital can also be socially-mediative, it is the materiality of sites of memory that cannot so easily be captured in the digital. To explicate this, let me use the case of Nyayo House.

Figure 1. Nyayo House from Google Street View. 2023

In the heart of Nairobi's Central Business District sits a tall brutalist government tower housing the regional administration headquarters (Figure 1). It is bureaucratic, normal and banal. However, in the basement are empty cells where political dissidents were tortured during President Moi's decades-long regime in Kenya (1978-2002). Today, the basement is in a state of dereliction, with crumbling walls, rusting steel, and dust mingling with wax dripped during recent memorial visits by survivors and activists (Figure 2). Jacqueline Mutere, a board member at the Centre for Memory and Development, which pushes to transform Nyayo House into a public memorial sites, eloquently identified the core of the site's functioning at a recent summit on their memory work: "The memory of these bold and courageous citizens of Kenya is stamped in the walls of Nyayo House and their blood has spoken." Her words, which are more than metaphor, push us to focus on the physicality of the site, and the ways in which we, as lived, physical beings, encounter the scratches and rusting walls, move through the space and make sense of the world with the full range of our senses (Figure 2). [19] It is through our entire sensate, embodied, experiences of Nyayo House that it becomes meaningful to us, potentially changing how we understand the enduring legacies of torture performed in the 1980s and 90s in Kenya.

Figure 2. Compilation of the Nyayo House former torture chambers. Source images: Rhamadhan Khamis, 2014

However, the experiential, physical qualities of the site cannot be perfectly reproduced in a virtual medium, which is not embodied in the same way as the physical world. The virtual world is, however, an experience existing somewhere between augmented reality, mixed reality, and fully immersive virtual reality. We enter the virtual world and we leave it. While this paper does not seek to offer answers to how a virtual memorial might work, I posit that the interfaces between the physical world and the virtual will be critical to the transposition of sites of memory into virtual forms that remain meaningful. With new digital tools becoming widespread, particularly as the 4th Industrial Revolution[20] takes off in a rapidly urbanizing and growing Africa, opportunities for hybrid realities offer new possibilities for blending the bounds of our physical bodies and the virtual world. But for now, a virtual memorial will likely be unable to capture the important experiential and physical qualities of a site like Nyayo House. It may, however, be able to contribute something entirely new to memorialization that makes up for this deficiency.

PART 2: OPPORTUNITIES

Virtual memorials are far more than a fun experiment or a new way to engage publics in memory work. They are fundamentally different to physical memorials, as the core challenge of corporeality illustrates. This difference also brings entirely new opportunities, as a virtual world can transcend geographies and knit together disparate times and events into one space: a virtual memorial can be a force for solidarity-formation. As such, virtual memorials can enhance the goals of memorialization – which are ostensibly to create a more just future from the legacies of past violence. But what exactly is meant by a 'just future' when the term 'justice' covers everything from truth commissions, reparations, court trials, international tribunals, survivors support groups, and civic activism? To understand this, we can look to the Kenyan TJRC, which forces us to seek extra-institutional forms of justice, which in turn emphasizes solidarities as integral to justice.

Violence needs first to be understood not as a single moment, but as a process.[21] The Kenyan TJRC, in fact, was premised on this acknowledgement, as it sought to "investigate gross violations and abuses of human rights including abductions, disappearances, detentions, torture, sexual violations, murder, extrajudicial killings, illtreatment and expropriation of property suffered by any person between 12th December, 1963 and 28th February, 2008".[22] With an entire history open to examination, the TJRC process understood that each episode of violence, including the torture at Nyayo House under Moi, was connected. Formal justice, however, remains elusive for victims of this violence, even with the TJRC being one of the most extensive truth-seeking processes in the world. While the reasons behind this are multiple,[23] the fact that there was Presidential interference in the final report of the TJRC indicates that justice cannot only be approached within formal institutional frameworks in Kenya.[24]

In *The Idea of Justice* (2009), economist and philosopher Amartya Sen emphasizes the processes through which ethical decision making can take place, arguing that it is through open public deliberation that injustices can be adequately assessed.[25] In so doing, he offers an approach to thinking with justice beyond formal institutions, preferring instead to see justice within the deliberative processes that formal governance is meant to support. Underlying this is an argument for open positional perspectives: a sense of identity in which all voices can be heard. Identity-formation is therefore in direct relation with justice, bringing us back to solidarity-formation.

Understanding that *my* history is also *yours* can lay the foundation for practices of common care: practices in which the boundaries of whose voices I can hear - and whose I cannot - are expanded. Since our senses of identity at both the individual and group levels are produced in part through memory, it follows that memorials can be part of shaping practices of care through their production of common (or divisive) senses of past, present, and future. Many memorials, however, emphasize the specificity of the memorialised events, and eliding the linkages between groups, between violences, and between histories that could organise memorial experiences into experiences of commonality. This emphasis on specificity comes, in part, from the unique nature of physical sites of memory. Remembering injustices through these unique physical sites is an engagement with specific memories, specific events, and specific communities. This unique materiality carries immense affective power, and can help to place visitors to a site in an affective community with those who experienced violence at the site.[26] However, bringing other sites and communities into contact with that experience is beyond the scope of what physical memorials can do; they are powerful and important agents in dealing with specific moments, but fall short in producing larger networks of solidarity.

A virtual memorial created with a site, however, can link into a larger network wherein the specificities of each site can be experienced together, in one mnemonic space. One could go from Nyayo House (memory of torture from the 1980s and 90s, by the Moi regime) to a Mau-Mau detention centre (memory of torture from the 1950s, by the British),[27] experientially emplacing the

two events into one memorial narrative[28] while sustaining their complex and unique conditions. These sites could link into many others, producing a network of memorial nodes that can be experienced together. As a virtual infrastructure, the modes of engagement with each node could also be varied depending on local need and access. By placing multiple memories, sites, events, and histories into one network, a virtual memorial can become a space through which multiple pasts are animated, made present, and shared. Multiple histories and people could be, through a memorial network, made into *our* present, incorporated into our shared sense of the world, and thus into our positional perspectives - which are so important to open deliberation of present injustices.

Just as physical memorials can help us to experience a single event and to incorporate it into our sense of the world, virtual memorials shift the emphasis of memorialisation to the linkages between experiences and events, to the resonances that sustain violent structures beyond particular sites.[29] Solidarities, and the potential for communities of care that they enable, are the main opportunity that virtual memorials offer. In the postcolonial world, where the legacies of past injustices are at the forefront of how future imaginaries can be made, solidarities between past injustices could ground powerful new futures in which violence does not beget violence, but rather past injustices push us to redirect their trajectories, shift their force away from injustice.

CONCLUSION

As in many places in the world, heritage-making is highly political across Africa.[30] In particular, heritage is often integral to nation-making projects, infusing memorialisation with governmental efforts to produce histories in which their rule is legitimated by the past.[31] At the same time, nongovernmental memorialisation is emerging in many places, including Kenya, in the form of community museums that deal with the gaps in formal memorial narratives.[32] These extra-institutional forms of memory work place heritage beyond the boundaries of the nation state, suggesting that a space for memory work running alongside formal institutions is not only possible but needed. In light of the long afterlives of colonial violence – afterlives that have found their own momentum, directives, and trajectories in the decades following independence in Africa [33] - exploring new pathways for memorialisation that could exist between geographies and histories is a necessity.[34]

The potential for virtual memorials to effect solidarity-formation (as a process of community justice) is far from being realised. To do so requires long-term investment in digital platform development, the mobilisation of networks of memorial initiatives, and academic knowledge production. To create a virtual memorial network would require sustained engagement from an architectural perspective with the role of the physical sites in shaping how people understand past violence in their present worlds. Understanding the agency of the physical dimensions of sites of memory can ground the creation of virtual memorials that might, in yet-unknown ways, be able to affectively change people's relationships with past violence, with each other, and ultimately with the common creation of a better future.

NOTES

[1] Dereck R. Peterson, Kodzo Gavua, and Ciraj Rassool, eds. *The Politics of Heritage in Africa: economies, histories, and infrastructures* (Cambridge: Cambridge University Press, 2017).

[2] Achille Mbembe, *Out of the Dark Night: Essays on Decolonization* (New York: Columbia University Press, 2021), pp. 113.

[3] United Nations, General Assembly*, Memorialization processes in the context of serious violations of human rights and international humanitarian law: the fifth pillar of transitional justice,* A/HRC/45/45 (9 July 2020).

[4] Achille Mbembe, "Afropolitanism" in *Out of the Dark Night: Essays on Decolonization* (New York: Columbia University Press, 2021), pp. 173 – 222.

[5] A search, for example, of the journal *Memory Studies* shows that it is only in the last few years that research from Africa has begun to feature more prominently in memory research. In fact, the most recent special issue of the journal is dedicated to "carving out spaces for the Global South". See: Jennie Burnet and Natasha Zaretsky, "Introduction: Sites of reckoning special issue," *Memory Studies* 16.3 (May 2023), pp. 513-518.

[6] The Kenyan TJRC was established to investigate the 2007/8 post-election violence, in which the Kenya National Commission on Human Rights estimates "at least 1,162 people dead and about 350,000 others displaced from their homes in just over a month". See: Kenya National Commission on Human Rights, *On the Brink of the Precipice: a human rights account of Kenya's post-2007 election violence* (KNCHR 2008).

[7] Truth, Justice and Reconciliation Commission, "Final Report: TJRC Report", *I. Core TJRC Related Documents* (2013).

[8] An "ideology of order" has pervaded Kenyan politics and been used to justify repressive strategies under Kenyatta, the first President of Kenya, his successor, Moi, and beyond. See Gabrielle Lynch, *Performances of Injustice: the politics of truth, justice, and reconciliation in Kenya* (Cambridge: Cambridge University Press, 2018) for an exploration of this ideology and its relationship with political repression in the name of national stability.

[9] Megan Ennes, Amanda Wagner-Pelkey & Meghan McVey, "Museum-Based Online Learning One Year After Covid-19 Museum Closures", *Journal of Museum Education* 46 : 4 (2021) pp. 467-480, DOI: 10.1080/10598650.2021.1982221

[10] "Act for the Disappeared," Act for the Disappeared, accessed May 2023, www.actforthedisappeared.com.

[11] Edward Said, "Permission to Narrate," in *The Selected Works of Edward Said: 1966–2006*, eds. Moustafa Bayoumi and Andrew Rubin (New York: Random House LLC., 2019), p. 255.

[12] Jeffrey K. Olick, Vered Vinitzka-Seroussi, and Daniel Levy, *The Collective Memory Reader* (Oxford: Oxford University Press, 2011).

[13] This is a Bergsonian conception of lived experience as *duree*; the past persisting in the present. See: Henri Bergson, *Matter and Memory*, transl. by Nancy Margaret Paul and W. Scott Palmer (London: George Allen & Co. Ltd., 2013).

[14] To what end a memorial 'helps' us to remember an event can, of course, be highly problematic, as memorials are not neutral but active frames for making sense of our communities, identities, and relations. See: Nicholas Forrest Frayne, "Uncertain Architecture: Transforming Normativity through the National Memorial for Peace and Justice," *Architecture and Culture* 9, 4 (2021).

[15] Sabine Marschall, "'Memory Objects': Material objects and memories of home in the context of intra-African mobility," *Journal of Material Culture* (2019), pp.1-17.

[16] Yael Navaro-Yashin, "Affective Spaces, Melancholic Objects: Ruination and the production of anthropological knowledge," *Journal of the Royal Anthropological Institute* 15, 1 (2009), pp. 1-18.

[17] David Duindam, *Fragments of the Holocaust: the Amsterdam Hollandsche Schouwburg as a site of memory* (Amsterdam: Amsterdam University Press, 2019), p. 29.

[18] See Volume 27 (2022) of *The Journal of Architecture* on the more-than-human turn in heritage; and Volume 9 (2016) of *Memory Studies* on materiality and embodiment in memory.

[19] Juhani Pallasmaa, *The Eyes of the Skin* (London: John Wiley & Sons Ltd., 2012); Dalibor Vesely, *Architecture in the Age of Divided Representation: The question of creativity in the shadow of production* (Cambridge: MIT Press, 2004); Alberto Pérez-Gómez *Built Upon Love: Architectural longing after ethics and aesthetics* (Cambridge: MIT Press, 2006).

[20] Landry Signé, *Africa's Fourth Industrial Revolution* (Cambridge: Cambridge University Press , 2023).

[21] Kerry Whigham, *Resonant Violence: Affect, memory and activism in post-genocide societies* (USA: Rutgers University Press, 2022).

[22] Parliament of Kenya, *Truth Justice and Reconciliation Act 2008* (2008), p.12.

23 Gabrielle Lynch (2018) provides a deep analysis of this, and suggests that TJRC mechanisms have become stretched too far in their mandates.

24 Ronald Slye, *The Kenyan TJRC: An outsider's view from the inside* (Cambridge: Cambridge University Press, 2018).

25 Amartya Sen, *The Idea of Justice* (Cambridge: The Belknap Press of Harvard University Press, 2009).

26 Nicholas Forrest Frayne, "To See Others in Ourselves: Justice and architectural ambiguity in the Tuol Sleng Genocide Museum," *The Journal of Architecture* 24.6 (2021), pp.836-60.

27 See the work of African Digital Heritage, who are digitally mapping significant Kenyan heritage sites, including the Mau Mau Detention Camps set up under the final years of British Kenya:

https://africandigitalheritage.org/reconstructing-mau-mau-detention-camps-towards-a-more-truthful-account-of-british-colonialism/

28 It is also work noting in this example that the methods of colonial torture employed by the British to suppress the Mau Mau revolution eerily mirror those employed by the Moi regime at Nyayo House.

29 Whigham, *Resonant Violence.*

30 Peterson et al. *The Politics of Heritage in Africa*.

31 This is perhaps clearest in South Africa, where the ANC relies on the production of memorials to the anti-apartheid struggle, often effacing the more nuanced complexities of political contestation, counter-narratives, and alternatives to ANC rule. See: Daniel Herwitz, "Heritage and Legacy in the South African State and University," in Peterson et al. *The Politics of Heritage in Africa*, pp. 37-49. In Kenya, heritage is focused largely on either the distant past (the Rift Valley as the Origin of Humanity), or the moment of Independence and the legacies of Jomo Kenyatta as the Founding Father of the nation. The violence of Kenya's one-party system, which reached its zenith under Moi, and the subsequent post-Moi election violence remains under-memorialised by the state.

32 Annie E. Coombes, Lotte Hughes, and Karega-Munene, eds. *Managing Heritage, Making Peace: History, identity, and memory in contemporary Kenya* (New York: I.B. Tauris & Co. Ltd., 2014).

33 Postcolonial violence, while linked into the structures of colonial violence, cannot be reduced to colonization. Not only would that suggest that African agency does not exist, but it would efface the responsibilities of present political regimes to deal with the violence that they, in many cases, produced or at least contributed to. For a close look at this in the Kenyan context, see: Nic Cheeseman, Karuti Kanyinga, and Gabrielle Lynch, *The Oxford Handbook of Kenyan Politics* (Oxford: Oxford University Press, 2020).

34 This need was raised by Sakiru Adebayo in his discussion of the Digital Memory Studies Association roundtable: Sakiru Adebayo, "Memory, Crisis, and Democracy in Africa," *Memory Studies* 14.6 (2021), pp. 1382-87.

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THRESHOLDS AS DISPOSITIVE OF THE INTIMATE: TOWARD A VALUATION OF CULTURAL TESTIMONIES FROM PREMODERN AND MODERN DOMESTIC ARCHITECTURE

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INTRODUCTION

In a time where public and private are blurring, where information technologies are omnipresent in every home, and where professional and personal spaces are superimposed, the expressions of domestic intimacy tend to diminish at the risk of being erased in favor of an architecture indifferent to socialization's nuances. In this context, the figure of threshold - as an emblematic dispositive of the home, guardian of the boundaries of intimacy elaborated over the centuries between the private and public domains of living space - presents itself as a privileged object, witness to values and modes of sociality, and a heritage whose memory must be preserved.

This paper explores the theme of threshold as a spatial dispositive[1] at the service of social modes in the home.[2] It outlines the theoretical framework of the concept of the intimate, and its modes of spatialization in domestic space. A series of cases study then illustrates the typology of thresholds articulating the spatial system of the home.

Threshold

The archetypal threshold is integrated into the building envelope's architectural boundary, which separates territories outside from inside the house. According to Boudon,[3] the threshold is part of a boundary defined as a "space-place" closed limit, significant as a fundamental cut segregating an interior from an exterior region. In this context, the notion of frontier has both topological and value-system implications. For Hertzberger,[4] as concretization of the in-between, it provides the key to the transition and connection between areas with divergent territorial claims. As he writes: "as a place in its own right, it constitutes, essentially, the spatial condition for the meeting and dialogue between areas of different order".[5]

Sociality in domestic architecture

In domestic architecture, thresholds act as a mechanism of communication regulating the movements and behavior of visitors. At the same time, they also encourage the inhabitants to take control of domestic space. The theme of threshold is part of the problem in setting spatial limits that regulate human relations at micro-sociological level, by informing appropriate behavioral syntax to adopt.

"What does it mean to cross a threshold? The simple physical presence of an open door? That presence, but with closed door? The fact that a visitor can see inside the house?" asks psychosociologist Serfaty-Garzon.[6] The idea is that spatiality of the home is based on the spatial arrangement's quality of thresholds, which form a system that contributes to the intimate character of living space. This mechanism helps regulate sociality by mediating between different sub-spaces of the house, inscribing, and concretizing social conventions in living space.

INTIMATE AS THE WAY OF SOCIALITY

In Western culture of the 20th century, the notion of intimate is a fundamental component of the sense of home.[7] In the present context, the character of the intimate is defined by considering the way people are engaged in social process inherent to dwelling: first in the relation of the inhabitant to the self, second in relation with others, and then in the relation between the inhabitant and the architectural space becoming his own reflection.

Interiority and exteriority

Our definition of the intimate begins with the social foundation of the home through the notions of interiority and exteriority, of self and other, and finally of intimacy as they relate to the phenomenon of habitation, formulated by Levinas.[8] The notion of interiority here refers first and foremost to the inhabitant's relationship with himself, as the possibility of withdrawing into oneself. This interiority is defined as the place "where the 'I' recollects itself by remaining at home".[9] By extension, interiority is the part of the world occupied by a person's dwelling. This extension of the inhabitant's self to his space suggests that interiority designates both an interior life outside the world, an insularity, and a space where this life can take place: the home.

For Levinas, this phenomenon of interiority is inseparable from its counterpart: exteriority as the world of a social environment "outside the in-itself". It corresponds to the figure of the other and to his otherness. Levinas explains that the binomials that underpin the ontological meaning of habitation - interiority/self and exteriority/other - express the dynamics that take place in the home through the inhabitant's freedom of movement.

The self as a social relation

We then look at the social dimension of human experience explicit through a definition of "self" that necessarily implies a relational dimension, as explained by Mead.[10] He assumes that the individual's self does not exist, but through its involvement in a social process. This membership of a community or social group - understood as the "other" - involving the interaction of individuals in a group, is the starting point of the "self". But even the relationship between "self and self" must be understood as a social process. "Self-consciousness" - defined by Mead as "the capacity to be an object for oneself" and manifested, for example, in the behavior of talking to oneself - expresses this idea that there are possible distinctions within the individual's self. This is reflected in the propensity to maintain a social attitude towards inanimate physical objects that is comparable to our attitude towards other beings: talking to a door that opens with difficulty, as well as the affection we develop for objects and spaces such as the one in which we live.

Centric role of the home

For Bollnow,[11] the polarity that characterizes anthropological space positions the home as a center (*axis mundi*) around which the world unfolds. He describes the dwelling place in relation to what lies outside it: as a "center" that human beings create for themselves, and from which they envisage space according to a polarity that allows complementary movements, such as leaving and then returning to

one's place of attachment. He defends the existence of a balance of tensions between the two poles. Various components of the home contribute to this balance, such as the window which, as the "eye of the house", allows us to observe the outside world without being seen. This anthropological perspective contribution is to define the home as an "interiority" (or a self) involved in a relationship - a balance of tensions - with the exteriority of the surrounding world (others).

Private place

Drawing on elements of social history, Arendt [12] explains the conceptual distinction and the segregation between the private and the public, tracing the gradual evolution of the sense of place of public and private life. She shows that the political organization of ancient Greece is the opposite of a natural grouping whose center is the home (*oikia*) and the family. Property is a "concrete place in the world" that brings together private possessions; these possessions are those which, when used and consumed, are more necessary to life than anything that belongs to the common world. The private place is then a refuge for the individual who wants to extract himself from the world shared with others, while the walls of his "private property" allows a safe retreat from the world, where he can "live without being seen, without being heard". It is the necessary dark backdrop against which public life is cut, its contours perceived, and its depth assured.

Scenic arrangement

To conclude this theoretical framework, we return to the organization of domestic architecture, where a distinction between more public and more private domains also exists according to a logical social stratification. Goffman[13] uses the notion of "scenic arrangement" to explain the system of domestic space that assumes the implementation of predefined social practices; this system organizes crossings between regions differentiated in their anteriority and posteriority.

The "anterior regions" are open to the gaze of spectators and provide a façade for observers. In the home, these are the places most easily accessible to visitors. They feature symbolic equipment in the form of furniture, decoration, and the arrangement of objects. The "back areas" - "backstage" areas - are the hidden regions of the theatrical performance. In the domestic sphere, these include the bathroom and bedroom, and sometimes the kitchen, from which the most public interactions can be excluded. The anterior region is thus defined as the place where the performance is given, while the posterior region is the place where the routine is prepared, but also a protected place where one can extract oneself from one's social role.

CASES STUDIES: THRESHOLDS AS THE ARTICULATION OF SPATIAL AND SOCIAL REGISTERS

The result is the formulation of a typology of thresholds that form a dispositive in favor of the intimate, articulating social and spatial registers within the system of domestic architecture. We now present these types[14] and how cases from premodern and modern architecture illustrate them.[15]

Type 1: The advance (S1)

The first type is defined as the zone that connects the public space to the space in direct proximity to the doorstep, and constitutes an extensional spatialization, serving the inhabitant's representation and preparing for entry into the sheltered space.

Frank Lloyd Wright's advance towards Fallingwater offers a unique threshold experience that heralds the symbiotic relationship between nature and the home that takes its place there. It begins long before the house is discovered, with a walk through the woods. The house gradually comes into view from a distance, staged in a setting of rocks and vegetation from which it emerges. It is thus impossible to determine when direct experience with the house begins, since it is inseparable from its context.

Figure 11. Fallingwater, 1937, Mill Run (Pennsylvania, USA). Design by F. L. Wright. Source: Interactive.wttw.com

Type 2: The projection (S2)

This type is based on the intentional projection of interior (private) space towards exterior (public) space, in a movement from the interiority of domestic space towards its exteriority. The "projected threshold" also has the particularity of being a zone located within the domestic space, or a surface such as the façade that exposes the status of the inhabitant, and of having an essentially visual or ideal presence, without the possibility of physically crossing it.

The glass-brick wall on the main façade of the Glass House by Chareau illustrates this type. It presents itself as a screen, intentionally proposing a representation of its inhabitants. However, its materiality both protects and projects the building's internal space. It has been said that this house is transparent,[16] rather, it is translucent, as it acts through light, while maintaining a veil over the interior life of its inhabitants. During the day, the screen acts as a privacy curtain, concealing the building's interior and diffusing natural light. The wall of glass brick, a non-traditional material, asserts the modernity of its inhabitants, but it is also a projection surface for internal activities when night falls. Doubling as the intermediate zone of the private inner courtyard it overlooks (the characteristic overhang zone [S1]), this wall is acceptable from the point of view of protecting the lives of the inhabitants.

Figure 12. Glass House, 1928-1933, Paris (France). Design by P. Chareau, B. Bjvoet and L. Dalbet. Source: www.gazette-drouot.com

Type 3: The doorstep (S3)

This is the emblematic threshold of the home; it carries the significance of the boundary - whether strictly circumscribed or not - between the public space and the private space of the dwelling. It is characterized by an essentially exterior spatial position, projecting towards the built-up boundary of domestic space.

In the Villa Mairea by Aalto, the doorstep emphasizes the boundary. It unfolds in a sequence of elements that accentuate the distinction between the exterior and interior spaces of the dwelling. The porch, which leads to the main entrance from the driveway, creates a shaded area to the entrance which stands out against the luminous surface of the exterior walls. The canopy, the stone-paved floor, the three risers, the screen of trunks leads and to the massive, almost blind, door inform about the privacy of the place. This sheltered intermediate space, no longer quite outside but not yet inside, announces marks the advance towards the living area. All these elements simultaneously set up a confrontation with the newcomer.

Type 4: The reception (S4)

This type is defined as the first zone entirely within the domestic space, where visitors are welcomed and invited to enter further, and where others are stopped in their tracks.

In Tempe a Pailla, Gray favors a configuration that exploits the pin shape for the storage element that serves to isolate the vestibule from the living areas, both visually and through the circuitous route. The roundness of the pin, however, softens the path to the space's interiority.

Figure 13. Tempe A Pailla, 1931-1934, Menton (France). Design by E. Gray. Source: https: www.paris-la.com

The vestibule at Villa Mairea also fulfils the dual objective of welcoming and retaining. Once beyond the airlock, the vestibule space becomes large enough to accommodate several people. Four risers position this area below the surrounding spaces, perpetuating the upward movement undertaken from outside the house. A two-tiered low wall, convexly curved towards the vestibule and lined with bamboo stalks forming an irregular screen, delimits this area from the ground-floor living rooms and partially obscures the view of the incoming visitor. The tiled floor and uniform ceiling help to differentiate this area from the others around it, positioning it on the bangs of the living areas.

Type 5: The entrance (S5)

This threshold is located between two areas that are distinguished by their vocation to welcome and to receive in a chosen sociality, presenting itself as an organ of circulation whose function is to serve the other rooms.

The staircase linking the first floor to the living room in the Glass House starts between the access to the interior of the building, the residential second floor and the medical clinic. A sliding metal door restricts access to the living areas, if necessary, to direct patients to the professional premises, while the openwork metal wall and textured glass let in light and keep the space visually open. On the second floor, the view is through the glass-brick wall; from the bottom of the staircase, the eye has no access to the family's living spaces. The staircase, with its various components in their configuration

and materiality, as well as its positioning in the building's spatial system, is an organ with a distributive function essential to the regulation of the social dynamics that take place there.

Type 6: The passage (S6)

It is defined as the transit zone between the reception rooms and the entrenchment rooms. It serves to distance these territories and protect the possibility of the inhabitant's entrenchment.

The staircase leading to the first floor of Villa Mairea continues to mark the boundary between inside and outside, through the bamboo screens that frame the ascent - reminiscent of those that line the low wall of the vestibule and those that guide the advance under the porch. This configuration makes the staircase an integral part of the living room on the first floor, but one that expresses a progression towards the possible entrenchment of the upper floor.

In the Glass House, the staircase to the upper floor, the mezzanine corridor, and the thick storage wall through which the bedrooms are accessed are further examples. The openness of the living areas to the main space is combined with a possible retreat to the bedrooms. The transition here can be described as a gradual distancing via visual contact, and then a perceptible withdrawal into the bedrooms.
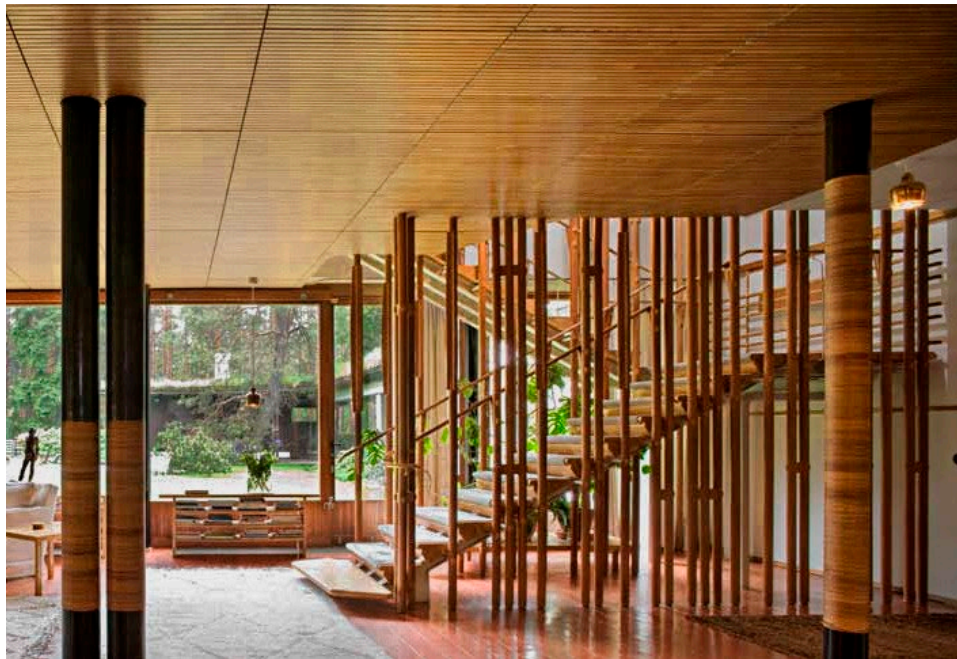
Figure 14. Villa Mairea, 1938-1939, Noormarkku (Finland). Design by A. Aalto and A. Aalto. Source: www.scandinaviancollectors.tumblr.com

Type 7: The crosspiece (S7)

It is an intermediate zone that provides privileged access between entrenched areas. It facilitates protected movement within entrenched areas, without having to pass through reception areas or transit spaces shared by potential visitors or domestic staff, in some cases.

In the Glass House, the use of the retractable staircase between the bedroom and the boudoir is reserved not only for the residents of the residence itself, but also for those occupying the two rooms linked. Here, the bedroom and the boudoir are territories of restricted sociality, but the organ of the staircase is even more private, since those who use it must be admitted to the two rooms it connects. The use of this type of threshold, whose vocation is to provide an alternative route, also implies that

there is a main access to each of the two rooms it connects. This threshold opens onto secondary accesses and circuits, a sort of hidden passageway, intended for use by the inhabitants in their entrenched territories.

Type 8: The private access (S8)

This type is characterized by the mediation it performs between interior rooms associated with restricted sociality and a protected exterior space, also reserved for restricted sociality. The rear access may provide a passageway to the rear courtyard - which may be a terrace, patio, etc. - or it may take the form of a doorway to the front. It can also take the form of a threshold with no passageway, revealing only a view of the outside space. It has two vocations, which can be distinct or combined: contemplative and utilitarian. In this case, the courtyard and private access are resolutely integrated into zones of entrenchment, turned towards the interiority of the dwelling.

The glass wall of the Villa Mairea is primarily contemplative in nature, but also provides access to the courtyard. It tends to abolish the physical boundary between inside and outside, to make the surrounding Finnish nature a work of art that integrates with the living room. The glass wall fluidifies the visual and physical movement, an impression that is reinforced by the possibility of sliding the glass door, which thus disappears and completely opens the room to the open air.

CONCLUSION

Beyond the individual experience and perception, the house - in its material and built aspect - presents itself as the vector of cultural identities. It constitutes the interface through which it is possible to access knowledge of the ways of living and spatial practices specific to a certain cultural context. The built environment of the home thus becomes the vehicle for the inhabitant's culture and the social conventions that are specific to it: in it are inscribed the customs, values, and behaviors that it communicates, transmits, and prolongs over time.

The cases that illustrate the typology of thresholds presented here bear witness to a form of sociality that favors intimacy in the domestic space. They are a legacy of the Western way of life that took shape in the twentieth century, in the sequence of social mutations that characterized the end of the previous century. The domestic space of the time had undergone major transformations: in its functioning, its configurations, its dimensions, involving changes that affected both society and the individual. In every room of the house, as well as in its articulations, the expression of social changes and the modification of interpersonal relationships were taking place.

As a legacy, the vocabulary and rich architectural syntax that these thresholds give us to appreciate is worth recording, preserving, and enhancing, for the benefit of the quality of the built environment to be designed.

NOTES

[1] Foucault defines the meaning and methodological function of spatial dispositive as: "(...) a resolutely heterogeneous whole, comprising discourses, institutions, architectural layouts, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions, in short: the said, as well as the unsaid, these are the elements of the dispositive" (Michel Foucault, Dits et écrits II. 1976-1988. Paris: Quarto Gallimard, 1994, 298-299). He concludes with the idea that: "The dispositive itself is the network that can be established between these elements." For the purposes of this study, we draw more specifically on geographer Estebanez's definition of the concept: "a system that makes power and norms concrete, effective and discrete by materially inscribing them in a specific place" (Jean Estebanez. "Le zoo comme dispositif spatial: mise en scène du monde et de la juste distance entre l'humain et l'animal", L'Espace géographique, 2 (2010) : 172-179, doi : 10.3917/eg.392.0172). (Our translations)

[2] The threshold dispositive and its theoretical framework presented in this paper are based on the author's doctoral research: Virginie LaSalle, Les figures du seuil comme dispositive de l'intime dans l'architecture domestique: du sens du chez-soi à l'espace d'habitation spécialisé. Doctoral thesis: University of Montreal, 2018. https://papyrus.bib.umontreal.ca/xmlui/handle/1866/21117#:~:text=LaSalle_Virginie_2018_these.pdf%20(19.65M o)

[3] Pierre Boudon, *L'architecture des lieux. Sémantique de l'édification et du territoire*. Gollion: In Folio, 2013.

[4] Herman Hertzberger, *Leçons d'architecture*. Gollion: In Folio, 2010.

[5] Hertzberger, *Leçons d'architecture*.

All quotations in English from this paper are our own free translation of the French language texts used in the author's thesis and indicated in the bibliography.

[6] Perla Serfaty-Garzon, *Chez-soi, les territoires de l'intimité*. Paris: Armand Colin, 2003.

[7] The idea of home - as a spatial-architectural embodiment with a social connotation associated with the people who live in it - is a universal anthropological notion that has been explored by many. A representative selection of the literature on the subject was necessary in the context of this paper.

[8] Emmanuel Levinas, *Totalité et infini : Essai sur l'extériorité*. Paris: Kluwer Academic, 1961.

[9] Levinas, *Totalité et infini* .

[10] George Herbert Mead, *L'esprit, le soi et la société*. Paris: PUF, 2006.

[11] Otto Friedrich Bollnow, *Human Space*. London: Hyphen Press, 2011.

[12] Hannah Arendt, *Condition de l'homme moderne*. Paris: Calmann-Levy, 1983.

[13] Erwin Goffman, *La mise en scène de la vie quotidienne I. La présentation de soi.* Paris: Les Éditions de Minuit, 1973.

[14] Thresholds are identified by codes S1 to S8, the letter "S" referring to the French term "seuil" used in the doctoral research from which this paper is drawn.

These threshold figures are identified according to their positioning in the space system and their social role. They are zones opening between two areas characterized by a distinct type of sociality and expressed as a marked break in the spatial sequence. The types presented are not mutually exclusive, nor do they cover the entire spatio-architectural vocabulary of the threshold. Rather, they serve as a taxonomy of the socio-spatial categories of the domestic threshold. The concrete manifestations of these intermediate zones range from marking through differentiation of materiality (notably on the floor); through spatial configuration that controls access and flow using the funnel principle (a restricted opening allowing passage between two rooms); through diverting and slowing down passage by means of a change of direction; through obscuring places beyond the intermediate zone (chicane rather than frontal entry).

[15] The cases presented are works of modern Western architecture.

[16] Brian Brace Taylor, *Pierre Chareau. Designer and architect*. Berlin and Cologne: Taschen,1998.

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SYMPATHETIC APPROACH TO HERITAGE PLACES ACKNOWLEDGING ATMOSPHERES IN THE MANAGEMENT OF DANISH CULTURAL ENVIRONMENTS

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INTRODUCTION

The paper will introduce the Danish heritage category called *cultural environments* (in Danish: kulturmiljø). A *cultural environment* is a collection of buildings, structures and landscapes that, in combination, has a locally founded, historical narrative. The cultural environment is always mapped with an outline and the outline is decided with a basis in questions such as: What is the narrative of the site and where is it present? Where and how can we experience the narrative when exploring the elements in the cultural environment? A cultural environment could, for example, consist of an industrial plant, a small village, a quarter in a city or a fishing harbor, which expresses a part of the local or societal history. Cultural environments belongs to a heritage category that operates between urban planning and architecture, and with methods rooted in heritage management and cultural history.
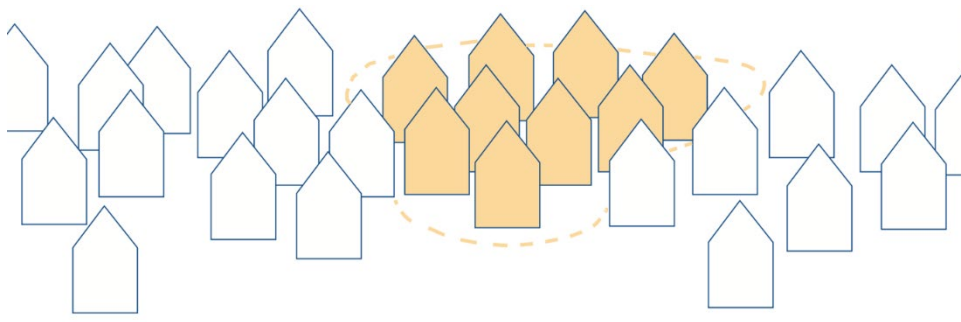
Figure 1. Credit by Mathilde Kirkegaard

The cultural environments have since the 1990s been a subject managed by the local municipalities. Due to structural changes in Denmark in 2007 the regulations and current work with mapping and managing the cultural environments were put at a standstill.[1] In 2015 a group of researchers at Aarhus School of Architecture initiated a research project that targeted the lacking focus on the cultural environments and the half-done work mapping and registration of them. The research project was called *Screening of Cultural Environment* and within the project a method of evaluation cultural environments where developed. This method was activated during seven years with collaborations with 52 municipalities and screening and evaluations of over 2100 cultural environments in

Denmark.[2] The *Screening of Cultural Environment* project have created a foundation for a new research project called *Sustainable Cultural Environments* which likewise is based at Aarhus School of Architecture. The new research project runs from 2022-2025 and is carried out by the two authors of this paper together with three colleagues at the Aarhus School of Architecture (2023): Simon Ostenfeld Pedersen, Sidse Martens Gudmand-Høyer and Mogens A Morgen.

This paper addresses the aspect of the research project that focuses on the emotional attachment to and sensuous experience of the respective cultural environment and the meaning it has for a local community. These immaterial values are not to be underappreciated in a sustainable development. An emotional connection to the cultural environment can motivate caring for the physical structures and buildings. This aspect supports preserving and reusing materials which helps minimizes the environmental impact of the building industries.[3] In other words: The local communities' emotional attachments are of vital importance in relation to both social and environmental sustainability.

NEW VALUES – NEW METHODS

When working with cultural environments a discussion about values, categories and methods appears. Traditionally, professions dealing with heritage has pointed out, described and evaluated the values in specific cases before interacting, transforming or restoring. We have been approaching architectural heritage as monuments where we (the subjects) have been observing the buildings (the objects). In western countries we have, for more than 100 years, tried to develop methods to measure, describe and analyze buildings and their components from an objective point of view. We have developed a massive amount of knowledge about the tangible cultural heritage from these methods, and this paper (and the research project) is not trying to eradicate traditionally methods, but to supplement current work with knowledge on intangible qualities and values present in specific cultural heritage objects.

Figure 2. Aalborg Castle, Denmark. Experiencing cultural environments creates values in the space between human and the physical object. How do we describe and document these values?) Nina Ventzel Riis

However, the category of cultural environments contains diverse and additional elements, which generates an altered variety of aspects to be aware of in evaluation processes. In the category of cultural environments, we do not only have the buildings to analyze and evaluate, but also the space

between, including landscape/site, building structures, architectural atmospheres, human activities and interactions between humans and between humans and architecture. Approaching these elements requires a holistic heritage management, which corresponds to the increasing focus on the diversity and cohesiveness of heritage. This activation of - and interaction with the heritage place calls for attention to the understanding of this collective type of heritage and its management methods. Present evaluation methods are not capable of catching, describing or evaluating the values we are defining in today's cultural environments, which leads to the research question of this paper:

In the management of cultural environments, how can we approve our awareness of site-specific values including the immaterial and intangible relations such as the atmosphere, the local culture and the emotional attachments to the heritage place?

There is a significant difference in the understanding and subsequent management of diverse heritage categories. When embracing architectural heritage as complex compositions, we acknowledge that heritage is more than the physical material and tangible values, which requires an introduction of new methods. In the following case study, we present an example of some of the intangible relations and values that are present in a cultural environment in Denmark. We analyze the findings in the qualitative study with a theoretical base in works from the German philosopher Gernot Böhme (1937-2022), Danish phenomenologist Dan Zahavi (1967-) and Australian professor in Archive and Museum studies Laurajane Smith (1962-). Common to these theoretician is, that they underline the need to understand our physical world from an acknowledgment of the individual perspective and a sentient human body. With this perspective in mind, it is apparent to ask: What is heritage today? By investigating the many layered heritage types in cultural environments, we discover new perspectives to foster this discussion.

CASE STUDY: EBELTOFT FISHING HARBOR

The cultural environment *Ebeltoft Fishing Harbor* is located in the small Danish town Ebeltoft.
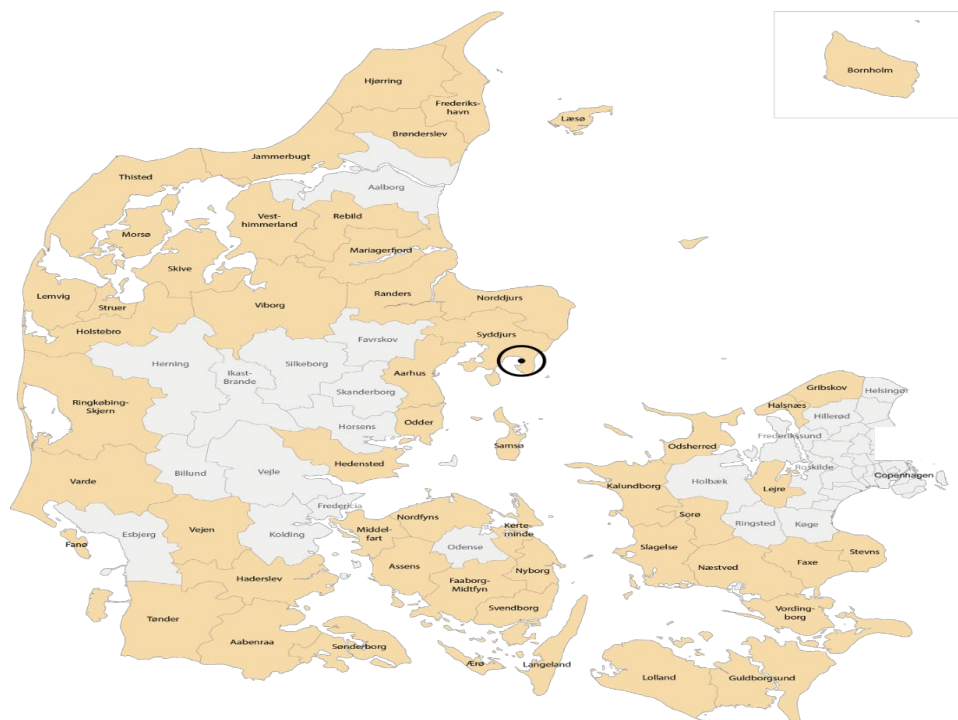
Figure 3. Map of Denmark with the beige municipalities being the municipalities the research project Screening of Cultural Environment has been screening cultural environments. The black dot marks Ebeltoft Fishing Harbor. Credit SAK https://aarch.dk/se-kommunernes-kulturmiljoeer/

The cultural environment is located at the end of an unremarkable road leading towards the harbor front and it consists of small wooden sheds, a dock area and different open spaces used for various harbor-related activities. During recent years some of the wooden sheds has been transformed into commercial use such as delicatesse food shops, coffee shops and champagne bars.

Figure 4. Credit by Mathilde Kirkegaard

Traditionally the harbor was an active commercial fishing harbor, but today the boats is primarily used for leisure fishing activities and sailing. Only one commercial fishing boat still exists and has existed since year 1900. The boats in the harbor are connected to the sheds on the land. The activities connected to the sheds relates to preparing for fishing, repair and maintenance of the boats.

In a heritage evaluation, such as the "Screening of Cultural Environments"-method (SAK-method), the harbor receives a low rating in relation to the architectural value.[4] The sheds have been repaired along the years, some of them has been rebuild and renewed.

Figure 5. Credit by Mathilde Kirkegaard

Qualitative research of the intangible values

As part of a research study the authors have conducted interviews at Ebeltoft Fishing Harbor to learn how people in the area interact and finds joy and qualities in existing relics from the past. The interviews were conducted with five different people (informants) at the fishing harbor and the questions were aimed at getting an insight into their experience of the harbor and what they found significant about the harbor. During the interview the informants were asked to walk their usual pathway at the fishing harbor and take pictures of what they found significant and characteristic for the place.

One of the informants took a close-up picture of a boat and described:
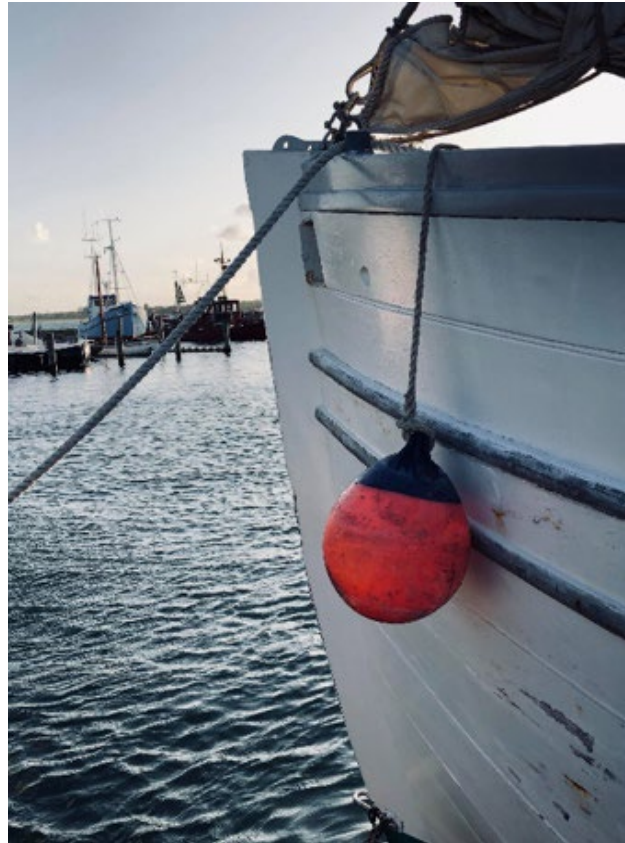
Figure 6. Credit by Mathilde Kirkegaard

"It (the motive of the picture) is the ambiance that helps underline the overall ambiance that is here (at the fishing harbor)".[5]

The informant's continued describing the ambiance of the place by drawing attention to a picture he took of so-called "scars" on the materials:
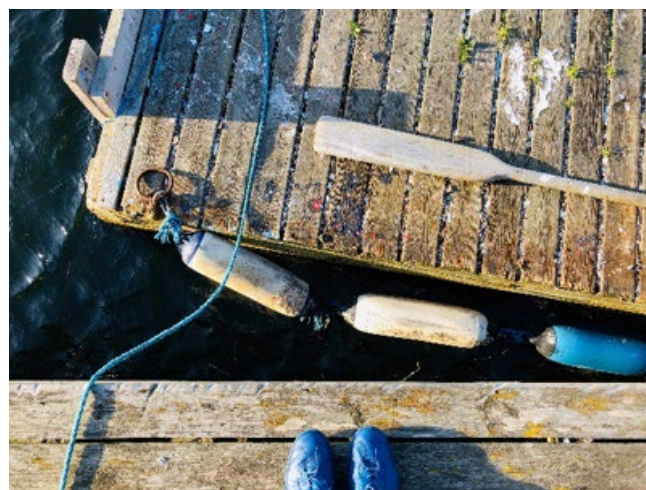
Figure 7. Credit by Mathilde Kirkegaard

"[Y]es, again, you can see that there is scars. It tells a story to you. It is not new, nice wooden boards. There are shells growing on it, it has salt water damages, it is sun bleached. You can see on the ropes, that ties the fenders together, that it is extremely old."[6]

The informant describes these "scars" as something that tells a story of the fishing harbor. This feeling he tries to relay and the objects present in the picture is not something that would be a part of an official evaluation of an architectural heritage site or a cultural environment.

Another informant, a woman living in Ebeltoft, took a picture of an old painting bucket. She describes why she took the picture:

Figure 8. Credit by Mathilde Kirkegaard

"I think it is cool that you can see that there is somebody that has just left a painting bucket and a mixing pin. Again, it looks a bit like shit – basically.. But it is the feeling it gives me.. It is not because somebody has put it there for display, but because somebody uses it.".[7]

Her description is interlinked with an appreciation of the harbor-related activities at the old fishing harbor. That the harbor still is active and not just a passive backdrop.

For the five informants in the study the water-related activities where the main common denominator. These few selected quotes from the interviews, and the pictures that the informants took, exemplifies how their impression and experience of the harbor was connected to to smells, movable objects, remnants of water-related activities, the activities themselves, the use and wear of the objects, etc. The informants tried to describe an atmosphere that was characteristic for the specific place – and in this case the atmosphere where very much connected to dynamic and everchanging elements such as the boats, paint buckets (that also smelled), the worn-down raft, fenders, etc. In the case of Ebeltoft Fishing Harbor, we have to shift focus from observing the static heritage object to accept heritage as a dynamic occurrence of relations and experiences.[8]

When heritage is understood through more than its physical performance the management of the heritage site, or the cultural environment, has to be treated as an everchanging subject and something which to a large extend is being sensed and experienced. This changeability and individual experience are challenging for present Danish heritage management, which operates with an expert-determined evaluation of the static long-lasting elements, such as the buildings, the pavement and the concrete dock area.

"ATMOSPHERE" AS PART OF THE HERITAGE MANAGEMENT?

With the intention of finding out how to incorporate intangible values in the management of cultural environments, we have to open up the approach to our understanding and definitions of values. We have to acknowledge that our sensing system is not only a negligible subjective and attitude-based way of being in the world, but the only approach that can give access to an understanding of complex matters regarding relations between humans and their surroundings. Cultural environments have been built and created by our fellow humans and when we experience these places today, we do it through the human body. It seems obvious that we should try to understand these environments with high regard to the human sensing system. As German philosopher, Gernot Böhme says:

"The quality of a building or a built ensemble cannot be determined in the final analysis by the eye or the central vantage point in a photo. For the visual senses distances, while the quality of architecture can essentially only be judged by corporeal presence."[9]

At Ebeltoft Fishing Harbor, there is a wide range of relations and matters that could never have been described by observations only. The values present had to be unlocked by, for example, trying to understand different informants' experiences. As the Danish phenomenologist Dan Zahavi unfolds in his phenomenological studies built on Heideggers work, we have to find the *actual spatiality*. He continues, inspired by Heidegger, that a one-sided focus on the geometrical conditions will lead to a neutralization of the primary space.[10] Both statements point out that a narrow view gives a narrow understanding and, in that perspective, we need a diverse and interdisciplinary approach when investigating cultural environments. A discussion about qualitative and quantitative values is crucial to understand what architectural heritage, along with cultural environments, is today - and how we protect it in a sustainable manner.

Laurajane Smith states in her research, that heritage is not something we have, but something we do.[11] Including human activity as a part of heritage is quite extraordinary in an architectural heritage context and leaves us in a new place where research have to unfold in the space between subject and object instead of an objective and primarily visual description of the object. This insight leads us to the field of intangible heritage. In both the national Danish heritage management and within the divisions of the world heritage (UNESCO) the intangible heritage and tangible heritage is divided.[12] The intangible heritage can, for example, consist of acts, traditions or handcraft conducted by people, whereas tangible heritage can consist of landscapes, buildings and built structures. This division is also present in the SAK-method, which does not evaluate the life that is unfolding within the cultural environment. However, the SAK-method evaluates the abilities of the cultural environment within four categories: Habitation, professions, culture or tourism. At Ebeltoft Fishing Harbor the harbor-related activities are an essential part of the valued experience of the site and it has both a historic and physical connection to the selfsame site. Cultural environments are equivalent to heritage sites consisting of built structures or a collection of buildings and they are traditionally handled as physical heritage – both in Denmark and by UNESCO. However, like the informants points out at Ebeltoft Fishing Harbor, the heritage site contains some very specific types of intangible values like craftsmanship's, activities, traditions, cultures, but also experience-based values such as smells, sounds, atmospheres, etc. Even though these subjects are "intangible values" they are also connected

to the physical heritage place: The wooden sheds, the dock area, etc. and connected to dynamic, physical elements like the sea, the boats, the equipment, etc.

The values pointed out are both tangible and intangible; they are physical elements and activities as well as relations and memories. All connected to the human being and the human sensing system, while it derives from or between the buildings, the sheds, the boats and other physical elements.

The overall descriptions by the informants are interlinked with the experienced atmosphere of the site, but this 'feeling' is not present in the evaluation or management of the cultural environment. In relation to our initiate question: What is heritage today? We state that the atmosphere is a part of heritage which makes heritage something both tangible, intangible and very much alive. However, how can it be managed? Protected? Evaluated? Kept alive? And should it?

CONCLUSION

One could claim that to manage is to understand. Therefore, we have to understand these values through theoretical and practise-based research before we can adjust our system to be able to both describe, evaluate and include them.

Cultural environments contain a broad range of values, which requires a wide variety of methods to be able to articulate these in the management process. A set of interviews with informants, as we see in the study at Ebeltoft Fishing Harbor, cannot singularly do the atmosphere or other intangible values at the cultural environment justice. We need to investigate the environments from different angles as well as from inside. Professor in anthropology Anna Lowenthaupt Tsings writes in *The Mushroom at the End of the World* how she tries to *"notice"* the landscapes she investigates. If we places 'cultural environments' as something we need to *"notice",* we need to: *"[get to] know the inhabitants of the landscape, human and not human."*. She writes, *"this is not easy, and it makes sense [...] to use all the learning practices I can think of, including our combined forms of mindfulness, myths and tales, livelihood practices, archives, scientific reports, and experiments."*[13]

When incorporating intangible values in the practical management a diverse approach is required: A dynamic methodology that allows the heritage to be "alive" and to be investigated, described and documented according to what we as professionals, as well as the users, experience on the specific site. To be able to perceive a place in all its diverse matters, qualities and challenges, we need methods that reflects our experiences as a supplement to specific architectural values. Furthermore, we need to take a wider approach on the topic of architectural heritage as a continuously, changeable value statement. Architectural heritage, along with cultural environments, is no longer only objects behind glass frames or protected solitary buildings. It is processes, relations and experiences and that makes it dynamic, continuously changeable and in many cases, as Laurajane Smith suggests, something we do in our physical surroundings and not only something we have. When acknowledging cultural heritage this way, it becomes a part of us as well as a resource for humans. It becomes something we interact with when staying, passing, working, visiting or living in cultural heritage, which calls for development in parallel to heritage protection. When interacting with heritage with our bodies, we cannot ignore the human sensing system as an entrance to understand the experience. This demands a dynamic management method and an approach that is cohesive and sympathetic. This is also an important aspect of managing cultural environments in a socially sustainable manner where emotions, attachments, experiences and memories of the people living in, using and visiting the place is considered as a crucial part of the cultural environment and not merely as an added value. When asking what heritage is today, the answer is continually inconsistent. It is both the tangible, the intangible and as suggested in this paper, what happens in between, which is never the same. This should be reflected in future methods and management systems.

NOTES

[1] Morten Stenak, *Kortlægning og registrering af bymiljøers og bygningers bevaringsværdi,* København: Kulturarvsstyrelsen, 2011

[2] Simon Ostenfeld Pedersen. *Screening af Kulturmiljøer,* Aarhus: Aarhus School of Architecture, 2023

[3] Realdania Byg By og, *Livscyklusvurderinger for historiske ejendomme - erfaringer og læring fra Realdania By og byg.* Odense: OAB-Tryk, 2022

[4] Mogens Andreassen Morgen, et al., *Screening af Kulturmiljøer - Syddjurs Kommune,* Aarhus: Arkitektskolen Aarhus, 2029

[5] Mathilde Kirkegaard, *Tilgang til Transformation af Kulturmiljøer – En Fælles Fortælling.* Aarhus, 2021

[6] Mathilde Kirkegaard, *Tilgang til Transformation af Kulturmiljøer – En Fælles Fortælling.* Aarhus, 2021

[7] Mathilde Kirkegaard, *Tilgang til Transformation af Kulturmiljøer – En Fælles Fortælling.* Aarhus, 2021

[8] Laurajane Smith, *Uses of heritage.* New York : Routledge, 2006

[9] Gernot Böhme. Encountering Atmospheres - A reflection on the Concept of Atmosphere in the work of Juhani Pallasmaa and Peter Zumthor. p. 128, 2013

[10] Dan Zahavi, *Fænomenologi.* Roskilde: Roskilde Universitetsforlag, 2003

[11] Laurajane Smith, *Uses of heritage.* New York : Routledge, 2006

[12] UNESCO, *Intangible Cultural Heritage,* s.l.: UNESCO, 2003

[13] Anna. Lowenhaupt Tsing, *The Mushroom at the End of the World - On the Possibility of Life in Capitalist Ruins,* Princeton university Press, 2015

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KING OTAKAR II'S FOUNDATIONAL CITIES IN THE CZECH REPUBLIC

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INTRODUCTION

The Czech historical, urban and architectural heritage is extraordinary.[1] The quantity, quality and beauty of medieval, renaissance and baroque towns is astonishing. However, popular knowledge of Czech architecture and town planning, in general, of its very rich culture is very limited within the country, almost confined to Prague, a few 19th century spa towns and a few monumental towns such as Kutná Hora or Český Krumlov.[2]

Most of the works and publications on Czech historic cities are written from the perspective of art history or history. But the historical city is also a very important object of reflection for the architect, as a reality, as an idea and as a source of urban planning lessons.[3] We analyse it in order to improve it. And to do so, first of all, we look at it. This is a careful look, attentive to the variety and richness that exists. This gaze serves to lay the foundations of a structured knowledge that ranges from its primary elements -streets, plots, buildings- to its more complex reality. But, like that of the sculptor or the painter, it must be intentional, since the choice of the point of view implies - to a large extent - the result, and is an important part of the basis of the proposal to improve that existing.[4] It is about understanding the environment, the context, the "genetic code" of each site in order to act. We propose and imagine the conservation of the inherited heritage and its updating, based on an understanding of the past.

The preservation and enhancement of cultural, historical, architectural and urban heritage must go far beyond the idea of cataloguing pieces or ensembles. Of course, we must preserve the unique and extremely valuable architecture that bears witness to our history. And, of course, we must also protect many buildings, monuments and environmental complexes from aggression.[5] Yes, but it is not a question of "freezing" the city, but of formulating its improvement on the basis of its cultural and artistic legacy: proposing conservation, restoration or transformation on the basis of an intensive knowledge of the site and the lessons of the past.[6]

The intuitive understanding of the environment by the builders of the medieval city has left us with many lessons in urban planning that are still fully valid today. It is very important to understand issues such as the patterns of its design, the logics of its settlement, the territorial articulation or the strategic vision behind it. All these issues have a lot to do with its heritage values. The systematic and joint analysis of all the foundations of Otakar II could lead to further research and shed light on possible future interventions.

George Steiner, in his work "The Idea of Europe",[7] argued that Europe is the bearer of a number of defining characteristics. Europe, whose end he advocates, comes simultaneously from "Jerusalem and Athens" (from faith and reason). In its cities, public spaces are named after illustrious figures of the past - intellectuals, artists, scientists or statesmen - something which, for example, is almost unthinkable in America (where they are normally named with letters or numbers). And it is also "made up of cafés", full of people and ideas in which citizens meet, debate or write. But here we are particularly interested in the idea of Europe as a domesticated, walkable territory, where the landscape is highly humanised, and urban centres are located within walking distance of each other.

Urban Europe began to take shape around the XI th century, in the transition between the early and late Middle Ages. This is the time when cities flourished and hundreds of towns were founded all over the continent: Italy, Wales, France, Switzerland, Spain... and also in the Czech Republic.[8] Indeed, the urban development work carried out in this country by Otakar II cannot be separated from the European context: in this case, it was not so much a question of colonising or exploiting new territories as of creating a real network of towns, located in close proximity to each other, and of articulating a modern urban system that sought to provide the backbone of the kingdom.

In the second half of the XIII th century, between 1253 and 1278, Otakar II promoted the construction of more than fifty new towns in just twenty-five years of his reign.[9] In this quarter of a century, the monarch undertook an enormous political, economic and cultural task, creating an urban network by founding 53 towns, 46 of which are located in the present-day Czech Republic.[10] The sheer number of cities is surprising. At first glance, however, their geographical location is also striking. It is clear that there was an idea of territorial control behind them. To begin with, some of them form an ingenious strategic system of Royal Cities located at a certain distance from the borders of the kingdom (bordering with today's Germany, Austria, Slovakia or Poland); others are located either on some of the three great rivers of the country (Elbe, Vltava and Morava) or on their most important tributaries; others along important trade routes (Trstěnice road, which linked Prague with Olomouc and Brno); and still others, such as Stříbro, were located where mining deposits (in this case, silver) existed. This "founding fever" of towns added to the already existing castles and towns, which in some cases were extended or improved, to create a dense urban network that spread over the whole territory of the kingdom.

All this leads us to think that, as we have already noted, rather than trying to colonise new territories, the king intended to create a network of commercial settlements, a hypothesis reinforced by the very design of squares of unusually large size in relation to the size of the city. On average, the main square of each city occupied no less than 10% of the city's area within the city walls.

The simple idea that all these foundations respond to an idea of territorial control and structuring, based on the control of the main river axes and border crossings, is very interesting and topical. Its understanding requires a multi-scale vision. This must serve not only to understand the patterns of creation, growth and their logics of location, but also their modern transformation. In order to be able to update, conserve and improve them, it is necessary to know not only their notable architectures - which is the most obvious - but also other values such as their layout or their territorial position. In other words, their complete DNA.

This could lead to the protection of more than just unique pieces of architecture, urban ensembles or enclosures.[11] Urban heritage can transcend the unique architectural elements and raise questions such as the value of site selection and layout, the relationship between urban form and site form, or its links with the environment. The potential of symbiotic relationships between cities, the places in which they are located (rivers, valleys, mountain ranges...) and the elements of nature with which they relate can be explored. It is therefore perhaps possible to link architectural and urban heritage with natural heritage. What is more, this relationship can form the basis for territorial planning based on heritage

values. A first and elementary derivative is the possible promotion of alternative or complementary tourist routes to Prague.

A joint vision of the 46 foundations is needed to open up new research horizons that can help to shed light on their improvement. This implies that a multi-scale study must be undertaken, studying the urban form and its architecture, looking at the urban elements that make up the fabrics and recognising their relationship with the territory. A joint understanding of heritage values at different scales is necessary: the urban scale (the elements that make up their fabric (plots, streets, squares and buildings) and the territorial scale (the location of each town within the "Otakar II town system" in today's Czech Republic; the location of each town in relation to relief, water and infrastructure; or the relationship between urban form and the form of the site). Because all of them, to a certain extent, are part of the genetic code of these cities.

There is a certain variety in the urban structure of these towns: there are regular towns (České Budějovice), "road towns" (the town has a main street, which follows the line of an old road, which is the centre of the town and from which there are small streets, e.g. Domažlice), and there are also some irregular ones (Loket nad Ohří).

The square is the fundamental element of all of them, without exception. And we will also find a certain variety of them: regular (square, rectangular, L-shaped or triangular); regular with deformation at an angle (this occurs when it is located next to a pre-existing castle or palace, or when one of the streets that feed it leads to a bridge or a main access road to the city; "dilations" (when the backbone of the city is an old road that widens sufficiently to form a square -always very elongated-); and irregular.

Newly created towns look for places that are noticeably flat, unlike some located next to pre-existing castles, which sometimes have somewhat steeper slopes. However, it seems that the geometric model chosen for their layout, the location of the main square and its shape (sometimes we find two or even three large squares) are more in line with the models used by the "locator" (the person appointed by the king to find the location of the new town and to design its ground plan).

The modern transformation of these cities of medieval origin, and the different stages that have marked their evolution and adaptation to different historical times, is another subject of capital importance in order to understand the legacy we have inherited and to be able to address the future. The Industrial Revolution and the arrival of the railway, which often meant the explosive growth of the cities (and often led to the demolition of the city walls);[12] the socialist city and the massive construction of isolated housing blocks; or the recent road infrastructures and new models of commerce, have been different stages that have also changed or deeply affected the old heart of Otakar's cities. Some of them have largely preserved both the historical road structure and morphotypology. In these cases, the encounter with the modern city is usually by means of a road that follows the geometry of the line of walls, and the type of arrangement of this new built-up perimeter is "road arrangement". Others, too, have preserved the essence of their founding centre, but today have isolated blocks on the meeting line between the historic city and the new growth. In some cities, socialist blocks have, to a greater or lesser extent, invaded the centre. In others, the meeting point between the historic part and modern growth is blurred. In one case, Ústí nad Labem, only the traces and a few buildings of the historic town remain. And yet another, Kuřivody-Ralsko, has been practically devastated.

A number of dysfunctions or issues - which are common to many of them - are now apparent and should be explored further: urbanisation deficiencies; car encroachment; misuse of public space and some empty plots as open-air car parks; under-utilised very large squares (often also giant open-air car parks); lack of urban life (degradation or "ghettoisation"); excessive in some cases - or non-existent in others - tourist activity; inadequate architectural interventions (yes, good architecture is especially

necessary in historic centres); or excessive distances and "cuts" and fractures between historic cores and modern growth outside the city walls... The potential for improvement is enormous. And always based on heritage values.

Perhaps one of the starting points in the promotion and international recognition of the "Otakar cities" as a whole could be the creation of a brand image that encompasses all of them. A distinctive mark of "nobility" in a country with a rich historical heritage. Even those that have been extraordinarily transformed, such as Ústí nad Labem, or almost completely destroyed, such as Kuřivody-Ralsko. This opens up another long-standing debate on the attitude to be taken to the situation created by the devastation of the cities.

It is a question of reflecting on the future of an extraordinary heritage that has survived to the present day, a future that must be respectful of the values we have inherited from the past - which are not only stones and "historical monuments" but many others already mentioned.

This simultaneous understanding of different issues at different scales - territorial and local -, of what remains and what has changed, has the task of highlighting this extraordinary heritage value and contributing to finding guidelines for the urban improvement - respectful and coherent - of these cities and the quality of life of their inhabitants.[13]

NOTES

1 Erwin Anton Gutkind. *International History of City Development: Urban Development in East/Central Europe - Poland, Czechoslovakia and Hungary. Vol. VII*. (New York: Free Press,1972), 111-334.

2 Íbidem. 265-268 and 229-230.

3 Kuča's superb work is a good example of this. Karel Kuča. *Města a městečka v Čechách, na Moravě a ve Slezsku.* (8 vols.). (Prague: Libri, 1996-2011).

4 Jean-Paul Sartre. *Qu'est-ce que la littérature?.* (Paris: Gallimard, 1948). 4.

5 Camillo Boito. *Conserver ou restaurer? 1893*. (Saint-Front-sur-Nizonne: Editions de l'Encyclopédie des Nuisances, 2013).

6 Peter Hall, ed., *The Inner City in Context*. (London: Heinemann, 1981).

7 George Steiner. The idea of Europa. (London: Penguin, 2015). 7-19.

8 Erwin Anton Gutkind. *International History of City Development* (8 vols). (New York: Free Press, 1964-1972).

9 Svatomír Mlčoch, ed., *Města Otakarova: Ve stopách krále železného a zlatého*. (České Budějovice: Města Otakarova zs, 2021).

10 According to Blanka Rozkošná, the 46 towns that King Otakar II founded in present-day Czechia during his reign are: Beroun, Budyně nad Ohří, Čáslav, České Budějovice, Chrudim, Děčín, Doksy, Domažlice, Dvůr Králové, Hlučín, Hostinné, Jaroměř, Jevíčko, Kadaň, Klatovy, Kolín, Kostelec nad labem, Kouřim, Kravaře, Krnov, Kuřivody-Ralsko, Lanškroun, Litovel, Loket nad Ohří, Louny, Mělník, Městec Králové, Moravský Krumlov, Nymburk, Ostrov nad Ohří, Písek, Poděbrady, Polička, Police nad Metují, Praha Malá Strana, Přerov, Stříbro, Tachov, Trutnov, Uherský Brod, Uherské Hradiště, Uherský Ostroh, Ústí nad Labem, Vodňany, Vysoké Mýto and Žatec.

He founded 7 more beyond its borders. And he made direct interventions (such as building the castle), but he was not the founder of the town in other cases such as Chotěboř, Hluboká nad Vltavou, Hostivice, Kutná Hora, Most, Starý Plzenec, Zlatá Koruna, Bezděz, Brno, Opava, Protivín or Špilberk.

11 Donald Appleyard. *The Conservation of European Cities*. (Cambridge: MIT, 1979).

12 Erwin Anton Gutkind. *International History of City Development: Urban Development in East/Central Europe - Poland, Czechoslovakia and Hungary. Vol. VII*. (New York: Free Press,1972), 111-334.

13 Manuel de Solà-Morales, "La urbanitat de l'arquitectura," Visions 10. (2010) 7-25.

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RE-MAPPING THE MULTI-CULTURAL LAYERS: VERNACULAR HOUSING IN ANATOLIA

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INTRODUCTION

Anatolia, "a melting pot" for various cultures, has been homeland to diverse communities and civilizations. Being at the crossroads of Europe and Asia, Anatolia has facilitated the movement of different trade routes and people.[1] This geographical juncture, where Eastern and Western cultures melt into each other, has created a heterogeneous mix of social, cultural, and architectural features. Alongside these diverse features, the vernacular and traditional dynamics have contributed to Anatolia's hybrid identity. The presence of numerous civilizations across different periods and regions has enriched Anatolia's historical and social nature.

Within the Anatolian landscape, each civilization has expressed distinctive architectural characteristics influenced by unique cultures, traditions, and life habits. These architectures have consistently intertwined and overlapped simultaneously and sequentially, resulting in a multi-layered Anatolian architecture shaped by natural, cultural, and architectural aspects. Despite different civilizations' historical and regional variations, these interconnected layers have given rise to a distinctive Anatolian vernacular architecture specific to the region. Notably, the vernacular housing of Anatolia includes this layered cultural history, diversity, commonalities, coexistence, and continuity. These houses reflect the interplay of social, environmental, and architectural knowledge.

In this manner, this study aims to comprehensively examine Anatolian vernacular housing by considering natural, social, and architectural aspects. The objective is to uncover the cultural interactions and historical continuity embedded in the vernacular houses of Anatolia, characterized by diverse features. Given that the surviving examples date back to the 19th and early 20th centuries, this study focuses on this era to establish connections between the environmental characteristics, traditional lifestyle patterns, spatial arrangement and use, construction materials, techniques, and more. By employing an approach of conceptual re-mapping that visualizes mutual interactions, this methodology emphasizes the intricate patterns of Anatolian vernacular housing's historical, cultural, social, and architectural layers.

VERNACULAR HOUSING IN ANATOLIA

Anatolian vernacular housing does not exhibit uniform housing characteristics for the entire region. Primarily constructed to serve fundamental human needs, these houses were predominantly shaped by the prevailing lifestyles and traditions. They assimilated and incorporated local variations and

distinctions into their architectural features.[2] Nevertheless, their most significant characteristic lies in their direct connection to the specific environment in which they were built. Consequently, much like other vernacular architectures, these houses harmonize with their surroundings, locale, and inhabitants, involving the essence of life itself – as illustrated in Figure 1.

Figure 1. Examples of Anatolian vernacular housing in different regions.[3]

Simplicity is the fundamental principle that penetrates the entire building, spanning from building techniques to spatial configurations.[4] The architectural composition is founded on a reverence for neighbouring and the environment. Depending on the topographical features, ground floors might be enclosed by walls or partially open. However, their function generally extends into the courtyard, resulting in an irregular layout rather than a standardized plan.[5] This adaptability allows them to integrate with the surrounding environment.

For the familial privacy, Anatolian vernacular houses are designed with layouts that open onto an intermediate area, such as a courtyard or garden.[6] The courtyard serves as an extension of the house's internal functions in an open setting. This space is simultaneously public, as it connects directly to the street and is private due to its connection with the interior. In houses, typically featuring 2 or 3 storeys, the main living area might occupy the upper floor, or there might be a mid-floor used during winter and a main floor above it. While the layout of the mid-floor may resemble that of the main floor, it is typically organized based on function rather than form, much like the ground floor.[7]

The spatial arrangement begins with interior design and extends outward. In this context, the internal space is tailored to meet the family's requirements while being influenced by external factors. The layout of the main floor, dedicated to the family's domestic life and containing rooms and a central area where these rooms open up, adheres to a typical plan.[8] This central area, known as the "sofa", takes on diverse forms like outer, inner, and central sofas[9] to align with geographical conditions and societal norms. Furthermore, the sofa, a distinctive feature of Anatolian vernacular houses, serves multiple purposes, including facilitating vertical circulation, supporting home-based production, and offering a resting place during the summer.[10]

In contrast, the layout of the rooms does not vary based on usage. Each room serves functions such as sitting, sleeping, and dining, thereby holistically addressing the family's fundamental needs.[11] As a result, the spatial configuration of Anatolian vernacular houses is founded a "formal unit", consisting

of one or more rooms and an attached service area, which is the sofa.[12] Additionally, these houses are constructed by simple methods and local materials, allowing for a flexible arrangement that accommodates modifications and extensions by including or excluding units.

The rooms accessed through the sofa have many single-hung windows facing the street, in fact, the life. The building is re-formed on the upper floors with some projections called *cumba* to obtain regular room shapes in irregular building parcels. Therefore, the housing formation mainly includes a green inner courtyard or garden, a massive ground floor and upper floors with plenty of windows on *cumba*.[13]

RE-MAPPING ANATOLIAN VERNACULAR HOUSING

Although there are various studies dealing with Anatolian vernacular architecture,[14] they are based only on single or some pairs of aspects of the vernacular housing – as illustrated in Table 1. Most of these studies classify vernacular housing according to the significant features of Anatolia's seven geographically defined climatic regions, focusing either on architectural configurations, plan schemes, building materials or construction techniques. These typological studies deal with only spatial analysis through formal similarities in a physical manner.

Doğan Kuban	Construction techniques Building materials
Reha Günay	
Cengiz Bektaş	Climate
Önder Küçükerman	Climate Material
Mine Kazmaoğlu & Uğur Tanyeli	
Sedat Hakkı Eldem	Spatial organisation

Table 1. Parameters of different researchers.

However, Anatolian vernacular housing is shaped following the natural, social and physical environment defined by the place,[15] and with the local living practices of the users. In this respect, Anatolian vernacular housing will be discussed through the natural, social and architectural aspects to understand the cultural interaction transmitted through the vernacular houses of Anatolia within diverse features. The interrelations will be analysed with re-mappings through different parameters and their sub-parameters to discover the contextual understanding of Anatolian vernacular housing. In this context, even if multiple correlations have been re-mapped over the relationships of all parameters with each other, within the scope of this study, only the parameters that affect or are expected to affect each other most prominently in terms of architectural characteristics will be expressed through their interrelations.

Vernacular houses in twenty-seven Anatolian cities have been studied and selected according to their locations in different geographies and climatic features – as illustrated in Figure 2.

Figure 2. Study case: twenty-seven Anatolian cities.

This sample group corresponds to ⅓ of all cities in Türkiye. The web-based interface Kepler is preferred for data visualization. The grid tool of Kepler is used to analyse the overlaps of different parameters. Final representations were exported as perspective and plan views to explore diversities – as illustrated in Figure 3.
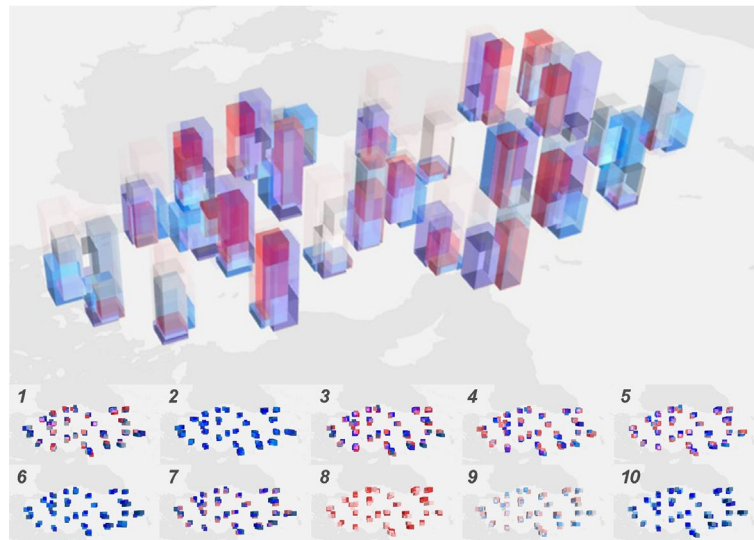
Figure 3. Re-mappings of different aspects of Anatolian vernacular housing.

When the relationship of topography with other parameters is analysed: There are attached or detached buildings in cities within different slopes. Within the social and cultural norms framework, family privacy is a significant factor in the settlement layout rather than topographical features. The number of storeys in all houses is a maximum of two floors above the ground floor, while some have a basement and a mid-floor. Most houses have an upper floor as the main living area. While basement floors are expected to be mainly in houses on sloping lands, we discovered they are also in flat lands. The houses with a basement, a mid-floor, and two storeys are located on the sloping land. As the slope of the land increases, accessibility from the street becomes more direct. There is an open space, such as a courtyard or garden, between the street and the building in most houses on flat land. This formation is based on the privacy of the family. Moreover, it presents that social practices rather than architectural ones shape the direct or indirect accessibility from the street.

When the relationship of settlement layout with other parameters is analysed: There is no relation between the settlement layout and accessibility from the street. In attached or detached houses, the

accessibility from the street can be direct or indirect. The attached ones with direct access from the street were located on sloping land. Open spaces such as courtyards or gardens are included in the houses in all cities. The houses in the two cities in the southeast Anatolian region have roof terraces, courtyards, and gardens due to the hot climatic conditions. The relations between the settlement layout and the interior space configuration do not always dominate each other. Basement floors are included in both attached and detached houses. However, mid-floor, mostly in attached houses, may be related to climatic features rather than the settlement layout. The second main floor is primarily included in detached houses rather than attached ones.

When the relationship number of storeys with other parameters is analysed: Most of the houses, consisting of the ground and main floor, also have a basement. While none of the houses with two main living floors have a basement floor, about half of the houses with a mid-floor, have a basement. Although the number of storeys and the façade formation seem to be the most fundamental factors affecting each other architecturally, it is clear that *cumba* is a general characteristic. Direct access from the street is increased in houses with a mid and a main floor, while in a small number of houses with two main floors, accessibility from the street is generally provided indirectly. Indirect access is increased for those with only one main floor. In houses with both a basement and a main floor, access from the street can be direct or indirect. There is no significant relationship between the number of storeys and accessibility from the street.

When the relationship of interior space configuration with other parameters is analysed: Except for a few ones, all houses have *cumba* on the façade. As the *cumba* is the most significant characteristic of Anatolian vernacular housing, there is no direct relation between interior space configuration and façade characteristics. All the houses with a basement floor have an open space as a garden or courtyard; some have direct access from the street. It means that the courtyard or the garden is not always at the front of the house. It may be next to the house or a back or central courtyard. In addition, the houses without a basement floor have an open space as a courtyard, garden or terrace. All those with a mid-floor and two main floors have an open area as a courtyard or garden. Only houses, including two main floors, but without a courtyard, are located in a region with Mediterranean climate that seems to be related to warm weather conditions.

When the relationship of planning typology based on the location of the sofa with other parameters is analysed: Although most of the studies classify Anatolian vernacular housing according to the planning typology based on the location of the sofa as inner, outer, central or without sofa, we have noticed no relationship between them. Almost all houses have open space and *cumba*.

When the relationship of accessibility from the street with other parameters is analysed: All houses have an open space, such as a courtyard or garden. The houses in south-eastern Anatolia also have roof terraces, courtyards and gardens. Even the houses with open spaces have direct access from the street, the location of the courtyard may differ. The basement floor is mainly included in the houses with direct access from the street. While all houses with direct access from the street do not have two storeys, they generally have a basement and/or mid-floor.

When the relationship of façade characteristics with other parameters is analysed: There is no specific relationship between each other, as the courtyard and *cumba* are the significant characteristics of Anatolian vernacular housing. A few houses without *cumba* do not include a basement, mid and second floors. Since the basement floor is not included in half of the houses with *cumba*, they all have a second main floor and as well in most of those; there is no mid-floor.

When the relationship of construction techniques and building materials with other parameters is analysed: All the houses in masonry construction have only one main floor. While about half of them have a basement floor, they do not include any mid or second floors. Since most houses are built in timber frame construction, the number of storeys is incredibly diverse as the height increases. The

houses in timber frame construction have mostly *cumba*, while about half of the ones in masonry construction have *cumba*. The houses with roof terraces are built in stone, local building material in south-eastern Anatolia; the houses without an open space are built where wood, stone and brick were used together as building materials.

When the relationship of outdoor space configuration and climatic features with other parameters is analysed: The houses with a courtyard and a terrace have no basement, mid and second main floors. It means all the service functions were included in the courtyard and terrace rather than the basement floor. The interior space configuration diversifies in the houses, including courtyards and gardens, since they mainly spread to Anatolian territory. About half of them include a basement floor, a minority have mid-floors, and the second main floor is included only in a few. In the houses, including courtyards, gardens or terraces, the accessibility from the street may be direct or indirect. The number of storeys diversifies according to the regions' climatic features, and there is no direct relationship between them. While wood material is used as a structural element in some regional and climatic conditions, it is used only as a building component in the rest of Anatolia. Moreover, building materials of wood, stone and adobe are used unitedly in terrestrial climatic regions.

CONCLUSION

In this regard, vernacular housing in Anatolia does not refer only to a dwelling but also a multi-layered accumulation. While these accumulations consist of diverse cultural interactions, collectivity, daily life practices, and social dynamics, these are not individual layers stacking on each other. Anatolian vernacular housing is a collective production in which various aspects, such as natural, social and architectural, are intertwined, and the intergrowth boundaries melt into each other instead of rigidity.

As a result of this new re-mapping of Anatolian vernacular housing, the vernacular housing in Anatolia consists of both natural, architectural and social aspects; they define not only the physical characteristics but also the social and cultural ones. Therefore, Anatolian vernacular housing presents a multi-layered accumulation that includes diversity, similarity, coexistence and continuity characterized mainly through the engagement of social and environmental aspects and architectural knowledge.

In conclusion, this study is an initial attempt to understand the broader meaning of Anatolian vernacular housing that includes all of these aspects through their interactions. This newly re-mapping methodology emphasizes the multi-layered patterns of historical, cultural, social and architectural accumulations of vernacular housing in Anatolia for further studies.

NOTES

[1] İlhan Tekeli, introduction to *Housing and Settlement in Anatolia a Historical Perspective* (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 1996), xvii.

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[3] Authors' archieve.

[4] ÇEKÜL Vakfı*, Anadolu'da Kırsal Yaşam ve Mimarlık* (İstanbul: ÇEKÜL Vakfı Yayınları, 2015), 10.

[5] Sedad Hakkı Eldem, *Türk Evi Plan Tipleri* (İstanbul: İstanbul Teknik Üniversitesi Mimarlık Fakültesi, 1954), 13.

[6] Doğan Kuban, *Sanat Tarihimizin Sorunları* (İstanbul: Hilal Matbaacılık, 1975), 195.

[7] Doğan Kuban, *Sanat Tarihimizin Sorunları*, 198; Sedad Hakkı Eldem, *Türk Evi Plan Tipleri*, 13.

[8] Sedad Hakkı Eldem, *Türk Evi Plan Tipleri*, 16; Doğan Kuban, *Sanat Tarihimizin Sorunları*, 197.

[9] Sedad Hakkı Eldem, *Türk Evi Plan Tipleri*, 24.

[10] Metin Sözen and Uğur Tanyeli, *Sanat Kavram ve Terimleri Sözlüğü* (İstanbul: Remzi Kitabevi, 2011), 279.

[11] Önder Küçükerman and Şemsi Güner, *Anadolu Mirasında Türk Evleri* (İstanbul: Aksoy Grafik Dizgi Matbaacılık, 1995), 91; Ahmet Eyüce, *Geleneksel Yapılar ve Mekanlar*, 43.

[12] Doğan Kuban, *Sanat Tarihimizin Sorunları* (İstanbul: Hilal Matbaacılık, 1975), 197; Önder Küçükerman and Şemsi Güner, *Anadolu Mirasında Türk Evleri*, 95.

[13] Doğan Kuban, *Sanat Tarihimizin Sorunları*, 195-196; Önder Küçükerman and Şemsi Güner, *Anadolu Mirasında Türk Evleri*, 99.

[14] Cengiz Bektaş, *Türk Evi.* (İstanbul: Yapı Kredi Yayınları, 1996), 24; Sedad Hakkı Eldem, *Turkish Houses Ottoman Period,* 16-20; Reha Günay, *Türk Ev Geleneği ve Safranbolu Evleri.* (İstanbul: Yapı Endüstri Merkezi Yayınları, 1999), 21; Mine Kazmaoğlu and Uğur Tanyeli, 1979, "Anadolu Konut Mimarisinde Bölgesel Farklılıklar", *Yapı Dergisi*, 33/13 (1979): 29; Doğan Kuban, *Sanat Tarihimizin Sorunları*, 194; Önder Küçükerman, *Kendi Mekanının Arayışı İçinde Türk Evi.* (İstanbul: Türkiye Turing ve Otomobil Kurumu, 1985), 31.

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EXPLORING THE POTENTIAL OF KINETIC ARCHITECTURAL SOLUTIONS TO CULTURAL HERITAGE SITES: INTEGRATION AS INTERPRETATION AND PRESENTATION METHOD

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INTRODUCTION

Interpretation and presentation of cultural heritage sites play a fundamental role in the sustainability of heritage assets since they are considered one of the most reliable sources of our shared past. From the earliest preservation efforts, almost every single attempt underlines the significance of heritage interpretation by referring to it as a public communication method. The efficacy of the interpretation is intricately tied to the overall quality of the visitor experience. It is paramount that the visitor's encounter is rich in information and highly enjoyable, creating a harmonious blend of educational and entertaining elements. Considering technology's opportunities to architecture today, kinetic architectural solutions such as movable architectural elements, retractable roofs, or shape-shifting facades can significantly enhance the visitor experience by turning cultural heritage into a more dynamic and responsive form. Such architectural solutions, efficient in various forms, define dynamic and adaptable spaces that respond to the needs of visitors and the interpretation of cultural heritage itself.

In light of these aspects, this paper investigates the possible kinetic architectural applications that can be implemented in cultural heritage sites as tools for interpretation and presentation. This paper will evaluate features based on criteria and focus on the challenges associated with adapting kinetic architectural solutions, such as technical feasibility, preservation requirements, and cultural sensitivities.

Heritage interpretation and presentation

The first scientific study on cultural heritage interpretation was presented by Freeman Tilden in 1957 with his book "Interpreting Our Heritage." Tilden defined the notion of interpretation as an educational activity related to the heritage entity and associated interpretation process with an active conservation action. Tilden regarded the notion of heritage interpretation as a social awareness campaign, clearly distinguishing it from the act of informing.[1] Tilden's theorem on interpretation indicates that interpretation plays a crucial role in promoting appreciation, leading to a sense of responsibility and active protection of cultural heritage. By fostering understanding and appreciation, interpretation helps to cultivate a deeper connection between individuals and the heritage, enhancing its preservation for future generations.

Heritage interpretation has been extensively examined from philosophical and psychological perspectives after Tilden's initial studies, and numerous researchers have advanced its conceptual evolution. Interpretation was later explained as a method of communication rather than an educational activity by Sam Ham in 1992.[2] Subsequently, interpretation has come to be recognized as a social process that influences and molds societies and cultures by Neil Asher Silberman in 2013.[3]

In this manner, the concept of interpretation has undergone a paradigm shift. Initial works present interpretation as a one-way communication process where experts or interpretive elements such as informative signs and labels disseminate information to the public. However, a significant shift towards a more interactive and visitor-centered approach has been seen.[4]

The new paradigm of interpretation emphasizes active engagement, personal connection, and participation of visitors. It recognizes the importance of visitor perspectives, experiences, and contributions in shaping the interpretation process. This shift highlights the role of the interpretation process as a dynamic and collaborative process that promotes dialogue, exploration, and co-creation of meaning.

Nevertheless, the heritage industry must embrace and integrate recent technological advancements to craft enhanced heritage interpretation and presentation programs directly at the site. Embracing these innovations can lead to more immersive and engaging experiences for visitors, ensuring that heritage sites remain relevant and captivating in today's technological landscape.

Kinetic architecture

Kinetic architecture is a field of architecture that explores the use of motion in architectural elements. The term kinetic is derived from the Greek word "kinesis," which means motion, movement, or act of moving.[5] Kinetic architecture can be described as structures in motion responsive to various agents such as users or environmental factors like sunlight and shading.

The theoretical framework of kinetic architecture began to appear within early modernist architecture. Architectural structures incorporating motion have greatly interested engineers, architects, and designers. For centuries, kinetic devices have been repeatedly used as architectural components, from traditional hinged windows, sliding doors, and shutters to innovative, fully portable dwellings, folding bridges, and entirely adaptable structures.[6]

Following the modern architecture movement, the work of Archigram,[7] Utopie Group,[8] Haus-Rucker Co.,[9] Super Studio,[10] and Archizoom[11] had a significant impact in molding kinetic architecture as a defined study area. These groups' idealistic projects unleashed the intellectual discussion behind the dynamism and freedom of the new approach to architecture. They planted the seeds for many trends of unconventional architecture that pursued mobility and freedom of the mind and body within its architecture.

Zuk and Clark were the vanguards who described kinetic architecture as "capable of adapting to change through movement."[12] They argued that kinetic architecture could create buildings that are more responsive to their environment, energy-efficient, and expressive.

By the second half of the 20th century, there was a rapid increase in architectural projects that included dominant kinetic components. Novel production and lifestyle paradigms caused by the oil crisis and the growing awareness of climate change amplified this architectural trend.[13] For example, kinetic facades were designed to regulate internal climate conditions in harmony with external environmental changes, thus reducing the energy consumption for heating and cooling.

Later, computer technology and material innovations led to an unprecedented shift towards kinetic and responsive structures designed to react to ever-changing demands. Fox and Kemp described the relationship between embedded computation as intelligence and its physical counterpart as kinetics in architecture as interactive architecture.[14] By gaining computational intelligence, kinetic architectural

elements promise to shape our surroundings more meaningfully, allowing us to optimize our environments more efficiently.

Recent studies have emphasized that heritage interpretation and presentation programs, incorporating technological innovations, are essential to sustainable conservation. Still, a notable research gap exists in integrating kinetic features within heritage sites. Addressing this gap could pave the way for a more comprehensive understanding of how such dynamic elements can enhance and enliven the cultural and historical narratives conveyed at these significant locations.

Bridging the gap

When the roots of kinetic architecture are examined, kinetic architectural solutions can transform cultural heritage sites and create lasting memories. The movement and transformation of architectural elements can leave a strong impression on visitors, making their experiences more memorable and emotionally resonant. These solutions offer engaging approaches, facilitating active participation, immersive environments, personalization, flexibility, storytelling, and emotional connections. Extending this transformation beyond the realm of design, exploring kinetic architectural solutions unveils a broader societal impact.[15]

In particular, these solutions can emerge as influential drivers in heritage interpretation and presentation, contributing to holistic conservation objectives. Kinetic architecture can be an intermediary between visitors and cultural heritage sites, facilitating immersive and meaningful engagements. This dynamic interaction with heritage can educate and foster a deeper appreciation for the past, effectively bridging the gap between history and the present.

The comprehensive assessment of these solutions will shed light on their multifaceted contributions, ranging from aesthetic enhancements to experiential immersion.

INTEGRATING KINETIC INNOVATIONS WITH CULTURAL HERITAGE

Kinetic elements in architecture invite visitors to engage with the space actively. Allowing visitors to customize their experience can foster a sense of exploration and empower visitors to shape their encounters with the heritage sites.

Based on extensive research into kinetic architectural systems, Figure 1 highlights a range of potential applications for cultural heritage sites as heritage interpretation and presentation processes. These applications can enhance and elevate the processes of heritage interpretation and presentation programs, offering a comprehensive overview of the innovative possibilities within kinetic architectural integration at these heritage sites.
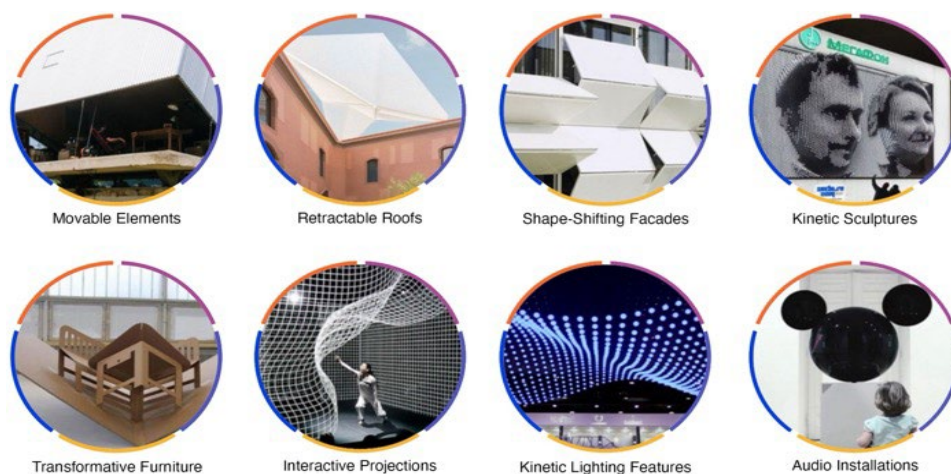
Figure 15. Possible kinetic applications[16]

This study aims to investigate the potential impact of kinetic applications on heritage sites, shedding light on their possible effects. Additionally, it will explore the intersection between these kinetic interventions and the overall visitor experience, providing valuable insights into the dynamic relationship between technology and heritage site engagement.

Enhancing visitor experience

Kinetic architectural features can foster more dynamic interaction and collaborative shaping of the visitor's journey, unlike conventional interpretive panels and display units, which provide limited engagement at heritage sites. This dynamic engagement cultivates a spirit of exploration, piques curiosity, and forges a more profound connection, thus elevating the memorability of cultural heritage sites.

Through elevating visitor experiences, kinetic architecture can play a pivotal role in upholding the sustainable preservation of heritage. Furthermore, it offers perspectives to creating adaptable and customizable spaces, allowing visitors to shape their encounters by influencing moving elements. This active and participatory interface can empower visitors and foster a profound sense of ownership and authority over their experience.

Encouraging visitor participation turns visitors into stakeholders who contribute to preserving cultural heritage.[17] This approach not only enriches their overall experience but also nurtures a profound sense of ownership and accountability for the well-being of future generations.

EVALUATING KINETIC ARCHITECTURAL APPLICATIONS

The conceptual model illustrated in Figure 2 encompasses three core components: the Visitor, Kinetic Architectural Solutions, and the Cultural Heritage Site. Each component possesses unique inputs, outputs, and effects, intricately interwoven to form a comprehensive framework. Within this intricate structure, the Visitor component represents the human element, the Kinetic Architectural Solutions encompass the dynamic features, and the Cultural Heritage Site embodies the historical and cultural context. The interplay of these elements results in a multifaceted system, where inputs from each component influence and shape the outputs and effects, collectively contributing to the richness and complexity of the overarching conceptual framework.
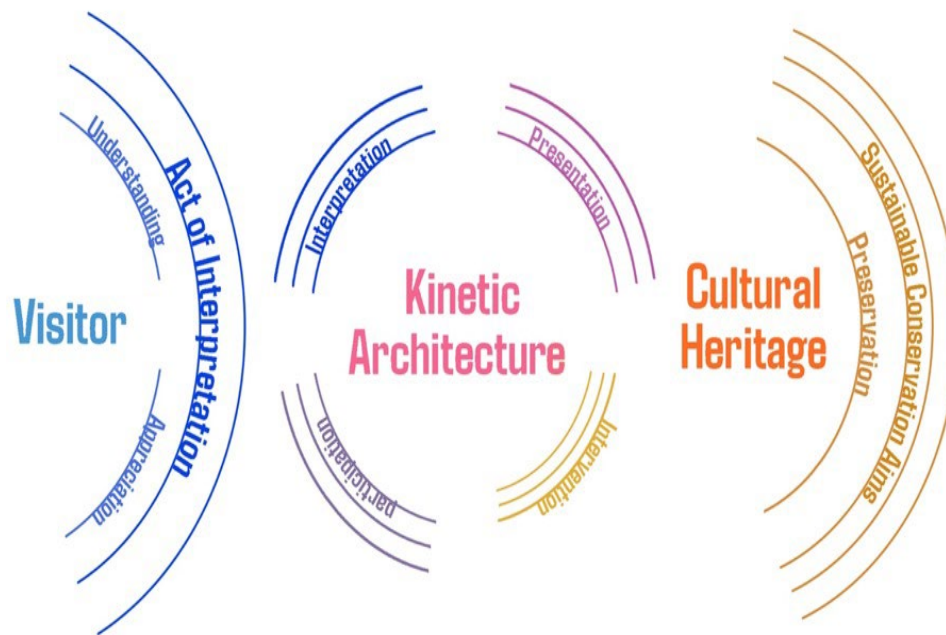
Figure 16. Visitor, kinetic architecture and cultural heritage, conceptual model

Analysis

Implementing kinetic architectural solutions in cultural heritage sites offers an enriched interpretation experience and increased visitor engagement. Nonetheless, this endeavor has some challenges. Hence, a comprehensive evaluation of these solutions based on *interpretation needs*, *visitor experience enhancement*, *preservation requirements*, *cultural sensitivities*, and *technical feasibility* is paramount. Given these criteria, the present study assesses the appropriateness of diverse kinetic architectural solutions defined explicitly in Figure 1. The five criteria are employed to determine the efficacy of the cataloged adaptable kinetic architectural solutions, with a gradation into three distinct levels, as depicted in Figure 3. Together, these criteria form a comprehensive framework for evaluating the holistic success of a heritage interpretation initiative.

The assessment criteria provided encompass a comprehensive evaluation:

• *Adaptability to interpretation needs* is a crucial parameter, reflecting the project's overall capacity to respond flexibly to the diverse requirements of heritage interpretation.

• The criterion of *Visitor Experience Enhancement* focuses on the kinetic feature's ability to positively contribute to visitors' overall experience, emphasizing the importance of creating engaging and memorable encounters.

• *Preservation Requirements* gauge the impact of kinetic features on heritage preservation, offering insights into the required interventions.

• *Cultural Sensitivities* highlight the project's attentiveness to cultural relations, acknowledging the importance of respecting and preserving cultural heritage.

• *Technical Feasibility* assesses the viability of each kinetic feature from a technical standpoint, ensuring that the proposed elements are implementable and sustainable within the intended context.
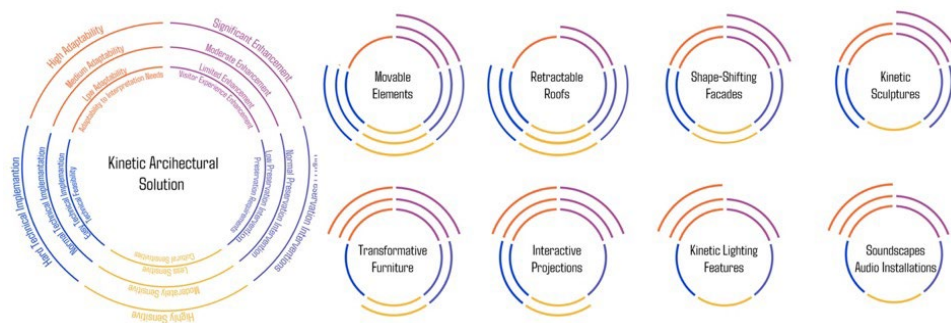
Figure 17. Evaluation findings

We can evaluate the findings such as:

• Regarding *Visitor Experience Enhancement*, transformative furniture, interactive projections, and kinetic sculptures stand out with significant enhancement capabilities, promising to elevate the visitor experience significantly. Shape-shifting facades, kinetic lighting features, soundscapes, and audio installations contribute moderately, while moveable elements and retractable roofs offer only moderate enhancement.

• Concerning *Preservation Requirements*, moveable elements and retractable roofs necessitate a high intervention rate, signaling potential challenges to heritage preservation. Shape-shifting facades and kinetic sculptures require an acceptable level of intervention, striking a balance between innovation and conservation. Transformative furniture, interactive projections, kinetic lighting features, soundscapes, and audio Installations pose low intervention, suggesting minimal impact on the heritage site.

• *Cultural Sensitivities* should be well-addressed in moveable elements and retractable roofs because of the high intervention rate regarding cultural considerations. Shape-shifting facades and interactive projections are moderately applicable, while Kinetic Sculptures, Transformative Furniture, Kinetic Lighting Features, Soundscapes, and Audio Installations exhibit less interference with cultural values.

• In *Technical Feasibility*, moveable elements, retractable roofs, and interactive projections require high technical implementation, indicating robust engineering requirements.

• Shape-shifting facades and kinetic sculptures have a simpler technical implementation level, while transformative furniture, kinetic lighting features, soundscapes and audio installations present accessible applications in terms of technical implementation.

Evaluating the proposed kinetic features based on the specified criteria reveals an understanding of their potential within the context of heritage interpretation and presentation. Regarding *Adaptability to Interpretation Needs*, transformative furniture, interactive projections, kinetic lighting features, and soundscapes and audio installations demonstrate high adaptability, providing versatile and flexible options for diverse interpretative requirements.

On the other hand, moveable elements and retractable roofs exhibit low adaptability. The need for advanced engineering and intervention limits their capacity to cater to a wide range of heritage interpretations.

This comprehensive evaluation provides a valuable foundation for selecting and integrating kinetic features within heritage interpretation and presentation projects, considering adaptability, enhancement potential, preservation impact, cultural sensitivity, and technical feasibility (Figure 4).
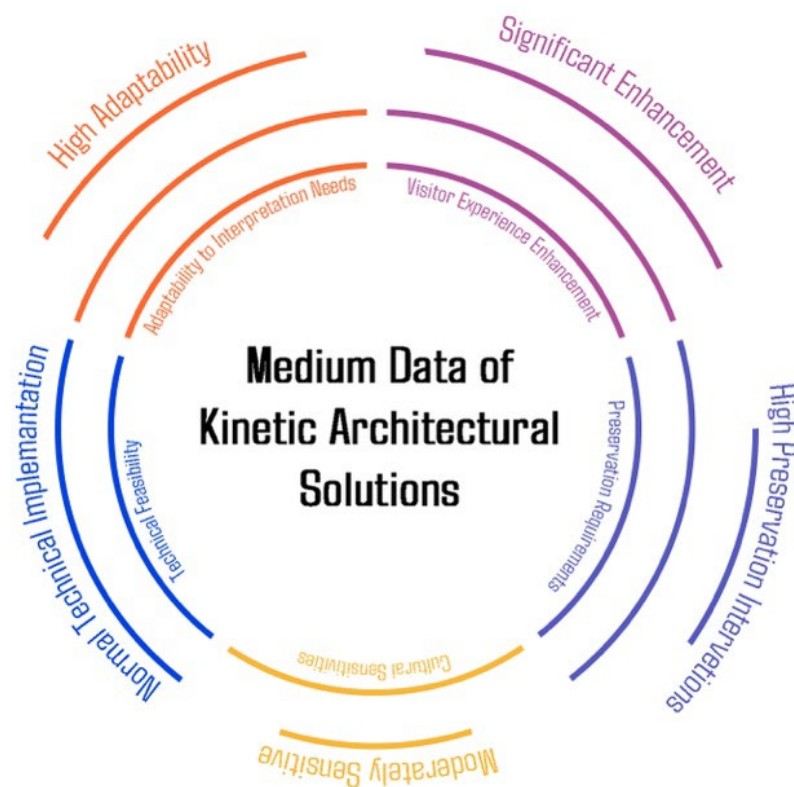
Figure 18. Overall results

Based on the study's findings, most of the examined kinetic solutions showcase the capacity to enhance and significantly elevate the overall visitor experience while aptly meeting the diverse interpretation requirements. However, it is imperative to underscore the existence of certain constraints tied to the preservation of cultural heritage.

To illustrate, the structural integration and implementation of kinetic components may give rise to challenges deeply intertwined with cultural sensitivities and the critical preservation imperative. In contrast, applications requiring minimal intervention and modification emerge as notably more adaptable options within the intricate tapestry of such cultural contexts.

CONCLUSION

After thoroughly assessing kinetic architectural solutions through criteria in evaluation findings (Figure 3), it becomes apparent that their integration can be skillfully customized for implementation within cultural heritage sites.

The research comprehensively underscored the significance of specific criteria, such as cultural sensitivities and preservation imperatives. These factors introduce complex challenges that require meticulous consideration, aiming to find a harmonious balance between innovative creativity and profound respect for cultural heritage.

On the other side of the spectrum, the study also pointed out that several other criteria offer a more adaptable landscape for integration. These aspects created a fertile ground for the seamless assimilation of kinetic architectural elements. This integration enriches visitors' experiences and aligns with the overarching goals of preserving cultural heritage.

Kinetic architectural solutions can enhance the overall visitor experience at cultural heritage sites. They can integrate seamlessly with the interpretive demands of these locations, resulting in vibrant

and captivating encounters for visitors. Although implementing such solutions may introduce technical challenges, their successful execution should rely on careful planning and engineering expertise.

Among the foremost considerations is incorporating cultural sensitivities when implementing kinetic architectural solutions. This step is crucial to ensure alignment with cultural norms and to foster an environment of respect. Adhering to this principle will allow kinetic architectural solutions to effectively fulfill the preservation needs of cultural heritage sites, thus safeguarding their historical and architectural essence.

Using kinetic architectural solutions can significantly contribute to interpreting and presenting cultural heritage sites, enabling dynamic and immersive engagements. These solutions can bring new life into heritage sites, captivating visitors and deepening their understanding and appreciation. By embracing kinetic architecture, heritage sites can establish strong connections with their visitors while preserving their cultural legacy and long-lasting significance.

In conclusion, Future research efforts should focus on mitigating potential adverse effects on cultural sensitivities while addressing interventions. Striking a balance between preservation and innovation remains paramount.

The culmination of these efforts underscores the compatibility of kinetic architectural solutions with cultural heritage, enhancing interpretative capabilities and advancing sustainable conservation practices for heritage sites. This research served as a foundation for the continued enrichment of cultural heritage experiences, ensuring their relevance for future generations.

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RAUL LINO'S VIRTUAL GUIDE TOUR IN ABRANTES – AN INTEGRATIVE STUDY BETWEEN ARTS AND ENGINEERING

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INTRODUCTION

Architectural heritage is an important resource for getting to know and promoting a territory. In today's digital society, experiencing built heritage involves not only the possibility of direct contact with the buildings, but also their contextualisation through specialised information, e.g., architectural style, identification of materials and construction systems, historical background of the construction or biographical notes on the authors of the project.

In the field of architectural heritage, the development of a thematic repository through digital methodologies has been seen as a way to communicate and generate new research perspectives favoured by the use of digital technology, as recently published studies suggest.[1] Recently, research projects in various scientific fields have incorporated research methods and processes from the social sciences and humanities while using the expertise and tools of digital technology.[2]

The aim of this work was to develop a virtual guide through an itinerary of 16 buildings (14 buildings are located in the urban centre of Abrantes, and 2 in the surrounding area) designed by Raul Lino da Silva or Raul Lino (1879-1974), between 1919 and 1951. These buildings are located in Abrantes, a town of 17000 inhabitants in the inner centre of Portugal.

The virtual guide was developed through a mobile application to avoid printed literature or flyers which are usually used for a short period of time and then discarded. Smartphones are increasingly widespread and mobile applications have made people use technology in their daily lives which also applies to tourist activities.[3] From this perspective, virtual guides designed through mobile applications can help save trees and avoid wasting paper and other hazardous materials. Other advantages of virtual guides include a greater chance of reaching more distant audiences, low investment, permanent availability for users, or easy and quick updating of information by the content manager.

In this work, an itinerary is considered to be the provision of systematised information about a thematic walking tour through which it is possible to follow a series of paths that include objects of interest related to the same theme, i.e., Raul Lino's architectural projects located in Abrantes. Different itineraries with different scales can be developed to interpret a wide range of themes of interest and are increasingly provided by mobile applications.[4] Itineraries as applied tourism products are very useful tools to diversify tourism offer of a destination, to reach a larger number of visitors

and to expand audiences,[5] but also to stimulate economic opportunities for locals and to offer new perspectives of their hometown.

Casillo et al. [6] presented a prototype which was developed to support the user in building a customized tourist route related to some of the most important cultural sites in Campania, in Southern Italy. Nevola, Coles & Mosconi[7] developed an augmented reality mobile application for heritage tourism in Florence, Italy. Vrettakis et al.[8] developed a mobile application and a web-based editor for cultural heritage settings. These authors point out that the aim of their work was to assist the creative process and promote research on different aspects of the mobile digital storytelling application.[9] The development of these products is a multifaceted creative process that requires interdisciplinary authoring groups, including members with complementary skills.[10] Moirano, Sanchez & Štěpánek[11] state that interdisciplinarity is becoming more widespread due to its importance in increasing creativity, innovation, and team performance.

This paper describes the work undertaken at the Polytechnic Institute of Tomar as part of a R&D project on the work of a renowned Portuguese architect, Raul Lino (1879-1974). This architect completed over 600 architectural design projects of buildings erected across the whole of Portuguese territory. In order to disseminate his architectural collection in the city of Abrantes while minimising the consumption of material resources and the production of waste, a collaboration was established with the Master's Degree in Editorial Design and the Undergraduate Degree in Computer Engineering, to enable the production of an application for mobile devices.

Thus, the work was carried out by a multidisciplinary team with the aim of disseminating an important architectural heritage through resources with reduced environmental impact. The process involved the areas of Architecture, Civil Engineering, Design and Computer Engineering and involved undergraduate and graduate students.

This work aims to contribute to the further enrichment of the literature on the 20th century Portuguese architectural heritage and to involve researchers from different fields of knowledge and their undergraduate and graduate students.

After the introduction, the methodology is presented, which is followed by the description of the mobile application for the virtual guide, and lastly the conclusions are presented.

METHODOLOGY AND WORKFLOW

This project comprised a collaborative workflow that was organized in several phases and covered different skills as illustrated in figure 1. Architecture, Civil Engineering and Design domains supported the information and data entered into the application, which was developed by undergraduate Computer Engineering students.
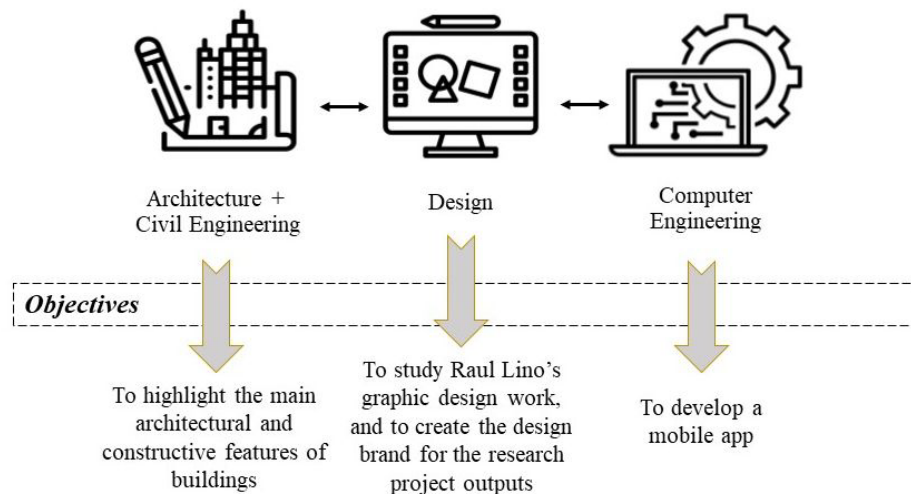
Figure 1. Interrelated objectives of the research team.

In the first phase, the study was carried out by combining fieldwork, photographic and metric surveys with historical and archival research in public and private institutions, namely the Arquivo Municipal Eduardo Campos and at the Art Library of Calouste Gulbenkian Foundation (ALCGF). The ALFCG holds the collection of architect Raul Lino, which was donated by his family.

The study included the analysis of a series of 25 architectural projects. Some of these projects did not indicate the location, therefore it was necessary to identify the buildings on site. In this way, 16 buildings built in Abrantes between 1919 and 1951 were identified, mostly housing projects. These sources were the basis for the heuristic analysis. With regard to the structures identified, the main information on the architectural and constructive characteristics of each building was compiled and the itinerary shown in figure 2 was defined. The itinerary, which comprises the 14 buildings located in the city centre, is split into two parts: the blue and the green routes, as presented in figure 2. Each of the routes provides two different walking tours around 600 metres long and takes approximately 15 minutes to complete.

Both proposed tours start at the headquarters of the Assembleia de Abrantes (Figure 3), one of the buildings included in the itinerary, and located in downtown Abrantes. This building is a leisure club whose design dates back to 1923 and was completed in 1924. The building was declared a municipal heritage site in 2014. Given the importance of this building to the local population, and the fact that most of the architect's work concerned residential buildings, it was decided to offer two different walking routes along the route, with the Assembleia de Abrantes Headquarters building as a reference point (building 8 referred to in figure 2).
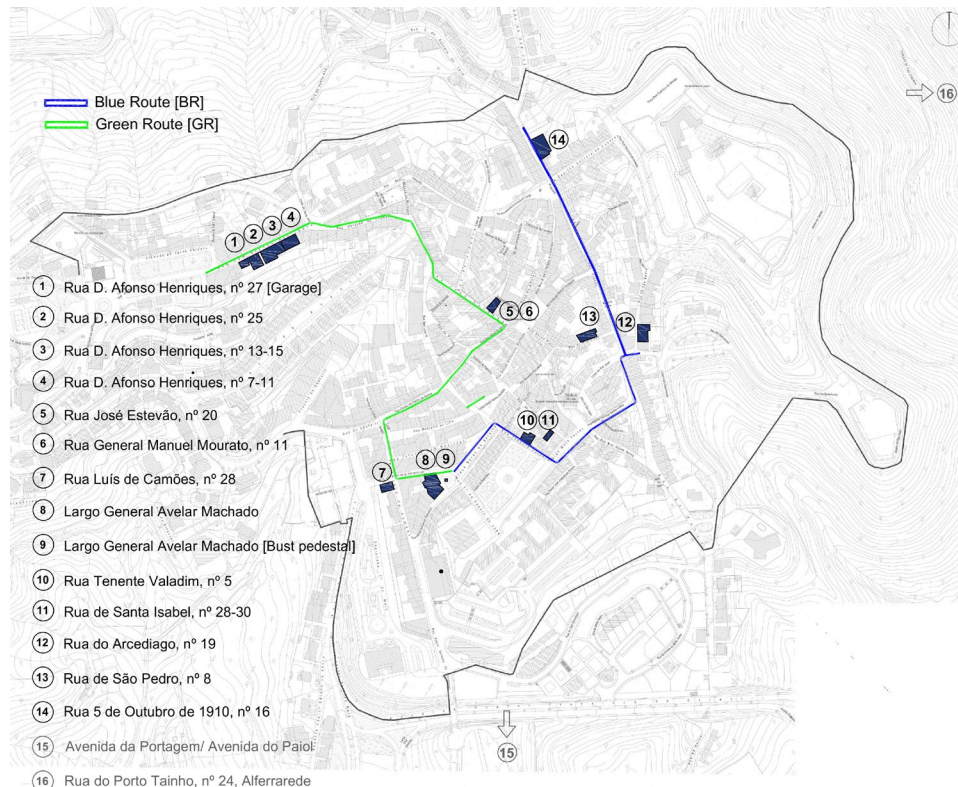
Figure 2. Itinerary with the green and the blue routes which includes the location of the buildings designed by Raul Lino and their locations, in Abrantes.

Figure 3. Assembleia de Abrantes headquarters building (1923 project): on the left, an overview of the building, January 2022; on the right, the club's main entrance, September 2022. Pictures by the authors.

At the same time, the design team developed the visual and graphic expression for the digital application. This process was incorporated into the Typography course of the master's degree in Editorial Design. The lecturer in charge of the course, who was also part of the research team, conducted a class briefing between the project coordinators and the students and proposed a competition to create a typeface to be used in the project's communication. The students worked on this task for about two months. This resulted in the publication of the visual identity guidelines, that defined the use of colors, fonts and typography, as well as other visual elements such as icons and banners. For the user interface (UI) design of the mobile application, specific layouts were presented for the application's home page and icon design, as well as for the biographical note pages of architect Raul Lino and the interactive map. A panel of five members (the lecturer in charge, the two

coordinators and two external persons) selected the four best proposals, which were awarded with a symbolic certificate. One of these proposals was selected to develop a poster[12] on the subject and to collaborate with the entire project team in other activities related to the branding of the project.

The next step was to transfer the itinerary with the buildings (Figure 2), their information and the created branding into a digital application for mobile devices. Students in the Project course of the Computer Engineering degree programme were therefore challenged to develop a mobile application. This stage included the development of the software design and involved technical requirements and the incorporation of all data and UI design. The kick-off briefing brought together the software development coordinator and the students to ensure a common understanding of the project goal and timeline. It was decided to use Apache Cordova technology to create a hybrid application system that would be available on multiple mobile platforms and also ensure less time spent developing code. The first task was to create a *Github* repository to share code files and collaborate with other developers of open-source projects. A JavaScript library, leaflet.js, was used to create interactive maps compatible with mobile devices. The next step was to create Points of Interest (POI), spatial datasets that can be expanded to reveal additional information, displayed in a new page/screen, with text information and images related to each building. This data was hosted in a specific file called 'dados.json' and then inserted into the pages/screens associated with each POI.

Four teams of four students each developed the software for the mobile application. The work of the team was carried out over the course of an academic semester and supervised by the lecturer in charge of the course, i.e., the software coordinator who was also part of the project team. A panel made up of the software coordinator and the two coordinators of the overall project selected the best proposal which will be presented in the next section.

THE VIRTUAL GUIDE: RAUL LINO – AN ITINERARY IN ABRANTES

The virtual guide, Raul Lino – an itinerary in Abrantes, consists of an application for mobile devices (android operating system) and intended for the cultural tourism sector. The mobile application allows the visitor to identify and locate the buildings on the itinerary (Figure 2) and access various information about them, such as the year of the project, the buildings' main formal characteristics or the materials and construction systems used, as well as some biographical notes about the architect, as listed in Table 1.

For the author/ architect	For each building
Short biographical note.	- Identification of the building
	- Building typology
	- GPS location
	- Year of the project design
	- Current photo(s)
	- Brief description of the building

Table 1. General information provided by the virtual guide.

The home page displays the project logo and two flag buttons for language options -Portuguese or English (Figure 4, on the left). Selecting the interface language takes the user to another screen that contains an introductory text about the application and a bottom navigation bar, as shown in figure 4, on the right. The bottom bar displays three icons that correspond to the elements: home, a short biography of Raul Lino and a georeferenced map. (Figure 4, on the right). Selecting the Home button takes the user to the launch screen (Figure 4, on the left). The button in the middle of the bottom bar (Figure 4, on the right) allows the user to access a text summarizing the biography of architect Raul

Lino (Figure 5). Selecting the icon corresponding to the interactive map (third icon in the bottom bar, figure 4, on the right) takes the user to a georeferenced map showing the 16 buildings along the route. Each building is marked with a green pin, as shown in Figure 6 on the left.

This app uses the Global Positioning System (GPS) sensor of the mobile device to display the buildings on the city map and the user's location when the latter is connected to the Internet. Therefore, it is possible to define the pedestrian route between the user's geographical position and the desired building (POI), whenever one of the 16 buildings is selected (Figure 6, on the right). On the same display, if the user selects one of the pins, the blue or the green one, at the top right of the display (Figure 6), the app provides the blue or the green route on the map, depending on the selection.

Because the locations and other descriptive information about the buildings are built into the software, they are always available, even when the user does not have Internet access. This information is displayed by selecting the pin that identifies the building on the map. Table 2 shows the features of the application for online and offline modes.

Figure 4. Raul Lino's application: on the left, the start screen; on the right, the screen with the introductory text and icon display in the bottom bar; on the bottom, the icon caption.
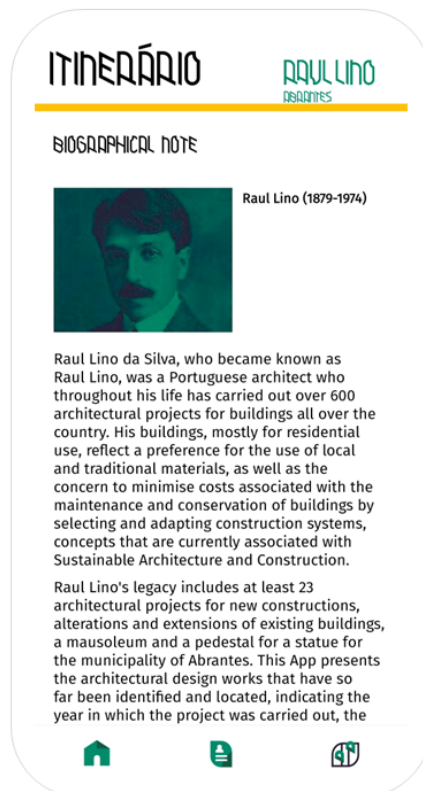
Figure 5. Information provided by Raul Lino's app on the architect's short biography.
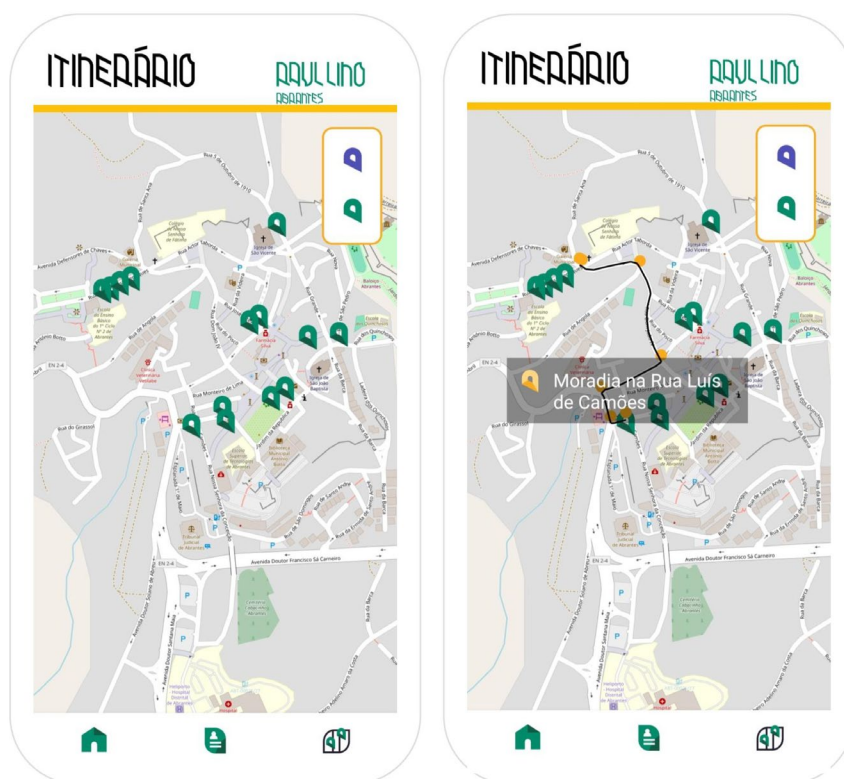
Figure 6. Raul Lino's app: on the left, map showing the location of each building represented by green pins (available in online and offline modes); on the right, definition of the route between the user's location – Largo de Santa Ana- (yellow dot) and the building to be visited/POI in Rua Luís de Camões (building 7, Figure 2) represented by the yellow pin (only available in online mode).

Offline	Online
- Location display of each building on map of Abrantes urban centre.	- Georeferenced buildings on Abrantes urban centre.
- Information on each building: identification of the building; GPS location; year of the project design; current photo(s); brief description of the building. - Zoom in on photos.	- Information on each building: identification of the building; GPS location; year of the project design; current photo(s); brief description of the building. - Zoom in on photos.
-	- Georeferenced user (provided its location is within the urban perimeter of Abrantes).
-	- Definition of the route between the user's location and the building to be visited (POI).

Table 2. Main features of Raul Lino's app: offline and online modes.
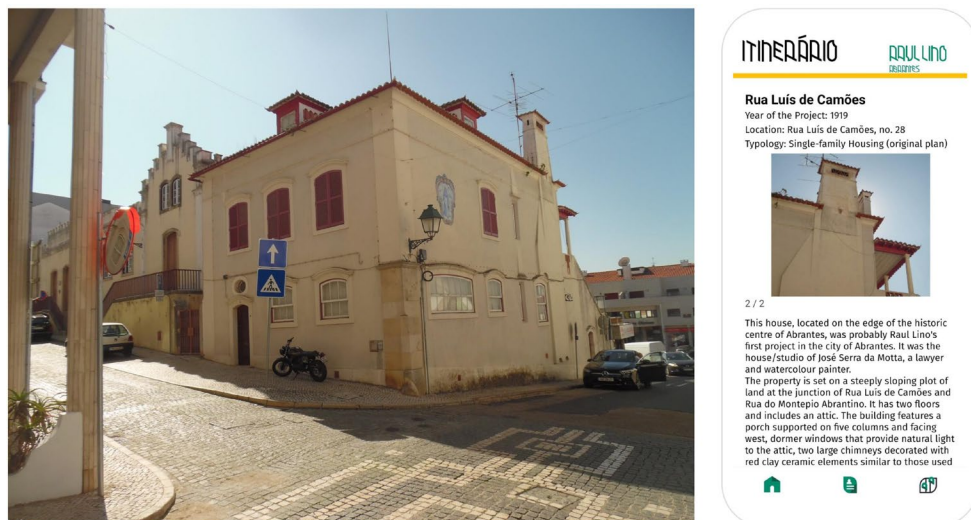
Figure 7. Building located in Rua Luís de Camões (building 7 referred to in figure 2): on the left, overview of the building; on the right, information displayed by Raul Lino's app. Pictures by the authors.

CONCLUSION

This paper reports on an academic work in progress resulting from the collaboration of a multidisciplinary team based at the Polytechnic Institute of Tomar, with the contribution of students from the Master's Degree in Editorial Design and the BSc in Computer Engineering. The main objective was to develop an application for mobile devices to promote an important architectural heritage located in Abrantes: a series of existing buildings designed by the renowned Portuguese architect Raul Lino. The research revealed 25 architectural projects designed for Abrantes, but only 16 were identified and located on site.

The main objective of the project has been achieved, since the team's collaborative work resulted in the first version of the mobile application, Raul Lino app. However, the app is still being tested. The results of this process are being analysed to shed more light on the context of mobile experiences for

these architectural heritage buildings. This analysis points to important usability issues, some of them already identified in the literature as challenges,[13] namely efficiency, effectiveness and satisfaction. Although the app was not designed to collect metrics on the points visited, this functionality could be included in a future modification. The software should also be available for the iOS operating system. Despite these shortcomings of the app, there is potential for future research to take a broader view of it and to develop other similar applications in an academic context for other cultural heritage assets.

Finally, there are other complementary aspects that should be valued: 1. the students, in addition to fulfilling the formal objectives of their courses, have contributed to improving the dissemination of an interesting architectural heritage and, consequently, to diversifying the cultural tourist offer of a Portuguese inland region; 2. the students have had the opportunity to develop their academic tasks as part of a project that brings together skills from other areas of knowledge; and, equally important, 3. the research team has identified other points of common interest that can be developed in the future.

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COMMON GROUND: MERGING OF DIGITAL CULTURE WITH TRADITIONAL CRAFT

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INTRODUCTION

Since its introduction in the early 1970s until now, computer-aided design has been establishing the process of making as less tactile and more visual. For some designers, this is considered a shift, for others, a kind of deprivation. [1] Digital fabrication and modeling have, for better or worse, radically changed the way we perceive and engage craft. Digital technologies allow designers to prototype, to the highest precision but are ultimately still viewed as a final result or representation of a digital model. Digital fabrication is no longer about the process of the craft itself.[2]

Motivated by the observation that designers' perception decreased during the age of design for mass production, proposing that designers should have more contact (touch) with the objects they design and manufacturing. On this basis, the methodology of this research seeks to re-emphasize the craftsman spirit, embodied participation and material consciousness, through augmented reality (AR) informed design practice. Proposes a paradigm for the merging practice of digital design and traditional craftsmanship through augmented reality tools, focusing on its impact to craftsmanship characteristics from the process of development to practice based on material consciousness and embodied participation, to emerge an intimate feeling and a deeper understanding of material objects.
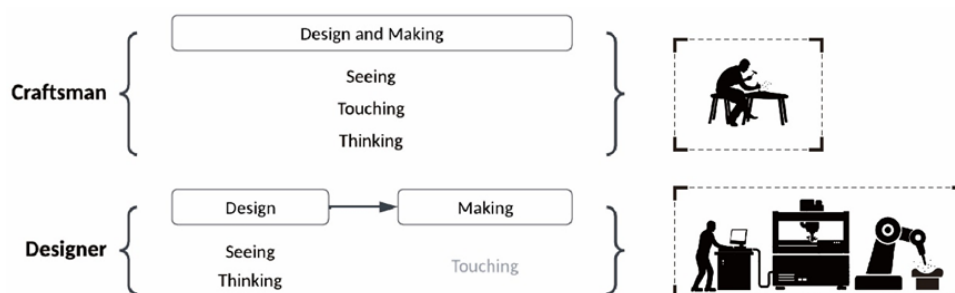
Figure 1. The comparation of the working process between the craftsman and the designer.

BACKGROUND: EVOLUTION AND REVOLUTION

In the past, craftsmen honed their skills with their hands in the slow process based on the limitations of manufacturing,[3] therefore, forming into the characteristics of embodied participation and material consciousness. Drawing on the experience of play, craftsmanship is a combination of play and work that involves reciprocal and repeated movement which is shaped from within a play—context broadly

understood, and facilitates, or at least permits, spontaneous, creative flexibility.[4] However, two centuries ago, manufacturing technology and methods developed during the Industrial Revolution changed the process. For the masses and efficient production, work became rigorously separated from play and reduced to a series of mechanical movements that make workers lost the emotional attachment and fidelity to their work.[5] This period of manufacturing progress resulted in the decline of craftsmanship. In recent years, the maturing of industrial development brought digital transformation which make different design and manufacturing cognition. This transformation removed the divide between design and making, created limitless possibilities for the process, and thus brought craftsmanship the opportunity to be revived in a new way as the term digital craftsmanship.[6]

While computational digital design enables an exploration of forms and structures free from traditional fabrication limitations, craft contributes to an intimate engagement between the maker, the material, and the product.[7] The digital creative movement revived craftsmanship's embodied participation and material consciousness. Combined with the rationality of digital technology and the creative freedom of craftsmanship, the disciplinary transitions enabled and implied by these two allied technologies resonate with more distant epochs, and in particular with the beginnings of the Industrial Revolution and the dawn of modernity.[8] Regarding hands as an effector and medium for experimentation and creative expression, involving computational design tools through physical feeling and exploring. Digital craftsmanship connects the mind and hand in the design and manufacturing, it preserves material consciousness and inspires the fabrication of mass customization works. The combination preserves the value of craftsmanship to realize authentic objects that speak to the culture within which they are produced while exercising all the technological prowess and judgment within the artisan's possession.[9] Digital craftsmanship is a renaissance movement of combining skilled and new technologies that the practice of computer-aided design is not ruled by automation but by inventive, playful artistry, following not the model of factory work, but the idea of pre-modern craftsmanship.[10]

Focuses on embodied cognition theory and material consciousness, the direct responses from the body to materials and tools in manufacturing, with an emphasis on emerging craftwork processes. Referring to the two cases, Steampunk[11] and Digital Rubble,[12] both include the discussion of digital and analog, augmentation in the immersive experience, technical innovation, and the integration of crafts work and material consciousness with new digital technology. Rejected the automated process and developing specific tools, researchers of the two projects advocated the participation with crafts and materials, encouraged dialogue between material practices in design and manufacturing, and applied augmented reality technology to augment and support the skills of designers with the information provided.

METHODOLOGY: DIGITAL CRAFTSMANSHIP PRACTICE VIA AUGMENTED REALITY

Takes the combination of digital technology and craftsmanship as the foundation of the experimental methodology to explore the possibilities. Regarding digital technology as an assistant tool, the designer is the main character for instant judgment and decision-making. The indeterminate process includes more adaptability and intuition in practice, providing the flexibility for the designer to reflect on the material. This research discusses the merging practice of digital technology and craftsmanship through augmented reality from the execution of two experimental projects.
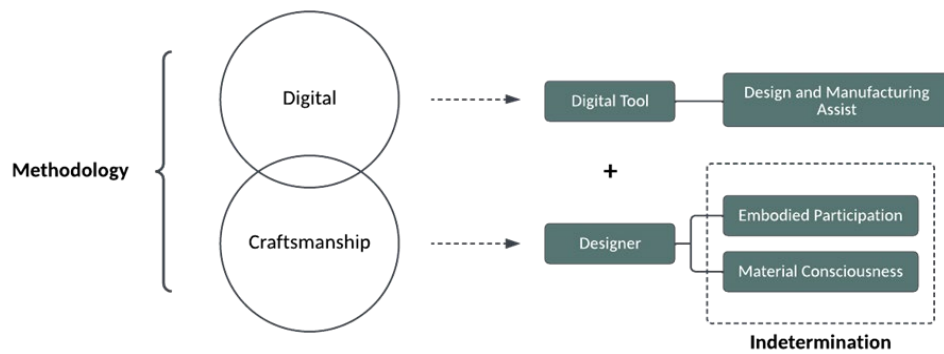
Figure 2. Methodology Concept.

Experimental Project 01: Balancing Nuts

The first experimental project, Balancing Nuts, inspired by the stacking toys that assist in developing coordination, intends to design with mass customization that makes wooden blocks a series of continuous gradient shapes. Its geometry was developed with computer-aided modeling based on the understanding of the woodturning craft, considering the conditions and limitations of the woodturning craft in the manufacturing process, the symmetrical and arc-shaped features that formed from one axis rotating are realized in this project.

Figure 3. The Design Development of Balancing Nuts.

The experimental project of the research establishes augmented reality (AR) technology as a kind of tool for the craftsmanship system, attempting to re-attach the craftsmanship characteristics, embodied

participation and material consciousness, to realize mass customization of the Digital Age. Designing the interface system to provide virtual shape information, and then overlapping it with reality for the practical operation. The design of the virtual interface system is mainly executed on the computer then the setup of the virtual model and information will be displayed through the AR device afterward. Based on the understanding of woodturning crafts, the design process of the workflow interface is a dynamic imagination. After the establishment of the virtual interface system, the environment and process setup have also returned to reality.
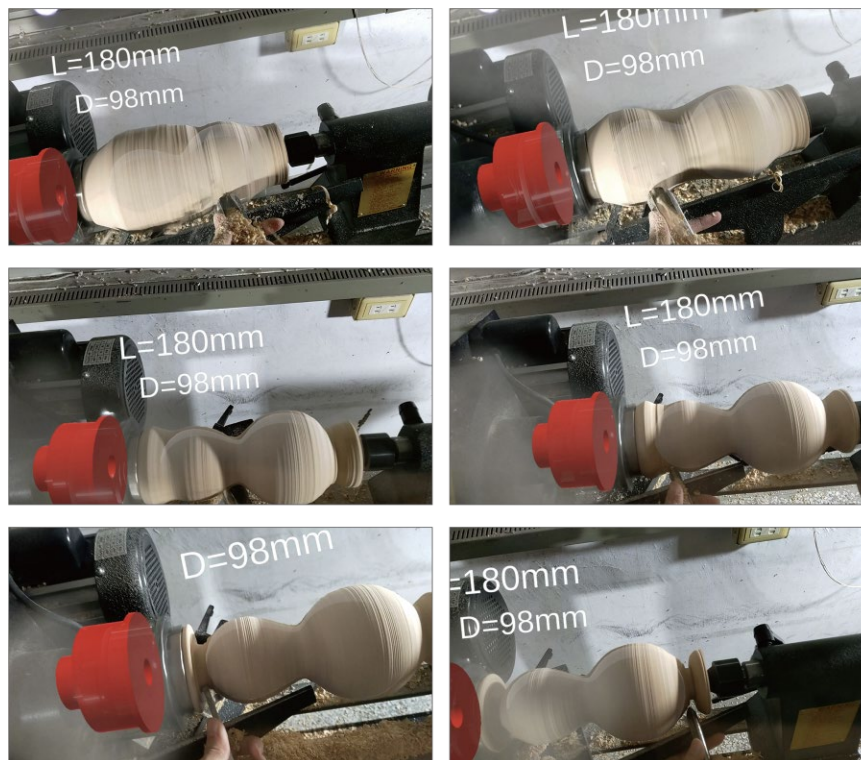
Figure 4. The Shaping Process with AR 3D Holographic Instructions.

Although the result is slightly different from the virtual model in terms of accuracy, the overall result has achieved the expected continuous gradual change of geometric shapes defined in the original design. Also, a clear understanding of the merging of digital technology and craftsman practice was gained. It was found that too much clarity in the definition of the virtual information provided before manufacturing limited the ability of skill to be expressed in the crafting process. Because of the density of data instructions presented by surface geometry for the AR visualization, hand feel could not directly interact with the current state of the material being processed, while simultaneously, the mind was preoccupied with following the guide. The result was a loss of overall design flexibility not dissimilar to typical CAD/CAM processes.

Figure 5. Image of Balancing Nuts Result.

Experimental Project 02: UFOs

UFOs is the second experimental project to be discussed using product lighting as a developmental topic. Similar to the first project, the design intended to achieve mass customization except adjustments for more design freedom and flexibility and attempted to achieve more exertion for craftsmanship by establishing a more integrated design and manufacturing process.

Instead of creating complete models directly, only the reference curves were generated and developed from the physical materials to provide a prototype of the floor lamp outline that effectively determined the maximum size of each lampshade. The initial curve responds to the materials only referentially to preserve more design space and flexibility in the working process. Therefore, the situation of each material and the designer's sensory feedback during the process are the main factors that influence and determine the development. The indeterminate character of craftsmanship that is based on material consciousness and embodied participation has a greater opportunity to be realized in this project. Thus, the process of thinking during making is preserved during the practical operation phase. The designer will be able to follow virtual instructions from AR devices but retain more self-consciousness and free will.
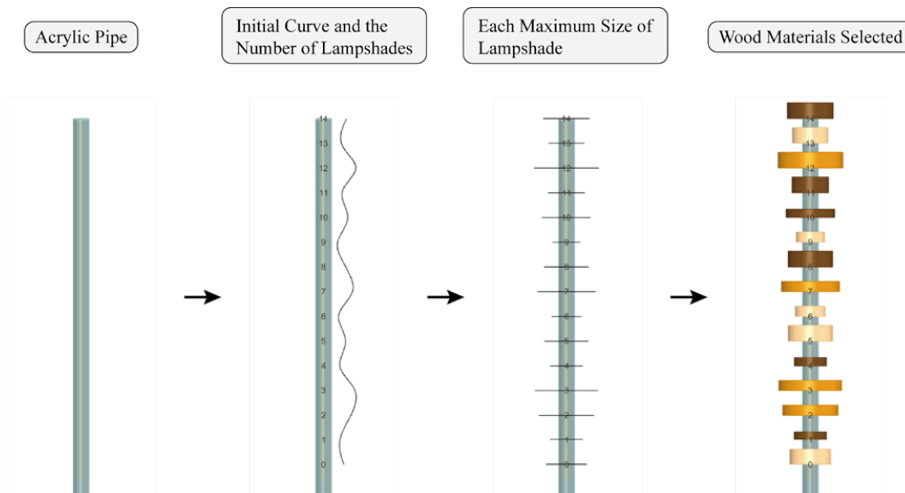
Figure 6. The Development of UFOs.

In the practical process, the shape and presentation of the lampshade depended on the condition of the material, the decision of one's embodied participation, and the sequentially finished lampshade. The experiment experienced not only the design of virtual models in the development stage but also more hands-on design and manufacturing in the real environment that starts from materials and tools. Based on the less information provided by AR 3D holographic instruction, the project retains more indeterminate craftsmanship characteristics that develop the design and manufacturing of thinking and making. Beginning to think about the presentation of the material from the wood grain, and most steps are completely based on the understanding of woodturning crafts and material consciousness that is established in simultaneously trying and adjusting in practical operation. The experimental project of UFOs is completed by thinking and making, designing and manufacturing at the same time.
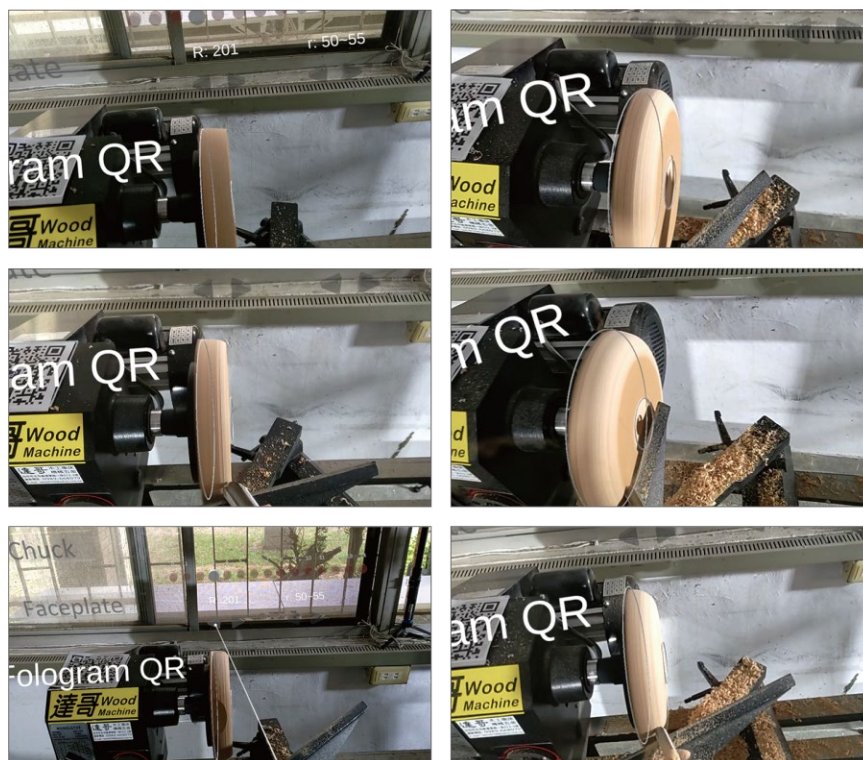
Figure 7. The Shaping Process with AR 3D Holographic Instructions.

Through the change of instruction establishment from a virtual surface to curve-based geometry, there would be a perceived shift by the user away from form-definition towards form-guidance. The reduced fidelity of the virtual model would encourage the use of craft skills while maintaining the minimum necessary tolerances. Consequently, during the execution of the UFOs project, a connection between thinking, making, and hand capability on the material was increased.

Figure 8. Image of UFOs Result.

RESULTS: EXPERIMENTAL PROJECT COMPARISON AND DISCUSSIONS

Project Development

In the development stage, the first project used computer generative design methods to develop geometric models. The entire design was specified before the practical operation; therefore, each block unit was basically completed in accordance with the instructions during the woodturning process, and when facing physical materials, it was often a struggle to follow the instructions of the virtual model. In comparison to the second project, which only used virtual curve geometry to define the hard points of the design, this development method achieved the connection between design and manufacturing, while also satisfying the condition of immediate physical materials-based craft decision-making.

AR 3D Holographic Instructions

In the practical experiment of the first project, the virtual instructions of augmented reality overlapped with the physical working environment, which provided a lot of assistance and efficiency for the shaping phase. Many similar block units with different shapes would typically require a time-consuming process of repeated measurement and examination, but with the assistance of AR 3D holographic instruction, the manufacturing procedure is greatly simplified and the benefits of AR digital tools in the mass customization of craftsman design objects can be experienced. In the second project, because of the intentional reduction in control geometry fidelity, the existence of AR 3D

holographic instruction does not seem necessary for the completion of a wood-turned lamp shade element. The required time spent using AR 3D holographic instruction is greatly reduced from that of the first project. The reduced control geometry only provided virtual curves superimposed on the block of material, with a translucent visual effect, helping to allow for more active thinking during the manufacturing process.

Quality of the Results

The quality of the results must be conditioned by embodied participation and material consciousness, which can be obtained through the connection with and understanding of physical materiality. This is achieved by the judgment and careful accumulation of skill in the process of craft training, which is in turn the result of the back-and-forth dialogue between the designer and the object. However, as explained in the previous, the extensive use of the AR device in the Balancing Nuts along with the more heavy-handed selection of control geometry limited the development of embodied participation and material consciousness. By contrast, the structure of the second project, UFOs, permitted greater interaction and physical contact with the material object.

In terms of the quality of the experimental results, the first project helped to gain a better understanding of the distribution of wood grains through physical participation. The textural uniqueness of each block unit was obtained. However, because of the virtual model not only serving as a guide but also an obstruction during manufacturing, there were some units with undesirable tooling marks and traces after cutting. Throughout the fabrication process of the second project, because there is no definite virtual instruction, the project design and manufacturing are constantly reviewed during the procedure allowing for a gradual form-finding process.

The Merging of Digital and Craftsmanship

In the exploration of the merging of digital and craftsmanship, the Balancing Nuts project was proportionally more in line with typical CAD/CAM design methods. The clear definition of the object in the early stage and manufacturing process makes the decision-making and adaption from embodied participation and material consciousness relatively weak. On the other hand, the UFOs project leaned more towards traditional craft orientation which makes the process more flexible, with a final result that was not completely in accordance with a predefined computer model or otherwise determined solely by mechanical motion.

Overall, it is the view of the researcher that the two experimental projects didn't effectively achieve the necessary balance between AR digital tools and woodturning craft that contained precision and efficiency, embodied participation and material consciousness at the same time in both experiment processes. And found that it is difficult to maintain enough physical or mental connection to verify embodied participation for the result. However, the research proposes these difficulties are the main reason for the limitation of woodturning craft which can only Subtractive manufacturing in an axis. And believed that despite the AR technical shortages and limitations in the short term, augmented reality still offers a better potential to engage with craftsmanship in contrast to digital tools such as robotic arms or CNC.

DIGITAL CRAFTING: MERGING OF DIGITAL TOOLS AND CRAFT SKILL

Through the experience of woodturning craft with the assistance of virtual instructions via augmented reality, there are slightly unsuitable aspects to this practice, particularly embodied participation and material consciousness. However, the process revealed additional flexibility and space for indetermination in the AR-assisted design and manufacturing process, aided in bridging the distance between designer and material. And proposing that AR digital visualization tools may have more

advantages when combined with additive manufacturing processes. Augmented Reality (AR) still has various opportunities and applications to assist in manufacturing while realizing embodied participation in the process of digital craftsmanship.

Digitization is the advantage of modern tools, which can continue and develop craftsmanship with a new way of thinking. By returning to an emphasis on the participation of the body and materials, the merging of digital and craftsmanship provides people with the assistance of tools needed to engage physically in the contemporary design and manufacturing process. The designer's attitude towards material objects is induced by the process, and the craftsman spirit can be re-installed. The opportunities for digital crafting are not just development and innovation, but the preservation, evolution, and continuation of skilled culture.

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MEMORY & PLACE OF ROYAL SAINTS: A COMPARATIVE CASE STUDY OF THE ROYAL CHAPELS OF SAINTS MARGARET AND WENCESLAS

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INTRODUCTION

Castles have been major tourist attractions worldwide. CNN reported that more than 1.5 million travelers visited castles in 2015.[1] Two of the so-called "most Instagrammed" castles are Edinburgh Castle and Prague Castle.[2] This paper explores the ways in which these two royal residences, as major tourist attractions, represent cultural identity and heritage. As popular tourist sites, both castles showcase national identity to create new memories for modern visitors. It is quite common for chapels, as well as larger religious institutions such as Cathedrals, to be found within castle complexes. These spaces dedicated to royal saints encourage visitors to actively participate in memory. These practices transcend time by rooting current ideals in a sacred medieval context.

Both Edinburgh Castle and Prague Castle were royal residences throughout the medieval period. The choice to commemorate a royal saint within the built environment of a castle demonstrates one way medieval monarchs legitimize their power. Medieval monarchs wanted to showcase their relationship with the Church during their reign, as well as reinforce their ties to their royal predecessors. With deceased royals being canonized as saints, the current monarchs solidified their legacy as holy rulers. To demonstrate this connection, chapels to the royal saints were built within the castle to purposefully create a site of memory in which the monarchy and the church came together.

Today, both castles still continue to be seats of power. The Prague Castle complex contains the presidential palace for the current Czech president, and Edinburgh Castle is an active British military base. The survival of saints' chapels into the modern day thus shows a continuation of this memory, though now changed by the castle's status as a current heritage site. These castle chapels have allowed for the memory of the saints to take on new forms within modern cultural tourism which has allowed for the political and religious intersections of the saints to be seen by a wide audience. Through the hagiographies and chapels of medieval royal saints, written and place based memory work together to legitimize the holiness of an individual and the nation itself.

SAINTHOOD AND MEMORY

To understand how saints legitimize power, it is important to understand their canons and how their cults formed. Hagiography, or the written stories of saints' lives, is an act of memory. Gabor Klaniczay concludes his study of royal saints in Central Europe by stating, "during the later Middle Ages, the royal saint as a type gradually lost its religious significance and flourished mostly in the

milder forms of artistic representation and dynastic propaganda."[3] Following Klaniczay's argument, this paper demonstrates that this "mild form" of royal saints has permeated into the memory of the regions through their chapels, allowing for current socio-political institutions to use them as conduits for legitimizing national narratives and political power.

Saint Wenceslas was the Duke of Bohemia from the year 921 until his death and martyrdom sometime between the years 929 and 935.[4] Wenceslas' death and martyrdom began when his younger brother, Boleslav, conspired to murder Wenceslas because he wanted the throne for himself.[5] Soon after Wencelas' death, people reported miracles.[6] Margaret, Queen of Scots, was born around the year 1045 and died at Edinburgh Castle in 1093.[7] Considered by many to be an ideal queen, she bore many heirs and provided counsel to her husband the king.[8] The *Dunfermline Vita,* which is Margaret's hagiography, establishes her importance as a constant force that inspired great deeds in people around her, rather than focusing on her actions. Margaret is described as pious and religious, but she is not martyred.[9] She dies 'romantically' after having tragically learned of the deaths of her husband and son.[10] Therefore, her veneration came more from her unwavering support for the church throughout her life. She established a priory, or a small monastery/nunnery at Dunfermline, which strengthened Scotland's connection to Roman Catholicism.

Royal saints refer to members of royalty or ruling elite that were canonized by the Catholic Church as saints after their death, placing them within the larger cult of saints that developed out of Late Antiquity.[11] As argued by Gábor Klaniczay, "Royal…sainthood was one of the dominant medieval ways of providing rulership with supernatural legitimation" and thus cemented the authority of the monarch with the power and perceived stability of the church.[12] The cult of royal saints evolved primarily in the ninth through eleventh centuries, but peaked in the twelfth century.[13] Nils Holger Petersen outlines in the edited volume *Symbolic Identity and the Cultural Memory of Saints* the creation of a saint's "narrative identity" is up to "other persons reading or in other ways receiving the narrative to re-configure [it] in order to take in, or interpret…the 'message' of the narrative."[14] While this narrative is typically explored through storytelling, this process is also enacted by the continued visitation to saints' chapels within castle complexes which perpetuates a cultural memory and sense of community through modern tourism. Tourism to Edinburgh and Prague castles, by both local and non-local visitors, creates a shared experience of that site that people can connect over either while at the site or away from the site.

Pierre Nora popularized the concept of sites of memory in the 1980s stating that these sites occur "at the same time that an immense and intimate fund of memory disappears, surviving only as a reconstituted object beneath the gaze of critical history." This makes them the remnants "of a memorial consciousness that has barely survived in a historical age that calls out for memory because it has abandoned it."[15] For Nora, "memory is… a bond tying us to the eternal present," while history is just one version of the past.[16] Therefore, sites of memory are more malleable. This means they can be shaped by modern socio-political agendas, such as a national identity. While there is a trend in the scholarship to discuss medieval saints in terms of memory through hagiographies, these texts may not be the best source for historical fact. Instead, they are evidence of the veneration of the saints.[17] Similarly, chapels dedicated to royal saints show a desire to have a preserved, physical space dedicated to their veneration.

The continued cultural importance of the chapel sites of Saint Wenceslas of Bohemia and Saint Margaret of Scotland as tourist attractions today rather than strictly religious spaces shows how royal saints have successfully bridged the realms of religion and state. This shapes the perceptions of the sites' memories today.[18] Petersen states, "Royal saints in particular became important markers of identity for royal families along the way, and were also appropriated as national or regional saints."[19] Klaniczay notes "the veneration of certain meritorious members of the medieval royal dynasties was

conditional on a presumption of exemplary virtue."[20] This is especially the case for Saints Margaret and Wenceslas as it is their political positions and notoriety as "friends of the church" allowed the saints to be used to form not just a Catholic Christian identity, but state identities as well. The writing and reading of hagiography as well as grave and relic worship created a template for memorializing saints. The construction of saintly royal chapels in places of power expanded this memorialization, and in modern history, these saints and their chapels serve as symbols of nationalism. Wenceslas is all over the city of Prague. Margaret, though less prominent as a national figure than Wenceslas, continues to be a major figure in medieval Scottish scholarship and in the memory of the Scottish people.

ROYAL SAINT CHAPELS AS SITES OF MEMORY

Petersen categorizes saints' lives as "narrative identities" that go through several steps of development before they are formally written, beginning with "a historical pre-narrative of particular events that are agreed upon among those attempting to come to terms with the historical narrative" thus the life has already undergone an interpretative process before its formal writing.[21] Once this pre-narrative process has been completed, the final narrative "can be told in order to articulate the perceived identity" of the subject.[22] Therefore, it is important to look at the non-textual sources for these saints such as castle chapels.

There are several similarities between Saint Wenceslas' Chapel and Saint Margaret's Chapel, thus warranting a comparative examination. Saint Wenceslas' Chapel is situated within Saint Vitus Cathedral, one of three religious sites within the Prague Castle complex.[23] It sits on top of two previous church sites, with the earliest parts of the building dated to the 10th century.[24] However, the chapel as it is today was not built until the 14th century.[25] While it is a later medieval structure, the archaeological evidence that reveals the current cathedral's status as the third religious structure on the site highlights its importance as a multi-generational, and thus, primary, memorial to Wenceslas.[26] The *Crescente Fide* mentions Prague Castle as the site of the massacre of Wenceslas' family and establishes the church as his final resting place.[27] Saint Wenceslas Chapel is described on the Prague Castle visitor website as "a cult center" and "central point" of the cathedral, emphasizing that Wenceslas is not only venerated through the chapel, but that the chapel is at the center of all religious activity within the cathedral.[28] Wenceslas' Chapel does hold the tomb of the saint, making it a traditional cult site in which the bodily remains of the saint are present in the space. The chapel also acts as a prelude to the Crown Chamber, home to the Bohemian Coronation Jewels. This physically makes Wenceslas the connection between a place of religion and the symbols of monarchy.

Saint Margaret's Chapel, dating to around 1130, is the oldest surviving structure within Edinburgh Castle. Unlike Saint Wenceslas' Chapel, it is the complex's only religious structure.[29] It was built by Margaret's son, King David I of Scotland, around thirty years after her death, most likely as a part of David's larger campaign to bolster his influence through his hereditary connection to the House of Wessex through Margaret.[30] Originally, Saint Margaret's Chapel was a private chapel for the royal family to use. However, the royal family stopped using it as a chapel in the 16th century. Instead, the chapel was converted into a gunpowder storage facility and thus faded from public memory.[31] However, It was restored to a chapel after its "original purpose was rediscovered" in 1845 by Scottish archaeologist Sir Daniel Wilson.[32] The restoration was part of an Edinburgh-wide push to bolster national pride. Other affected heritage sites include, the Calton Hill Parthenon, constructed from 1826-29, and the National Museum of Scotland, which was constructed in 1861.[33] The only original features of Saint Margaret's Chapel are the ornate stone arches. All the other features are from the 19th century, including the stained glass windows which feature Saint Margaret among other religious figures.[34] Additionally, the chapel does not hold the grave or any relics related to Margaret. Today,

visitors to Edinburgh Castle can enter the chapel daily and the chapel is a popular location for private weddings and baptisms.[35]

Petersen mentions place in conjunction with a grave or relics as important in the local worship of a saint, however, today, a grave and/or relic does not necessarily need to be present for the place to hold sanctity; historical significance is enough. This allows the veneration of a saint to continue in the physical chapels, allowing many of them to maintain contemporary importance, historically and culturally if not also religiously. Saint Margaret of Scotland was buried at Dunfermline Abbey where she established a monastery center. Although Dunfermline Abbey is her primary cult site and the primary location of her religious activity as described in the *Vita*, the dedication of a chapel within Edinburgh Castle, the place where she died, demonstrates the significance of remembering Margaret specifically at that site as well. The presence of the chapel at Edinburgh Castle allowed for the sanctity gained by Margaret's children through her veneration to be placed directly within the seat of power for the Scottish royal family.[36] From the 11th through the early 17th centuries, Edinburgh Castle was used as a royal residence, and while the use of Saint Margaret's Chapel would have been restricted to the royal family and guests, in the immediate period following Margaret's death, it would have been incredibly symbolic that the saint the chapel was dedicated was also a former queen. While it may have followed a larger trend of royal saints, the conjunction of the building of Saint Margaret's chapel with the commission of the Dunfermline Vita shows an active attempt by Margaret's children to cement her in the political, religious, and cultural memory of Scotland.[37]

Nora discusses how sites of memory "are exclusively self-referential" while maintaining a physical presence, noting that a site of memory is both "a site of excess closed upon itself, concentrated in its own name" and "forever open to the full range of its possible significations."[38] The chapels within Edinburgh Castle and Prague Castle are great examples of Nora's concept, as they maintain their own identities while witnessing change. For example, while they are major historical sites that show up on every Edinburgh and Prague travel guide, the castles have also long been actively used by state institutions. Edinburgh Castle is owned by the Scottish government. It is operated by the government's heritage department, Historic Environments Scotland, as well as the Army, who has jurisdiction over the military museums and barracks on site.[39] While most of the military activity at Edinburgh Castle is now ceremonial, the current military presence is a concrete part of the castle's narrative. Prague Castle, while not maintaining a military base, contains the residency of the Czech president.[40] The castle has been a symbol of national identity since it became the seat of government power in 1918 and throughout the twentieth century individuals and groups holding power used the space to legitimize their claims to power.[41] Thus, the castle complex maintains a position as a center of state power, even as a modern republic without an active monarchy.

CONCLUSION

After the rise of nationalism in Scotland throughout the 19th and 20th centuries and the fall of communism in the Czech Republic in the late 20th century, scholars have identified a turn in medieval public memory, with a renewed emphasis on castles, chapels, and their symbolism. In this paper I demonstrate that understanding the practices and places through which medieval royal saints have been memorialized is key to understanding the collective memories underlying the heritage sites tied to these royal saints in contemporary contexts.

By connecting two royal saint chapels with the larger political and historical contexts of the saints and their significance, this paper establishes castle complex sites as unique places where past and present religious, political, and cultural identities interact. Though much public memory scholarship has examined relationships between memory and place with modern historical sites and memorials, medieval royal saints provide opportunities to discuss relationships between memory and place during

the Middle Ages as well as how that relationship has changed over time and persisted in modern tourist sites. This modern day "mild" admiration of the saints continues to shape how people learn about and continue to view medieval saints.

NOTES

[1] Casey Hatfield-Chiotti. "World's Most Visited Palaces and Castles." Edited by Travel + Leisure.
CNN. Cable News Network, March 30, 2015.
https://www.cnn.com/travel/article/most-visited-castles-palaces/index.html

[2] Medievalists.net, 2022.

[3] Klaniczay. *Holy Rulers and Blessed Princesses: Dynastic Cults in Medieval Central Europe.* p.396.

[4] Marvin Kantor. "Crescente Fide," *The Origins of Christianity in Bohemia: Sources and Commentary.* Evanston, IL: Northwestern University Press, 1990.; Cosmas. *The Chronicle of the Czechs*. Translated by János Bal. Central European University Press, 2020. pp.64 & 67.

[5] Cosmas. *The Chronicle of the Czechs*. pp.148-150.

[6] Cosmas. *The Chronicle of the Czechs*.

[7] Tabraham, ed. Edinburgh Castle: The Souvenir Guide. 3rd ed. Historic Scotland. Edinburgh: Historic Scotland, 1996; Catherine Keene, *Saint Margaret, Queen of the Scots: A Life in Perspective.* New York: Palgrave Macmillan, 2013, p. 79.

[8] Catherine Keene. "Appendix: Translation of the Dunfermline Vita." In *Saint Margaret, Queen of the Scots: A Life in Perspective*, 135–221, 2013. p.166-167, 172, & 177.

[9] Keene. "Appendix: Translation of the Dunfermline Vita." p.219.

[10] Keene. "Appendix: Translation of the Dunfermline Vita." p.219.

[11] Brown, *The Cult of the Saints: Its Rise and Function in Late Christianity*. 2nd ed. Chicago:
University of Chicago Press, 2015.

[12] Gábor Klaniczay. *Holy Rulers and Blessed Princesses: Dynastic Cults in Medieval Central Europe.* Translated by Éva Pálmai. Cambridge, UK: Cambridge University Press, 2002. p.395

[13] Antonín. "Chapter 4: The 'Saint-Wenceslas Body' of the Bohemian Dukes and Kings:
The Eternal Duke in the Transformations of the Middle Ages in Bohemia." p.109; Klaniczay. *Holy Rulers and Blessed Princesses: Dynastic Cults in Medieval Central Europe.* p.396.

[14] Petersen, *Symbolic Identity and the Cultural Memory of Saints*. p. 5.

[15] Pierre Nora. "Between Memory and History: Les Lieux de Mémoire." *Representations*, no. 29 (Spring 1989), p.12.

[16] Nora. "Between Memory and History" .p. 8.

[17] Rollason. "The Cults of Murdered Royal Saints in Anglo-Saxon England." p.1; Brown. *The Cult of the Saints*. p. 81.

[18] Rollason. "The Cults of Murdered Royal Saints". p.7

[19] Petersen, *Symbolic Identity and the Cultural Memory of Saints*. p.8; I disagree with Petersen's use of "national" to describe saints during this period, however, the sentiment is the same in that these saints represent a state based identity, which would later be connected with a national identity.

[20] Klaniczay. *Holy Rulers and Blessed Princesses: Dynastic Cults in Medieval Central Europe.* p.395-6.

[21] Petersen. "Introduction." *Symbolic Identity and the Cultural Memory of Saints*. pp.4-5; See also Paul Ricœur *Time and Narrative*. Trans. Kathleen McLaughlin and David Pellauer. University of Chicago Press. 1984-1988.

[22] Petersen. "Introduction." *Symbolic Identity and the Cultural Memory of Saints*, p. 5.

[23] Prague Castle, "St. Vitus Cathedral" and "St. George's Basilica." 2022. https://www.hrad.cz/en/prague-castle-for-visitors.; There is also a third smaller chapel within the Old Royal Palace.

[24] Prague Castle, "St. Vitus Cathedral," 2022. https://www.hrad.cz/en/prague-castle-for-visitors; A church dedicated to Saint Vitus is mentioned in the *Crescente Fide,* however it is not yet designated as a cathedral, p.151.

[25] Antonín. "Chapter 4: The 'Saint-Wenceslas Body' of the Bohemian Dukes and Kings: The Eternal Duke in the Transformations of the Middle Ages in Bohemia." pp.126-128.

[26] Antonín. "Chapter 4: The 'Saint-Wenceslas Body'. pp.126-128.

[27] Kantor. "Crescente Fide," pp.150-151.

[28] Prague Castle, "St. Vitus Cathedral," 2022. https://www.hrad.cz/en/prague-castle-for-visitors.

[29] Edinburgh Castle, "St Margaret's Chapel," Historic Environment Scotland. https://www.edinburghcastle.scot/.

[30] Edinburgh Castle, "St Margaret's Chapel," Historic Environment Scotland. https://www.edinburghcastle.scot/; Tabraham, ed. *Edinburgh Castle: The Souvenir Guide. 3rd ed.* Historic Scotland. Edinburgh: Historic Scotland, 1996; Catherine Keene, "The Dunfermline 'Vita' of St. Margaret of Scotland: Hagiography as an Articulation of Hereditary Rights." *Arthuriana* 19, no. 3 (Fall 2009), pp. 43 & 52.

[31] Tabraham, ed. *Edinburgh Castle: The Souvenir Guide. 3rd ed*. Historic Scotland. Edinburgh: Historic Scotland, 1996; "Edinburgh Castle." Army. Ministry of Defense, June 4, 2007.
http://www.army.mod.uk/52bde/edinburgh_castle.htm.

[32] Edinburgh Castle, "St Margaret's Chapel," Historic Environment Scotland. https://www.edinburghcastle.scot/; Tabraham, ed. Edinburgh Castle: The Souvenir Guide. 3rd ed. Historic Scotland. Edinburgh: Historic Scotland, 1996; It is interesting to note that Wilson is named only on the Edinburgh Castle website for his work on Saint Margaret's Chapel, but as an "antiquarian" rather than an archaeologist and historian. Wilson served as a professor and president of the University of Toronto, is credited with the first use of the term "prehistory" in archaeology, and contributed to the foundational collections of the National Museum of Scotland. See Christopher Chippindale, "The Invention of Words for the Idea of 'Prehistory'." *Proceedings of the Prehistoric Society* 54, no. 1 (1988): 303-14.

[33] Scottish History and Archaeology "History of the National Museum of Scotland." National Museums Scotland. https://www.nms.ac.uk/explore-our-collections/stories/scottish-history-and-archaeology/history-of-the-national-museum-of-scotland/; Antonis Chaliakopoulos. "National Monument of Scotland." Historic UK. https://www.historic-uk.com/HistoryUK/HistoryofScotland/National-Monument-of-Scotland/.

[34] Edinburgh Castle, "St Margaret's Chapel," Historic Environment Scotland. https://www.edinburghcastle.scot/

[35] Edinburgh Castle, "St Margaret's Chapel" and "Weddings," Historic Environment Scotland.
https://www.edinburghcastle.scot/; The chapel can only be booked for gatherings of twenty people or less.

[36] Klaniczay. *Holy Rulers and Blessed Princesses: Dynastic Cults in Medieval Central Europe.* p.399; Keene, *Saint Margaret, Queen of the Scots: A Life in Perspective.* p. 97.

[37] Keene, *Saint Margaret, Queen of the Scots: A Life in Perspective.* p. 116.

[38] Nora. "Between Memory and History: Les Lieux de Mémoire." pp. 23-24.

[39] Tabraham, ed. *Edinburgh Castle: The Souvenir Guide. 3rd ed.* p.7.

[40] Prague Castle, 2022. https://www.hrad.cz/en/prague-castle-for-visitors; Prague Castle Tickets."Prague Castle: Official Seat Of Power Of Bohemian Kings & Czech Republic President." Headout, 2022. https://www.praguecastletickets.com/about-prague-castle/.

[41] Veronika Rollova. "An Elite Place for the Masses: Prague Castle and its Role in the Legitimation of Socialist Rule in Czechoslovakia (1948-1968)." In *State Construction and Art in East Central Europe, 1918-2018,* edited by Agnieszka Chmielewska, Irena Kossowska, and Marcin Lachowski, 260-267. New York: Routledge, 2023. Pp.260 & 266.

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ASSESSING THE ECONOMIC POTENTIAL OF SOCIAL VALUE OF BUILT HERITAGE: A CASE STUDY OF PEOPLE'S PARK COMPLEX IN CHINATOWN, SINGAPORE

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INTRODUCTION

Social value, as a key typology of heritage value, nurtures a sense of belonging and shapes identity—from the community to the national level—over time. However, this value often goes unnoticed or unmeasured in most property development projects, which are motivated by profit maximisation. Such oversights have become one of the leading reasons why several places with high architectural and social values remain threatened by unsympathetic redevelopment initiatives or else face complete demolition altogether. Tellingly, financial support remains crucial to sustainably develop historic environments,[1] thus presenting an intricate and ongoing conflict which in turn reveals the differing perspectives of economic and conservation discourses.[2] Although there is an urgent need to understand the link between economic benefits and built heritage values, many current studies which assess social value in the conservation field utilise qualitative analyses. Consequently, their findings still often necessitate further interpretation for better applicability in other fields.

This paper presents a quantitative intervention by advocating for the integration of economic considerations into narratives around the preservation and enhancement of social value. The survey-based approach explained below, which is rooted in the contingent valuation method (CVM), quantifies the *economic potential* of the built heritage of Singapore's *social value* (which is reflected in existing social activities, networks, associated collective memories). After all, people may be willing to pay a price to preserve a place that provides them with a sense of belonging. Specifically, CVM has two advantages: (1) it measures individual willingness to pay (WTP) in order to preserve social value; and (2) it identifies vital attributes that can significantly influence decisions on making said payments.

Here, the People's Park Complex (PPC), a socially significant example of early 1970s' architecture built shortly after independence in 1965, presents an illustrative case study. Situated at the edge of the city centre, numerous new developments surround the PPC. This complex faces potential redevelopment soon, thus underscoring the pressing need to sustain its social value. By quantifying the economic potential of the PPC's social value, this paper presents empirical and quantitative evidence to establish a connection between its conservation and potential economic contributions. It also aims to encourage more practical and data-informed heritage management strategies undertaken in a similar vein.

This paper begins by discussing the need to sustain social value in built heritage and the intersection between the economic and conservation fields. It then introduces a CVM-based quantitative methodology, including how CVM informs the survey design, and applies this approach to the PPC. Having quantitatively interpreted the results, this paper then summarises the findings, offers qualitative recommendations, and outlines potential areas for future research.

SUSTAINABLE INTERSECTIONS: SOCIAL VALUE AND ECONOMIC GROWTH

The social value of built heritage is a manifestation of the intangible link between past experiences and present society. This concept is conceptually hazy, however. Although subject to various scholarly interpretations, social value is generally accepted as being intertwined with collective memory, people, and space,[3] thus symbolising a profound sense of place-attachment.[4] Ultimately, the sustainability of social value ensures the continuous provision of social benefits that contribute to a sense of belonging, place, and identity among individuals,[5] which subsequently promotes social inclusion and resilience within and without local communities.

Building on this common understanding and recognising the need to bridge economic and conservation discourses, Figure 1 conceptually illustrates how six key points—i.e., social value (Point 1); social benefits (Point 2); WTP (Point 3); economic value (Point 4); conservation strategies (Point 5); and conservation practices (Point 6)—can be conceptually linked. For convenience, their linkages can be modelled as a "social value circle", through which *the economic potential of such value can be quantified*. In effect, social value (Point 1) catalyses the generation of social benefits (Point 2). As these social benefits accrue, they cultivate a societal inclination to conserve social value, which then translates into a willingness to financially support its preservation (Point 3). In other words, *social value has economic potential*. Such willingness to invest can be further interpreted as economic value (Point 4). This garners the market's attention, which is influenced by public preferences pertaining to the social value of conservation. Conservation strategies (Point 5), which can take the form of conservation management recommendations and budget allocations, provide pivotal guidance in crafting associated practices (Point 6). Having completed a full, virtuous circle, heritage management practitioners can bridge economic and conservation insights to continually nurture social value and its associated benefits, thus cyclically sustaining and growing it.
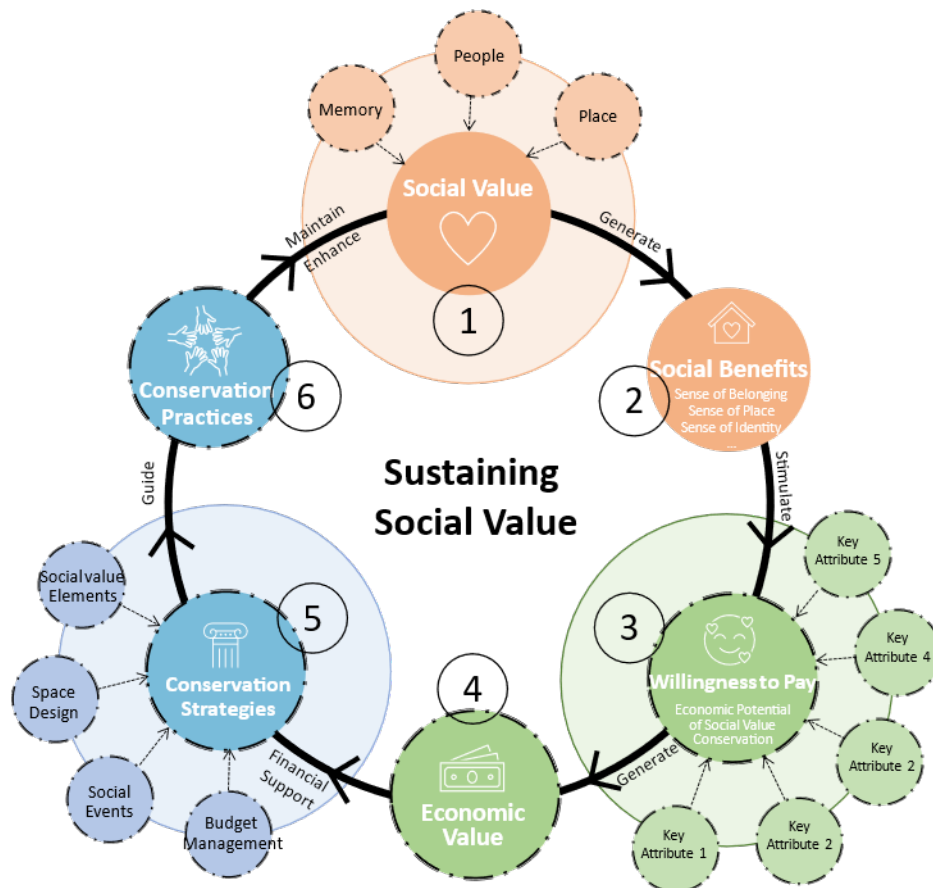
Figure 1. Social value circle incorporating six key points.

To preserve Singapore's twentieth-century architectural heritage, solutions that facilitate cooperation between conservation and economic growth are more crucial now than ever. The lack of conservation awareness surrounding such architecture poses risks to both the physical structures themselves[6] and the rich narratives of modern history embedded within them. Moreover, the interruption of everyday social activities within these buildings, which represents a disruption in the ongoing accumulation of social value, may evoke a sense of loss among people. If a market exists for social value conservation, it suggests that the market may be willing to invest greater effort in sustaining this value. Therefore, this paper is a modest intervention to estimate what social value might mean in financial terms.

METHODOLOGY

The focus below is the transition from *Points 2 to 4*, which centres on (1) quantifying the economic potential of social value and (2) identifying the key attributes that significantly affect individual preferences here. CVM, as a survey-based technique which measures individual WTP, reflects the value assigned to a particular product or service (i.e., the social value of built heritage in this case). Thus, individual WTP serves as a proxy for the economic potential of social value.[7]

Modelling social value

CVM is grounded in utility theory, which posits that individuals make consumption decisions rationally based on their preferences[8]. Assuming that this is the case, individuals often cultivate a sense of appreciation for built heritage when they can derive enjoyment and fulfillment from a sense of belonging attached to a building or experience a sense of loss when this connection is diminished. This appreciation can be interpreted as an individual's utility gained from the building's social value,

which is subsequently translated into their WTP for its conservation. In quantitative terms, u, the individual utility obtained from social value, is defined by the following function.

$$u(j, y; S)$$

Here, j reflects an individual's choice regarding payment for the social benefits derived from social value ($j = 1$ indicates their willing to pay, and $j = 0$ represents their unwillingness), y represents income, and S represents key attributes that significantly affect j, as determined by individual preferences regarding social value conservation (e.g., their race, age, personal memories, experiences linked to the building). This function has the following equivalent.

$u(j, y; S) = v(j, y; S) + \varepsilon$, where u is the sum of observed utility (v) and the error coefficient (ε).

The assumption is that if an individual is asked to pay an amount (A) to support the conservation of social value, they would be inclined to agree if the utility (u) of paying A *exceeds or equals* the utility of not paying A. Thus,

$v(1, y - A; S) + \varepsilon_1 \geq v(0, y; S) + \varepsilon_2$, where ε_1 and ε_2 are independent and identically distributed (i.i.d.) random variables representing the unobservable influences on an individual's decision. Meanwhile, the probability of individual WTP can be expressed as,

$$Prob(yes) = Prob[v(1, y - A; S) + \varepsilon_1 \geq v(0, y; S) + \varepsilon_2] \qquad (1)$$

The assumption here is that $Prob(yes)$ adheres to the cumulative distribution function (c.d.f.) of a standard logistic variate, which is denoted as,

$$Prob(yes) = F_\eta(\Delta v) = (1 + e^{-\Delta v})^{-1} \qquad (2)$$

where Δv is the difference in utility value, which can be calculated as follows,

$$\Delta v = v(1, y - A; S) - v(0, y; S)$$

and $\eta = \varepsilon_1 - \varepsilon_2$. η represents the net effect of unobservable influences on an individual's decision. The model for Δv in this study is,

$$\Delta v = \mu + \gamma_1 \ln y + \gamma_2 A + \beta_1 S_1 + \beta_2 S_2 + \cdots \beta_n S_n \qquad (3)$$

In Equation 3, μ is a constant, and $\gamma_1, \gamma_2, \beta_1, \beta_2 \cdots \beta_n$ are the corresponding regression coefficients. A correlation test determines the relationship between Δv and the predictor variables (i.e., y, A, and S). Furthermore, the estimated mean value of WTP ($\widehat{WTP}$) is posited to be equivalent to the observed outcome ($\overline{WTP'}$), which is written as,

$$\widehat{WTP} = \overline{WTP'} = \sum_{i=1}^{n} A_i p_i \qquad (4)$$

Here, n represents the total individual count, A_i the offer price, and p_i the probability of an individual's willingness to accept this price.

Survey design

The CVM-based survey design was structured to identify key attributes that might influence an individual's decision to financially support the social benefits derived from the CPP's social value. These attributes were then translated into relevant survey questions. The survey was also designed to record other essential data required by Equations (1) to (4), such as income and the acceptable price that individuals assigned to the conservation of social value. The interplay between the data required by the model and survey design is diagrammed in Figure 2.
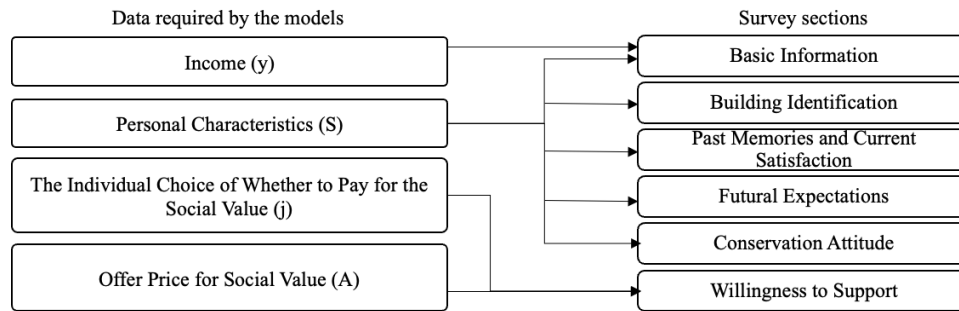
Figure 2. The relationship between the required data and survey sections.

Table 1 below outlines the six distinct sections of the survey conducted. Each section delves into a series of potential key attributes revolving around the central themes of memory, people, and place (see Figure 1). At the start of the survey, the "Basic Information" section captured respondents' demographic details and income levels. Following this, the "Building Identification" section, which is inspired by academic insights into the effects of the physical building, [9] explored the PPC's significance as a landmark and its role in fostering a sense of belonging among citizens. [10] The "Past Memories and Current Satisfaction" section explored the interplay between past experiences and present contentment in shaping the ongoing perception of a place's social value. The "Future Expectations" section zeroed in on individuals' hopes and aspirations for forthcoming social interactions and social places tied to the building. "Conservation Attitude" asked whether or not recognising the need to preserve social value triggered a willingness to financially support such efforts. The final section, "Willingness to Support", discerned whether or not individuals were willing to pay for social value and if yes, what their accepted price was.

Survey Sections	Potential Attributes
Basic information	Residential status (S1), gender (S2), race (S3), age (S4), income (y) (S5),
Building identification	Degree of recognition (S6), iconicity (S7), willingness to take photos (S8)
Past memories and current satisfaction	Number of favourite shops (S9), visiting frequency (S10), satisfaction with current social experience (S11)
Future expectations	Willingness to participate in events (S12), willingness to reuse public spaces (S13), willingness to restore spaces (S14)
Conservation attitude	Willingness to conserve the building (S15), disappointment about its loss (S16)
Willingness to support	Average cost (S17), individual choice (j) (S18), offer price (A) (S19)

Table 1. Survey structure and the identification of potential attributes.

APPLICATION AND INTERPRETATION OF RESULTS

This section presents an in-depth case study focusing on the PPC, which applies the methodology outlined above to (1) quantify the economic potential of its social value and (2) identify the key attributes that significantly influence public preferences around the conservation of said value.

Figure 3. The PPC in the 1970s. Photograph courtesy of DP Architects.[11]

Brief background of People's Park Complex

Completed in 1971, the PPC stands as a significant landmark on the edge of Singapore's city centre.[12] Located adjacent to the historic Chinatown neightbourhood, it was the country's first and largest shopping complex, remembered in the collective memory of generations of Singaporeans. However, the PPC now faces potential redevelopment because of its "en bloc" status,[13] thus leading to uncertainties around its future. It was built upon the historical People's Park site, which during the colonial era functioned not just as a vibrant recreational public space for diverse events and traditional festivals,[14] but also as a trading hub for small commodities, managed by various vendors and primarily serving lower working-class residents. With its rows of stalls consistently bustling from day to night,[15] this site epitomised the vibrant social dynamics of pre-independence Singapore.

Figure 4. Then and now: Shopping at the PPC in the 1970s, taken by Yow Yun Who, from the Singapore Press Holdings collection (left), and a National Day celebration in 2023, taken by the authors (right).

Following independence, the PPC was built as a pioneering urban renewal project to infuse the area with fresh economic life while inheriting its rich social interactions. Envisioned as a "city room",[16] the PPC was designed to mirror the dynamics of this historic marketplace, boasting varied public spaces for socialising and holding events (see Figure 4).[17] As a result, its architecture featured interconnected

small shops to facilitate affordable trading opportunities, which were vital during the nation-state's foundational years. These efforts underscore an emphasis on empowering citizens through the convergence of modern architecture, entrepreneurship, and civic values. Moreover, narratives around the PPC emphasise "friendly service and social interactions" between shop owners and clients.[18] This sentiment was affirmed by its architect, Tay Kheng Soon.[19] While the types of retail shops have changed over the years, while occasionally drawing criticism for a perceived decline in warmth and service quality, the PPC remains an integral part of daily activities and hosts public events such as National Day celebrations (see Figure 4). From the time of its construction to the present, it has been a place for enjoyable and friendly social interactions, thus exemplifying its sustained social value in the face of social-urban development.

Survey

A CVM-based survey was conducted between September and October 2022 to gain insights into its users' perspectives. Data from 55 building users were collected through online and face-to-face interviews. See Table 2 for a demographic breakdown of these participants.

Residential Status	
Citizens/Permanent Residents	37 (67%)
Foreigners	18 (33%)
Gender	
Female	28 (51%)
Male	27 (49%)
Other	0 (0%)
Race	
Chinese	44 (80%)
Malay	3 (6%)
Indian	4 (7%)
Eurasian	1 (1%)
Other	3 (6%)
Income range (Singapore dollars, SGD)	
Less than SGD 3,000	
SGD 3,000–5,000	19 (35%)
SGD 5,500–8,000	21 (38%)
SGD 8,000–10,000	7 (13%)
More than SGD 10,000	3 (7%)

Table 2. Demographic information of survey respondents.

From Table 1, each potential attribute was framed as a question associated with people, place, and memories of the PPC. Two questions were included to calculate individual choice (j) and offer price (A) based on the model: (1) "Would you be willing to pay an additional amount to help preserve the longstanding shops, their associated social networks, and activities in People's Park Complex?" and (2) "For every SGD 10 spent in People's Park Complex, how much would you be prepared to pay as an additional charge?"

Data analysis and discussion

Following the survey, an initial correlation analysis was performed to evaluate the relationship between individual choice (j) and other potential key attributes that could influence individual WTP for the conservation of social value. This step minimises potential disturbances from weakly

correlated attributes in the follow-up regression analyses. This study identified nine potential attributes with significance values (Sig.) below 0.05, as detailed in Table 3.

	Correlation Coefficient	Sig.
Offer price (*A*)	-.493	0.000
Willingness to take photos (S8)	.259	0.000
Iconicity (S7)	.201	0.000
Income (*y*)	.101	0.047
Disappointment about the PPC's loss (S16)	-	0.000
Residential status (S1)	-	0.000
Satisfaction with current social experience (S11)	-	0.001
Willingness to participate in events (S12)	-	0.019
Willingness to reuse open spaces (S13)	-	0.002

Table 3. Correlation between individual choice (j) and other potential attributes.

A regression analysis was conducted for the selected potential key attributes in Table 3 based on Equation 3. The results are presented in Table 4, from which five key attributes with a significant impact on the decision-making process were selected. Notably, all their Sig. values were below the 0.05 threshold, thus suggesting that these key attributes were *statistically significant* and could be incorporated into Equation 2. Additionally, the Hosmer and Lemeshow test score displayed a Sig. value of 0.900, thus validating the fit of the regression model.[20]

Num	Key attributes	Regression Coefficient	Sig.	Exp(B)	Exp(B) Lower	Exp(B) Upper	Hosmer and Lemeshow Test
0	Constant	-5.167 (μ)	0.009	0.006	-	-	
1	Income (*y*)	0.504 (γ_1)	0.031	1.656	1.047	2.619	
2	Offer price (*A*)	-2.374 (γ_2)	1.32E-20	0.093	0.056	0.153	
3	Residential status (S_1)	0.68 (β_1)	0.024	1.973	1.095	3.557	Sig.= 0.900
4	Willingness to take photos (S_8)	0.261 (β_8)	1.13E-07	1.298	1.179	1.43	
5	Willingness to participate in events (S_{12})	0.691 (β_{12})	0.042	1.997	1.025	3.889	

Table 4. The regression analysis results and key attributes.

As identified by the model, these five key attributes (i.e., offer price, photo-taking-willingness score, income, residential status, and event-participation willingness score) have a notable impact on the economic potential of social value at the PPC. They are then ranked by their Exp(B) values to underscore their influence on individual WTP (see Figure 5).
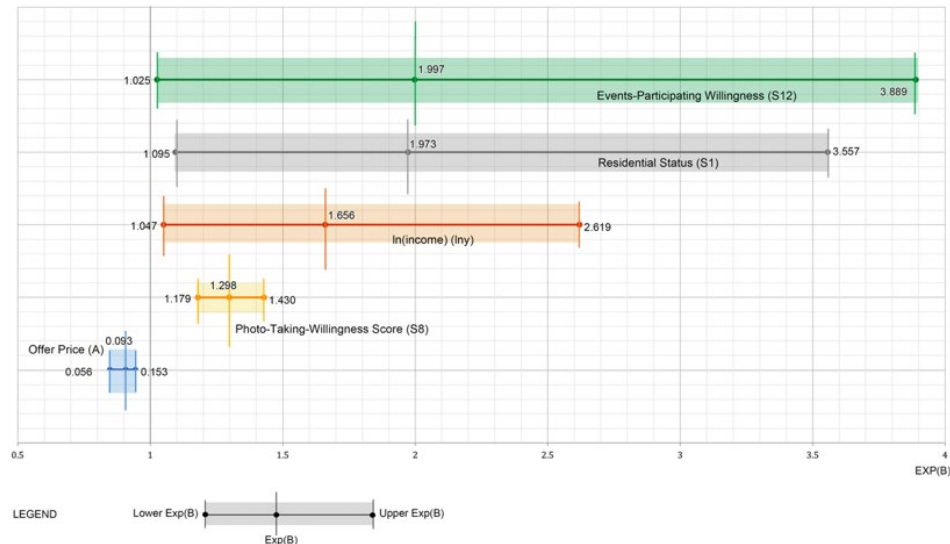
Figure 5. Ranking Exp (B) of the five key attributes.

The figure lists the five most important attributes in descending order of importance. The most important attribute (i.e., willingness to participate in events) tops the list with the highest Exp(B) value, suggesting that those willing to join PPC events are 1.02–3.89 times more likely to pay for social value conservation costs than non-participants. This attribute is followed by residential status, where Singaporean citizens and permanent residents are 1.10–3.56 times more inclined to pay than foreigners. Third is photo-taking-willingness, where a one-point rise in the score augments the probability of individual WTP by 29.8%. Fourth is income, where for each unit increment of income (y), the probability of an affirmative response jumps by 66%: individuals with a monthly income of SGD 8,000 are 1.66 times likelier to pay than those earning SGD 3,000. Lastly, the offer price (A) *inversely* impacts willingness, where every SGD 0.10 hike in price reduces the likelihood of positive responses by 0.9%.

Ultimately, by integrating the regression results from Equation 3 into Equation 2, the mean WTP to support social value conservation at the PPC is SGD 0.17 per person. Given that the typical expenditure per visit at the complex is SGD 65, as estimated from our survey, individuals are likely to contribute an additional SGD 1.11 towards conservation work, which will go towards conserving social networks, memories, and a sense of place connected to the building.

CONCLUSION

In Singapore's rapidly evolving urban landscape, the social value embedded within its built heritage is cumulative yet not always immediately apparent in a market-driven context. Therefore, adopting an interdisciplinary manner and exploring various methodologies to understand and evaluate a site's social value is essential. The challenge that this paper sets out to address is to *quantify the economic potential of social value* in order to bridge the divide between economic and conservation discourses. This paper positions CVM as a useful tool in this effort by using the architectural heritage of the PPC as a case study. Although CVM has its limitations, adapting it into a survey allowed the authors to

engage with stakeholders and arrive at a quantitative reference (SGD 1.11 per payment) to aid the decision-making process in heritage management. Five key attributes that can significantly influence individual WTP for the conservation of social value were identified, and these can consequently inform actionable strategies. For instance, initiatives centred around locals, promoting photographic engagement with heritage sites, and holding events within the PPC may amplify its perceived social value while generating economic potential, which in turn guide budgetary considerations for conservation purposes.

It should be noted that economic performance represents *just one dimension* of social value. Future research will explore alternative or more comprehensive approaches to assess social value from multiple perspectives, thus gaining a more systematic understanding. Additionally, the sample volume of the survey will be expanded for improving the reliability of the findings. Such efforts could enhance an understanding and appreciation of social value among diverse stakeholders, eventually facilitating the sustainable and economically viable development of historic environments.

NOTES

[1] Johannes Widodo, Weng Hin Ho, and Yuming Fu, "Developing a Decision-Support Tool for the Conservation of Significant Post-Independence Buildings in Singapore" (paper presented at "A Framework for Rejuvenating Large Modernist Structures/Sites", Zoom Webinar, November 16, 2021.

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[3] Siân Jones and Steven Leech, *Valuing the historic environment: A critical review of existing approaches to social value* (AHRC Cultural Value Report, 2015).

[4] Randall Mason, "Assessing values in conservation planning: methodological issues and choices," Assessing the Values of Cultural Heritage 1 (2002): 5-30.

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[7] Rebecca L. Johnson, *Economic Valuation of Natural Resources: Issues, Theory, and Applications* (New York: Routledge, 2019).

[8] W. Michael Hanemann, "Welfare evaluations in contingent valuation experiments with discrete responses," *American Journal of Agricultural Economics* 66, no. 3 (1984): 332-341.

[9] Lydia Ann Browne, "Regenerate: Reusing a landmark building to economically bolster urban revitalization," Master's thesis (University of Cincinnati, 2006).

[10] PlaceEconomics. *Property Values & Landmarking in Palm Beach* (Palm Beach, FL: Preservation Foundation of Palm Beach, 2021).

[11] Seow Chuan Koh, "The Opening of People's Park Complex," DP Architects, accessed January 21, 2024, https://dpa.com.my/insight/theopeningofpeoplesparkcomplex/.

[12] Roots, "People's Park Complex," accessed January 21, 2024, https://www.roots.gov.sg/places/places-landing/Places/surveyed-sites/peoples-park-complex.

[13] In Singapore, "en bloc" refers to a sale of property where the majority of residents agree to sell their property to a buyer.

[14] Eunice Seng, *People's Park Complex: The State, The Developer, The Architect, and the Conditioned Public, c. 1967 to the Present* (Singapore: NUS Press, 2019).

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[16] DP Architects, "Architecture for the People," accessed January 21, 2024, https://www.dpa.com.sg/projects/peoples-park-complex/.

[17] Roots, "People's Park Complex."

[18] Ace of Diamond, "When in Singapore, do as the Singaporeans do. Try Friendly service of Ace Of Diamond," *New Nation,* 1973; Cephah Tan, "People's Park hawkers agree to free seating," *The Straits Times*, 1991, 25.

[19] In the authors' 2021 interview with the PPC's architect, Tay Kheng Soon, he reminisced about a time when store owners would greet customers with genuine smiles, introducing their products with enthusiasm.

[20] David W. Hosmer Jr. et al. 2013. *Applied logistic regression: Vol. 398* (New York, NY: John Wiley & Sons, 2013).

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DEMOLITION AS A BRUTAL INTERVENTION OVER THE PAST: THE FORMER MVM-ELECTRIC POWER DISTRIBUTOR STATION BY CSABA VIRÁG IN THE HISTORICAL BUDA CASTLE DISTRICT, BUDAPEST

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INTRODUCTION

The socialist leadership after WWII promoted large-scale reconstruction works of many bomb sites in Budapest, such as the Power Station designed by Csaba Virág and built in 1979, an outstanding building of its time and a document of the modernist period, no matter its "invasive" character in the medieval surroundings. On the contrary, for many aspects this "machine" pointing towards future's modernity remained respectful of the historical environment, regardless of its brutalism. The wise placement of the mass on a contradictory plot, the reflecting façade connecting the historical surroundings to the modernist interior, the tower element evoking the spire structures of the district and all the high-tech standardized details made this building an exceptional element inside the medieval urban fabric. But after the function was moved out from the Castle District in 2007, the building was abandoned. This caused several deteriorations on the non-maintained facade and a total functional decline. Highly growing antipathy and public rejection towards the neglected Power Station made its demolition possible for local Municipality, so to replace it by a conservative building which recreates the same walled structure system of historic houses in the bailey. Thus, by 2020 only the original basement and staircase elements of Virág's building survived. The traditionalist attitude from the government shows how radically they want to recreate a fake historical architectural image of the castle district, by permanently deleting the evidence of recent history and the hidden significance behind modernist architectural language.

BUDA CASTLE DISTRICT

Being the smallest district with only 3,41 km2 and a population of 24.728[1] it incorporates not only the past of Budapest but the history of Hungary as well. In there, some representative urban structure units, can be identified creating a heterogenous neighbourhood: 1. Buda Castle, 2. Castle slopes, 3. River waterfront, 4. Tabán, 5. Gellért Hill, 6. Nap Hill and 7. Kristina area.
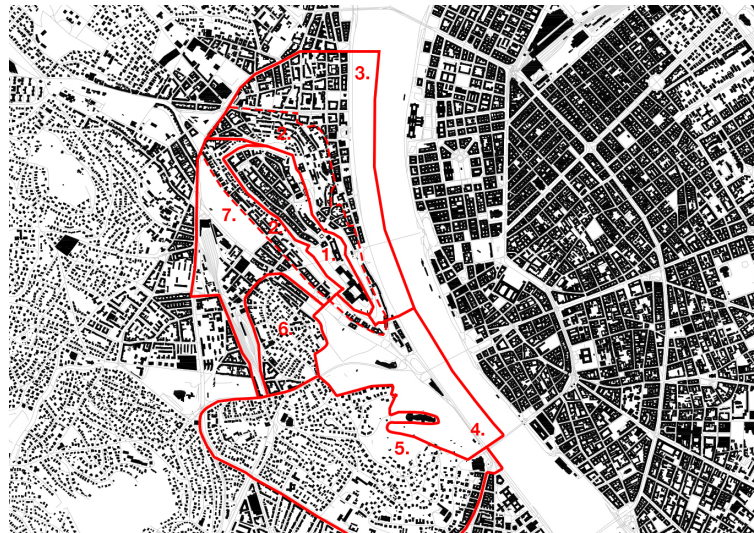
Figure 1. Urban structure of Buda Castle district (Source: Balázs Polito[2])

Buda Castle

The land within the castle walls, so called bailey has a very rich history whereby the different layers and unique aspects of each historical period is well readable. It can be clearly separated in two distinguished areas: a civil area and the royal palaces. There are urban and architectural elements, such as different typology of squares, streets, buildings and dwellings, stones, rails, windows, and patterns that are very specific in their type and convey the sense of the district only when they are perceived all together. Beside industry and manufacturing, some agricultural character remained, as wine and grapes were the second main sources of revenue, a reason for the wider street systems.[3]

Buda Castle slopes

The slopes that surround the bailey (partly within the castle walls), create a transition area which is intimately connected to the character of the Castle and can be understood as a "prelude" to something more majestic. The area around the Castle was built concentrically and almost parallelly to the wall structure. The different layers of this concentricity host firstly the same architecture characterizing the territory along the Danube River: more open spaces, unbroken rows of buildings, unique architectural elements, and public spaces (mostly on the Eastern slopes). Secondly, approaching the walls, architecture gives way to the regular rhythm of dwellings and private areas. The last layer, for a practical reason, is a green path beside the Castle walls. The district was the most invaded part of Budapest during WWII: approximately one fifth of the housing stock was destroyed and the remaining required a huge restoration work afterwards. Public buildings suffered especially violent attacks and after the war the government abandoned them to their fate. The war destructions also created an opportunity to reconsider the heritage of the Castle District, opening the way in 2014 for a special district-scale monument restoration strategy, the "National Hauszmann Program"[4] (still in progress). After WWII the functions changed dramatically as the state services left the area and did not move back. However, after the restoration, reconstruction and recovery of the non-demolished buildings cultural and scientific institutions started to be present.

Figure 2. Csörgeő T. (1945) The ruins of the Chain bridge and the Buda Castle [photo] (Source: http://budavar.btk.mta.hu/hu/galeria.html)

Figure 3. N/A (1945) Ruins of Sándor palace [photo] (Source: http://budavar.btk.mta.hu/hu/galeria.html)

Demographic data

The Buda Castle district is the smallest, both in area and in population. Its population continuously decreased after 1970, but from 2001 this decline started to slow down. The population in 2011 was 24.148 residents, having increased to 24.728 in 2021.[5] The population density of 7084,5 person/km2 in the Castle district is double then the average in Budapest, making it one of the densely populated areas.

Year	1970	1980	1990	2001	2011	2013	2021
Population	46.631	41.097	34.778	25.914	24.158	24.561	24.728

Table 1. KSH analysis of population in the I. district of Budapest (Source: www.ksh.hu)

After 2011 the decline of the population started to stagnate and in the last 2-3 years a small increase is palpable in the numbers. The rate of young people between 0-14 years was always below the capital average. The number fluctuates around 10% in the actual population. On the other hand, the old people 60+ years rate was always above the capital's and even the national average. In 2012 the registered older people rate was around 31-32%, thereby showing the aging of the district. Regarding qualification, the population in the district is highly educated: more than 86% has a high school graduation and more that 55% has a university degree, strongly exceeding the national levels. Most of the resident population is Hungarian, with only 1,8% of the population declaring to have a German nationality, followed by 0,4% of other nationalities: Gipsy, Romanian, Slovakian, and Russian.[6]

Living quality of the district

The quality of life is mainly represented by the information held by the stock of dwellings. In the district there are around 16.557 dwellings, out of these 1598 is owned by the government.[7] The 8% of the hole stock belongs to private citizens (mainly situated within the Castle walls). Recently, the municipality got the privilege to buy the houses that are being sold by locals. The green areas and natural conditions give a considerable support for the area livelihood. In summary, the Budapest I. district, with its rich historical landmarks like the Buda Castle, faces significant challenges: aging population, population decline, changing dwelling functions, and the departure of state services underscoring the district's complex dynamics. Despite its unique character and historical value, these issues raise concerns about the district's future sustainability and demographic balance.

THE UNKOWN CAVE SYSTEM OF THE DISTRICT

The Buda Castle hill in Budapest has several components, one of which is the "buda marl," a layer of sediment that is topped with a 4-10-meter layer of limestone slate. Around 760 years ago, a freshwater resource created a channel system between the limestone and marl layers. This system greatly facilitated the lives of the castle district's inhabitants, as they did not have to dig deep pits to access water. Over time, they began to modify and expand the tunnel system that had been created by nature, and they discovered many caves beneath their homes that were connected to one another. Initially, the enlarged caves were used for crop storage, but during the early Middle Ages, they were also used as shelter in times of war. Artisans used the raw materials produced by the excavations. However, after the phylloxera pandemic in 1800, which killed all the grapes in the area, the caves were largely abandoned until the 1930s. It was then that exploration and detailed research were conducted, and Kadic Ottokár proposed to clean up the entrances and install lighting so that the caves could be opened to the public.[8]
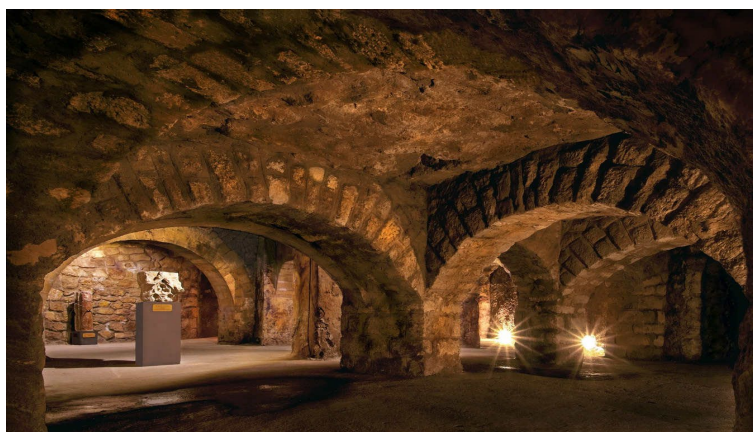
Figure 4. Buda Castle Cave system with lighting (Source: https://labirintus.eu/)

The structures were reinforced, and connections among the tunnels were expanded, resulting in an underground facility that has become the world's largest calc-tuff cave beneath a medieval city. The system covers an area of approximately 18,000 square meters, and its length is over 10 kilometres. If the human-made structures are included, these numbers could be even higher. According to some reports, more than 10,000 people survived WWII by taking shelter in the caves.[9] This cave system was also a reason for locating the MVM-Electric Power Distributor Station in the Castle district because it could use the cave system for its electrical cable network.

THE MVM-ELECTRIC POWER DISTRIBUTOR STATION

One of the most relevant topics of the modernist heritage is the changing valuation of the examples that have a strong relationship with the historic surroundings.[10] This attitude came also from approach to the historical heritage. After the World War II a lot of buildings in the heart of Buda were damaged or destroyed. Many of these plots became the opportunity for new modern architectural solutions. One of these interventions was the MVM-Electric Power Distributor Station, designed by Csaba Virág a well-known architect of that period. His quest was to optimize the building in a way that the mass, the scale, the used materials, and the mood could suit the context. Modernist principles of functionality and architectural form are clearly reflected in the structure, but the main identity is the volumetric quality of the building. A flexible structure can host many functions, thus Virág's attraction for the structures and standardization is clearly shown in all segments of the building, highlighting the carefully designed details, to emphasise the technical character of the facility. The architect's intervention shows a provocative attitude, but at the same time being part of the territory: "I have concluded that for me the essence of such tasks is to try to envision a completely modern (up-to-date) building or building part, which, if it were taken out of its environment and suspended in a neutral space, would still meet the requirements [to be modern]. If I took it out of its environment and put it on a glass plate, I want it to be an up-to-date house, but when putting it back, it should fit exactly into its place."[11]
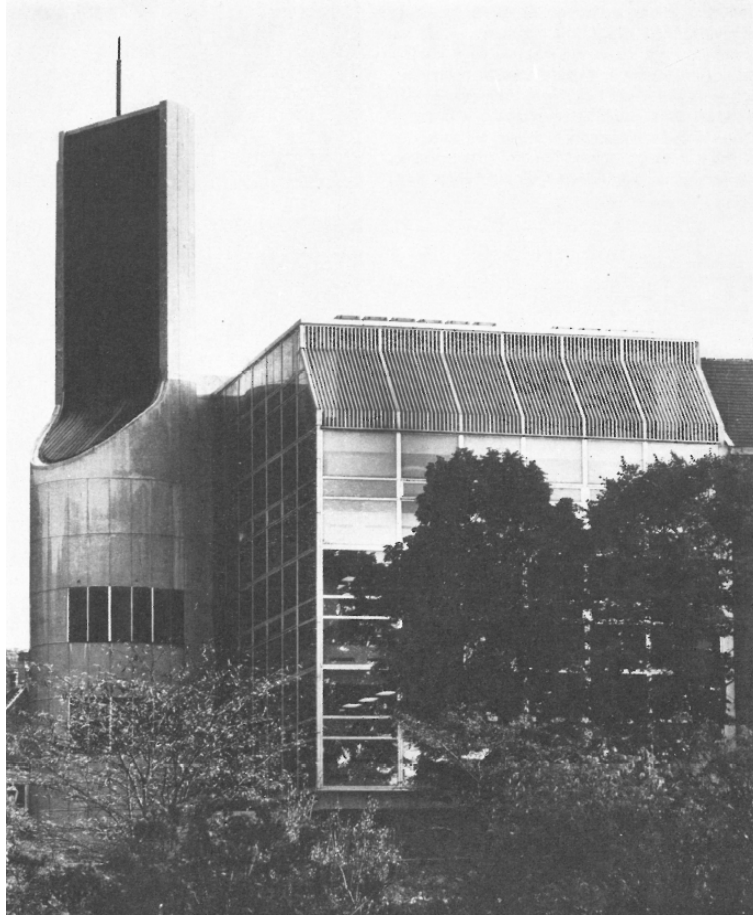
Figure 5. Virág Csaba OVT facade with towers seen from Bastion promenade (Source: www.kiscellimuzeum.hu)

It relates to the low-rise historical buildings on the West, and to the monumental National Archive built by Samu Petz between 1912-1923 on the East as immediate neighbours. In fact, in the Buda Castle district, most of the medieval and historic buildings have a walled architecture with perforations (windows and doors) which make unequivocally clear the difference between the historical houses and Virág's progressive approach.

Figure 6. Picture of the former staircase and the glass façade (Source: www.kiscellimuzeum.hu)

Figure 7. Street glass façade with National Archive (Source: www.kiscellimuzeum.hu)

Internally, the building was giving space to big rooms with a span of 15 metres supported by huge beams that were visible through the glass façade. The building was closed on top mainly by a flat roof system but, on the two elevations facing the streets, the architect wanted to evoke the surrounding pitched roofs of the houses, thus the new volume had sloping roofs on both sides. A narrow wing,

where the stairs and entrances were located, separated the modern public facility from the adjacent building. The free façade, working as the skin for the building, was intentionally created to reflect the neighbouring historic environment on the surface. This higher level of connection through poetical gestures, created the bond among modern and historical elements. The curious person attracted by the interiors visible from outside could perceive simultaneously old and new, ancient and modern, through reflexion and transparency, creating an infinite space on the reflective glass curtain wall. One of the most representative examples of this could be the auditorium, with the free shaped curved ceiling.

Figure 8. Picture of the Auditorium (Source: www.kiscellimuzeum.hu)

But the most memorable elements were the two towers rising beside the building. They were planned not only to be a modern imaginary reference to the historical towers scattered within the Buda Castle district, but also for technological and architectural reasons: the antennas were hidden inside. Moreover, the building was placed in the trapezoidal plot in a way that opened a path directly to the Bastion promenade along the castle wall, thus, creating a small public square a storey lower. Small gestures with strong relations. The duality is constantly perceptible in every detail. Starting from the niches in the entrance hall, recalling the neo-Gothic National Archives, the relation with the medieval surrounding created by the reflection of the building's skin, the mass forming to fit in the context and the two mostly autonomous cylindrical towers referring the high-rise elements of the past. These Virág's important theoretical planning decisions, would also be very influential on Balázs Polito's Master Thesis[12] to design a contemporary building in this same urban plot, that could represent the present generation as the former MVM-Electric Power Distributor Station had done for decades.

CSABA VIRÁG, THE ARCHITECT

Csaba Virág (1933-2015) was an important representative of the high-tech architectural aspirations in Hungary. His architecture was already determinative and provocative at the time. After graduating from the University of Technology and Economics of Budapest in 1956, he started to teach in 1957 as an assistant of his mentor Prof. Károly Weichinger, in the Public Facilities Department. In 1962 he started to work as an architect at the IPARTERV, a national architectural firm, for 10 years, designing the Újpest Füszért Warehouse (1968) and the Rákospalota Clothing Warehouse (1968), for which in 1968 he received the prestigious Hungarian National Ybl-prize. In 1972 he became the leading

director of LAKÓTERV (a state architectural firm) where he worked for the next 20 years. During this period, he designed the OMFB Sails Club (1972), MVM-Electric Power Distributor Station (1979), Hungarian Television Studio Headquarter (1991), MTI Communication Center (1991), Buda Center Office Building (1991). Finally, in 1994, already in the post-socialist period, he created his own private practice. In 1989 he was elected Honorary Professor at the UTE of Budapest.[13]
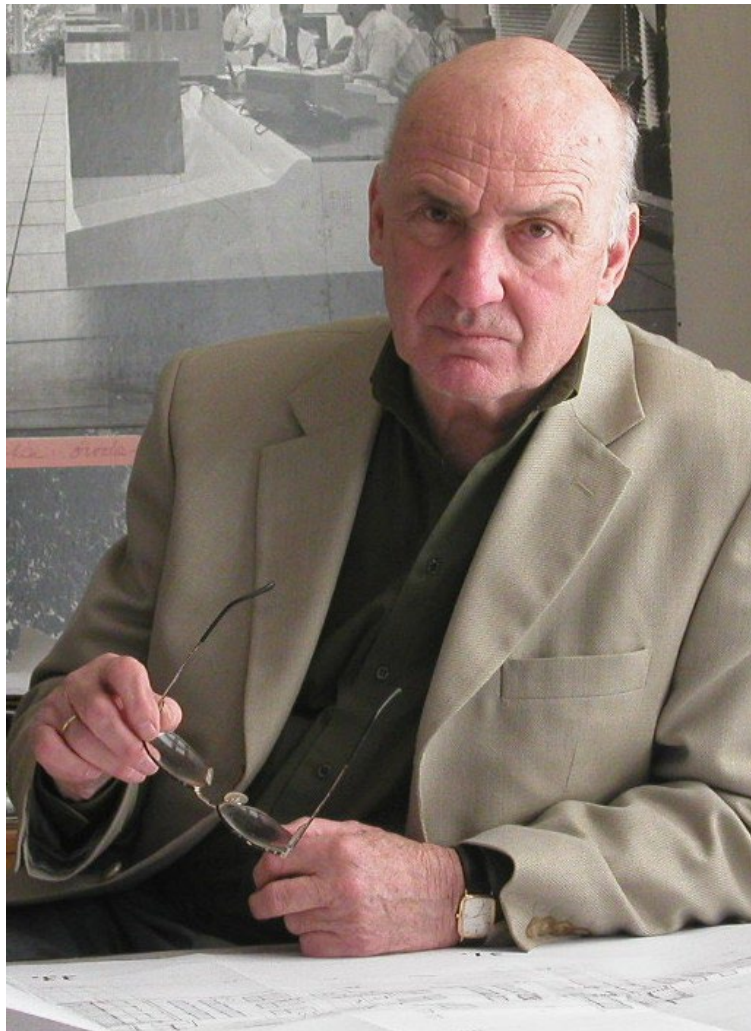
Figure 9. Portrait of Csaba Virág (Source: Zsuzsanna Fischer archive)

ICOMOS versus local municipality

The deactivation of the MVM-Electric Power Distributor Station in 2007, due to technological reasons, led to its total abandonment. Nevertheless, Csaba Virág and his team (which in the late years included his stepdaughter, engineer Zsuzsanna Szabóné Fischer, and her husband, architect Tibor Szabó) fought hard to save the building, developing and submitting different proposals for new uses: MVM – National Power Line Company Offices (2012), Representative Office building and expansion of the National Archive (2014), Office for the Ministry of the Interior (2017).

Unfortunately, in 2020, the government, and the local municipality decided to demolish the building, despite the statements of the Hungarian Academy of Arts, the Association of Hungarian Architects, and the Hungarian Committee of ICOMOS[14] who all had declared, "that the building should not be demolished". The political decision to demolish it was supported by the public negative judgment, by

its functional decline and neglected image which the official authorities somehow promoted by keeping it abandoned. Nevertheless, in the mind of some people and architects this little building was exceptional for its basic architectural concepts, freshness, and theoretical purity. Besides, its clear connections to the heritage environment had never been questioned during its 40 years of activity.

Figure 10. Demolition of the MVM-OVT, 2020 (Source: www.pestbuda.hu)

CURRENT STATE OF THE PLOT

Unfortunately, this building does not exist anymore, and only the Entrance Hall and the stairs are kept as remains, along with the basement floor. But the Castle district always played an important role in Budapest and the nation, thereby the government created "The National Hauszmann Program" in 2014. The goal of the program, still in progress, is the reconstruction of buildings destroyed during World War II. But rebuilding the former public buildings of the Castle District is problematic in different ways. Firstly, obliterating the border of monument authenticity can demolish the real values of cultural heritage. Secondly, the contemporary requirements hardly allow the designers to use the same materials and technologies used when the construction was originally built. That is why we cannot speak about a copy, but only a reinterpreted 1:1 scale model.

It is important to highlight that the municipality decided to build anew, in "Neo-Neo-Gothic style" the unfinished wing of the National Archive that Samu Pecz designed back in 1901 and never had been built. Therefore, we are not even talking about reconstruction but plain new construction in "old clothes". In our opinion these decisions endanger the preservation of different historical layers, the memory of spaces, cities, buildings, resulting from political decisions of what to preserve and to which extent in time History is valid — in this case, cancelling most of the 20th century, the impact of WWII included. It is evident that decision-makers, influenced by and influencing public expectations, are now inclined to rebuild structures, in a revivalist mode, a concept that was previously deemed unthinkable.

CONCLUSION

The case of the demolished MVM-Electric Power Distributor Station, designed by architect Csaba Virág in 1979, showcases the challenges faced by modernist architecture within a historic context. Despite its architectural significance, the building fell victim to the critics of public perception, functional decline, and political pressures. The clash between preserving modernist architectural concepts and adapting to contemporary needs led to the Station's demolition, leaving behind a

complex plot that poses a new challenge for future development. This narrative also reveals the broader conflict between preservation and progress. The tension between reconstructing historically significant structures versus embracing modern architectural interpretations is evident in the government's "National Hauszmann Programme." The aim of reconstructing buildings destroyed during World War II raises questions about the authenticity of cultural heritage and the balance between honouring History and accommodating contemporary solutions as testimonies of the continuous flow of Time.

The MVM-Electric Power Distributor Station underscores the intricate interplay between heritage, architecture, and societal values. This case serves as reminder that each architectural decision has repercussions that extend beyond aesthetics, influencing how we remember the past and shape the future.

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TREE-MAN-ARCHITECTURE SYMBIOTIC RELATIONSHIP

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INTRODUCTION

The analysis of the symbiotic relationship tree-man-architecture is developed in the fact that human beings use the natural resources available in their environment and in their natural habitat and how man transforms it through his constructions; The living being is the central object of study and how it relates to human beings, and both species show evolution when interacting together.

Together, both species show similarities at a biological level that allow their development and adaptability to the environment in which they are found. The relationship of symbiosis is studied from the point of view of trees and human beings, first in the incorporation of trees into the architectural object in the understanding that trees are living beings and inhabitants of the natural and cultural environment, and the human being is analysed as creator of the architectural object. observer of the environment and inter-species coexistence. Both species relate to and adapt to constant change and end up modifying the environment "not everything is architecture and not everything is the forest"

The theories of the Biological Sciences applied to man-tree-architecture are exemplified using the typification of symbiotic relationships with examples of architectural heritage and are explained through the analysis of monumental trees in Heritage Cities, thus trees and human beings become active inhabitants of buildings and heritage cities.

TREE-MAN-ARCHITECTURE SYMBIOTIC RELATIONSHIP

Humans and trees beings are living beings that inhabit the earth and constantly adapt to the environment. Both species share similar adaptation processes, for example, humans and trees develop structural changes from the cellular and chemical composition levels; These changes are beneficial to both species as they allow them to survive environmental changes in temperature, changes in humidity, chemical composition of the air, changes in solar activity, and other natural phenomena.

Throughout their evolutionary history, human beings develop physiological adaptations to adapt to the climatic conditions that occur in their habitat, which is constantly changing. Human beings use trees and their trunks for various utilitarian purposes, man, when relating to social groups and in the foundation of cities, takes from his habitat the necessary elements for the construction of spaces of protection and security.

Trees and humans also develop adaptive skills individually for their survival; Both species develop solutions, but in different ways. For example; The tree shows its ability to adapt by means of the growth rings that expose its life history and the environmental changes to which it has been subjected; the tree; it takes from its environment the nutrients and water necessary for its growth, builds its own

food, develops its own defenses, regulates its functions; while human beings demonstrate their adaptation to the environment through the construction of habitable spaces that serve the function of protection and shelter from external conditions; Human beings adapt the space around them to meet their needs by taking from their habitat the resources for the construction and development of their shelter.

Human groups and constructs spaces according to the satisfaction of physiological needs; Architecture is the tool created by human beings that represents the adaptation of our species to environmental, social and cultural phenomena.

There are two ways of understanding the relationship between tree and man within the context of architecture.

The first relationship is where the human being perceives the existence of the tree as a living being, a sensory being with the ability to communicate with other species and with the quality of becoming a habitable space; In this way, human beings design, construct and develop buildings at different scales; He built residential, funerary and religious spaces, founded cities and designed complex cities integrating the tree as a living being

The second relationship is based on the use of the parts of the tree (trunk and branches) as raw material for building.

In both relationships, the urban/architectural results in some cases can generate heritage declarations promoting the conservation of what has been built by man and the integration of trees within the urban context, in this case we will focus on the first relationship.

Heritage and evolutionary symbiosis

The definition of cultural heritage shows the importance of the relationships between social groups and their relationship with the habitat, and it is important to remember that the habitat is also shared with other species and that it is necessary to study and investigate in depth the benefits and contributions of these symbiotic relationships for the best use of them.

The definition of cultural heritage is as follows:

"Cultural Heritage: A set of knowledge, built spaces, objects and traditions that define and characterize social groups in each habitat they occupy"[1]

There is an evolutionary symbiotic relationship between trees and the human being transferable to architecture, as an example of the result of this relationship is the Curutchet House designed by Le Corbusier in the City of La Plata, Argentina built between 1949 and 1953 where the Poplar Mussolini tree (Populus alba) is the protagonist in the spatial configuration in the design process, where Le Corbusier seeks to extend the texture of the park located in front of the house. In 2016 the Curutchet house was declared a World Heritage Site.

The definition of symbiosis is taken from the biological sciences in order to understand the interaction of the coexistence of the human being and the tree materialized in architecture. The word comes from the Greek: σύν, syn, 'together'; and βίωσις, biosis, living)
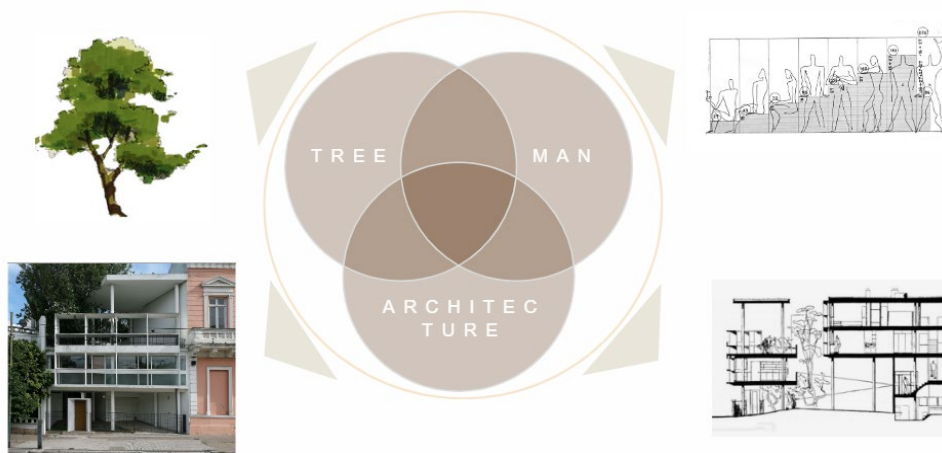
Figure 1. Venn Diagram: Symbiotic relationship Tree-Man-Architecture.[2]

In 1979 the German botanist Antón de Barí defined the term symbiosis as: life in conjunction with 2 dissimilar organisms, usually in intimate association, and usually with beneficial effects for at least some of them. For the year of 1982 appears the modern definition where the word symbiosis is defined as the relationships in which the associates derive mutual benefits (1982 Luko Hilje). An example of a symbiotic relationship between humans and trees is the ancient Mayan city and protected tropical forests of Calakmul in the state of Campeche in Mexico; in 2014 it was declared natural heritage of Mexico and is the first Mexican mixed property inscribed on the UNESCO list in 2014.[3]

Figure 2. Ancient Mayan City and Protected Tropical Forests of Calakmul, Campeche. Mixed Well[4]

Symbiotic associations are categorized into two groups, the first group is reciprocal symbiosis in which there is no harm to any associate, while in the second group is antagonistic symbiosis involves relationships in which harm is caused by any of the associates.

In reciprocal symbiosis there are three subcategories: commensalism which is a relationship of individuals between two or more species in which one of these individuals is not harmed and the others obtain benefits. The proto-cooperation is that reciprocal relationship in which the relationship between individuals of two or more species are obtained mutual benefits where the association is not indispensable for its nature where a relationship is established without harm and at least in some of

the species there is some benefit; Mutualistic reciprocal symbiosis is that relationship between two or more species in which individuals of one or more of them obtain indispensable benefits for their existence; The mutualistic relationship is one in which two or more species are related and the individuals of one or more of them obtain indispensable benefits for their existence in this mutualistic relationship the theory of coevolution is based. Adversarial symbiosis is one in which relationships are involved in which at least one of the associates causes harm There are three subcategories of antagonistic symbiosis; The first is the action amensalism in which individuals between two or more species are redounded to the benefit of all of them point and then predation is that relationship of two or more species in which individuals of one or more of them are devoured totally or partially. Parasitism is the relationship of individuals between two or more species in which individuals of one or more of them derive benefits by harming the other, but without usually causing death. From this wide range of symbiotic relationships and associations, the relationships of mutualism and predation will be analyzed in the analysis of the symbiotic tree-man-architecture relationship.
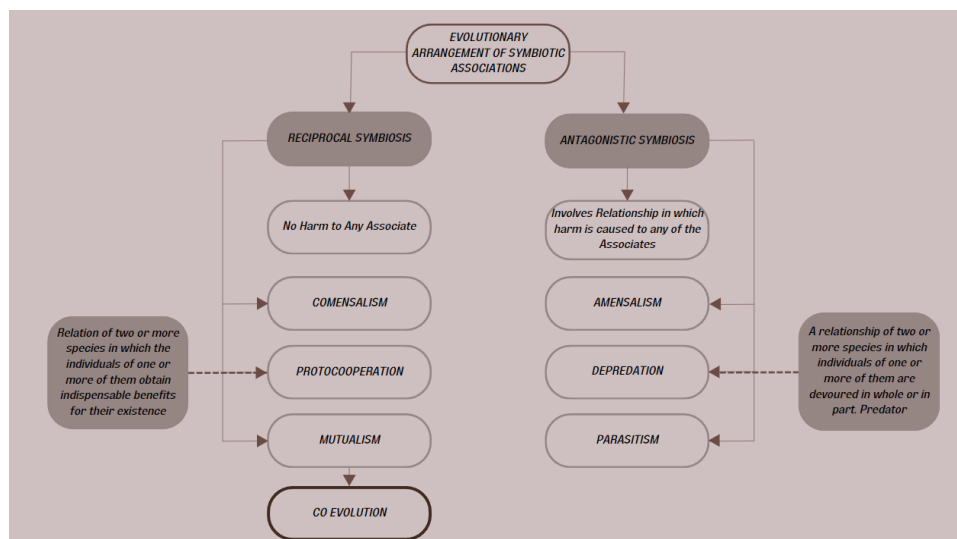
Figure 3. Flowchart Symbiotic Associations.

Three species of monumental trees and their importance in architecture and heritage in their categories according to UNESCO will be analyzed. The species were selected for their importance in human development, as well as the importance of the species in cultural development: Lebanese Cedar *(Cedrus libani),* Ginkgo Biloba *(□ □ ; yín xìng) &* Ahuehuete *(Taxodium mucronatum).*

Lebanese Cedar (Cedrus libani)
Tree native to the current territory that corresponds to the countries of Lebanon, Syria and Turkey. This species is characterized by surviving prehistoric glaciations.
Main characteristics of this tree is its ability to survive in environments and temperature variations. Historically in the antagonistic symbiotic relationship of predation has been used in monumental architecture as a building material in the pyramids of Egypt, the trunks that were used for the transport of the blocks of the pyramids and were subsequently sent to Rome for the construction of temples, have also been used in monumental architecture through the construction processes in the temple of Jerusalem, the logging of the cedars of Lebanon has led to the disappearance of forests in these regions where it originated to make way for a long process of recovery.
An example of reciprocal mutualistic symbiotic relationship consists of the ornamental use of the cedar of Lebanon as a religious symbol and the use of its image as a national emblem by

incorporating the image into the flag of the Lebanese Republic. This tree has a high iconographic and symbolic content to be mentioned countless times in biblical passages so it demonstrates and strengthens this symbiotic relationship of social need and group belonging (Maslow); This species of tree is used as an ornament in heritage buildings in the "Beiteddine Palace"[5] in Lebanon or in the central entrance of the Prado Museum in Madrid Spain, this building in conjunction with the Paseo del Prado and the Retiro is recently included as a UNESCO World Heritage Site within the category: Landscape of Arts and Sciences.[6]

Figure 4. Prado Museum, Madrid Spain; Main access where you can see the Lebanese Cedar (Cedrus libani).[7]

(銀杏; yin xìng) Ginkgo Biloba

Ginkgo biloba is one of the oldest species on the planet, it is also known as a living fossil, this species originated in the early Permian approximately 280 million years ago, In Asia it survived glaciations and other geological changes. This species transfers its medicinal properties to humans through its leaves, roots and bark, brings benefits to humans among which is the improvement in brain activities related to neurotransmissions leveling cortisol and adrenaline hormones produced in the human body by stress.

An example of this relationship of mutualistic Reciprocal Symbiosis is in the construction of the Gu Guanyin temple in China, this temple was built around the tree and the function of the building is religious and visitors currently come to the site to enter into meditation and prayer with the tree. The extension of the species is thanks to the human being, which has taken this species to new territories such as those currently occupied by the countries of South Korea, the United States, France, Spain, Uruguay, Chile, Croatia etc. In 2019, a 242-year-old tree was chosen as a European tree. In this relationship of mutualistic symbiosis, it is used in architecture as an ornamental tree in the streets.

Antagonistic symbiosis of predation. In the year of 1946 in the country of Japan the city of Hiroshima is launched the atomic bomb in the second world war a Ginkgo Biloba tree was destroyed by the explosion and after a while the same tree began to sprout again which caused that when building the building within the property the access staircase of the same to leave a space for the growth of the tree and do not transgress your space and respect its original location.

Figure 5. Templo de Gu Guanyin en China in relasionship with Gingko Biloba[8]

Ahuehuete (Taxodium mucronatum)

Species native to America; It is found from Texas to Guatemala. The main characteristic of this species is that it needs to be close to large expanses of water and humid climates for its survival and growth.

This species is deeply rooted in the ideology of Latin American societies mainly in Mexico when it was declared in 1921 as a national tree. This species is found in artistic representations as in historical legends, in religious contexts and its relationship with architecture is associated today with the exploitation of wood for the construction of cities and is currently related to architecture in the construction of sanctuaries.

Antagonistic symbiosis of predation. The human being in Mexico has destroyed the habitat of this species by exploiting the water resources necessary for the development of this species, the trees in various parts of the country. An ahuehuete was transplanted in one of the busiest avenues of Mexico City (Av. Paseo de la Reforma) and this species did not develop properly due to the high levels of noise and vibrations typical of human activity.

Mutualistic Reciprocal Symbiosis. In this relationship, man develops an artificial cultivation system called chinampas where the ahuehuete fulfills the function of cementing the floating earth in the rooting process.

"The word chinampa, comes from the Nahuatl chinampa, which means "in the fence of reeds", it is an artificial system of cultivation, built in areas where water is the main natural resource present in the environment. They are built in order to grow plants and vegetables for self-consumption and local market."[9]

In the water of Xochimilco and its system of chinampas were declared by UNESCO in 1987 as a World Heritage Site. The chinampa system, in addition to obtaining food benefits, also helped the construction of mainland on the lake and the construction of the modern city of Mexico.

In the state of Oaxaca Mexico is located within the Atrium of the temple of "Santo Domingo", where the contribution of the symbiotic relationship is represented in religious architecture to reinforce the importance of construction and its relationship with the environment.

"In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) named it a cultural heritage of humanity and the Secretariat of Environment and Natural Resources the largest tree in the country. It was the first Oaxacan tree to be declared notable."[10]

This species was taken to Spain and currently have this species as ornamental trees in their squares, parks and public gardens for example the Retiro Park in the City of Madrid

Figure 6. Catholic Temple Santa María del Tule, Oaxaca, Mexico [11]

CONCLUSION

Monumental tree species have adapted on continents other than their place of origin with the help of the migrations of human groups that carry their religion and cultural tradition in their migratory processes; monumental trees acquire cultural importance in the valuation of cultural buildings; Thus, the incorporation of monumental trees in buildings turns the tree into an inhabitant of heritage sites and adds value to the architectural object created by human beings.

The symbiotic relationships that human beings establish with the different species of trees generate evolution in both (tree-man) and as a result of the symbiotic relationship there is transformation in the spaces; Cities and architectural objects are most interesting when they adapt to the natural environment and in turn incorporate natural elements.

The more tree species are related to human beings, the higher the level of co-evolution and architecture is the tangible material product of the result of this evolution, architectural styles are transformed, but trees always remain as companions of man and his constant adaptation to the environment, transforming the space for greater well-being and enjoyment of human beings.

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ENGAGED ART FOR SOCIAL TRANSFORMATION: THE CASE STUDY OF FORWART

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INTRODUCTION

Everybody longs to live in a neighbourhood where one feels at home and get along with each other well. Where young people feel room to express themselves, work with their talent and can discover and develop their identity. Where they feel seen and heard, where they have good perspectives and experience well-being. Such a neighbourhood can be regarded as a sustainable community. This paper explores what art and culture can mean for enhancing and establishing sustainable communities, involving the ForwArt project in Tilburg, The Netherlands as a case study. It will show the vicious circle in which sustainable communities are enhanced by strong ownership of local youth and local youth enhance the sustainability of the neighbourhood. Two crucial conditions are examined in this process: the transforming cultural ecosystem and the citizen space. This paper deliberates on this continues process, which can also give a new, contemporary definition of cultural heritage.

The case of ForwArt

In 2019 the municipality of Tilburg together with local artists and social services partners[1] initiated, with the help of Urban Innovative Action project funds, a large-scale social transformation process called ForwArt within the neighborhood of Tilburg North. Tilburg North is one of the more vulnerable neighborhoods in Tilburg, with about 24.000 inhabitants of which 7.000 between 0 and 25 years of age. It is known for its high cultural and ethnic diversity and heading 'wrong' lists such as high amount of poverty households, single-parent households, and problems of criminality. However, when you ask youngsters, they often are proud of and feel at home in Tilburg North.

ForwArt aims to create a rich cultural ecosystem to help youth express the intrinsic culture. To discover, develop, support and exhibit talent, and to promote young people's well-being and prospects. By ForwArt, Tilburg is experiencing what it takes to create such a cultural ecosystem and how it can contribute to a sustainable neighborhood. Participatory research is accompanying the ForwArt project and based on its first findings, this paper illustrates what ForwArt accomplishes within this process. It shows how the project findings can contribute to the scientific debate on cultural heritage and highlights some key factors and processes.

PROCESS OF WORKING ON MORE SUSTAINABLE NEIGHBORHOODS THROUGH ART AND CULTURE

This paper will explore how different concepts and findings interrelate in a so-called cycle of interdependence and prerequisites. We will clarify the notion of culture and art, which is 'the field of action' of ForwArt. It shows why local ownership of youth is important in reaching sustainable communities. The citizens' space and the cultural ecosystem are the parameters, which – when in the right position – will encourage a sustainable community. They will support and enhance each other. If the wheels are turning – without too many hiccups - heritage will be built up. This picture visualizes how the process of working on more sustainable neighborhoods through art and culture looks like.
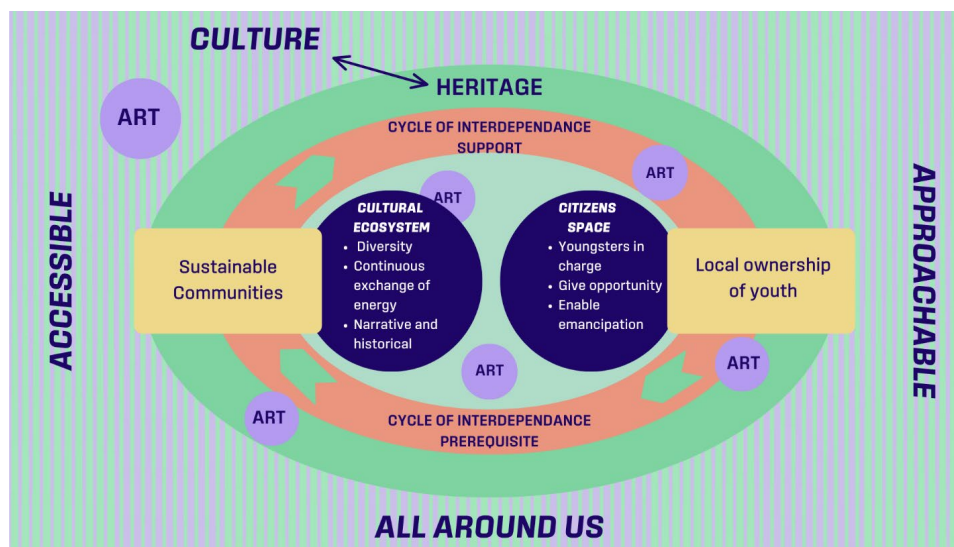
Figure 1. The process of enhancing and establishing sustainable communities and local ownership of youth

Hereafter, each of the elements within this picture will be discussed aiming to clarify this cycle of interdependence.

Culture and art

A main understanding of the concepts of culture and art is that they should not be lumped together.[2] They are different concepts which also is reflected in the way youngsters feel about art and culture.[3] For youngsters, art is less approachable, it's institutionalized. Culture on the other hand rings a bell. Youth can relate to culture. For them it is embodied in everyday live. Because culture is all around, it's accessible and approachable. Culture is no longer alienating, as art often is. Moreover, youngsters relate art mostly to visual or fine art, art is seen often like the icing on the cake. Perfectly illustrated by a young woman:

"ForwArt was introduced as an art and culture project, but for young people that's something they would rather run away from. They don't know things like photography or fashion are part of art and culture. Through fashion you can tell your personal story, or you learn how to use a sowing machine. There are so many possibilities, so it's really a pity the communication wasn't right from the get-go."

If art is considered as the practice through which creativity can be expressed, it makes much more sense for youngsters. Then it's about music, taking pictures, the way of dressing, eating, organizing events or visiting them. In that sense, youngsters are much more involved in art than they think they are.

Culture says something about what people value in life and how they view the world. Culture is moving all the time, changing with the practice of the people who express this culture. And that practice, in fact, is art, and consequently pops up everywhere. Culture is not a collection of objects but takes shape in people's actions.[4] Culture, through practices of art, is therefore constantly evolving.

The roles of culture

Three roles of culture distinguished by Gielen.[5] may be of help to understand it's impact on lives. The first role is socializing. Culture presupposes interaction of people but also between people and objects, buildings etc. Culture touches on what people have in common or not, and thus on community. The second role of culture is qualifying. It is about learning: skills, knowledge and competencies that are required to be able to function and express yourself reasonably well. The third role of culture is subjectivizing: it refers to understanding your position in society. Culture, by the practice of art, enables to occupy an independent, autonomous position in an existing cultural order. One can experiment, raise, or demonstrate something that touches you or what you want to be seen or heard.

To highlight the role of subjectivizing: culture can show that everything that is, could also be different. Gielen[6] calls this 'dismeasure'. This happening in Tilburg North, as illustrated by this quote of a young woman:

"During the holidays, a small group of us went to Amsterdam, to visit an exhibition of a Moroccan photographer who combines modern life with the Islam. There were some photos of which some other girls found it a bit difficult to see their faith combined with something else. I thought it was really nice that we were able to talk about it. I always like it a lot more when someone else thinks differently, because that's how you can learn from each other. It did make me realize there's different ways to look at it, and I could understand where they were coming from."

Potential of art and culture for youngsters in Tilburg North

Huijgen and Bongers[7] show six opportunities arising for youngsters by being involved in local art initiatives within ForwArt:

1) Experiencing culture: watching performances, going to a festival, watching murals, and exhibitions.

2) Creating culture: make performances, creating in workshops.

3) Taking up space: putting places into use getting a new destination.

4) 'Voice': youngsters speak out about topics they are concerned about.

5) (Work) experience and entrepreneurship.

6) Expanding network.

In each of these opportunities the three functions of culture can be recognized. This is illustrated by several initiatives within the ForwArt project; two examples are highlighted.

It takes a child to raise a village – Corpo Máquina[8]

In summer 2021, a group of children were playing outside on the field near the gym. The gym doors were open, the children were curious and went inside. Corpo Máquina is there with professional dancers and freestyle footballers. The atmosphere is inviting, with no set program. Yet the children keep coming. It resulted in a performance in the Tilburg city theatre. The opportunity has arisen here for children and young people to experience culture and to create culture. They have been able, literally, to occupy space to move and play and create together. Space has been provided for them to explore. They have been able to influence what they do or not, and experience 'ownership'. The interaction between the dancers, freestyle footballers, children from the neighborhood and also two parents who got involved as a link between the gym and the neighborhood, led to surprising encounters and interconnectedness. The children had positive experiences: recognition and

appreciation for their presence. Thus, the roles of socializing, qualifying as well as subjectivizing are present in this ForwArt initiative.

Figure 2. Poster announcement performance Corpo Máquina Society in City Theatre Tilburg

Women's stories portrayed large - The Scene[9]

In summer 2022, a huge mural was painted on the side of a flat. This is the result of a collaboration between the initiators of The Scene, young women who are part of this network, and a professional artist. The group of young women aged between 17 and 27, meet every Wednesday evening, to eat, talk and follow creative workshops (spoken word, photography, drawing, painting, styling) given by women who have a professional background in several art forms. Meeting, telling stories and imagining them is the focus of the evenings. In one of the workshops, women were asked to make a drawing based on a telling image that reminds the women of empowerment, and which to them symbolizes strength. From these drawings, the artist compiled a design for the mural. The women are proud that their imagination is now widely visible. Telling each other stories and exchanging experiences contributes to the identity development of the women, in which they can radiate strength and sisterhood. They experience it as something of their own (ownership). It gives them the opportunity to be involved and to participate. All factors that are important when it comes to development opportunities for young people. Experiencing culture has become possible not only for the women, but for many more people, because the mural has made a clearly visible statement in the public space. The women were involved in the creation process. They occupied 'space' by being present weekly at a centrally located spot in Tilburg North, where usually mostly the atmosphere is quite masculine. By being involved in The Scene (the mural is just one of the examples), the women have been able to broaden their network and gain experience, try out and find out what they are passionate about. In this example again, the three functions of culture are reflected.

Figure 3. Mural The Scene

Ownership of local youth

The above-mentioned practices of culture – which is, as we concluded earlier, art - can lead to the openness in which cultural identities could be expressed.[10] First results of research on the meaning of participating in ForwArt activities for youngsters in Tilburg North[11] endorse the assumption of the importance of local ownership: when youth is experiencing autonomy, they experience benefits like more well-being.

Ownership of local youth is therefore the second element in the picture to be highlighted. It is needed when aiming to build sustainable communities.[12] Only if local youth feel the space, the culture as their own, they will care for and foster the community. Ownership is thereby prerequisite for sustainable societies. And vice versa: strong, and sustainable communities support local ownership. A main learning from ForwArt cultural interventions, is that urban professionals better do not only bring something to the neighborhood. They should work with what's already there and focus on unlocking the unseen, instead of only adding what is not there. However, as an urban professional (organization), it can be really challenging to do so. Van de Wetering[13] indicates two narratives urban professionals act on: the vulnerable citizens and the talented, capable, and active citizens. It reveals a possible explanation on the difficulties urban professionals are experiencing concerning facilitating citizen participation. But a citizen, or youngster, is never only vulnerable or only talented. The concept of citizens' space may overcome this apparent dichotomy.

Two main conditions for sustainable communities: citizens' space and a flourishing cultural ecosystem

Again, refer to Figure 1, the interplay strengthening ownership of local youth and sustainable communities can be supported by the citizens space and the cultural ecosystem. When they are put in the heart of working on sustainable communities, they become main conditions of change.

Citizens' space

The field of culture relates importantly to the citizens' space. Working on transition can occur in different ways, illustrated by the four modes of relationships between institutions – or system - and inhabitants and youngsters.[14]
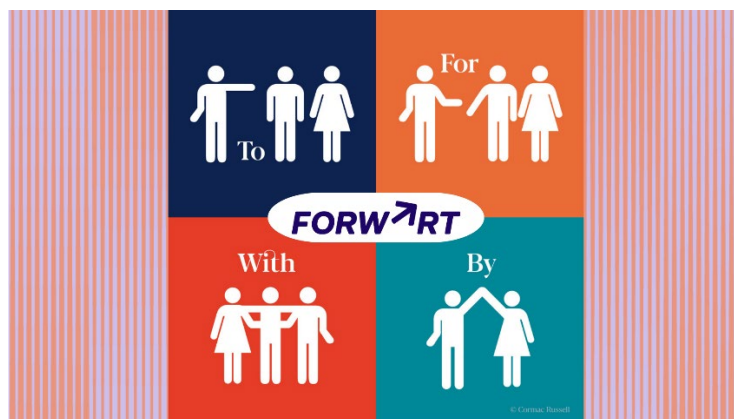
Figure 4. Four modes of change[15]

•TO: when change is done to us, without us. This is a controlling form of top-down change, where change is imposed by a leader who himself sees a need.

•FOR: When change is done for us, without us. This is a well-intentioned form of top-down change, where change is imposed, but to serve a genuine need.

•WITH: When change is done for us, with us. This is a participative form of change, where change is done collaboratively and is generally recognized as serving a genuine need.

•BY: When change is done for us, by us. This is a power-building form of change, where change is done by those who do the work, without requiring permission, and serves a genuine need. This BY space is in fact the citizens' space.

Urban professionals are always acting in citizens' space. This space, the neighborhood, the living environment belongs to the people who live there, not to institutions or organizations. In the citizens' space, local ownership of youth is key. If one is working in the BY space - or citizens' space - the main question is: do citizens participate in your project or are you participating in the world of citizens? In citizens' space, culture is present all the time. The challenge for urban professionals is to facilitate youngsters from this perspective. Then ownership will occur, and sustainability can be fostered.

Initiatives within the ForwArt project are working on change in different ways. Long-term impact is given the relatively short duration of the project obviously not yet visible. However, research indicates urban professionals working in citizen space makes youngster experience more benefits, illustrated by these two examples.

Mountable sculptures – FOR/WITH

So called mountable sculptures are to be realized in Ypelaerpark, centrally located in Tilburg North. These are artistic constructions, objects or creative buildings where young people can connect, play, create, feeling welcome and invited. In 2021 an interactive process started, to engage youngsters in designing these sculptures. Youth work was helpful in connecting the youngsters to the artist. Youngsters were asked to participate in work sessions together with the artist. The ideas of the youngsters led to first designs. Due to organizational reasons, it never got beyond drawings of potential creatures. The artist finally withdraws. Over a year later, also due to the covid situation, the

whole process restarted. The new project leader wants to involve more youngsters, of different ages and backgrounds. Youth work is not so willing to again 'deliver' new youngsters, because of the risk of disappointment or even harm. Not entirely unjustifiably. Several young people spoken to by the researcher wondered what happened to their ideas when the new project leader nevertheless turned back to them. In the meantime, also other youngsters got involved working together with (other youth) professionals. Also, two new artists were involved. The process is still ongoing, but again delayed. This process illustrates urban professionals more working FOR and a little WITH young people, instead of BY young people, face difficulties in realizing the plan. Urban professionals are asking youth to participate in their project, they are less participating in their living world.

Studio Noord -WITH/ BY

In a former care home café in Tilburg North, Studio Noord opened in May 2023. The rather dark interior got fresh colors and Studio Noord now is a creative meeting place. Here there is room for stories, encounters, creativity and to organize things yourself. Meanwhile, various activities have taken place here and it is the home base of the Noordvoerders, a youth platform that makes their voices heard about plans for their neighborhood (Tilburg North). Both youth work, Het Zuidelijk Toneel and WonenBreburg are professional ForwArt partners who helped making this place possible. Focused on creating space for young people, creating a place where they feel welcome and invited, to meet each other and to undertake their own activities. Far too early to make statements about the long-term impact of this place, the starting point however is promising, as urban professionals work here WITH but mostly BY young people. They are aware of working in citizens' space and with that ownership of local youth is supported.

Figure 5. Studio Noord

Cultural ecosystem

As visualized in Figure 1, acting in the citizens' space relates to cultural ecosystem-thinking. Main characteristics of an ecosystem are its diversity, the continuous exchange of energy and its narrative and historical character.[16] It is becoming more widely recognized that cultural ecosystems are the

breeding ground for social innovation.[17] Healthy cultural ecosystems can encourage sustainable communities.

A cultural ecosystem is the totality of different domains (music, dance, theatre, food, telling stories), actors (venues, associations, organizations) and logics (ways of thinking, acting).[18] In ForwArt, the cultural ecosystem is considered healthy if it offers youngsters room for self-development and identity formation. They can discover and explore what their capabilities are. It offers them the opportunity to be creative and express their feelings on whatever concerns them. ForwArt aims to work as a catalyst for transition in art and culture. Several elements of a so-called remix in the cultural ecosystem are distinguished.[19]

• From culture as a means of consumption, to a culture as a means of fulfilment
• From a bureaucratic cultural sector to an open and reciprocal cultural sector
• From a survival space to a free and valued space
• From passive learning to active learning
• From limited spaces and remote, to accessible and low threshold
• From a dominant excluding culture to representation
• From insufficient connection young people, to for young people by young people

When the second mentioned features occur, the wheel starts turning, and transformation is set in motion.

HERITAGE AS A PROCES

In the context of ForwArt, the process of how identities can develop in a very cultural mixed neighborhood, is besides an attempt of enhancing and establishing sustainable communities, also a process in which cultural heritage can be build up. Because of the process-oriented nature past works naturally into the present and the present into the future. Assuming cultural heritage is built up in everyday life, where youth can express their identity and live their full potential, ownership of local youth is prerequisite. Heritage is lively and is (re)created every day within this circle and interrelates with culture all the time.

IMPLICATIONS FOR RESEARCH AND POLICY

The main lesson learnt from ForwArt on the role of culture and in enhancing and establishing sustainable communities, is the prerequisite of local ownership of youth. If all the wheels are turning and intertwine, the process of positive transformation and practicing heritage will occur. ForwArt learns that this is a wicked process. Beginning there where the energy is, appealing to the autonomy of youngsters, leads to practices of art which successfully affect youngsters' well-being and their ability to express their identity. These findings contribute to the scientific debate on cultural heritage as a process, since this article provides initial insights into the process of interrelated, supportive, and prerequisite elements which enhance and establish sustainable communities and the local ownership of youth. Practices of culture and art are a promising, logical field of action since it strongly relates to the basis of community. Policymakers should be much more aware of this. If citizens space were a guiding space for their actions, the transformative power of culture and art would be more fully realized. More in-depth research is needed to further understand these processes and provide policymakers with more targeted courses of action.

NOTES

[1] Eleven partners working together in ForwArt are: Municipality of Tilburg, housing association Wonenbreburg, Youth work R-newt, local police, local broadcast company Omroep Tilburg, urban developers ACT!, fashion platform Fashion Clash, dance and perform platform Corpo Máquina, theatre platform Het Zuidelijk Toneel, Tranzo Tilburg University and vocational education ROC Tilburg, accessed June 5, 2023, https://www.forwart.nu/

[2] Pascal Gielen, Sophie Elkhuizen, Quirijn van den Hoogen, Thijs Lijster and Hanka Otten, *Culture. The substructure for a European common*, (Groningen: Rijkuniversiteit Groningen, 2020), 16.

[3] Astrid Huijgen and Inge Bongers, *Het potentieel van kunst en cultuur voor jongeren in Tilburg Noord. Mogelijkheden die ontstaan zijn voor jongeren in de periode juli 2021-juli 2022.* (Tilburg: Tranzo, Tilburg University, 2023), 4.

[4] Pascal Gielen, Sophie Elkhuizen, Quirijn van den Hoogen, Thijs Lijster and Hanka Otten, *Culture. The substructure for a European common*, (Groningen: Rijkuniversiteit Groningen, 2020), 8.

[5] Gielen, *Culture*, 8-14.

[6] Gielen, *Culture*, 4.

[7] Astrid Huijgen and Inge Bongers, *Het potentieel van kunst en cultuur voor jongeren in Tilburg Noord. Mogelijkheden die ontstaan zijn voor jongeren in de periode juli 2021-juli 2022.* (Tilburg: Tranzo, Tilburg University, 2023), 8-10.

[8] Corpo Máquina is a platform for dance and performance working in urban neighborhoods. They have the ambition to play, move and create performances together with children and young people from the neighborhood, accessed June 1, 2023, https://corpomaquina.nl/.

[9] The Scene is a group of young women from Tilburg. Every Wednesday evening, they meet in Tilburg Noord, they eat together and share stories about inspiring women, different cultures or just about how the day was and what their dreams are. They do this through photography, art or language, accessed June 1, 2023, https://www.the-scene.club/

[10] Bas Delmée, Bas, Claudia Marinelli and Josefiene Poll, *Buitengewoon. Over de betekenis van kunst en cultuur voor veerkracht van jongeren*, (Utrecht: Landelijk Kennisinstituut Cultuureducatie en Amateurkunst, 2019), 5.

[11] Fabiana Alberda, *Art and culture and eudaimonic well-being. Exploring the relationship between art and culture and the eudaimonic well-being of children living in disadvantaged neighborhoods*, (Tilburg: Master Thesis Sociology, Tilburg University, 2022), 41.

[12] Russell, Cormac, *Rekindling Democracy*, (Eugene, Oregon: Cascade Books, 2020),156.

[13] Simone van de Wetering, "Facilitating citizens participation in marginalised neighbourhoods: selective empowerment in between vulnerable and active citizenship". Local Government Studies, (2023): 1–23, doi.org/10.1080/03003930.2023.2218801.

[14] Russell, Cormac, *Rekindling Democracy*, (Eugene, Oregon: Cascade Books, 2020), 155-156.

[15] Cormac Russell, Four modes of change: to, for, with, by, Hindsight, no. 28 (2019), 8-11.

[16] Astrid Huygen and Kees Fortuin, *ABCD: naar veerkrachtige gemeenschappen. Over gemeenschappen, impact en handelingsperspectieven voor gemeenten,* (Utrecht: Landelijk Samenwerkingsverband Actieve bewoners, 2021), 24-25.

[17] Jonathan Gross and Nick Wilson, *Caring for Cultural Freedom: an ecological approach to supporting young people's cultural learning, (*Londen: King's College London, 2017), 3-5.

Jonathan Gross and Nick Wilson, "Cultural democracy: an ecological and capabilities approach", International Journal of Cultural Policy 26, (2018): 328-343.

John Holden, *The Ecology of Culture, (*Londen: Arts and Humanities Research Council, 2015), 12.

[18] Frank van Steenbergen and Karlijn Schipper, "Het culturele ecosystem in transitie?" (sheets presentation ForwArt project meeting, Tilburg, June 8, 2021).

[19] Frank van Steenbergen, "Leersessie #2 Transformatieve potentieel ForwArt" (sheets presentation ForwArt project meeting, September 27, 2021).

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PUBLIC CONTESTATION OF GOVERNMENTAL DECISIONS ON HERITAGE: THE CASE OF THE PENICHE FORTRESS (PORTUGAL)

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INTRODUCTION

Peniche Fortress is a 16th century military building located in Peniche Peninsula (central Portugal) which from the 19th century onwards served other functions, having functioned in the 20th century as a maximum-security political prison during the dictatorial regime of the Estado Novo. In September 2016, the Portuguese Government included the Peniche Fortress in the list of buildings to be integrated into the REVIVE program, a program that aims to promote the restoration of disused public built heritage through its concession to private entities for exploitation for tourism purposes. In response to this, a movement of public contestation of this decision began, which forced the government to remove the Fortress from this list and result in its transformation into a museum – the National Museum of Resistance and Liberty.

Through the analysis of this paradigmatic case on public contestation of heritage governmental decisions, this paper aims at exploring the disparity that exists between the perspective of the so-called "heritage experts" that inform government decisions and the perspective of the local communities or the society in general, making clear that, as Smith claims, "... heritage is not so much as a 'thing', but as a cultural and social process, which engages with acts of remembering that work to create ways to understand and engage with the present".[1]

It argues that the inclusion of public participation is extremally important in all levels of heritage management, but especially in the first stages of heritage documentation and listing, in which cultural values are assessed. This is an important tool not only to engage communities with their heritage but also to contribute to more inclusive and sustainable cultural heritage management practices.

THE PENICHE FORTRESS
History and Architecture

The Peniche Fortress is a maritime fortress built between the 16th and the 17th century in Peniche (Fig. 1), a town around 100 Km north of Lisbon. It belongs to the vast defensive military structure made up of fortifications built along the Portuguese coast between the 17th and 18th centuries.

The construction of the fortress began with the building of the Redondo Fort in the reign of King Sebastião, between 1557 and 1558, under the responsibility of D. Luís de Ataíde, Count of Atouguia. About 10 years later, the walls adjacent to the Redondo Fort were completed and in 1572 the

construction of the fortress itself began, under the responsibility of the master builder Gonçalo de Torralva. Works continued until the end of the century and in 1589, Philip I of Portugal (Philip II of Spain) sent the famous military engineer Filipe Terzi to the Fortress of Peniche to consolidate the Redondo Fort and the walls and to study future improvement works. That same year, the Fortress of Peniche was taken by the English allies of D. António Prior do Crato, under the command of Francis Drake.

In the following century, the construction of the fortress was entrusted to the military engineer Luís Gabriel, and the strategic importance of Peniche in the line of defense of the Portuguese coast was recognized. After Portugal's independence from Spain was established, King João IV ordered the construction of an irregular star-shaped plan, delimited by a curtain wall with polygonal bastions and a second defensive line that was completed in 1645, judging by the inscription on the door of these fortified structures. Years later, between 1659 and 1671, the Abaluartada Front was built, and the defensive structure was completed (Fig. 2). After that, the Peniche Fortress housed, from 1698, the Peniche Regiment which since 1707 became known as the Peniche Infantry Regiment.[2]

Figure 1. Plan of Peniche Peninsula (18th century). Peniche Fortress is on the left side of the peninsula. Planta de Peniche. [S.l.: s.n.], [17--]
(GEAEM/DIE - 3317-1-7-11).

During the first half of the 19th century, the fortress was the scene of several conflicts that occurred in Portugal during that period. First, in 1807, in the context of the French invasions, it was taken by Napoleon's troops and the following year it was recovered by the English and Portuguese, commanded by General Richard Blunt. Secondly, during the civil war (1832-1834), it was occupied successively by the Miguelists and the Liberals, serving as a prison for prisoners from both sides of the conflict. And finally, at the end of that century, more precisely in 1897, its function as a military structure was deactivated, having become obsolete due to the evolution of war techniques.

Thus, throughout the 20th century, it received several other functions: between 1901-1902 it served as accommodation for Boer refugees, following the war with the British in South Africa; during World War I (1914-1918) it served as a jail for German and Austrian citizens; in 1928 it was given over to a sanatorium for tuberculosis patients; and finally, in 1934, a prison was installed there, essentially for opponents of the dictatorial regime of the Estado Novo, established in Portugal in 1932.

It was essentially as a political prison - since 1945 under the jurisdiction of the political police of the dictatorial regime [3] - that the fortress operated until 1974, the date of the establishment of the democratic regime in Portugal by the Revolution of April 25, also known as the Carnation Revolution. During this period there were some works aimed essentially at improving and expanding the prison spaces: in 1953 the modernization works of the prison facilities began, and in 1956 the old military barracks were demolished for the construction of three high-security prison blocks (Blocks A, B and C). Nevertheless, during this period, there were several escapes, the most famous being the collective escape from the high-security wing of Block C in 1960.

Finally, on April 27, 1974, two days after the Carnation Revolution, all the political prisoners who were in the fortress were released and that same year the prison was deactivated. It served later, until the early 1980s, as temporary accommodation for Portuguese families returning from the former colonies [4] and in 1984 the Municipal Museum of Peniche was installed there on the two lower floors of Block C of the old prison.
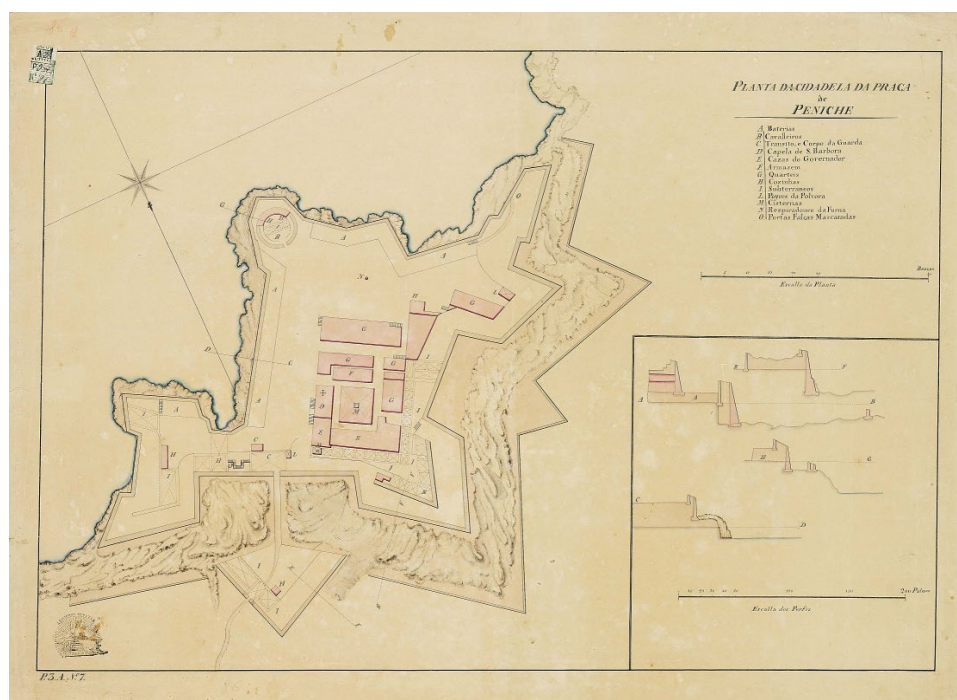
Figure 2. Plan of Peniche Fortress (18th -19th century). Planta da Cidadela da Praça de Peniche. [S.l.: s.n.], [1700-1900] (GEAEM/DIE - 3311-1-7-11).

The heritage status

In Portugal, the process of recognizing the cultural value of the first buildings, despite having started at the end of the 19th century, only materialized in the first years of the 20th century. The first building that was classified as a National Monument was a military architecture example - the Castle of Elvas - in 1906. In the years that followed, a few more buildings (essentially castles and churches) were classified and finally in June 1910, just months before the declaration of the Republican regime, an extensive list of listed properties was published. This became known as "the first list of Portuguese heritage" and compiled all the listed built heritage (a total of 455 assets) organized into three major groups: i) "Pre-historical Monuments" (13%); ii) "Lusitanian and Lusitanian-Roman Monuments" (10%); iii) and "Medieval, Renaissance and Modern Monuments" (77%) (Custódio 2008, 435-436). The latter group (which was the largest) contained three categories: "Religious Monuments"; "Military Monuments", and "Civil Monuments". Military architecture was thus one of the main categories of assets that were classified, even though it was not the one with the largest number.

Currently, military architecture still constitutes one of the main groups of built heritage (with 7% of the assets) - preceded by civil architecture (with 44%), religious architecture (with 32%), and archaeological sites (with 13%) - and in the set of assets classified as National Monument (which corresponds to grade I) it corresponds to 15% of the total.[5]

The Peniche Fortress was listed as a National Monument in 1938,[6] less than two decades after the first heritage list, and already after the dictatorial regime was established. Like all other listed assets at that time, what was valued in this building was its antiquity and its association with any important events and figures involved in the history of the nation and its artistic qualities (Rosas 1995; Custódio 2008). Years later, in 1966, a Special Protection Zone was defined for this National Monument, which included a "non aedificanti" zone.[7] And that is how it has remained until today.

Figure 3. Plan of Peniche Fortress (21th century). Google Earth image (Fortress in red).

In the "Historical-artistic note" on the Fortress, available in the information provided by the Directorate General of Cultural Heritage (DGPC) on the listed heritage in Portugal, we can find a vast description of its historical and artistic values, however, only a brief reference is made to its use as a

political prison, mentioning that "between 1934 and 1974 the Fort of Peniche was transformed into a prison for political prisoners of the Estado Novo."[8]

The Peniche Fortress is, in fact, a significant example of military architecture "built throughout the 16th, 17th and 18th centuries and involving architects and military engineers of national and international renown"[9] and which is part of a "defensive military complex of fortifications built along the Portuguese sea coast throughout the 17th and 18th centuries, of high heritage value and which played a strategic role in the defensive system of the Portuguese territory until the 19th century".[10] And it was under this condition that in September 2016, the Peniche Fortress was included by the Portuguese Government in the group of buildings to be integrated into the REVIVE program.

This Program was an initiative of the Government, through a partnership of the Ministries of Economy, Culture, Finance and Defense, to promote the rehabilitation of public heritage that was vacant through the concession of its exploitation by public tender for the development of tourism projects. In its first edition, it integrated 30 large-scale buildings of high heritage value with excellent locations with the aim to promote the strengthening of the touristic attractiveness of the various regions of the country and contributing to the economic and social cohesion of the territory.[11] In this set of buildings was the Peniche Fortress. However, the first oppositions regarding the inclusion of the Peniche Fortress in this program appear right with the first news of the launch of this program.

Figure 4. Peniche Fortress (21st century).

PUBLIC CONTESTATION
Motivation

From then on, the opposition to the decision to install a hotel in the Peniche Fortress increased significantly.[12] However, the idea of installing a hotel unit in this space was not precisely new. Already in 1999, the Municipality of Peniche had decided to install a hotel unit in the Fortress, justifying itself with the financial difficulties for the conservation and maintenance of the building. This initiative involved ENATUR (National Tourism Company), which was the public company that managed the pousadas that belonged to the State, some of them installed in historic buildings. To this end, in 2000 the project was commissioned by the architect Álvaro Siza Vieira (a Portuguese architect

of international renown). The intervention, which would necessarily imply changes in the prison blocks, was at the time the subject of contestation by many citizens.[13] Architect Siza Vieira was responsible for the project only until 2003, when ENATUR was privatized, passing the management of the Pousadas de Portugal to a private company, the Pestana Group, which ended up not continuing the project. In an interview with a newspaper in 2016, the year in which the controversy erupted, this architect continued to question the suitability of this former political prison - with the historical significance it has - as a hotel, saying: "For me, the latent problem remains the same. Is it okay to make a hotel for tourism in a place where the prison in Peniche is?"[14]

The use of the Fortress of Peniche as the political prison of the dictatorial regime of the Estado Novo between 1934 and 1974 had an important historical significance, having become a symbol of resistance to fascism. Important figures of the resistance to the Estado Novo were imprisoned there and in the various prisoner escapes that occurred during this period, the one that occurred in 1960 stands out, where 10 prisoners escaped, including Álvaro Cunhal - who was one of the best-known opponents of the Dictatorship - and which corresponds to one of the most symbolic moments of resistance to the Estado Novo. Another remarkable moment occurred in the two days following the end of the Dictatorship as a result of the Revolution of April 25, 1974 (Carnation Revolution). From April 25, the population concentrated in front of the Peniche Fortress waiting for the departure of political prisoners that occurred on the morning of April 27. At this gathering there were already placards demanding the conversion of the Fortress into a space for public use, saying: "Peniche demands!... a fortress to visit, not to stay".[15]

On the other hand, during the use of the Fortress as a political prison the local community established an important relationship with this building, showing its solidarity with the political prisoners and their families by supporting protests for better conditions, hosting their families, delivering food and "cooperating" in escapes. This was considered a unique situation in Portugal.[16]

It was all these memories that were deemed incompatible with the use of the Peniche Fortress as a hotel unit.

Protest

The protest that began in September 2016, following the disclosure of the buildings to be integrated into the REVIVE Program, involved several citizens, associative groups, and political parties of the parliamentary left. The discussion had a strong media impact, being constantly in the news, and after about three months the government was forced to remove the Fortress from the list of properties to be included in the REVIVE Program.

However, the debate continued, namely about what to do with the Peniche Fortress. In January 2017, the issue was discussed in the parliamentary assembly, including budgetary issues and the model for financing and managing the building. To this end, a working group was created by the Minister of Culture with the aim of defining proposals for the future use of the building. Finally, in April of that same year, the study carried out by the working group was released and the government decision to install a museum in the Fortress of Peniche was communicated through the approval of the Resolution of the Council of Ministers of 73/2017 of April 27,[17] which determined the elaboration of a recovery plan for the Fortress of Peniche to install a national museum dedicated to the struggle for freedom and democracy, thus responding to the demands of the local community and society in general.

Results

As a result, the Offices of the Ministers of Finance and Culture, by Ordinance No. 260/2017, published on September 7, determined to assign the Fortress of Peniche to the Directorate-General for Cultural Heritage for the implementation of the project to install the aforementioned museum, with

the designation of National Museum of Resistance and Freedom (Resolution 73/2017 Council of Ministers). To this end, the DGPC initiated the "creation" of the museum through the dialogue "with the entities and people who in one way or another were linked to the Political Prison and the Fortress of Peniche about its recent past and the current opportunities" [18] for its social and cultural development.[19]

The public tender for the architectural project was launched in February 2018, and the Atelier AR4 project was chosen, under the coordination of Architect João Barros Matos. Currently, the building is still under construction for the installation of the museum, but some spaces have already been physically opened, namely for the realization of the exhibition "Por Teu Livre Pensamento" ("For Your Free Thought"), which pays tribute to the former prisoners, their families, the population of Peniche and the thousands of men and women who dedicated their lives to resisting fascism and achieving freedom, and for the inauguration of the Memorial in honor of political prisoners.[20] In addition, pending the physical opening of the space, the museum exists online and in the community.

CONCLUSION

This particular case illustrates a number of issues at stake in the contemporary management of cultural heritage, ranging from the financial difficulties in maintaining heritage assets, their use and economic profitability, and the difficult articulation between the public and private sectors in the management of cultural heritage assets. However, it also demonstrates the disparity that exists in the assessment of cultural heritage values, which contrasts the "institutional perspective" on heritage of the "heritage experts" that inform government decisions and that are focused on the architectural and historical values of the "objects" of the past - in this case, the old fortification - and the "community perspective" that corresponds to the local community perceptions (or the public society in general) and that identify with the symbolic and social values of the more recent past of the material heritage - in this case, those linked to the functioning of the building as a political prison. In addition, it also shows how these two perspectives can sometimes be not only divergent but also conflicting. It is this particular aspect that this article has focused on, as it is fundamental to determining all the others. That is, the assessment of the values attributed to a given heritage asset is an extremely important task since the values strongly condition the decisions that will be made regarding that asset.[21]

Reconciling these two perspectives is only possible through the inclusion of public participation, not only in all levels of heritage management, but especially in the first stages – namely in the documentation and listing of heritage assets.

However, although public participation is consensually accepted and embodied in guiding documents on cultural heritage policies - from Burra Charter [22] to the Faro Convention [23] – there are still sometimes difficulties in its practical implementation. Therefore, a greater effort is needed to create and disseminate methodologies and tools for practical implementation of collaborative practices at all levels of heritage management, especially at these early stages and particularly in relation to the more "traditional", long-established heritage of monuments and sites (as this fortress is), whose listing process was carried out at the beginning of the 20th century, when the concept of heritage was completely different from that of today. Thus, a revision of these older heritage records - which were built on the "institutional perspective" (as is the case of the Peniche Fortress) - is needed to integrate the "community perspective" in the assessment of their cultural values. Integrating these two perspectives from the earliest stages of cultural values assessment will certainly ensure more inclusive and sustainable cultural heritage management practices.

NOTES

[1] Laurajane Smith. *Uses of Heritage* (London: Routledge, 2006), 2.

[2] SIPA/DGPC - General Directorate of Cultural Heritage. "Fortaleza de São Francisco e Frente Abaluartada da Praça de Peniche / Museu Nacional da Resistência e da Liberdade", IPA.00004063. Accessed July 12, 2023. http://www.monumentos.gov.pt/site/app_pagesuser/sipa.aspx?id=4063

[3] PVDE - Polícia de Vigilância e Defesa do Estado (State Surveillance and Defense Police) que mais tarde se tornou na PIDE - Polícia Internacional e de Defesa do Estado (International and State Defense Police).

[4] Alexandre Emmanuel Audigane. *Uma Ilha na Península: o centro de acolhimento para refugiados de Peniche (1977-1982).* Dissertação de mestrado (Lisboa: ISCTE - Instituto Universitário de Lisboa, 2011).

[5] João Bernardes, Ricardo Moreira, and Luis Oliveira, ed.s. *Património e Território: Relatório Final* (Faro: SEC-GEPAC, 2014), 36-37.

[6] Decreto n.º 28 536, DG, I Série, n.o 66, de 22-03-1938.

[7] Portaria de 30-12-1966, publicada no DG, II Series, Nº 71 de 24-03-1967.

[8] "Fortaleza de Peniche". DGPC - General Directorate of Cultural Heritage. Accessed July 12, 2023. https://servicos.dgpc.gov.pt/pesquisapatrimonioimovel/detalhes.php?code=71147

[9] "Fortaleza de São Francisco e Frente Abaluartada da Praça de Peniche / Museu Nacional da Resistência e da Liberdade". SIPA/DGPC - General Directorate of Cultural Heritage. Accessed July 12, 2023. http://www.monumentos.gov.pt/site/app_pagesuser/sipa.aspx?id=4063

[10] Araújo Silva, and Teresa Pacheco Albino. "Museu Nacional Resistência e Liberdade: Fortaleza/Prisão Política/Museu" in *Patrimônio Arquitetônico Brasil-Portugal*, ed. Maria Rita Amoroso et al. (Aveiro: PROARQ Universidade de Aveiro, 2020), 53.

[11] "Objetivos e Pressupostos". REVIVE. Accessed June 27, 2023. https://revive.turismodeportugal.pt/pt-pt/guiao-tecnico

[12] Henrique José Lopes Pereira. *O público e o privado na gestão do património cultural: sobre o Programa Revive*. Dissertação de mestrado (Lisboa: ISCTE - Instituto Universitário de Lisboa, 2017), 64-90.

[13] Paula Araújo Silva, and Teresa Pacheco Albino. "Museu Nacional Resistência e Liberdade: Fortaleza/Prisão Política/Museu" in *Patrimônio Arquitetônico Brasil-Portugal*, ed. Maria Rita Amoroso et al. (Aveiro: PROARQ Universidade de Aveiro, 2020), 54.

[14] Interview conducted on December 18, 2016, by Isabel Salema in the newspaper "O Público" cited in Henrique José Lopes Pereira. *O público e o privado na gestão do património cultural: sobre o Programa Revive.* Dissertação de mestrado (Lisboa: ISCTE - Instituto Universitário de Lisboa, 2017), 61. The interview was done before the Peniche Fortress was removed from the Revive Program.

[15] https://www.museunacionalresistencialiberdade-peniche.gov.pt/pt/galerias/libertacao-dos-presos-politicos/.

[16] Paula Araújo Silva, and Teresa Pacheco Albino. "Museu Nacional Resistência e Liberdade: Fortaleza/Prisão Política/Museu" in *Patrimônio Arquitetônico Brasil-Portugal*, ed. Maria Rita Amoroso et al. (Aveiro: PROARQ Universidade de Aveiro, 2020), 54.

[17] Resolução do Conselho de Ministros n.º 73/2017, de 5 de junho, Presidência do Conselho de Ministros. (2017). Diário da República, 1.ª série, 108, 2767-2767. Accessed July 11, 2023. https://diariodarepublica.pt/dr/detalhe/resolucao-conselho-ministros/73-2017-107468673

[18] Paula Araújo Silva, and Teresa Pacheco Albino. "Museu Nacional Resistência e Liberdade: Fortaleza/Prisão Política/Museu" in *Patrimônio Arquitetônico Brasil-Portugal*, ed. Maria Rita Amoroso et al. (Aveiro: PROARQ Universidade de Aveiro, 2020), 54-55.

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[20] Paula Araújo Silva, and Teresa Pacheco Albino. "Museu Nacional Resistência e Liberdade: Fortaleza/Prisão Política/Museu" in *Patrimônio Arquitetônico Brasil-Portugal*, ed. Maria Rita Amoroso et al. (Aveiro: PROARQ Universidade de Aveiro, 2020), 55.

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[23] Council of Europe. *Convention on the Value of Cultural Heritage for Society (Faro Convention)*, 2005.

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INVESTIGATING THE SYSTEM(S) OF MAKING IN HINDU TEMPLES OF JAJPUR TOWN, ODISHA ERSTWHILE KALINGA REGION, INDIA

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INTRODUCTION

A significant portion of architectural remains that still survive from ancient times in India are religious in nature, with influence of different religions that flourished in different regions. Temple architecture has evolved with time. It started from a simple unit during the Gupta period i.e., 4th C.E. A.D to temple cities till 17th C.E A.D. Nayaka Period.[1] Temple architecture of India is generally broadly classified into two styles Nagara and Dravida but there are some regional styles because of the influence of various factors which can be cultural, geographical, social, etc. Kalingan Temple Architecture is one of them which developed over in the Odishan state of India. It has some standard common features with that of other North or central Indian temple styles but there are some features and characteristics which are unique to Kalingan style of Temple Architecture.

KALINGA STYLE OF ARCHITECTURE

Orissa is an Indian State covering around 4.8% of the total area of India. The region was known in ancient times by various names, some of which were **Kalinga, Utkala, Odra, Tosali, Kangoda and Kosala**. Each of them during its historical existence found mention in different sources which provide interesting accounts about it. Thus, all these geographical units have played their roles in the enrichment of political and cultural history of Odisha. There are several notable towns of ancient times on the bank of large rivers in the state. The largest and most important of the rivers is the Mahanadi. North of Mahanadi is two other major rivers, the Brahmani and the Vaitrani, while to the south is the large salt-water Chilka. The style of temple architecture developed in this region came to be known by the name of Kalinga Temple Architecture. The four major Kalingan Temple sites are Bhubaneswar, Puri, Konark and Jajpur. Their location on the map of Odisha is presented in the fig 01. Notable temples such as Lingaraj Temple, Jagannath Temple, Sun Temple and Biraja Temple are present in Bhubaneswar, Puri, Konark and Jajpur respectively. Due to presence of these temples and the mythological stories linked to these regions they have been known by different name, which are mentioned in the fig 01.
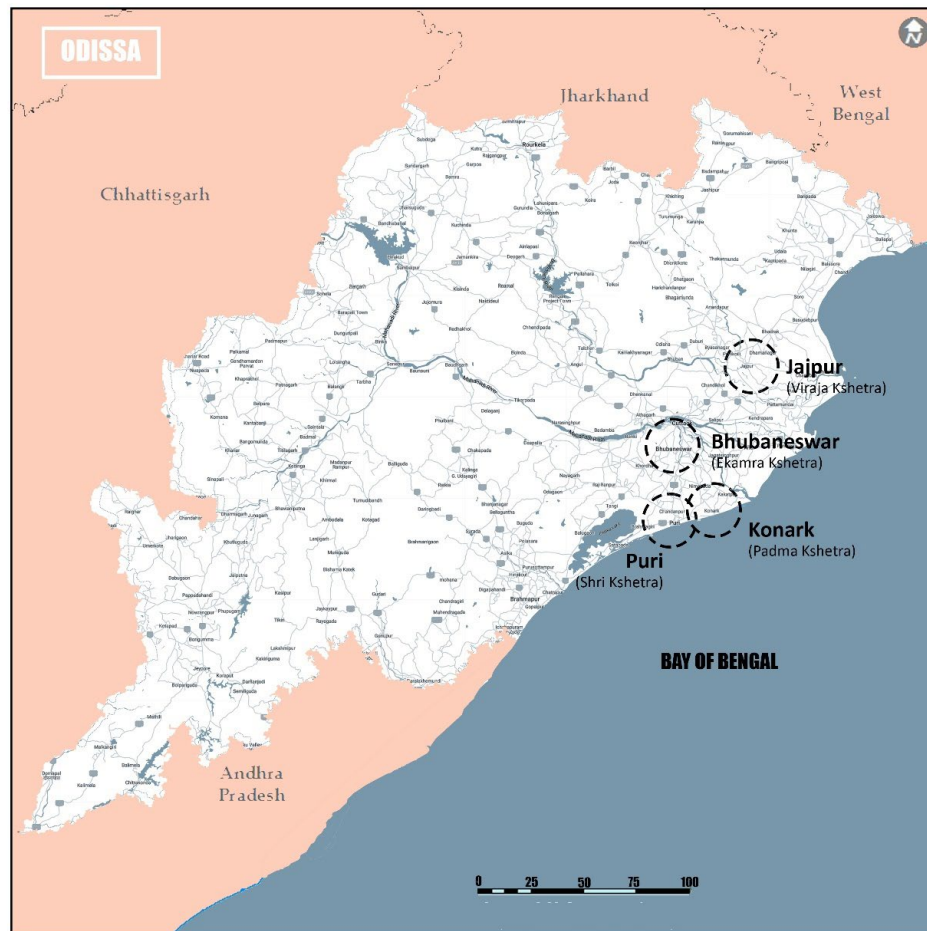
Figure 19. Map depicting the four major sites of Kalinga temple Architecture

JAJPUR AND KALINGAN TEMPLE ARCHITECTURE IN JAJPUR
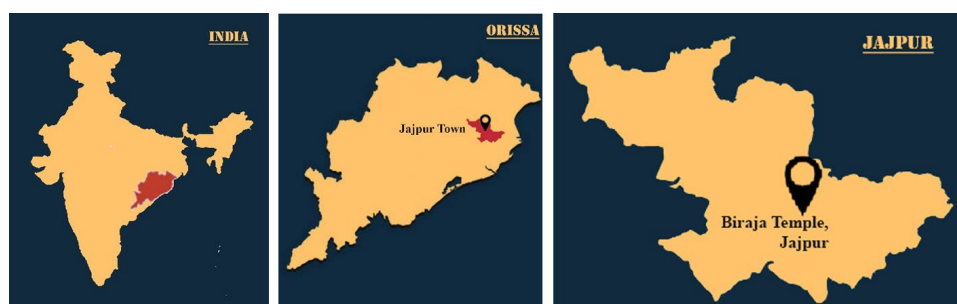
Figure 20. Location of Jajpur and Biraja Temple

Jajpur in one of the four major temple sites of Kalinga region. The heritage precinct of Jajpur' *Viraja Kshetra'* is flourished on the fertile bank of the river Brahmani. The heritage precinct of Jajpur consists of numerous temples devoted to Shakti and Shiv cults. This precinct is one of the prime ancient 'Shakti Pitha' in the country. Also, this site is called 'Second Kasi' due to the presence of numerous 'Lingas'. The extant literature on Jajpur suggests that the origin of this site is traced to the pre-Christan era. Apart from Shakti and Shiva cults, Jajpur is famous for numerous Buddhist and Jain archaeological sites; hence, it is often referred to as a 'Place of all Indian religions' in Odisha.[2] There

is the presence of numerous temples belonging to different religions and cults. Out of which hindu temples with more historic, cultural and religious value have been identified considering the literature study and unstructured onsite conversations. These temples belong to all three major Hindu cults namely Shiva, Vaishnav and Shakti cult respectively. There is also presence of some sub-cults such as Shaktism has sub cult of Viraja and Saptmatrika, Vaishnavism have cult of Jagannath and Varaha.[3]
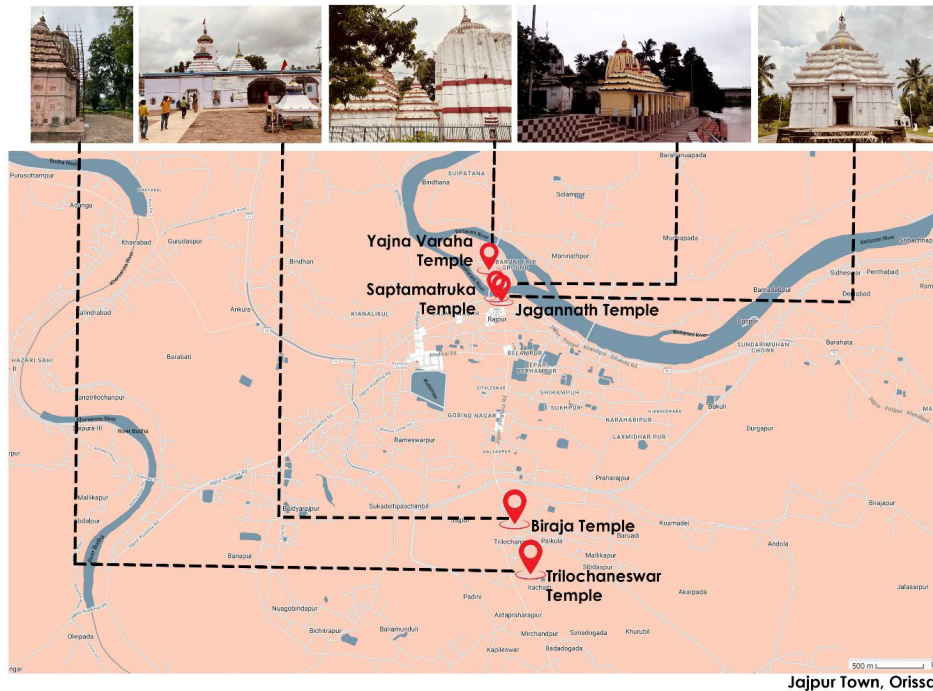
Figure 21. Map depicting the location of identified temples for study

The above depicted four temple sites are few of the major temple locations of Jajpur region. There are certain group of temples belonging to Shiv, Vaishnav and Shakti cult. The temple sites are:

1. Biraja Temple
2. Jaganath Temple
3. Trilochaneswar Temple
4. Yajna Varaha Temple

These temples were originally constructed between 5th C.E to 15th C.E. A.D but were destroyed by Mughals and Afghans so they were rebuilt and renovated in the later centuries by rulers of Bhonsle and Maratha dynasty.
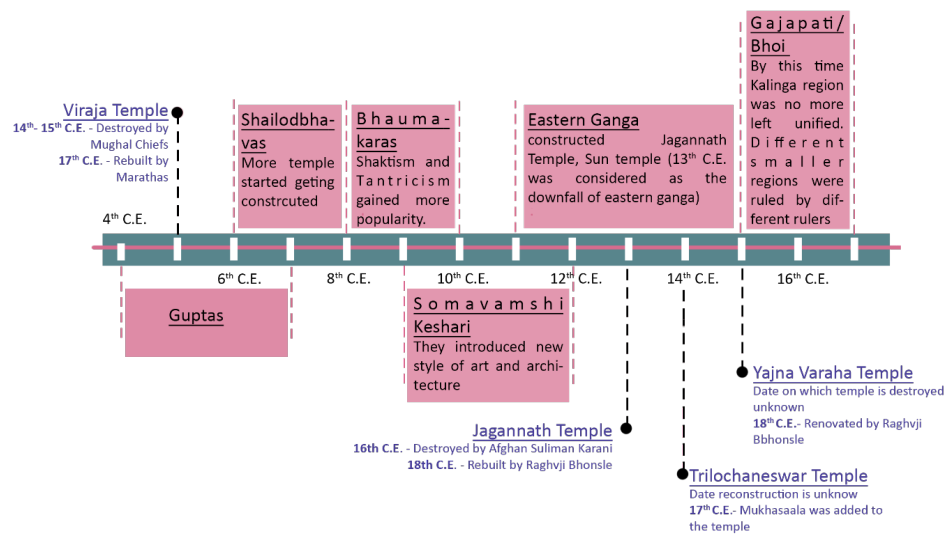
Figure 22. Timeline of construction of identified temples

There is a mention of Biraja temple in Mahabharata as well that means it existed in the pre-Christian era also. The Viraja was prayed by the people desiring success. There are numerous facts which indicate that the Viraja Temple was in existence from ancient time. According to the Buddhist literature Viraja temple was highly influenced by Buddhism However the dominance of Buddhism seems to eliminate in the Gupta period which was the time of revival of Brahmanical Hinduism.

The present temple had been destroyed completely but some part of the Mukhasaala was left from getting destroyed by the Mughals and Afghans between 13th C.E. to 17th C.E. which was later repaired by the Marathas. The original temple was not at all in a condition to say anything about its architecture. Existing temple is a modern structure possessing all the characteristics of Hindu temple. Compound wall to the Present day Biraja Temple complex was added later close of the 19th C.E. Most of the slabs were reused from the slabs disposed of inside the temple complex.

Yajna Varaha Temple temple stands on land surrounded by stream of Vaitrani from all four sides. The temple complex stands in an island with picturesque surroundings where the river Vaitarani has been branched off on both sides. It is believed that the temple was constructed by king Yayatikesar. Expression of all four temple styles that is Nagara, Kalinga, Dravida and Besara style can be found here. According to historian K.C. Panigrahi the temple stands in its original form but it is hard to believe. Although it possesses various detached sculptures. Generally, the vimana of a Hindu temple is 1 ½ times higher and more elaborate than the Mukhasala but here the Vimana is just slightly higher and Mukhasala seems to have more excellent architectural features. It is a living temple and has deities are two Varaha images, one Laxmi image and a Jagannatha image as deities. The later one is built of wood whereas other are made of chlorite. All the images are kept over a high pedestal.

Trilochaneswar temple complex consist of numerous temples belonging to shiva cult with a kali temple as well within the complex. The temple was constructed by the Eastern Gangas in and around 14th C.E. and now it is under the care of ASI. Apart from Trilochaneswar Temple some smaller temples are also present with in the complex, these temples have been constructed much later. The complex is about at a distance of 800m South of Biraja Temple on Jajpur Singhpur road. The complex has both active and non-active temples. Particularly Trilochaneswar temple is active temple with single facing Sivalinga made of black chlorite stone.

The temple can be seen having 2 phase one is the Garbhagriha with Rekha order and Jagamohan with Pidha order of Kalinga temple Architecture. Both the garbhagriha and Jagamohan seems to have

square plan form. Jagamohan/ Mukhasala seems to have five level pidha roof with the kalasa on the top. The temple has saptharatha style in plan and The Rekha deula has height of 21 m upto the Kalasa from the base where as the Jagamohana has a height of 15 m. Both the Vimana and Jagamohana has a stand on a rectangular altar. There are some votive stones present with in the complex which belong to 8th C.E. to 13th C.E. They are generally the architectural fragments, projecting lions, miniature temples, broken amlakasila, votive Sivalinga, nayikas, animal erotics etc, from another temple site.

Jagannath temple, Jajpur is on the southern bank of river Vaitrani. This temple belongs to the Vishnu cult. It is believed that the idol of Jagannath, Puri was kept at this particular for some time. Later Yayatikesasri erected constructed or renovated the temple to install new icon. Both the Jagannath temple at Jajpur and Cuttack was destroyed by Firoz-shah-Toghloq in a raid. The existing temple of Jagannath was renovated and rebuilt by Rag huji Bhonsle- I of Nagpur. The Jagannath temple lies at a distance of 2.6 km from the existing Biraja temple. The temple compound has a boundary wall of around 215' x 155'. The temple seems to follow the guidelines of Vishnu Temples. Jagannath temple have three phases. It has Antraala in between the vimana and the jagamohana. Jagamohan and Antraala seems to have pidha order and vimana follow Rekha order of Kalinga Temple architecture. Vimana/ Garbha Griha follows Saptaratha style with miniature shines on the three sides of the Vimana other than the bhogmanadpa. Images of Ganesa, Visnu, Parvati, Dhyani Buddha, dancing Krisnan broken Mahisasuramardini Durga, female deity, nayikas, devotees, dwarf figures, elephant, doorjamb fragments, architectural fragments, etc. are present with in the compound of the temple.

SYSTEM(S) OF MAKING

Stone slabs, metal plates, manuscripts, and texts were used to gather information on the construction of the temples.[4] The following four classes make up the building team, and they take into account the parameters and standards stated later.

1. Sthapti (Main Architect versed in traditional science, mathematics and Shilpashastras)
2. Sutragrahin who did the work assigned by sthapti
3. Taksaka who did the carving and cutting of stone
4. Vardhakin, is the mason or carpenter

There are parameters and criteria that can be considered in detail while preservation of existing temples and making and conceptualization of new temples which are discussed below,

Selection of site

The glory of Viraja-kshetra is discuused above, according to literature, Hindu temple sites are commonly located in spacious areas near water bodies and surrounded by nature. Ancient texts also recommend building temples near water bodies and gardens where flowers bloom, birds chirp, and animals can rest without fear. While leading Hindu temples are typically situated near natural water bodies like rivers and lakes, it is advised in the Puranas and Bharat Samhita that temples can be constructed even in places without natural water sources by creating ponds. During the consecration of the deity or the temple, water is typically used even in the absence of natural or man-made water sources.

iii) Trilochaneswar Temple

iv) Yajna Varaha Temple

i) Viraja Temple

ii) Jagannath Temple
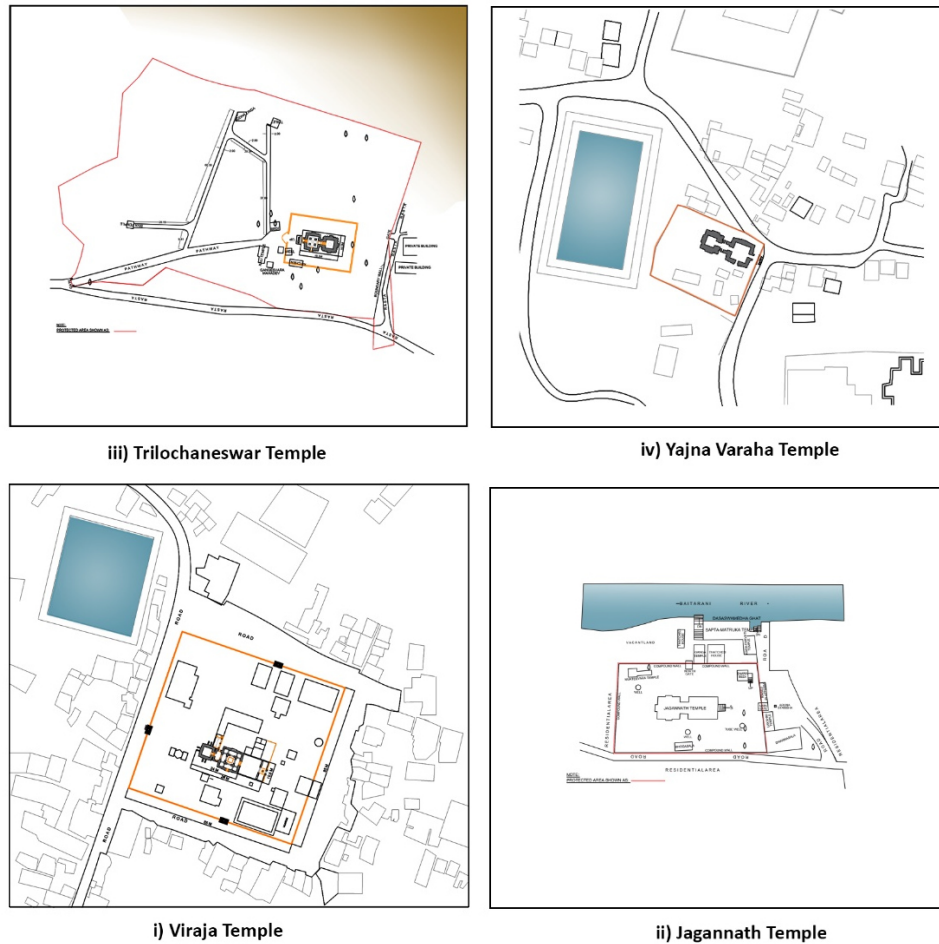
Figure 23. Presence of water body in the near vicinity of the identified temples

Presence of water body can be seen in the case example of Kalingan temples of Jajpur town i.e., Viraja Temple, Jagannath Temple and Yajna Varaha Temple while Trilochaneswar was built on a bank of a river which has been dried up with due course of time (refer image no. 5).

Plan

Plans of the temple may be rectangular, apsidal, circular or octagonal. Most plans are square developed from a square; even stellate plans normally retain the four corners of a square quartered by the cardinal axes. Plans cannot be considered in isolation from the design as a whole.

i) Viraja Temple

ii) Jagannath Temple

iii) Trilochaneswar Temple

iv) Yajna Varaha Temple
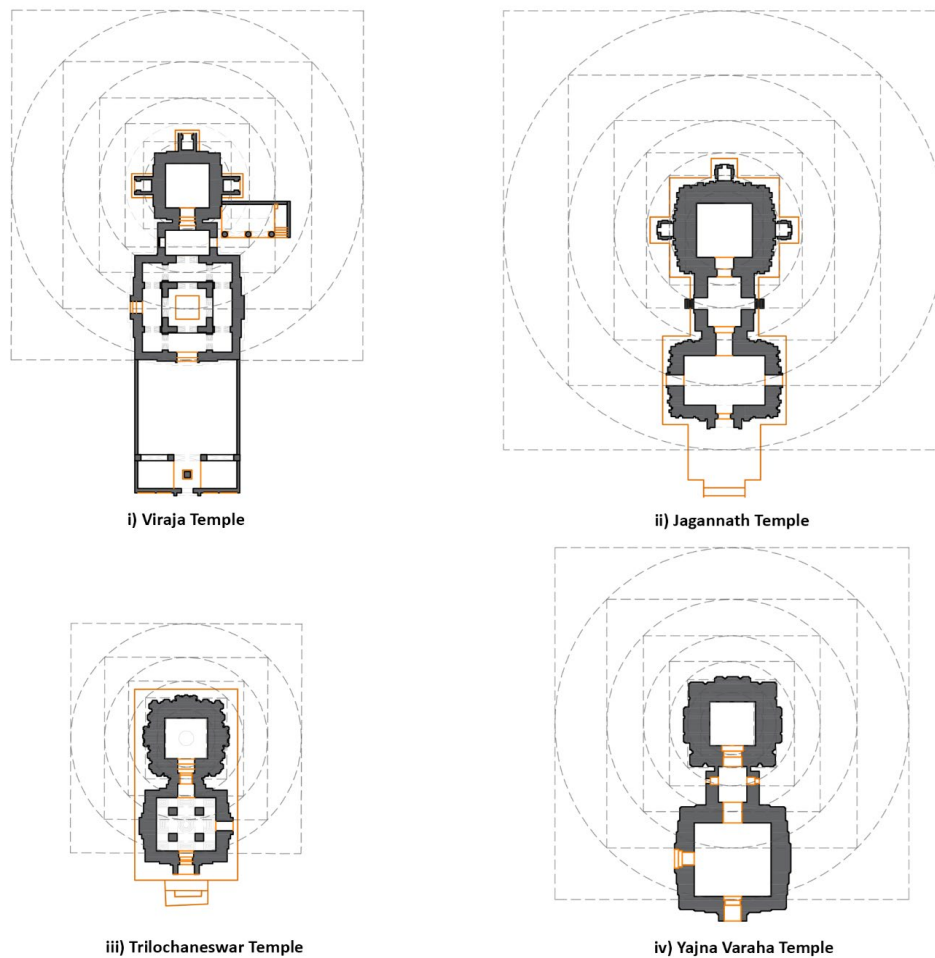
Figure 24. Relationship between temple plan and square shape

Geometry

Square is the fundamental form of Indian temple architecture. To make a square, cardinal directions are identified using gnomon. Using the rope (half the length of the square needed for Garbha griha) circle is made. Square inscribed in the circle defines the Garbha Griha while the space between in the circumscribed and inscribed square are the thickness of the walls of the Garbha Griha. Similar fashion can be seen in the floor plan of identified temples in Jajpur town. The size of the squares follows geometric progression with increasing factor of √2.

Also, it is found during the documentation process that the principles of fractal geometry i.e., self-similarity, repetition and iteration has been followed in the basic plans of the identified temples to some extent It is clearly depicted in the image shown below,
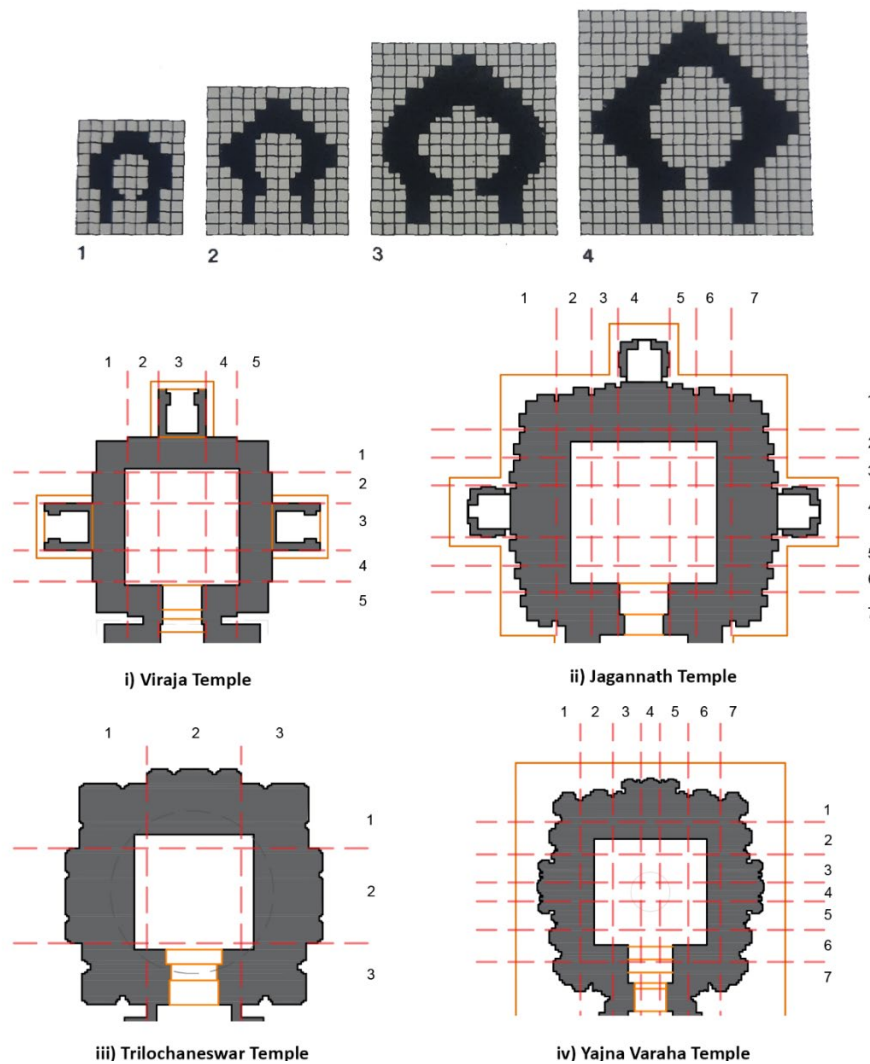
Figure 25. Fractal Geometry in the Temple plans

Orientation and Layout

The primary deity of a temple has a significant impact on its orientation and layout. The positioning of the idol is determined based on the orientation of the temple. Here are the specific directions associated with certain deities: A temple facing east can be dedicated to any god, whereas a temple facing west is typically reserved for deities from the Shiva family, such as Shiva, Ganesha, and linga. (Chanchal Batham, Construction Techniques of Indian Temples, 2018)

In the temple architecture of Orissa, the sequential arrangement starts with the Garbha Griha instead of the Mukhasaala. The Mukhasaala is constructed before the Garbha Griha but is not always an essential component, as many early and later temples were built without it. The spatial hierarchy is designed so that as one progresses from the temple's entrance towards the Garbha Griha, it prepares the speech, body, and mind for the profound experience of encountering the deity's idol. Generally, as seen in the Kalinga Temples, there is no transition space between the Garbha Griha and the Mukhasaala. But particularly, in the identified temple of Jajpur town transition space, Antraala can be seen between Mukhasaala and the Garbha Griha. This may be because the temples were constructed (may be reconstructed and modified) in the later centuries. The other reason could be that the temple architecture in Jajpur is influenced by Shaktism and Tantricism, which follows a female deity. So,

because of the same reason Antraala, a transition space has been provided. There is also an exception in the identified case of Trilochaneswar temple (refer to the plan in the image below). Antraala has not been provided. As the temple belongs to Shiva, and the way to practice Shivaism in the temple is different from other sects. According to the practices carried by various sects, the spaces provided are also different.

i) Viraja Temple   ii) Jagannath Temple   iii) Trilochaneswar Temple   iv) Yajna Varaha Temple
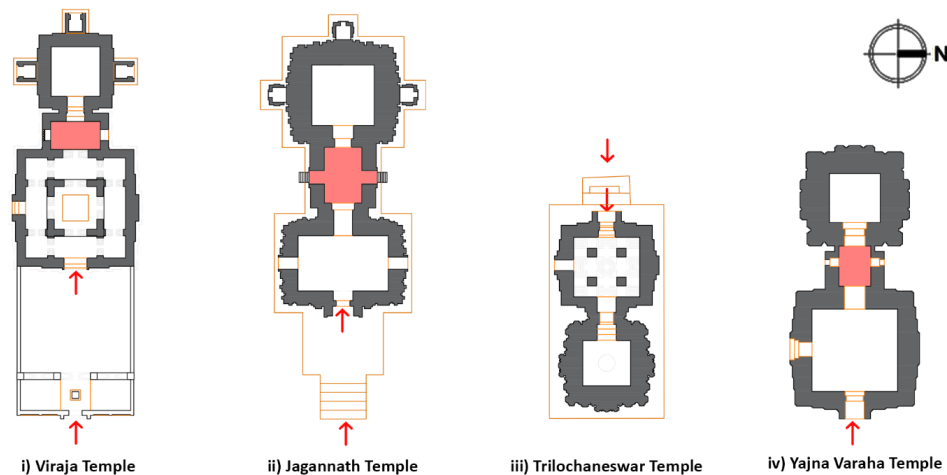
Figure 26. Hierarchy of spaces in floor plan

Selection of Material

Hindu temples were constructed using a variety of materials depending on their availability in the region. Materials ranging from timber to mud, plaster, brick, or stone were used throughout India and played a significant role in the overall aesthetics, construction techniques, and monumental character of the temple.[5] However, temples made with less durable materials such as timber, brick, or plaster have mostly disappeared, or only remnants remain. One of the most prominent developments in Indian temple architecture was the use of stone for construction. Stone construction evolved from rock-cut sanctuaries to more complex structures with ornate carvings and sculptures. Stone is considered the most sacred building material, and temples constructed with it are considered ten thousand times more valuable than those made with brick and a hundred times more valuable than those made with wood. Stones are used for temple construction based on the availability and climate of the region, as seen in the Kalingan temples of Orissa as well. Locally available stone, i.e., Khandolite and laterite, is used in the case example temples Viraja Temple, Jagannath Temple, Trilochaneswar Temple, and Yajna Varaha Temple.

Structural System

The trabeated system or the post and lintel method was the primary system used in Hindu temples which was later developed into corbelling techniques. This method was primarily used for wooden construction but later evolved for stone construction. From the images of the identified temples of Jajpur town, it is clearly visible that the temples follow the similar technique.

Figure 27. Use of Corbell system in ceiling of identified temples

Trabeated Structure

In the trabeated system, the various arrangements between vertical elements (pillars and pilasters) and horizontal elements (cross beams and lintels) are used to provide stability to the system. The most salient feature of the trabeated system is that only horizontal and vertical members are used in this system, and the spans were used to close the interior spaces. The roofing was done by laying the slabs of stone horizontally from one supporting beam or wall to another.

Corbelling Structure

Each horizontal course in the corbelling method is built so that stone or bricks from each layer extend outward to span the space between the two walls. The area gets smaller until just one brick or stone is needed to close it. It was mostly employed to build the temple's interior and the stone shells of the superstructure above the sanctuary.

Joinery

Different variations of mortise and tenon joints and the lap joint were used. Most horizontal assemblies employed lap joints, while most vertical assemblies used mortise and tenon joints. Another type of joint is a mortise and tenon joint, in which a peg is attached between two mortises carved out

of two separate stones. This joint is typically used between two courses of masonry to prevent the stones from moving owing to lateral stresses. The joints were once joined together using natural binders. It is believed that dry masonry was used in the construction of Kalinga Temples.

Joinery details applied in the identified temples of Jajpur town can be seen in the stones present on the site. Mortise is made in the elements so as to interlock them with the help of peg.

Superstructure:

Pittu**:**

It is a raised, rectangular projection that resembles a platform or pedestal. Pittu is typically adorned with intricate carvings and is used to enhance the overall visual appeal of the temple structure. In case of identified temples of Jajpur town only Jagannaath and Trilochaneswar temple have a base platform out of which pittu of jagannath temple has elaborate carving.
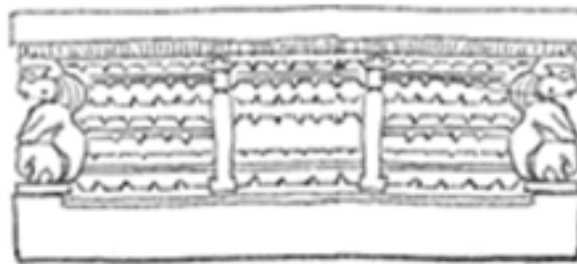
Figure 10. Pittu of Jagannath temple with carvings inspired from flaura and fauna

Baada:

It is the vertical wall section of the superstructure. Baada can be of various types depending upon the numer of hosrizontal section it can be divided into for example, trianga bada or panchanga bada.

(i) Paabhaga or Paada (sacred foot)

(ii) Taala Jangha (lower leg)

(iii) Bandhanni (knee)

(iv) Uppara Jangha (upper leg)

(v) Barandi (waistline)

In case of identified temples of Jajpur town all the four temples have Panchanga bada without much intricate carving. Except in case of Trilochaneswar temple which has carvings on Paada and taala Jangha both.

Gandee:

It is the body segment of temple above the Bada, where in the Rekhas or Paagas are prominent It forms the part of Shikhara above Garbha Griha. Depending on the form it is subdivided into three parts,

1. Rekha Oder

2. Pidha Order

3. Khakhara Order

In case of temples of Jajpur town Rekha order has been placed over Garbha Griha while pidha order over Mukhasaala and Antraala.

Mastaka:

It is the top most section of the Shikhara rather superstructure. It has been evolved with due course of time and in various research papers and books discuss at length about its evolution.Variations in the Mastaka of the identified temples is seen. It has been found that the Amlaka Sila is only present in the Mastaka placed on top of Garbha Griha.

CONCLUSION:

Hindu temple architecture elaborately showcases the Indian Knowledge systems. The knowledge of philosophy, spirituality, mathematics and science which is accumulated in due course of time helped in shaping of Temple architecture. These traditions, which have shaped and continue to shape numerous facets of Indian culture, society, and intellectual discourse, are profoundly entrenched in ancient Indian scriptures, texts, and oral traditions.

As already mentioned, Jajpur has been referred to as 'Place of all Indian religions and presence of Hindu temples belonging to various Hindu cults have been mentioned in the paper. Out of which Biraja Temple, Trilochaneswar Temple, Jagannath Temple and Yajna Varaha Temple can be considered as the temples with high cultural and historic value and they are discussed at length. These temples along with other temples in the Jajpur region were destroyed by Mughals and Afghans between 13th C.E. to 17th C.E. Which were later than reconstructed in the later centuries. [6] Reconstructed existing condition is considered for this study. The research focused on investigating the system(s) of making in Hindu Temples of Jajpur town major finding of research is that there is an elaborate system of knowledge which has been put behind the making of Hindu temples, which makes it difficult to be concluded in single research. But there are parameters and criteria that should be considered in detail while preservation of existing temples and making and conceptualization of new temples.

• Selection of Site

• Inspection and levelling

• Plan (Orientation, Layout and Geometry)

• Selection of Material

• Structural System and joinery

• Superstructure (Pitta, Bada, Gandee, Mastaka and Kalasha)

 Each of the factors discussed above plays an essential role in the making of the Hindu temples and stays relevant in the case of Jajpur town as well. They do have an impact on the temple architecture, it can be tangible, intangible or both.

NOTES

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[6] Dipsikha Acharya, Memorial Stones and Votive Temples from Jajpur, Odisha: Some Observations, Journal of the Directorate of Archaeology and Museums, Government of West Bengal, vol. 1, pp. 97–114, 2016

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NARRATION OF CONTESTED CULTURE: THE ROLE OF NARRATIVE STRUCTURES IN THE RENEWAL OF CULTURAL IDENTITY

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INTRODUCTION

"The history of heritage is a history of the present, or rather, a historical narrative of an endless succession of presents, a heritage of heritage that can have no terminal point." [1]

The creation of narratives manifests as an assemblage crafted through linear and relative sequencing that represent heritage as both retrospective and prospective forms of cultural memory. The process entails the consolidation of evidence from disparate sources to concoct a realistic account of the history of cultures, their evolution, struggles, and triumphs. Multiple perspectives converge and diverge, celebrate and eviscerate cultures through their process of narration, evidenced through disagreement, divergence and subversion. In the context of cultural heritage and for the purposes of crafting national legacies, narratives have been employed as tools which have often adversely affected authenticity, representation and intent. Culture and narrative, in this regard form two distinct pathways into heritage discourse that occasionally collide to illustrate discordance and the deliberate manipulation of the latter to suit the former. The manipulation of national histories which narrate social and cultural evolution through events have often been orchestrated by governments to a preserve a monocultural and hegemonic national image. The obliteration of cultural influence, and a denial of historical precedent has contributed to the production of counter-heritages. These processes represent an institutionalization of cultural heritage which has contributed to Authorized Heritage Discourses (AHD) - the state sanctioned approach to discourses on heritage constructed through public policy in archaeology and management practices. The modernization of the national narrative relies on the degree of dissonance officially acceptable in the course of its formation. *"Because there are always several, often conflicting, meanings, which are bestowed on heritage, it is always dissonant."* [2] The contrast between "*cultures*" and their "*narratives*" has been defined further through restrictions imposed by means of legal regulation and statutory control, and alternatively, contestations in relation with urban renewal schemes in rapidly developing metropolises. The historic environment counters these contestations and restrictions through narratives that seek to reinstate authenticity, and create a diversified perception of cultural history.

Linear Trajectories

Employment and Critique

David Harvey has argued against a linear narration of the history of heritage as it becomes difficult to date this process following a logic that implies a sequential unraveling of events with a precedent influencing the immediate antecedent. The author suggests alternate modes of envisioning the historical evolution of heritage as product and practice that can be constructed through a history of power relations in the form of a socio-political paradigm. The governance and administrative mechanisms that deploy heritage practices have collectively crafted the direction and course of heritage in an effort to preserve specific cultural forms and craft national identities. In addition, both processes exist and are governed through a reciprocity. Heritage through history has been influenced by *"technological advancement, new modes of representation and levels of access and control."* [3]

Archaeologists have emphasized the significance of time and its employability in the discernment of *"archaeological record"* in addition to its role in the creation of *"archaeological phenomenon"*.[4] Cremo states that the study of these records has suggested that linear-progressivist conceptions of time have hindered the objective evaluation of records and rational theory building in the discourse of human origins and antiquity. In addition, with the emergence of new evidence that disproved biblical record, for instance the date of creation, the role and reliability of linear sequencing was questioned and required revision thereafter.

Cremo critiques the linear conception of time in the context of the archaeological record that has related classical antiquity with the Judeo-Christian tradition contained in the Bible, which have, in his opinion rendered them areligious. Additionally, he has stated that without an examination of the roots of Modern Anthropology, which are arguably religious, distinct and definitive in terms of their predictions, the discipline should not assume to offer a universal understanding and method of practice with regards to the creation and classification of historical records. Modern Anthropology, not unlike Archaeology has suffered the consequences of selective prioritization and the distortion of historical records as a result of a poor understanding of time and causality.[5]

Relative Sequencing

More recently an expanded focus on postmodern theory in the social sciences has altered perception with regards to the time, order and the nature of sequencing. The notion of historical time has transformed from an objective to a subjective form. Concurrent historical events have demonstrated an absence of causal links which have prompted a revisioning of the historical narratives. The construction of a narrative that bridges non-linear historical events draws on processes of relative sequencing to present an argument for cultural heritage. The role of narration in this context is to extract and assemble historical events and processes in the interest of representing disjointed periods in history. Distinct from a direct cause and effect relationship, the relational structure of historical events indicates the existence of a *"historical space"*[6] or paradigm that has been transformed over time and is disjointed structurally and in configuration. In this way, it redefines the traditional notion of causality, which is configured on a framework distinct from a linear sequence. This juxtaposition of events and processes seeks to represent holistic and diverse cultural and national narratives through the attribution of values on the future in relation to a past.

" *Thinking of heritage as a creative engagement with the past in the present focuses our attention on our ability to take an active and informed role in the production of our future."*[7]

The present must be contextualised within a relationship with the future and the past. This is inevitable in terms of historical production, however, what remains to be seen is the specific nature of this correlation and the ways in which it informs historical analysis and cultural production. The present contributes to the sequence of historical timeline through its role and relevance as a reference

for current architectural and urban conditions. The influence of the present time, in this regard, is factored into historical timeline reinstating the present as a valuable entity. This narrative sequence and form proposes a revised model of history[8] as a structuring of dynamic and transformative trajectories. It re-conceptualizes causality and evolutionary trajectories introducing the possibility of multiple pathways. It reorients the perception of time and space in the renewal of archaeological ontology and the historical narrative. The non-linearity of historical narration often falsely attributed to the insufficiency of information,[9] has enabled dialogue and discussion on heritage, culture and national image. In addition, this form of narration creates a platform that encourages alternative perspectives to emerge, with a shift in centrality within communal and social histories. Historians and heritage specialists have employed the use of non-linear narratives to relate and analyze cultural arguments created by diverse groups and collectives composed of governmental and non-governmental actors and networks. As a result, it can be stated that non-linear histories are essential for the sustenance of heritage discourses and time nurtured narratives of traditions integral to social and ethnic groups. '*Counter-heritage*', '*refugee heritage*', '*dissonant heritage*' and '*difficult heritage*' are derivatives based on non-linearity that embody a wide range of approaches that historicise culture specific arguments within distinct borders.

Case Study : The Bevis Marks Synagogue

The role of the narrative as a form of prospective memory has emerged however, as a product of retrospection and its particular interpretation. This has enabled a form of narration drawing on diverse physical environments and across time periods.
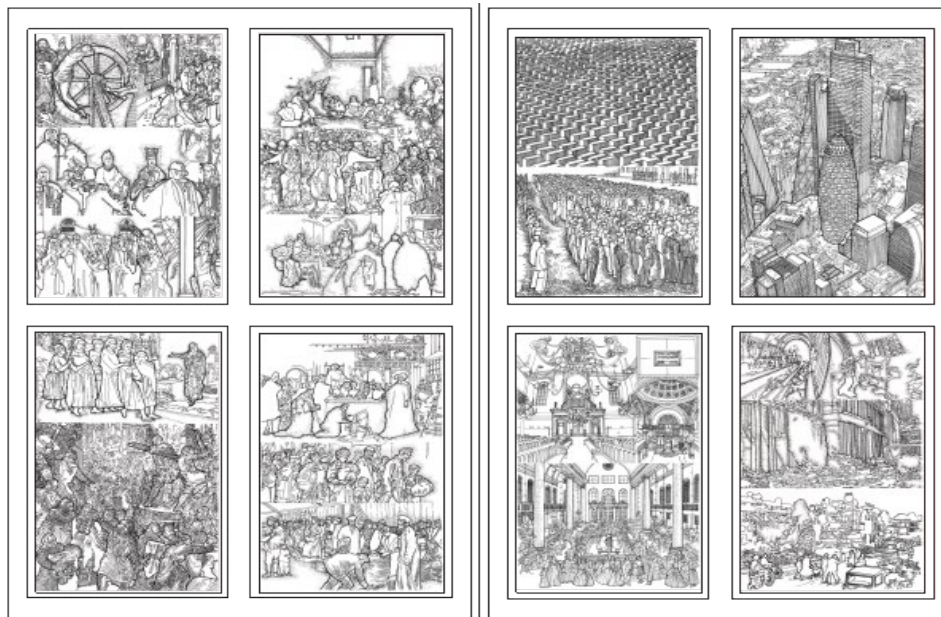
Figure 1. Eviction, Resettlement and contestation of Jewish practices across Europe and the United Kingdom : A historical narrative drawing on narrative styles and sequence of the Golden Haggadah

The Bevis Marks Synagogue

Jewish houses of worship in the City of London, from a perspective external to the community, can be characterized as significantly subdued in nature. This is primarily owing to the segregation of a community as a consequence of migration, disproportionate distribution of financial resources and the demolition of synagogues.

The Bevis Marks Synagogue is the oldest synagogue in the United Kingdom and is located in the City of London in the eastern City Cluster. The Synagogue is officially known as the " *Qahal Kadosh Sah'ar ha-Shamayim* " the Hebrew translation for " *Holy Congregation Gate of Heaven* ". Built on its current site in 1701 following the relocation of the congregation from the site of the first synagogue built on Creechurch Lane, it served as a refuge for crypto-Jews[10] from Spain and Portugal, and the Sephardi Jewish community from Amsterdam in the mid-17th century. At present, the synagogue enjoys an international membership and support, invested in its maintenance, care and preservation of historic identity and cultural capital within the city. Over the last few years, however, as a result of threats of eviction and the sale of land in addition to issues of encroachment and overshadowing, the Jewish house of worship has been engaged with expansion, renewal and public accessibility seeking to reinstate national and international ties to envision a sustainable future for the community.

21ˢᵗ Century Threat of overcrowding

The site of Bevis Marks has been at risk over the last couple of years due to plans of building high rise towers in its immediate context. The development proposal including two towers of 48 and 21 floors would have potentially blocked natural light from reaching the synagogue. Among high rise commercial and business complexes, the area is dotted with a few remaining churches and the only synagogue that has been in use for the last 300 years. The listed buildings in this context including the Grade-I listed Synagogue are few and primarily situated in areas protected by a conservation cover. The remaining listed and non-designated heritage buildings in the vicinity of the synagogue that are not protected by a conservation cover face a similar threat from the construction boom in the Eastern City Cluster.

The Jewish Community have been concerned with high-rises proposals which, on approval, would result in the infringement of the religious rights of the community. The sky view from the house of worship being integral to religious practices of the community is governed by the appearance of the sun, moon and celestial bodies which determine prayer timings, the duration of Sabbath day, the Jewish calendar, and the new month according to the lunar cycle. A restriction of views to the south and east of the synagogue would prevent the recital of certain prayers and affect the context that situates Jewish religious practice in relation with the cosmos. Alternatively, a proposal to protect sky views from the synagogue will in the future, contribute towards the preservation of the intangible heritage of the synagogue and the Jewish community.

The impact on the operation, cultural significance and accessibility to the Synagogue would have been irreversible if the planning proposal were approved. Despite recent proposals being withdrawn, the community remains vigilant with regards to future potential risks of encroachment.

Eviction and Resettlement ; Dispersion and Damage

The Bevis Marks Synagogue was constructed after Jews resettled in England in the mid-17ᵗʰ century following their eviction in the 13ᵗʰ century (1290) through the edict issued by King Edward I. The Migration of crypto-Jews or Marranos from Spain and Portugal, in addition to a growing Jewish community in Amsterdam have contributed to a shift in population and the growth in congregation in England. The practice of Judaism was permitted only after the Jewish resettlement in England under the rule of Oliver Cromwell. However, the steady influx of Portuguese Jews in 1735 began to diminish by 1790, after which the principal language for sermons changed from Portuguese to English.

Concurrently, following the Alhambra Decree in 1492, the eviction of Jews from Spanish and Portuguese territories sought to eliminate their influence on the significant converso population in

both territories. Sections of the community comprising primarily of crypto-Jews emigrated to Dutch provinces. The collective expulsion of the Jewish communities from both the Iberian region and England have led to the resettlement in diverse contexts including North Africa, Italy, Turkey, Greece and the Mediterranean Basin. The period between 1391 and 1415 witnessed the massacre of the Jewish community that was particularly defined through events of eviction and conversion that evoked the rights of Jewish worship. A disregard of rights was especially evident through intolerance both with regards to the synagogue and the prayer book. Fueled by a fluctuating sense of anti-Semitism, the cultural object and artefact evidence a heritage that has been defined by instability and risk over the course of history.

In Spain, the resettlement of evicted Jews and the reinstatement of their citizenship was ensured in 1924 under the regime of Miguel Primo de Rivera seeking to compensate for the losses the community had to endure in the past. The following years did witness a return of Jewish communities to Spain; however, the edict was only officially invalidated by 1968 following the second Vatican Council. The lack of prudency and religious intolerance did not however prevent sections of the community to establish synagogues and persist through their own initiatives of religious sustenance and practice. The synagogue, in this regard, symbolizes a sanctuary for refuge, and a cultural object which has survived and thrived in the face of adversity.

Jewish resettlement and the reinstatement of cultural and religious practice led to the establishment of the first synagogue built on Creechurch Lane, in the City of London, which began service in 1657. The synagogue was subsequently moved as the congregation grew. On completion in 1701, the interior décor and furnishing of house of worship that exists today as the Bevis Marks Synagogue reflected the influence of the Great Portuguese Synagogue of Amsterdam and the designs of Christopher Wren, commissioned with the reconstruction of churches in the London during this period.

In 1738, the roof of the synagogue was damaged by fire and was subsequently reconstructed in 1749. The synagogue suffered minor damage during the London Blitz. In addition, it suffered some collateral damage in 1992 from the IRA and the 1993 Bishopsgate bombing. In the following years, as the congregation segregated owing to differences based on their socioeconomic status, the West London Synagogue was built to accommodate the wealthier sections of the dispersed community from both Bevis Marks and Ashkenazi Great Synagogue to form a congregation dedicated exclusive to British Jews. Subsequently, in 1886, the site of Bevis Marks Synagogue was considered to be sold. In response, a "*Bevis Marks Anti-Demolition League*" was formed under the stewardship of H. Guedalla and A.H. Newman which halted the sale of the property inspiring future efforts towards the preservation and sustenance of Jewish cultural rights in the context.

Post - War Jewish Migration (Early 20th Century)

Migration of Jewish communities became especially pronounced in the aftermath of the Second World War. Most countries in Europe denied access to more Jewish refugees citing problems of overpopulation, and a further rise in unemployment and anti-Semitism. Refugees emigrating to Great Britain had to provide proof of employment or financial resources that would support them in Britain. "*Kindertransport*" [11] or children's transport established in 1938 facilitated the emigration of 10,000 Jewish children and the children of other Nazi victims to Great Britain. In a conference held in Evian, France in July 1935, the refugee crisis was discussed among 32 countries including Great Britain.

Ariella Azoulay presents a compelling argument that illustrates social and cultural dynamics, and relevant to the discussion. The author examines the socio-political conditions by means of which the individual refugee and the displaced community were rendered "*stateless*", an internationally recognized political category that had been known to transgress borders and occupy territory within

and beyond the confines of the nation state. The progression, represented through the existence of the refugee and the refuge has, as the author observes, suppressed and neglected past cultural narratives that discuss the dispossessed community and his native territory. Furthermore, Azoulay challenges the linear historical narrative that situates the human condition succeeded by the posthuman, similar to the process of colonization and displacement. The selective inclusion of historical events within the narrative has consciously eliminated records of violence in the progression of the displaced community to the modern state appropriated citizen. The author states that the process of "*unlearning imperialism*"[12] indicates a need for the unlearning of the dissociation that initiated an irreversible movement of people and objects through forced migration to forge relations and networks in alternative contexts.

CONCLUSION

The relational sequencing of historical events in the 21st , 13th and 17th , 15th and 20th centuries and their lasting impact have been instrumentalized to concoct a narrative of contested culture. The cultural narrative, specific to the Jewish community serves to function as the basis for supporting arguments that seek to defend the preservation of the Bevis Marks Synagogue as a Grade I listed building and a collective refuge for a migratory and displaced community in the City of London.

In this paper, I have presented an analysis of cultural narratives that aim to bridge history and heritage, with a critical assessment of the cultural product by means of a twofold argument – the immediate building, and the theoretical and political context it is situated within. The distinct forms of narration and chronological sequencing seek to amplify the role of this theoretical instrument in establishing causal relationships, and in their absence, illustrate correlation between distinct historical events. Heritage is posited as a palimpsest of cultural arguments that collectively advocate for, in some cases the preservation, and in others, the reinstatement of cultural value inscribed in the materiality of the architectural object and historical built environment. Furthermore, the process of Heritagization, as elucidated by Turnbridge and Ashworth, emphasize the need for a *"periodic renewal"* which offers infinite potential with regard to the crafting of cultural narratives for the future. The narration of contested cultures, therefore, instrumentalizes the role of heritage as a discursive phenomenon and seeks to project the inconsistencies within Authorized Heritage Discourse(s) to create an accurate, non-linear and diversified images of national identity and cultural legacy.

NOTES

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[6] James McGlade, *The Times of history: archaeology, narrative and non-linear causality. Time and Archaeology* (London and New York : Routledge, 1999), 139

[7] Rodney Harrison, *Heritage – Critical Approaches* (Oxon, New York: Routledge. 2013).

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[9] The construction of order in relative chronologies was based to an extent on the reduction of difference which led in its turn to the consolidation of similar entities and processes which have been perceived to create coherence and clarity. Relative chronologies for instance, created through typological frameworks [1] (Cremo, 1999) that priviledge some attributes and categories of material culture or aesthetic criteria over others, have resulted in a loss of information and diversity of material; processes of simplification known to assist ordering and cataloguing have distorted reality through reductionist approaches. Alternatively, McGlade observes that the employment of such approaches have also created chronological orders through preference and priority based on a few attributes, have led to the creation of faulty records which have been further instrumentalized to produce cultural change, especially in late colonial and post-colonial contexts. McGlade emphasizes the fallacy in the reasoning, however, stating that the drive to establish order through the eradication of discontinuity has morphed the reading of archaeological record, once more ignoring diversity in the data and producing biased narratives.

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THE WHITE PYRAMID OF CORNWALL – A LANDSCAPE IN LIMBO

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Figure 1. Lillian Tranborg, The White Pyramid, Cornwall, 2022

INTRODUCTION

The landscape of Cornwall has been shaped by its granitic backbone of which kaolin, used for porcelain, is a large part. The white scars of the extensive china clay extraction industry can be seen throughout the landscape in the form of small mountains, mirrored by their partnered pits with milky turquoise lakes and rivers stained by the white clay. These mountains, made from the waste products once the kaolin has been extracted, are scattered around the otherwise relatively flat landscape and referred to as the 'Cornish Alps.'[1] One of the largest and most prominent of these peaks is known locally as the *White Pyramid*. A name that has subsequently been adopted by a nearby inn,[2] and a golf hole where the drive is in the direction of the structure.[3] The Great Treverbyn pit at Carluddon dumped its granite waste on this site between 1945 and 1958,[4] and since then the *White Pyramid* has been naturally colonised by vegetation. Although one can clearly see where it gets its name from, the shape is not a perfect pyramid. The shape is incidental; formed by the way the sandy waste material

would naturally fall when repeatedly dumped at the top, combined with changes caused by wind and rain eroding the slopes and plants that make it their home. Since 2014 there is a petition to for UNESCO World Heritage status following plans to have it removed to make room for a new eco-town. Nicholas Storey, who started the petition, states: 'This is a prominent land and sea mark of the town, beloved of its people and all who know the town.'[5]

Several artists have also been inspired by the *White Pyramid*, including myself, but what is it that attracts us to a pile of mining waste materials?

We are increasingly realising the cost our industrial activities are having on our ecology and wildlife, which brings an increased demand for ecological restoration of industrial wastelands.[6] But is there a role for the artist here? Can one use art to enhance the ecosystem by creatively adapting bioremediation? Environmental artist Agnes Denes seems to think so. On the World Environment Day in 1992, the Finnish Government, together with the backing of the United Nations Environment Program, commissioned Agnes Denes to realise her concept, *Tree Mountain - A Living Time Capsule - 11,000 Trees, 11,000 People, 400 Years* (1992-96), on a disused mining site at Ylöjärvi, Finland. The first time an artist had been asked to restore biodiversity at this scale.[7]
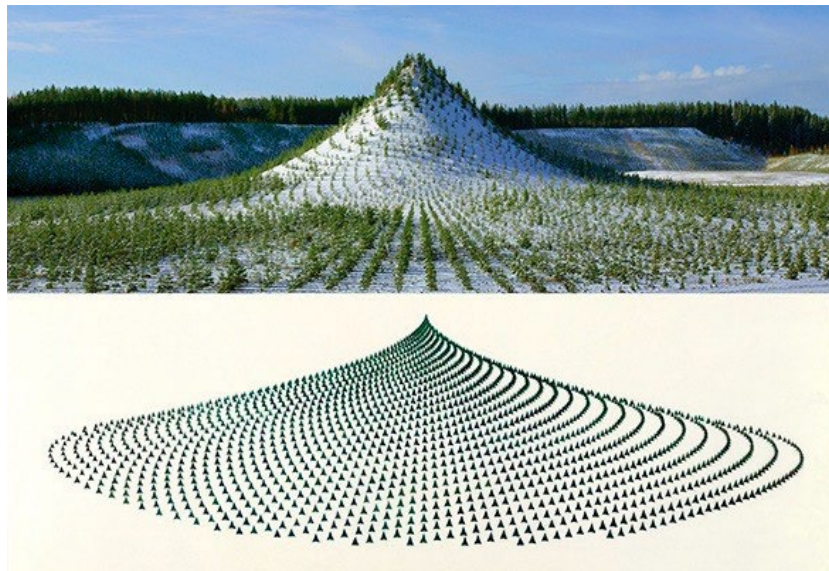
Figure 2. Agnes Denes, Tree Mountain - A Living Time Capsule - 11,000 Trees, 11,000 People, 400 Years, 1992-96, (420 x 270 x 28 meters), Ylojarvi, Finland

Could the Cornish disused china clay pits and tips benefit from this creative and restorative approach? This paper will compare the Cornish *White Pyramid* to Denes' *Tree Mountain* by examining the materiality, form, vegetation and possible futures of both pieces. Juxtaposing of the unintentionally shaped, naturally evolving *White Pyramid* with the designed, deliberately planted *Tree Mountain*.

MATERIALITY

There are many similarities between *Tree Mountain* and the *White Pyramid*. Both mountains link to mining industries and are built from the leftover materials of extraction.

In Cornwall, the china clay (kaolin) extraction industry has been active for more than two hundred years, covering an area around 25 square miles to the north of St Austell. Kaolin is the result of the gradual decomposition of the feldspar in granite rocks over millions of years and is used by the paper and porcelain industries as well as a food additive (e.g. in toothpaste), in medicine, light bulbs and cosmetics.[8] The industry brought prosperity to the area around St Austell and in the petition to save

the *White Pyramid*, Nicholas Storey wrote that it should be saved 'as an enduring memorial to all the people and the industry which won the highest grade of china clay from this place for export all over the world.'[9] During the years (1943-1958) when the *White Pyramid* was an active waste tip, the china clay industry in Cornwall employed between 7000 and 8000 people. Since then, much of the production has moved out of the UK and currently the industry employs around 1000 people.[10]

The white chalky kaolin is extracted from the granite by washing the clay stopes with water. The resulting slurry would then be pumped from the bottom of the pit to the sand and mica drags. These slow flowing channels were used to settle out finer quartz and sand and the fine clay would flow on.[11] The pure clay slurry would then go through a period of settling and drying. Only a about 10% of the granite is kaolinised and the quartz, sand, mica and rock were hauled up the incline of the pit by a flat rod system powered by a water wheel or a steam engine and emptied at the top of the tip, creating the distinctive white conical spoil heaps (Wheal Martyn Trust, 2020, p.11).[12]

Figure 3. Wheal Martyn Trust, Section drawing showing the clay pit and works as at Wheal Martyn circa 1880

With the clay extracted, these waste tips have a low cation-exchange- capacity and struggle to hold on to essential nutrients such as potassium, calcium and magnesium, making it an undesirable environment for many plants.[13]

For *Tree Mountain*, Agnes Denes had even more hazardous waste materials to build her mountain from. The area around Ylöjärvi in Finland, is known for copper, silver and gold mining from tourmaline breccia with copper tungsten (Cu-W) ore,[14] which produces large volumes of waste as only around 1% gets used.[15] The main risk to the ecology from this waste is the possible development of acid rock drainage, the formation of sulphuric acid, and also the release of heavy metals, such as zinc and lead, and metalloids (e.g. arsenic and antimony). If carried by water, this could cause severe damage to the surrounding habitat and risk of seepage into rivers and lakes with devastating effects on fish population.[16] Accordingly, such mining sites poses particular challenges regarding how they may be developed in the future.

FORM

The distinctive conical, pyramid forms of both the *White Pyramid* and *Tree Mountain* evokes a sense of human activity. Even at a glance, one can discern that they are not created by purely natural forces. The Cornish spoil heaps were not designed to be aesthetically pleasing or to have any artistic or historical purpose. Realising that these conical shapes 'stand out' in the landscape, the modern china clay waste tips now have a softer profile and some waste is used to backfill the old disused clay pits.[17] This is likely to increase the affection for the surviving Cornish pyramids. Many now seeing them as geopoetic relics of the industrial past. This constantly changing landscape, a landscape in limbo, has inspired the artist and Heritage Futures creative fellow, Antony Lyons, who filmed the *White Pyramid* (aka 'Sky Tip') for a consecutive 30 minutes as the rolling fog brings the *White Pyramid* in and out of view. 'Sky Tip Circumstance'[18] with its eerie trance-inducing soundtrack by Adrian Utley and an

accompanied poem, is evocative of the paradoxes of changing values to waste and beauty, presence and loss; questioning the history and future of a condemned mound of rubble in a contested landscape. A relic threatened to be replaced by eco houses.

Figure 4. Antony Lyons, Sky Tip Circumstance, 2018, still from film and poem

The conical shape invokes a sense of history; a link to the ancient pyramids and the heavy manual labour that created it. It is believed that the shape of the Egyptian pyramids represents the primordial mound (Benben); the first form that came out of the watery chaos during the creation of Earth.[19] In ancient Egyptian Memphite theology, Tatenen (meaning risen land), was the personification of the primordial mound. Tatenen was born in the moment Benben rose from the water and is described as both feminine and masculine, and identified with creation and a protector of nature.[20] Observing the prominent form of the Cornish *White Pyramid* and its partnered void space, the clay pit, a sense of the male and female comes to mind. The ancient pyramids were seen as 'resurrection machines' where the Egyptian king buried there would be given a gateway into the heavens.[21]

Throughout Agnes Denes' half a century career, pyramids have been a constant feature in her art and her concepts are often developed from what she refers to as 'transitional triangulation' (theses, antithesis, syntheses).[22] She likens her pyramids to 'visual philosophy'; touching on ecological, social and cultural issues by posing a question and seeking an answer for humanity.[23] With *Tree Mountain*, Denes wanted to make the human intellect combined with nature's magnificence visible, even from space, and to let it evolve long beyond her own lifetime.[24] By choosing to create an elevated form that is hinting at an ancient form, such as a pyramid, with resurrection and protector of nature at its core, this metaphor gets strengthened.

VEGETATION

During a site visit on February 12, 2022, 64 years since tipping ceased, the immediate impression gained when approaching the *White Pyramid* was that it was mainly covered in rhodedendron, gorse and heather. A closer look also revealed ferns and some buddleia bushes. Not many trees were seen and the ones there, were small and frail looking and growing at the base on the south, south west and south east sides. The north side was mainly covered by heather and rhododendron. The prevailing wind is south westerly and also where the most noticeable tip erosions could be seen.

Figure 5. Lillian Tranborg, Vegetation on the White Pyramid (west side), Cornwall, 2022

Grouping these plants according to a paper written in 1981 and published by the British Ecological Society, which studied the Ecosystem Development on Naturally-Colonized China Clay Wastes,[25] the primary pioneer plants still present on the *White Pyramid* are heather, followed by fern and gorse. These pioneer species are being invaded by a small amount of grey willows which belongs to the intermediate group, followed by the dominant and invasive rhododendron. The plants observed fit perfectly with the study, and age of the tip.[26] The *White Pyramid* has a natural progression from pioneering plant species from the surrounding landscape to tree species but, in over six decades, the ecological recovery is still in an early phase.

Agnes Denes' *Tree Mountain* was designed to be site-specific and adaptable. A pattern for restoration and preservation. The concept is the soul of the piece and the trees are its manifestation.[27] Originally, Denes intended to use silver firs as these trees are becoming scarce but for the Finnish *Tree Mountain*, she chose a locally occurring pine tree to better suit the environment.[28]

Figure 6. Agnes Denes, Tree Mountain - Aerial View of the mathematical layout into which the trees were planted, 1995, still from film

Denes had designed a mathematical pattern, inspired by nature's golden section and sunflower/pineapple patterns, to be used for the large tree planting scheme.[29] This environmental

treeworks was designed to show humanity's commitment to the Earth's ecological wellbeing by having 11,000 trees planted by 11,000 people.[30] The pattern, enacted by the trees, were placed on the gravel mountain made from the mining waste products.[31] This treeworks was a collaborative piece where each planter would receive a certificate of custodianship, for the tree they planted, to keep and pass through the generations, for 400 years; the time it takes to create a virgin forest.[32]

Comparing *Tree Mountain* to the natural colonisation on the *White Pyramid*, the tree planting has progressed the vegetation at least 75 years. Although, for *Tree Mountain*, unless it is also maintained by humans, nature will eventually decide on the evolving pattern and the visual human influence might gradually fade away.

FUTURE

The *White Pyramid* has not yet achieved the protected UNESCO status that the campaigners were hoping for. With regular slippage of the slopes, the area all around the sky-tip has been fenced off with signs proclaiming; 'Danger of death,' 'Keep out' and 'No unauthorised access.' Despite this, trespassers have continually climbed the *White Pyramid* to erect the Cornish, St Piran's, flag on its summit. Fearing an accident, the landowners, Imerys Minerals, have installed a flagpole with the Cornish flag.[33]

Figure 7. Lillian Tranborg, The White Pyramid fenced off, Cornwall, 2022

Even though the area is in need of affordable housing,[34] for many, the *White Pyramid* has become a representation of public opposition to the eco-town development proposals,[35] but for Storey, the *White Pyramid*'s importance is comparable with other European sites that have obtained UNESCO status, such as the black conical coal waste heaps in northern France's Nord-Pas-de-Calais mining region.[36] In 2018, the outline planning permission for the creation of the West Carclaze Garden Village was granted which includes a 'Heritage Park' as part of a recreational village park located next to the *White Pyramid* which the Cornwall Council claims: 'will highlight the mining heritage of the Clay District and site.'[37] The agreed planning application,[38] mentions 'safeguarding' the *White Pyramid* and not allowing re-profiling work, although, it includes an exclusion for 'works to ensure the health

and safety' of its neighbours and the application stipulates that the *White Pyramid* should remain closed off for any public access.[39]

Figure 8. Eco-Bos Developments Ltd, West Carclaze Garden Village Approved Masterplan, 2018, slide 5 from presentation to Cornwall Council All Member Briefing on 11 April 2018: Appendix 3d

Agnes Denes created a legal framework to keep *Tree Mountain* protected for 400 years. An essential part of the project was to award each of the 11,000 planters a certificate of ownership, which cannot be sold, to pass through the generations as custodians of that tree. She is creating a legacy that will benefit future generations.

As the tree roots cover most of its surface,[40] *Tree Mountain* is much more stable than the *White Pyramid*, although some of the trees have fallen over and, although being in her nineties, Denes has been back to do some replanting.[41] The future of this art piece will depend on whether there will be any further funding and willingness to retain the pattern by replacing the trees that have fallen over or if it will just be left to naturally evolve. Nonetheless, it remains as Denes has described it: 'a fascinating study of how the passing of time affects a work of art.'[42]

CONCLUSION

The *White Pyramid* is reflecting on the industrial past. It's honest and untouched status, within the scarred landscape from where it came, is also its strength but carries an unstable and contested future. The persistent campaigning to protect the *White Pyramid* has shown the need for something to capture the local Cornish culture, identity and heritage. In the *White Pyramid* they currently have an authentic landmark depicting the human industry that created it, an industry that brought prosperity and work to so many, but also a reminder of the changing landscape it is part of, and the depleting industry associated with it. A disturbed landscape in limbo and an ecology and society in need of healing and change. It may look like the campaigners have finally won the battle to have the *White Pyramid* protected, but the fact that the *White Pyramid* will eventually be surrounded by an eco-village will take away the wild, honest, industrial feel that the bleak open landscape currently awards it. The National Planning Policy Framework recognises that: 'Significance derives not only from a heritage asset's physical presence, but also from its setting.'[43]

Figure 9. Lillian Tranborg, The White Pyramid in its landscape setting, Cornwall, 2022

Whereas, Agnes Denes' *Tree Mountain* is looking to the future. Its main focus is on collaborative restoration and stewardship. A way to show that we can repair our own damage and re-link with nature. A resurrection.

Our society is dependent on mining for materials that we use on a daily basis. These mines create vast scars in the environment and waste that is potential bio-hazards to plants, water and wildlife.[44] The complex nature and potential hazards present in restoring these damaged landscapes means that the success is dependent on genuine cross disciplinarian collaborations.

Denes encourages artists to pick up the tools and vocabulary of land restoration and become creative problem-solvers.[45] With *Tree Mountain*, Denes has shown that an artist can and should take on ecovention. By planting trees that are found in the surrounding landscape, *Tree Mountain* achieved a balance of nature restoration and heritage. By giving each planter the custodianship of the tree, they planted, the treeworks has achieved protection, although, it has not quite achieved the moral obligation Denes was hoping for and the artist has tried to maintain it herself.[46] An ongoing issue that will shape its future as living, evolving art.

As well as remembering and celebrating the past, artists can and should be an active part of our collective, greener future. For the Cornish china clay mining landscape, with waste reframed as heritage and damaged landscapes as the canvas, there is an opportunity for sculptural responses to ecological restoration, achieved with genuine collaborations and the sensitivity to preservation or change that an artistic approach can provide.

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THE IMPACT OF LACK OF UNDERSTANDING OF DESIGN QUALITY ON THE CONSERVATION OF MODERNIST BUILDINGS IN HONG KONG

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INTRODUCTION

In the last two decades, preserving and conserving modernist buildings in Hong Kong has become a growing concern. The redevelopment of Wan Chai Market and demolishing the Star Ferry Pier and Queen's Pier in Central triggered widespread protests. Thanks to the efforts of various groups, the Police Married Quarters on Hollywood Road were saved and repurposed, and the Central Government Office was successfully preserved. More stakeholders than ever have participated in revitalisation projects involving modernist buildings, including the Central Market project.

Nevertheless, this paper contends that despite the increased awareness of the value of architectural heritage, there remains a need for a deeper understanding of the design excellence exhibited by modernist buildings. The existing official grading system employed to classify historic buildings requires improvement to guide stakeholders regarding modernist structures effectively. Furthermore, further scholarly research on modern architectural heritage is necessary, as it impedes the public's comprehension of design quality, ultimately leading to unsatisfactory conservation outcomes in several projects.

A BRIEF HISTORY OF THE CONSERVATION OF MODERNIST BUILDINGS IN HONG KONG

The preservation of heritage sites in Hong Kong has witnessed significant developments over the past two decades. One noteworthy case is the Wan Chai Market, constructed in 1937. The government had initially planned to redevelop the site at the close of the previous century. However, non-governmental organisations and the general public persistently voiced their opposition to the demolition. Eventually, through the collective efforts of the public and academic institutions, concessions were made in late 2007. The final outcome involved preserving the external walls while demolishing the interior, making way for the construction of a 46-storey residential and commercial complex atop the preserved structure.

Figure 1. The Wan Chai Market

Similarly, the Star Ferry Pier in Central, established in 1958,[1] faced the prospect of demolition in 2006 due to the Central Reclamation Phase III project. Having operated for almost five decades, the pier became the subject of online opposition, which later manifested into on-site protests against its demolition. However, government departments contended that the Star Ferry Pier did not meet the minimum criteria for classification as a declared monument of 50 years or more. They argued that its historical value was insufficient for in-situ preservation. Despite public demonstrations and protests by civic organisations, the government proceeded with the demolition. The Queen's Pier, built in 1953, met a similar fate, being demolished in March 2008 following its cessation of operation on April 26, 2007, due to the Central Reclamation Phase III project. Despite the efforts of various organisations, the demolition of the Queen's Pier could not be prevented.

Conversely, the Hollywood Road Police Married Quarters, established in 1951, faced the threat of demolition after being officially decommissioned in 2000 as part of the government's residential development program. However, extensive efforts and re-evaluation saved the building from demolition and revitalised into a creative hub.

Figure 2. The Hollywood Road Police Married Quarters

Constructed in the 1950s, the Central Government Offices[2] complex underwent a comprehensive study, leading to the government's decision to preserve the Central and East Wing. However, the original plan involved the demolition of the remaining block, the West Wing, to make way for a commercial building and a 6,800-square-meter open space accessible to the public. This proposal faced significant opposition from environmental groups, political parties, and academics who vehemently voiced their concerns. Ultimately, due to the strong opposition and public sentiment, the complex was preserved in its entirety, remaining intact and unaltered.

Another notable case is the Central Market,[3] an early example of modernist architecture completed in 1939. It served as a market until its closure in 2003. Initially, the government planned to demolish the market. However, due to opposition from various organisations, it was included in a conservation and revitalisation project in 2009. The revitalised Central Market has since transformed into a popular leisure destination, featuring unique retail and dining facilities and open spaces for public enjoyment. Its first operation phase commenced on August 23, 2021, marking its revival and return to the public with a renewed appearance.

Figure 3. The Central Market.

UNSATISFACTORY RESULTS

The field of building conservation in Hong Kong has undergone significant developments, with various stakeholders actively participating in preservation efforts and the government implementing mechanisms to accommodate their involvement. However, the outcomes of these endeavours have not always been entirely satisfactory. Presently, the only site that has been successfully preserved in its entirety is the Government Hill. Unfortunately, despite efforts to save them, the Star Ferry Pier and the Queen's Pier in Central were ultimately demolished. Meanwhile, the Wan Chai Market, the Hollywood Road Police Married Quarters, and the Central Market, although adapted for reuse, have encountered numerous challenges and complications. To gain a comprehensive understanding, let us examine the outcomes of these revitalisation projects in the order they were undertaken.

The Wan Chai Market is one of the earliest surviving steel-framed concrete buildings in Hong Kong and the first modernist-style market in Hong Kong. Steel-framed concrete was the advanced structural technology in Hong Kong in the 1930s. The reduced size of the beams and columns and the increased span created an interior space that was completely different from that of the previous markets, and the partition walls, whose height did not extend to the roof, allowed for much greater openness of the interior space. Eventually, only the shell was preserved, preserving a certain amount of memory triggers and nostalgic images, without noticing its steel structure and the light and airy spatial pattern it creates, a feature of modern architecture, of a civilisation or a culture, which the building would have solidified, but which has been eradicated.

The Hollywood Road Police Quarters, built in 1951, was a significant project during the post-war reconstruction period[4]. During that era, modern architectural culture had become mainstream and significantly impacted Hong Kong.[5] The building was constructed with a reinforced concrete structure system without any unnecessary ornamentation. Due to the functional nature of the building, the repetitive configurations are practical and efficient, adding rhythmic beauty to the structure and space. One of the unique design features is the wide verandahs created by the architects to deal with Hong Kong's hot and humid sub-tropical climate. These verandahs provide well-ventilated and comfortable spaces away from direct sunlight. Although the revitalised design preserves most of the building's exterior, the interior's newly added spatial content and architectural elements did not pay sufficient attention to the original qualities, resulting in the loss of much of the building's original charm.

Figure 4. The corridor and verandah of the Hollywood Road Police Married Quarters

Figure 5. The corridor and verandah of the Hollywood Road Police Married Quarters after revitalization

The Central Market consists of the rectangular main body and the trapezoidal lower portion on the south side; the main body of the building consists of the market space on the first three storeys and the penthouse on the fourth storey. The market space is a rectangle with a patio cut out of the centre. The building was constructed of then-advanced reinforced concrete frame construction. The structural elements of "columns, beams, and slabs" first form a regular, transparent spatial structure. Then, the secondary elements, such as partition walls, stalls, and staircases, differentiate different functional spaces, which are carefully placed into the structural grid, not only not interfering with the spatial order but also enriching the spatial hierarchy. The two spans at the north and south ends of the market accommodate more private spaces, such as serving spaces or restaurants, while in the middle are stalls and passages, and there is a public staircase at each end of the patio. Each floor of the market is 16 feet (4.9 m) high, except for the north and south room partition walls. The stalls in the middle of the

market are only 6 feet (1.8 m) high, so the space in the middle of each floor maintains the continuity and transparency of the frame structure. The space between the upper edge of the stall partition wall and the superstructure is aligned with the long band windows on the façade, which provides good lighting and ventilation and further strengthens the vertical spatial layering formed by the stalls at the top and bottom of the building. Looking from one end of the central aisle, the space appears tall and spacious, extending far into the distance. The regular structure and arrangement of stalls reinforce this perspective effect. Outdoor light (coming from both the central courtyard and the street) filters in from the elevated sides, suggesting the continuation of space towards the sides of the stalls. This also creates a spatial effect of brightness above and darkness below, resulting in a richly layered composition.

Figure 6. The original market space of the Central Market

The Central Market has undergone several renovations throughout its history, with the more serious ones occurring between 1990 and 1993. The Central Market was transformed into the starting point of the famous Mid-Level Escalator System. The north elevation facing Des Voeux Road Central was thus demolished and rebuilt, and the new structure accommodated escalators, lifts, staircases, and public toilets from the ground level to the third level. In addition, some of the stalls on the third floor near Jubilee Street were demolished to give way for stores and public passageways. The site inspection before revitalisation revealed that apart from the above-mentioned changes, the space of other parts of the Central Market building before revitalisation basically did not differ much from the original design. In the revitalisation design, we can see some efforts to restore and conserve the original building, such as attempting to restore the altered north façade so that it is close to the original façade; in addition, some of the changes made to meet the needs of adaptive-reuse do not affect the spatial characteristics of the main building, such as removing the public toilets in the trapezoidal part of the south side and filling in the sunken space to be used as open space. However, other changes have significantly damaged the original main space's characteristics and quality. Firstly,

the eastern climatic border on the ground floor facing the patio has been moved to enlarge the patio, which disrupted the spatial composition of the ground floor. In addition, although the overall structural frame is preserved on each floor, part of the partition walls of the end rooms on the north and south sides have been removed. Partition walls of full-storey heights have been added in the peripheral span close to the long-side façade (where the stalls were originally located) to accommodate fire staircases, elevators, toilets, and other auxiliary spaces. These removals and additions were made without careful consideration of the order of the space and its relationship with the structure, resulting in a total loss of the character of the north and south ends of the building and the central part of the building being regular and permeable. Furthermore, almost all the stalls are removed, and only a few typical stalls are preserved in different positions on each of the three floors, thus weakening the spatial rhythm and hierarchy. lastly, the opening height of the façades surrounding the patio has been increased, and the vertical spatial layering effect of echoing with the stalls and the street façade has been erased. These modifications allow the compositional features and qualities of the original main space described above to be lost in the revitalisation design.

Figure 7. The interior space of the Central Market after revitialisation

Overall, in all of these projects, the spatial structure and the relationship between the various aspects of the original building is the most easily overlooked, perhaps because of their "invisible" nature, as opposed to the physical architectural elements that are often the subject of preservation.

THE LACK OF UNDERSTANDING

This paper examines the factors contributing to the unsatisfactory outcomes of numerous conservation projects in Hong Kong. To illustrate this point, the Central Market project, which involved multiple stakeholders and underwent extensive revitalisation procedures, will be a primary example in this paper. The objective is to demonstrate how the absence of design quality awareness has influenced conservation projects in Hong Kong.

To revitalise the Central Market, the Urban Renewal Authority (URA) set up the "Central Oasis" Community Advisory Committee to advise the URA. A series of activities were organised as a result of the committee's work. A review of these activities reveals a lack of assessment and analysis of the

space of the Central Market, a vital issue in modern architecture. There was also a lack of analysis of design relationships.

In 2010, the Committee held professional body workshops and public consultation workshops. The professional bodies focused their attention on the physical elements, with little discussion of space; the references to "atmosphere" and "interior surprise" may be related to space, but they were not further described or explained.

The Commission commissioned the Centre for Architectural Heritage Research of the Chinese University of Hong Kong to undertake a study of the Character Defining Elements of the Central Market. The report[6] identified five character defining elements: "Atrium", "External façade facing Jubilee Street and Queen Victoria Street", "Grand staircases", "Six different types of market stall clusters", and "Column grid". This study is undoubtedly the one that has touched upon the spatial elements of the Central Market the most: apart from the "Atrium" and "Main Staircase", the "Column grid" in particular is closely related to the spatial composition of the Central Market, which is the most modern feature of the market. However, the review only focuses on the physical form of the structure and does not go further to discuss the spatial characteristics it creates. As for the stalls, they were also noted only for their specific form rather than as spatially reinforcing elements.

Subsequently, the committee held a revitalisation design competition. It was hoped that the architectural design would be based on the results of the previous sessions. The four proposals were "Urban Cocoon", "Central Gateway", "UFO" and "Inspired by our Heritage". The paper tries to observe whether the architects are aware of the spatial characteristics of the Central Market in the design process from their design descriptions and proposals.[7] The architects of "Urban Cocoon" explicitly declared that they should not "preserve for the sake of preservation, forgoing the architecture's future potentials". The interior of the scheme was thus completely overridden by "the re-introduction of new structures within the preserved external skin." This shows that they do not recognise and do not intend to respect the importance of the original space. The architects of "Central Gateway" proposed retaining the overall structure framework and accommodating new uses by local strengthening and replacing structural elements. However, their conversion of horizontal floor slabs into sloping floors would undoubtedly subvert the original spatial composition, which reflects his neglect of the original space. The "UFO" planned to retain the original structural frame, but the huge supporting structure for the floating roof blocks that run through the old building would definitely disturb the original space greatly." Inspired by our Heritage" is the most respectful of the four proposals. Still, the stalls that were not required to be preserved by the "Defining Characteristic Elements" were removed, and the façade along the patio and the window openings, which play a significant role in the vertical layering of the space, were also modified.

Between April and May 2011, the Committee organised a roving exhibition of the competition entries and a public forum for further public discussion. The mainstream public opinion is that the design of the Central Market should be able to provide greenery and quality public space; on the premise of meeting this demand, the public agrees that the internal structure of the Central Market can be altered in a more substantial and creative manner; and the public agrees that the rooftop of the Central Market can be retrofitted with additional facilities to provide more space for the enjoyment of the public. These public opinions clearly reflect that the public's demand for reuse is greater than that for conservation, and that they are indifferent and negligent to the original internal space.

Apart from the various activities involved in the formal revitalisation project, the academic research and official assessment of the Central Market before this should have had an impact on the revitalisation process.

The Hong Kong Institute of Architects (HKIA) completed a short report entitled "A Study on the Historical and Architectural Context of Central Market"[8] in 2005. The report also categorised the

Central Market as a Bauhaus masterpiece in which form follows function. In the description of the design, the façade, the atrium, and the reinforced concrete structure were mentioned, but the spatial characteristics were not described.

The Central Market was rated as a Grade III historic building by the Antiquities Advisory Board in 1990. The only comment in the appraisal report[9] that slightly touches on the spatial quality is "The Central Market was designed with a central courtyard to provide natural lighting and ventilation." In addition, similar to the study conducted by the Centre for Architectural Heritage Research of the Chinese University of Hong Kong, it touches on the reinforced concrete trabeated structure, which is closely related to the space of the main building. It suggests that preserving only the façade without preserving the structure in the redevelopment is unacceptable, but there is no description or evaluation of the spatial quality itself.

The architectural historian David Lung has mentioned the Central Market several times in his writing.[10] He calls it a masterpiece of 1930s Bauhaus-style modern architecture in Hong Kong. In his book, the "four-storey atrium in the centre, which not only facilitates pedestrian traffic, but also helps the circulation of indoor air" touches on the spatial elements, but apart from that, there is no other spatial concern about the Central Market, mainly describing its functional layout and physical form.

The understanding offered by these relatively professional and authoritative subjects on the Central Market is an important reference for the subsequent strategies and tone of conservation and revitalisation. However, there is a lack of in-depth exploration of architectural quality in these understandings, especially in evaluating and describing the relationship between spatial quality and design.

CONCLUSION

Through a comprehensive review of these projects, a recurring issue emerges: a lack of understanding regarding modern architecture and design quality in the conservation of modernist building in Hong Kong. While this lack of understanding may not be the sole cause of negative outcomes, it has certainly failed to mitigate the destructive impact of other factors.

NOTES

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[4] "Asiatic Police Married Quarters," *Hong Kong & Far East Builder and Home Decorator*, Vol. 9, No. 2 (1951): 45-46.

[5] "Commonwealth: Hong Kong," *The Architectural Review*, Volume 127 Number 761 (July 1960): 73-79.

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THE CULTURAL HERITAGE PROTECTION OF JARDIM AMÉRICA IN SÃO PAULO

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INTRODUCTION

In 1986, the Council of Cultural Preservation of the State of São Paulo (CONDEPHAAT) listed an urban area in the city of São Paulo: "the *Jardins* (Gardens)". This sector corresponds to the intersection of four subdivisions built in the garden-city concept, whereby the first was Jardim América, conceived around 1915 by the British architects Raymond Unwin (1863-1940) and Barry Parker (1867-1947), authors of the first ever garden cities in history, Letchworth, and Hampstead Garden Suburb, a subdivision in North London.

The designation of the Jardins was part of an initiative to valorise an urban landscape that differed from the rest of the city, undergoing a blatant verticalisation process.

Jardim América's implementation in the 1910s generated incredibly impactful repercussions. As a result of this undertaking, the subdivision of other areas acquired by the same developer, the City of San Paulo Improvements and Freehold Land Co. Ltd. (referred to throughout as 'the City Co.'), was always produced with the garden-city pattern. These were predominantly residential zones, with a low density of built-up areas in relation to broad garden areas and tree-lined streets with an organic layout but with a rigid and controlled set of regulations for the implantation and construction of houses.[1]

The prescriptions on the size of the buildings, how they should be implemented, a distancing from the alignment of the land, and residential exclusivity were all aspects that were mimicked in new subdivisions throughout Brazil. Moreover, these norms guided the municipal legislation of the city of São Paulo, which, with few adaptations, used it as a legal standard for strictly residential zones.

PRECURSORS OF THE MODEL

Raymond Unwin and Barry Parker first developed this type of occupation in Letchworth when they gave form to the theoretical model of Ebenezer Howard (1850-1928), who proposed an autonomous community with a controlled urban dimension set apart from the London metropolis. In addition to having large natural and arable areas within it, the town was also to be surrounded by a green belt.[2]

This alternative urban model, with similar forms and landscaping results, was soon adapted to be used in a commercial enterprise, London´s Hampstead Garden Suburb.

This model spread worldwide in autonomous centres or urban extensions, including Jardim América in São Paulo, Brazil. In the recurrent exchanges of cultural influences between the British and the North Americans, there were, however, precedents prior to the projects by Parker and Unwin: land subdivisions that sought and created a balanced relationship between the built-up and landscaped areas conforming landscapes created with pathways of organic lines, abundantly wooded.

Frederick Law Olmsted (1822-1903) is a name associated with parks and urbanisation projects containing these naturalistic characteristics, such as Central Park in New York[3] (1858) and the Chicago suburb of Riverside (1869). It has been said that Howard had visited Riverside, designed by Olmsted and Calvert Vaux. It was located far from the central core of Chicago, as did Hampstead Garden Suburb in London and Jardim América in São Paulo, three suburbs of metropolises that have grown since the developments were implemented. However, despite the similarity with their origins, today, these created landscapes are different due to having resulted from different strategies for the management of their maintenance. (Table 1)

PLACE	DATE	AUTHOR	MANAGEMENT AND CONTROL		COMMUNICATION WITH THE PUBLIC	PRESERVATION OF ORIGINAL LANDSCAPE
Riverside - Chicago	1869	Frederick Law Olmsted, Calvert Vaux	E E Childs	Protection National Register of Historic Places, 1970	Copious, detailed explanatory material for owners and architects	Subdivision, green areas and buildings
Letchworth - UK	1904	Raymond Unwin Barry Parker	Ebenezer Howard e Parker & Unwin		Copious, detailed explanatory material for owners and architects	Subdivision, green areas and buildings
Hampstead Garden Suburb London- UK	1906	Raymond Unwin Barry Parker	Developer Henrietta Barnett	National Historic Landmark district on August 29, 1970	Copious, detailed explanatory material for owners and architects	Subdivision, green areas and buildings
Jardim América São Paulo	1915	Raymond Unwin Barry Parker	City of San Paulo Freehold ...	Cultural Heritage Protection by Condephaat, 1986	Poorly detailed Preservation Order	Street layout, tree planting and division of lots Houses may be demolished and replaced.

Table 1. Comparison of the management and preservation of the relationship between buildings and design

JARDIM AMÉRICA – ORIGINS AND TRANSFORMATIONS

The City Co. implemented Jardim América by the association of capitalists, technicians and local and European investors. Around 1915, the company hired Raymond Unwin and Barry Parker to adapt the Jardim América project to the new British trends they had created in the UK.

Barry Parker, the urbanist himself, came to São Paulo in 1917. For two years, he kept redesigning plans on the land owned by the City Co., conceiving new projects and drawing up guidelines and norms for developing the areas to be subdivided. These activities were carried out in close contact with local technicians, administrators and employees who remained after his departure, thus ensuring that his ideas would be developed.[4]

Part of this legacy was expressed through strict control over the design of new buildings, guaranteed by rules embedded in contractual clauses recorded in the deeds of each property. The company conferred these provisions before the construction authorisations on plots of land acquired by the owners through funding by the company itself were issued by the Municipality.

The authorisations of the projects were conducted independently of those exercised by the official legal instances. These procedures were responsible for creating an identification mark on the landscape and imagery of São Paulo. The areas designed under this system are known as the "City neighbourhoods" or "City landscape".

These strategies, for more than fifty years, guaranteed the differentiation of the landscape in relation to the rest of the city, which was transformed with other parameters that often meant replacing old constructions with new ones.

In 1986, the designation by CONDEPHAAT of the area of Jardim América and three contiguous subdivisions was based on official recognition of the cultural fact that signified the garden city model in São Paulo, and also signified that part of the population was linked to that landscape.[5]

However, the listing by CONDEPHAAT also attempted to respond to the clamour for the unaltered maintenance of the characteristics of this urban segment, and it also functioned as a strategy to interrupt the progressive pace of transformations that had been taking place on an increasing scale on the landscape there.

THE DILUTION OF THE MODEL

At the end of the 1910s, when the roads and demarcations of the Jardim América subdivisions were laid out, this swamp region was set apart from the central area and devoid of public transport. Within three decades, all the plots of land had been occupied with buildings, the region had become completely urbanised and not only was it connected to important roads, but it also helped to consolidate these same roads as a development vector for the city.

Figure 1. Jardim America (indicated as Garden City) in contrast with traditional subdivision (indicated as Vila America). The dotted lines indicate the original Bouvard's design previous to Unwin's and Parker's. D'Elboux, 2020

São Paulo grew alternating constructions and verticalised nuclei on areas of land aligned with roads laid out in the Hippodamic plan. The process of replacing demolished constructions with tall buildings intensified. The pressure for densification surrounded the garden neighbourhoods and reached their borders and even their interiors with the introduction of new uses.[6]

The permission for alternative uses for the residential constructions began a series of flexibilities within the rigid normative framework outlined for the Jardim América in 1917. During the same decade City Co. transferred to the municipality the exclusive attribution of approving new projects and renovations in existing houses.

The company's detachment from the process that had guaranteed the "City landscape" was soon felt. From the alteration of use, it soon moved on to provisions relating to the implantation, coefficients of

use and the height of new constructions in different parts of the city. This occurred because, paradoxically, the landscape created economically added value to these regions. The pressure, therefore, was for mechanisms that would enable the expansion of gains with the same subdivisions. In other words, through substitutions and even verticalizations.

The tension between the pressure for change and the permanence of the landscape of residences and gardens culminated in conflict over permission to build a shopping mall on a large vacant plot. This intention generated the triggering process of what ultimately consolidated itself as the "Jardins" listing process.

THE MANAGEMENT OF PRESERVING THE CULTURAL HERITAGE

Until that moment, Brazil's preservation institution had been used mainly to valorise isolated buildings or small sectors of historic urban areas.

Often, as in the case of "Jardins", the aim was also to abort excessive transformations and demolitions. However, no cultural history preservation had yet been carried out in such a dynamic metropolis, in an area of such dimensions, intersected by major roads for urban circulation and with such an impetus for transformations.

What historically characterised the landscape of garden-city-type urbanisations, as previously mentioned, was the planned relationship between built-up and green areas and the relationship established between full and empty spaces based on setback rules; the lack of the physically explicit demarcation of plot boundaries and even the type of houses built.

Hence, the previous experience of controlling such a gradation of changes had been non-existent at CONDEPHAAT. The attempt to protect the landscape was limitedly expressed through prescriptions relating to the design of streets, the demarcation of subdivisions and vegetation. Nothing had been established regarding the appearance of the houses nor any limits on demolition. Furthermore, in a city plagued by fears regarding individual safety, there was also no attempt to limit the construction of masonry front walls as envisaged at the origin of the garden districts, including Jardim América.[7]

The task of controlling what was prescribed in the preservation of the Jardins, from then on, was the responsibility of government preservation bodies. However, the legally expressed attempts at regulation were imprecise and insufficient and, little by little, were being made more flexible, away from the spirit of maintaining the landscape that inspired the listing in the 1980s.

ANGLO-AMERICAN CONGENERS AND THEIR PRESERVATION

Among the examples of international developments conceived with the garden city model, for the purposes of this article, we will examine the cases of Riverside and Hampstead Garden Suburb.[8]

The choice lies in the fact that both are situations related to the suburbs of large cities, which were implanted far from the urban centres and which still retain the essence of their original characteristics.

A varied protection network has now been established in Riverside, also originally located in an area of little value. Different municipal government departments monitor compliance with the guidelines, together with the Historic Preservation Commission, which seeks to ensure that structural or building transformations are carried out in the spirit of the initial project.

There is abundant material regarding this place, related not only to its characterisation as a National Landmark but also to information and guidelines on the provisions for maintaining the characteristics. The interventions and assessment of changes are analysed through different committees composed of residents, commissions relating to planning and zoning, parks and gardens, and preservation.[9]

This is also the spirit behind the online material produced by the Hampstead Garden Suburb Trust, which approaches the day-to-day difficulties of potential owners who intend to renovate or update their buildings for current needs. This involves addressing specifications related to land occupation

modes, architecture, facades, recovery of building materials and original details. The same type of feedback is also passed on to citizens in the garden city of Letchworth.[10]

All these precautions seem to have ensured that the external appearance of the buildings and the picturesque landscape that characterises Riverside and Hampstead Garden Suburb have been maintained since its origin more than a hundred years ago: the ratio of landscaped and built areas, the absence of masonry walls and the typology of residences.

Figure 2. A current image (2023) compared to one from when Riverside was already over 80 years old (1931), revealing how the streets, landscaped areas and construction features have been maintained. Source: National Park Services, Olmsted Archives, Job #607, 00607-02-ph02 (left) and ©Google Street View image captured in March 2023 (right)

Figure 3. A postcard of the recently inaugurated Hampstead Suburb in 1906, showing the "engardened homes" soon to be provided. The current image compared to the one from the time of the inauguration, reveals that the layout of the streets, the fences and gates, and the original architecture have been preserved. Source: The Times, Monday 12 March 1906, p3. (left) and ©Google Street View image captured in March 2023 (right)

The zoning that Riverside has had for nearly 50 years has assured our village of remaining a lovely, low-profile, low-density community while other towns in surrounding areas have changed drastically… The same zoning has done an excellent job of retaining Olmsted's original plan and the character he intended.[11]

Maintaining the landscape with its historical, picturesque characteristics helps to appreciate these places. But there are also criticisms. The little typological variety and artificiality of the general atmosphere have been questioned, seen as being hardly representative of contemporary life. [12]

This has not been the case in the example in São Paulo, where it is rare to observe segments that have maintained the landscape characteristics close to the origin. In "Jardins", what remains is an abundance of trees and the layout of the streets, which were the only aspects that were well demarcated in the listed provisions in 1986.

In Jardim América, a series of roads initially planned for local use serve today as escape routes from the dense traffic on main streets, which, in turn, became important ways of communication across the city.

Figure 4. Maintenance is restricted to the streets and partially to the subdivision of lots. Source: Wolff 2015

Figure 5. A partial view of Jardim América circa 1923. Source: Wolff, 2015
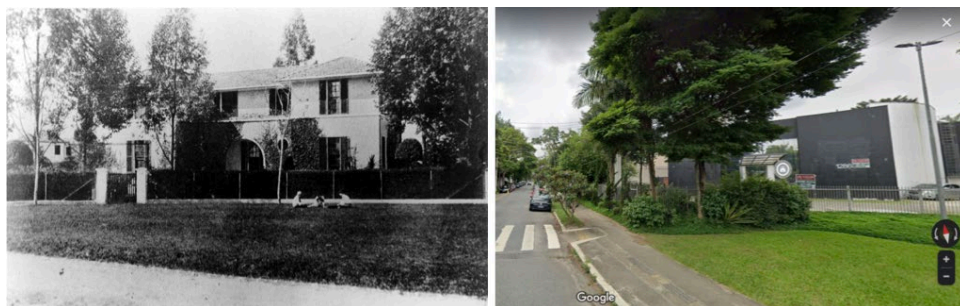
Figure 6. A partial view of Jardim America around 1923 and the exact spot of Jardim America today. Source: Wolff, 2015 (left) and Source: ©Google Street View image captured in March 2023 (right)
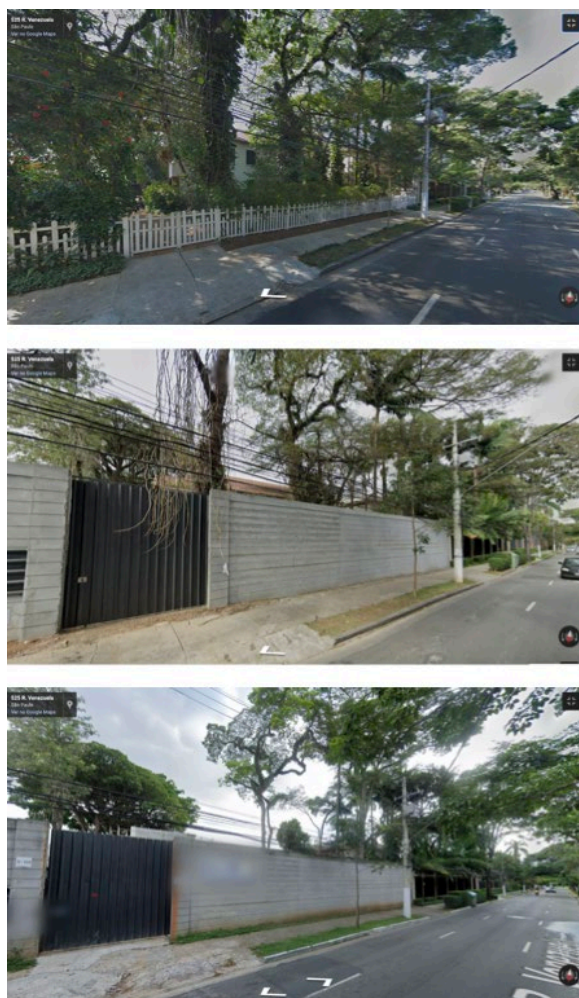
Figure 7. Aspects of Jardim America in the present context - a rare case in which a property has preserved its front boundary delineation with low wooden fences with bushes, resembling their British counterparts, up until 2018. However, in 2021, the fences were replaced by an imposing masonry wall. In the same year, the residential structure underwent demolition. In 2023, a new construction is underway, resulting in the removal of the towering tree situated in the front setback. Source: ©Google Street View images captured in March 2023
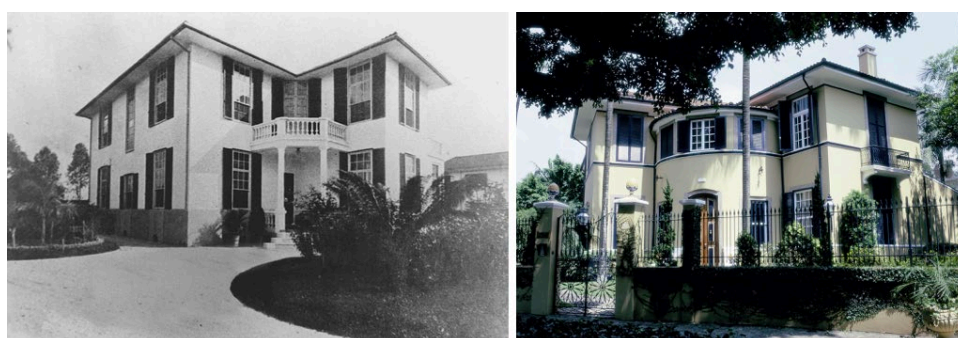
Figure 8. The two images above show a rare example of a property (2023) that has maintained the volume and some attributes of the original design documented in 1923 (left). Sources: Wolff, 2015 (left) and ©Google Street View image captured in March 2023 (right)

CONCLUSION

Several aspects differentiate the degrees of preservation between the São Paulo and the Anglo-American examples. In Chicago and London, metropolitan traffic does not depend on roads inside the garden-city subdivisions.

Another factor to determine the high degree of preservation in Anglo-American examples is the fact that there are institutions representing government, historic preservation and residents acting in solidarity. These seek to ensure that they are maintained through communication material with the public involved in actions that could mischaracterise them.

In the case of São Paulo, there is no sufficiently structured support material to aid interventions nor sufficiently emphatic texts to explain the collective value of the place.

These considerations demonstrate the complexity of what was intended in the assurances of the 1986 listing. If it is a fact that the official act interrupted the destruction of the garden city landscape, it is also a fact that listing alone, without the concurrence of other forces, has been unable to guarantee the intended preservation.

NOTES

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[2] Ebenezer HOWARD, *Cidades-jardins de amanhã*, ed. (org.) Maria Irene Szmrecsányi and (intr.) Dacio A. B. Ottoni, trans. (trad.) Marco Aurélio Lagonegro, Col. Arte e vida urbana, (São Paulo: Hucitec/ Annablume, 2002); Donatella Calabi, *História do urbanismo europeu: questões, instrumentos, casos exemplares*, trans. Anita Di Marco trad. Marisa Barda, Estudos, v.295, (São Paulo: Perspectiva, 2012).

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[4] Roney BACELLI, *Jardim América*, ed. PMSP - SMC, vol. 20, História dos bairros de São Paulo, (São Paulo: PMSP/DPH, 1982, 1982); Wolff, *Jardim América: o primeiro bairro-jardim de São Paulo e sua arquitetura*; D'Elboux, "The early years of "Cia. City" in São Paulo (1911-1915): reviewing a lacuna."

[5] CONDEPHAAT SÃO PAULO (ESTADO), "Res. SC 02/86, de 23/01/86, publicada no DOE 25/01/86, p. 19/20 " (São Paulo: SMC, 1986). http://condephaat.sp.gov.br/wp-content/uploads/2018/05/Res.-02-86-de-23.01.86-DOE-25.01.86-pg-19-e-20.pdf.

[6] SÃO PAULO (MUNICIPIO), "LEI Nº 8001, DE 24 DE DEZEMBRO DE 1973," (São Paulo: PMSP, 1973). http://legislacao.prefeitura.sp.gov.br/leis/lei-8001-de-24-de-dezembro-de-1973/consolidado.

[7] SÃO PAULO (ESTADO), "Res. SC 02/86, de 23/01/86, publicada no DOE 25/01/86, p. 19/20 ".

[8] "National Historic Landmark Nomination. Riverside Historic District," United States Department of the Interior, 2015, accessed 20/05/2023, https://www.nps.gov/subjects/nationalhistoriclandmarks/upload/1-Riverside_HD_update_Nom_NHL_Comm_2022-04.pdf.

[9] National Park Service, "Riverside Historic District."

[10] "Your property. Planning FAQs," Hampstead Garden Suburb Trust, accessed 22 maio. 2023, https://www.hgstrust.org/your-property/faqs.shtml; "Altering Your Home | Letchworth," accessed 22 de maio de 2023, https://www.letchworth.com/your-home/altering-your-home; "Municipal Guide Booklet.pdf," Village of Riverside, accessed 22 de maio de 2023, https://www.riverside.il.us/DocumentCenter/View/4024/Municipal-Guide-Booklet.

[11] "Frederick Law Olmsted Society of Riverside Newsletter," The Frederick Law Olmsted Society of Riverside, accessed 22 de maio de 2023., https://www.olmstedsociety.org/.

[12] "Frederick Law Olmsted's Riverside: the First Planned Suburb," Chicago Detours, 2013, accessed 20/05/2023, https://chicagodetours.com/frederick-law-olmsted-riverside/.

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A STRATEGY FOR IMPROVING THE VITALITY OF HISTORIC BUILDINGS IN SINGAPORE'S CIVIC DISTRICT: A CASE STUDY OF THE CAPITOL SINGAPORE

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INTRODUCTION

Many historical and geographical features—such as the spatial arrangement of buildings, green areas, roads, and public spaces—shape the character of historic cities.[1] In time, their city centres resemble "elders" which have witnessed societal development and recorded the memories of different generations. Through a value-based assessment, specific buildings are assured of their significance through their categorisation as "conserved" or "historic" sites. However, oftentimes building owners or management bodies encounter challenges arising from their buildings' age, improper maintenance, complex conservation regulations, and financial constraints. The buildings constitute a "heritage burden", thus contributing to their "frozen" conservation status[2] and consequently their lack of vitality, resulting in ineffective land use in historic city or town centres.

Arguably, the best form of conservation for a building is simply keeping it in use. This need is especially pressing in places where historic buildings are concentrated in city centres, coupled with their high population densities and land scarcity. Thus, the efficient utilisation of land becomes vital, as seen in the case of Singapore, which is the focus of this paper's case study. Like many other developing historic cities in Southeast Asia, Singapore needs to sustainably develop its built environment to cater to the population's growing needs. In such cases, historic buildings can provide much-needed urban vitality and enhance the wellbeing of residents. By implication, historic buildings should always serve a contemporary purpose, rather than be left alone in the name of conservation.

This paper argues for the need to develop broad heritage conservation strategies in historic city centres based on a comprehensive understanding of such vitality. Understanding how historic buildings and their immediate surroundings could work together in the future (after proposed redevelopment and their potential impact on an area's rejuvenation) would improve the vitality and viability of these approaches. Launching new sympathetic developments in historic areas could cater to diverse societal needs, including attracting visitors to historic buildings and subsequently fostering a strong bond between people and heritage. Following the literature review and methodology section below, which proposes and outlines a vitality assessment framework to assess redevelopment, this paper uses Capitol Singapore as a case study. Its comprehensive conclusion summarises key findings and contributions, besides calling for a focus on past and future use.

LITERATURE REVIEW AND METHODOLOGY

The Oxford English Dictionary defines "vitality" as a state of being strong and active, with the power of ensuring the continuity of life.[3] From a conservation perspective, vitality is regarded as a criterion for distinguishing a successful area transformation from another.[4] While there are diverse interpretations of vitality, they still mainly relate to people and their activities.[5] Jane Jacobs perceived how urban vitality is primarily derived from a functional composite of its diverse surroundings in *The Death and Life of Great American Cities*. Besides offering a variety of services to satisfy urban users, the distribution of pedestrian flow over time also plays a pivotal role in creating and maintaining vitality.[6]

Meanwhile, Jiang Difei divided regional vitality into three interlinked parts in *The Theory of City Form Vitality*, sometimes without clear-cut boundaries: i.e., economic, social, and cultural. Economic vitality is the basis of and prerequisite for regional vitality, social vitality is its core and concrete expression, and cultural vitality is the soul of this area.[7] Overall, it appears that physical spaces are essentially carriers of urban activities and memories, especially in historic districts where buildings and public places affect an area's vitality. Accordingly, politics are also crucial: sound conservation management policies are crucial in ensuring the adequate protection and utilisation of a particular area.[8] Table 1 summarises these different indicators of vitality below.

INDICATORS OF VITALITY	DESCRIPTION
Physical space	The carrier of all activities and memories
Social	The core and concrete expression in this area
Cultural	The soul of this area
Economic	The basis and prerequisite of regional vitality
Political	The adequate protection and utilisation of a region

Table 1. Summary of different dimensions of vitality

However, it is essential to note that vitality is *intangible*. It is not a directly measurable indicator, but rather, one that can be reflected through the relationship between people, their behaviours, and their interactions with the environment, as illustrated in Figure 1.
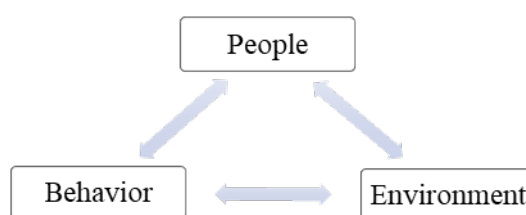
Figure 28. The relationship between people, behaviour, and environment

A research framework based on relevant published literature was developed to comprehensively gather the necessary data to analyse the vitality of the renovation process. This framework establishes a structure for evaluation and identifies research aspects for different indicators, which subsequently determines the investigation methods (as summarised in Table 2). A field study was conducted to observe the usage of various business functions and the interactions between people and their historic environment in the case study, while public surveys were conducted to understand users' views of the redevelopment process.

INDICATORS OF VITALITY	SUB-INDICATORS	SPECIFIC MEASURES
Physical space	Authenticity	Renovation results of the conserved building
	Integration	The integration of new and old physical elements
	Interaction	The interactions between people and their environment
Social	Demographic	Population density
	Accessibility	Location and transportation convenience
	Satisfaction	Why people want to visit a site
	Activity	The frequency and themes of activities conducted
	Equity	Inclusive of all ages
	Security	No safety hazards (e.g., fire hazards)
Cultural	Identity	Established as a landmark
	Creation	Generates new memories
	Dissemination	Creates cultural awareness
	Support[9]	Advocacy for culture
Economic	Diversity	Combination of different functions
	Affordability	Inclusive of all income groups
	Customer	The duration of customer flow
	Inclusivity	Relationships between different merchants (e.g., competition or cooperation) and operating conditions
Political	Conservation policy	Flexible but practical conservation guidelines
	Development policy	Probable development direction

Table 2. The vitality assessment framework developed in this case study

ASSESSING THE CONSERVATION OF CAPITOL SINGAPORE: A CASE STUDY

Capitol Singapore is located in central Singapore's Civic District, which was demarcated as an administrative zone for the colonial government in the Raffles Town Plan of the 1820s. Since then, this area has witnessed the proliferation of many neoclassical colonial buildings (see Figure 2),[10] three of which are integrated into the Capitol Singapore complex: the Capitol Building, Capitol Theatre, and Stamford House, all built between 1900 and 1930. These neoclassical buildings boast are renowned for their captivating facades and porticos facing a major junction. In their heyday, they were popular leisure venues:[11] the Capitol Building hosted dates and parties,[12] the Capitol Theatre was regarded as one of Singapore's finest theatres,[13] and Stamford House was a well-known hotel (see Figure 3).[14]

In 2000, the Singapore Tourism Board took over both the Capitol Theatre and Capitol Building to explore new potential uses, following the Capitol Theatre's final screening (the film *Soldier*) in 1998. High renovation costs made repurposing the theatre for art initiatives unfeasible. Similarly, Stamford House faced financial issues and the government reclaimed it in 2001 over unpaid rent. Besides becoming underutilised cultural heritage and historic spaces, their location in the heart of contemporary Singapore also cast a negative impact on overall impressions of the entire area.

1.THE CATHAY
2.MACDONALD HSE
3.MING YI GUAN
4.NATIONAL MUSEUM OF SINGAPORE
5.PERANAKAN MUSEUM
6.SRI THENDAYUTHAPANI TEMPLE
7.ARMENIAN APOSTOLIC CHURCH OF SAINT GREGORY THE ILLUMINATOR
8.CENTRAL FIRE STATION/ CIVIL DEFENCE HERITAGE GALLERY
9.OLD HILL STREET POLICE STATION
10.MING YI GUAN
11.THE ARTS HOUSE AT THE OLD PARLIAMENT
12.ASIAN CIVILISATIONS MUSEUM

13.SINGAPORE ART MUSEUM
14.MACDONALD HSE
15.CATHEDRAL OF THE GOOD SHEPHERD
16.RAFFLES HOTEL
17.CHIJMES
18.CITYLINK MALL
19.SAINT ANDREW'S CATHEDRAL
20.ESPLANADE PARK
21.NATIONAL MUSEUM OF SINGAPORE
22.VICTORIA THEATRE & CONCERT HALL
23.FULLERTON ROAD
24.THE FULLERTON HOTEL

10.THE LEGENDS FORT CANNING PARK
11.FORT CANNING CENTRE
12.VANGUARD BUILDING
13.NATIONAL ARCHIVES OF SINGAPORE
14.CHILDREN'S MUSEUM SINGAPORE
15.21 LEWIN TERRACE
16.MASONIC HALL
17.CQ @ CLARKE QUAY

1.SMA HOUSE
2.RENDEZVOUS HOTEL SINGAPORE
3.RED CROSS HOUSE
4.CHIJMES
5.SOUTH BEACH
6.36 ARMENIAN STREET
7.GRAND PARK CITY HALL
18.CAPITOL BUILDING
19.CAPITOL THEATRE
20.STAMFORD HOUSE
8.SINGAPORE CRICKET CLUB
9.THE FULLERTON WATERBOAT HOUSE

LEGEND
Boundary of Civic District
Celebration Route (Requirement for Rossa Porrino Granite Tile)
Heritage Route (Requirement for Green Quartzite Granite Tile)
National Monument
Site with Conserved Building
Government Land Sales

*Figure 29. National monuments and conserved buildings in Singapore's Civic District
(Source: Base map by the Urban Redevelopment Authority, with adaptations by the authors)*
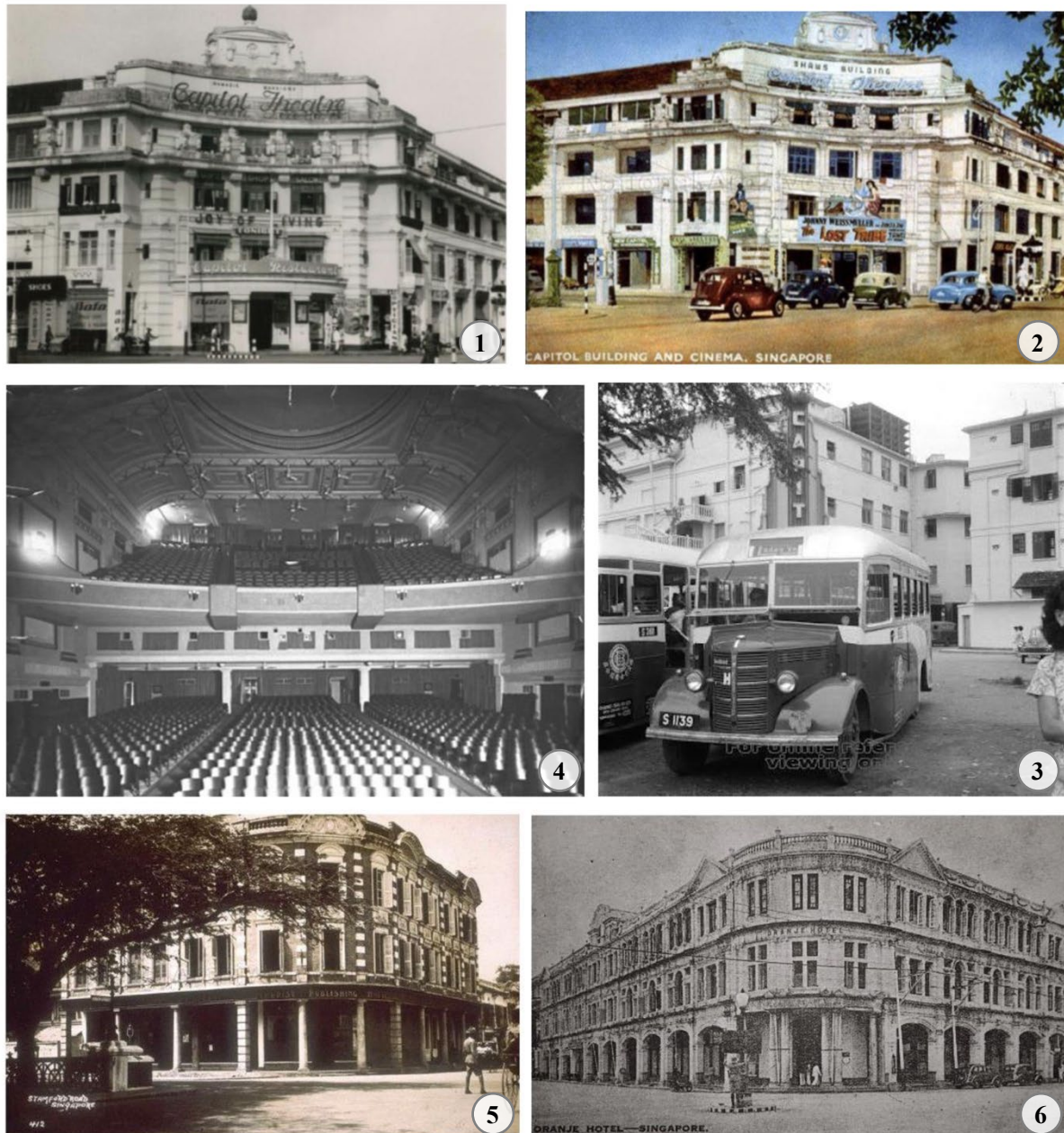
Figure 3. A historical view of the buildings that constitute the Capitol Singapore complex. (1) Capitol Theatre in 1938. (Source: National Museum of Singapore); (2) Capitol Theatre in the 1950s. (Source: National Archives of Singapore); (3) Interior of Capitol Theatre in 1930 (Source: ibid.); Changi Bus at Capitol Theatre in 1954 (Source: Thimbuktu);[15] (5) the Capitol Building in 1927 (Source: National Archives of Singapore); and (6) Stamford House in 1935. (Source: The Marvelous Buildings of Old Singapore)[16]

In 2008, Stamford House, along with the stretch of adjoining buildings (including the Capitol Building, Capitol Theatre and Capitol Centre), were offered to potential developers as a single integrated site for commercial redevelopment. A 99-year leasehold arrangement was made available as an incentive to rejuvenate the area, so long as developers observed the stipulations on certain building functions and gross floor area (GFA) within the land parcels (see Table 3 and Figure 4). In 2011, Capitol Retail Management Pte Ltd, Capitol Hotel Management Pte Ltd, and Capitol Residential Development Pte Ltd jointly obtained this land, and following four years of

redevelopment and a SGD 1.1 billion mixed-use overhaul,[17] this mixed-use development received the Urban Redevelopment Authority (URA) Architectural Heritage Award for its excellent restoration efforts in 2016.[18] In its citations, the URA praised the project for revitalising these key landmarks by restoring the architectural qualities of the heritage site and creating vibrant spaces to make it new and fresh.[19] Today, Capitol Singapore has mixed-used functions housing various businesses.

Location	Stamford Road/ North Bridge Road
Site area	14,311.1 m²
Allowable development	Commercial (a) Parcel A1 - New development and conservation and restoration of Capitol Theatre, Capitol Building and Stamford House for adaptive reuse. Capitol Theatre is to be restored into an art or entertainment-related performance facility. (b) Parcel A2 – Underground pedestrian walkway and shops
Maximum GFA	50,389 m² (At least 25% of the total GFA for hotel rooms and hotel-related uses)
Maximum building height	Part 54.5m Above Mean Sea Level (AMSL) and Part 20.9m AMSL +
Lease period	99 years
Successful tenderer	Capitol Retail Management Pte. Ltd. and Capitol Hotel Management Pte. Ltd., and Capitol Residential Development Pte. Ltd.
Tendered price ($psm of GFA)	$250,000,000 ($4,961.40 psm)

Table 3. Details of land parcels (Source: URA)
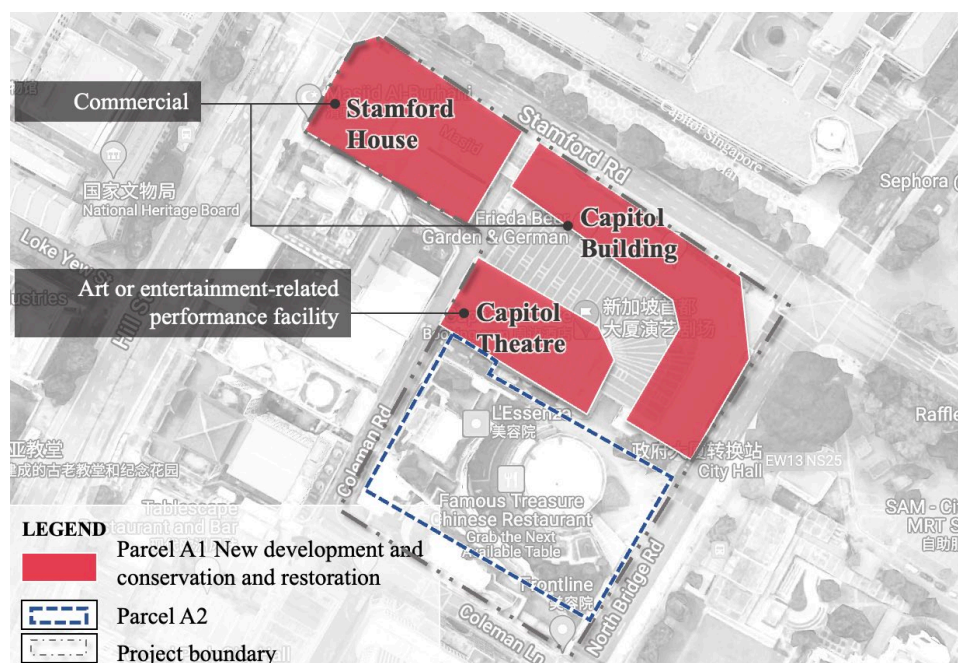
Figure 4. Land parcels, superimposed on a Google Map screenshot of the Civic District

In the discussion below, the five indicators of vitality identified above (i.e., physical space, social, cultural, economic, and political vitality) are discussed in detail, based on the findings from the vitality assessment framework.

Physical space vitality

During the renovation process, the original historical buildings were repurposed but retained their original functions to some degree, thus preserving their authenticity and reinstating their identity. Historically, Capitol Theatre symbolised the advent of modernity and was esteemed as one of Singapore's finest theatres during the 1930s. The renovation process used advanced technologies to transform it into Asia's first theatre equipped with a rotational floor system, adaptable to diverse seating requirements. This infusion of technology repositions Capitol Theatre as an advanced and uniquely equipped venue, further enticing creative individuals to contribute to the Civic District's vibrancy.

The restoration plan and methods were based on historical research and surveys, utilising original materials whenever feasible. Various methods were used to facilitate the harmonious coexistence of old and new buildings, where the new building's scale and colour were meticulously matched with the existing heritage structures through engineering interventions (see Figure 5). The rear courtyard of the Capitol Building was creatively and sensitively transformed into an alfresco dining area, while the new "roof" seamlessly integrated the heritage buildings to maximise the original spaces between them. Furthermore, different sections of the buildings are interconnected, thus allowing access between old and new structures alike. In the process, this new connectivity enables people to enjoy more space while appreciating architectural and cultural heritage, thus creating new memories to symbolically bridge the past and future.[20]

Figure 5. The site before and after redevelopment. (Source: Adapted from the URA by the authors)

Social vitality

Social vitality is a clear reflection of an area's overall vitality. The population of a particular site serves as its foundation, and its demographic composition directly shapes its level of social vitality.[21] The presence of residential and office spaces contributes to population stability, while the hotel caters to a consistent transient population. Convenient access to bus and Mass Rapid Transit (MRT) services ensures a constant influx of pedestrians. Consequently, the stability of the area's population count can be assured. Furthermore, as its reputation improves, more visitors are drawn towards the area to experience its rich heritage.

As illustrated in Table 2 above, "satisfaction" is a sub-indicator of social vitality, and is assessed through a survey of levels of satisfaction. A total of 152 individuals participated in this survey: 43% of participants (66 individuals) considered accessibility as a pivotal factor, while 35% (53 individuals) regarded holiday-related activities as a significant allure (see Table 4). From interviews during the survey stage, over 80% of individuals surveyed expressed high satisfaction with the transformation and practicality of the redeveloped area.
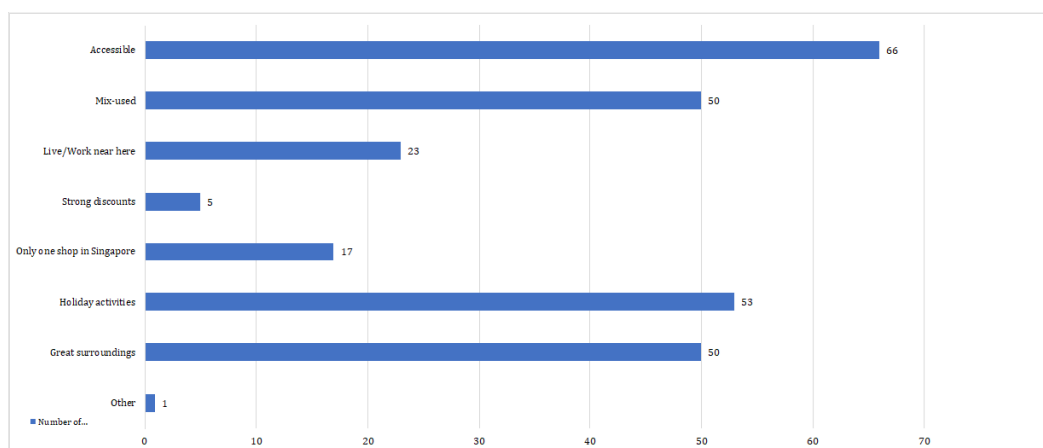
Table 4. Analysis of reasons for visiting Capitol Singapore, as calculated from the survey questionnaire results

Cultural vitality

Cultural vitality, as expressed in the daily life of communities, can take the form of many culture-related events and celebrations all year around, both within and surounding the redeveloped site (see Figure 6). These activities attract visitors to the newest on-site activities, thus acting as a trigger to enhance the vitality of the entire Civic District. Diverse activities are thoughtfully curated to perpetuate an environment of novelty and vibrancy to generate new memories, while making cultural experiences inexpensive and frequent for the public.

Figure 6. Some recent activities at Capitol Singapore, 2022–23

A survey of public perceptions of the three conserved buildings in the Singapore Capitol complex found that people were more familiar with the Capitol Theatre, fewer remembered Stamford House, and very few remembered the Capitol Building (see Table 5).

Name	Yes, I also know its history	Yes	No
Capitol Theatre	18.4%	88.8%	11.2%
Stamford House	23.0%	61.8%	38.2%
Capitol Building	5.3%	32.9%	67.1%

Table 5. The extent of visitors' familiarity with the three conserved buildings

Economic vitality

For developers, the high economic returns from historic buildings are generally the main attraction for investment. In 1961, Jacobs had already observed how many new businesses preferred taking over old buildings to give their businesses a recognisable identity and allowing them to stand out in their neighbourhoods.[22] Through this research, a similar pattern seems to be exhibited. According to the proprietor of a watch shop (one of our interviewees during fieldwork), sales at Capitol Singapore were notably superior to those observed at other shops in contemporary shopping malls. This historical edifice's ambience seemingly amplifies the perceived value of goods sold, i.e., the amalgamation of exquisite merchandise and architectural grandeur engenders unparalleled and palpable engagement.

Capitol Singapore ensures a high degree of economic inclusivity by providing a diverse range of offerings including luxury items and affordable local cuisine (e.g., Ponggol Nasi Lemak, 800 Bowls). Throughout this year-long study, shops were observed constantly undergoing updates to align with changing visitor dynamics. Such data can be statistically quantified and conveyed graphically in the form of the comparative illustrations in Figure 7, which provides a good visual overview of customer flow at different times during the week. The data collected and analysed through surveys highlight that not all the shops are busy at the exact same time: some even experienced low customer flow on weekends. Overall, however, there is a good continuous flow of foot traffic at Capitol Singapore.
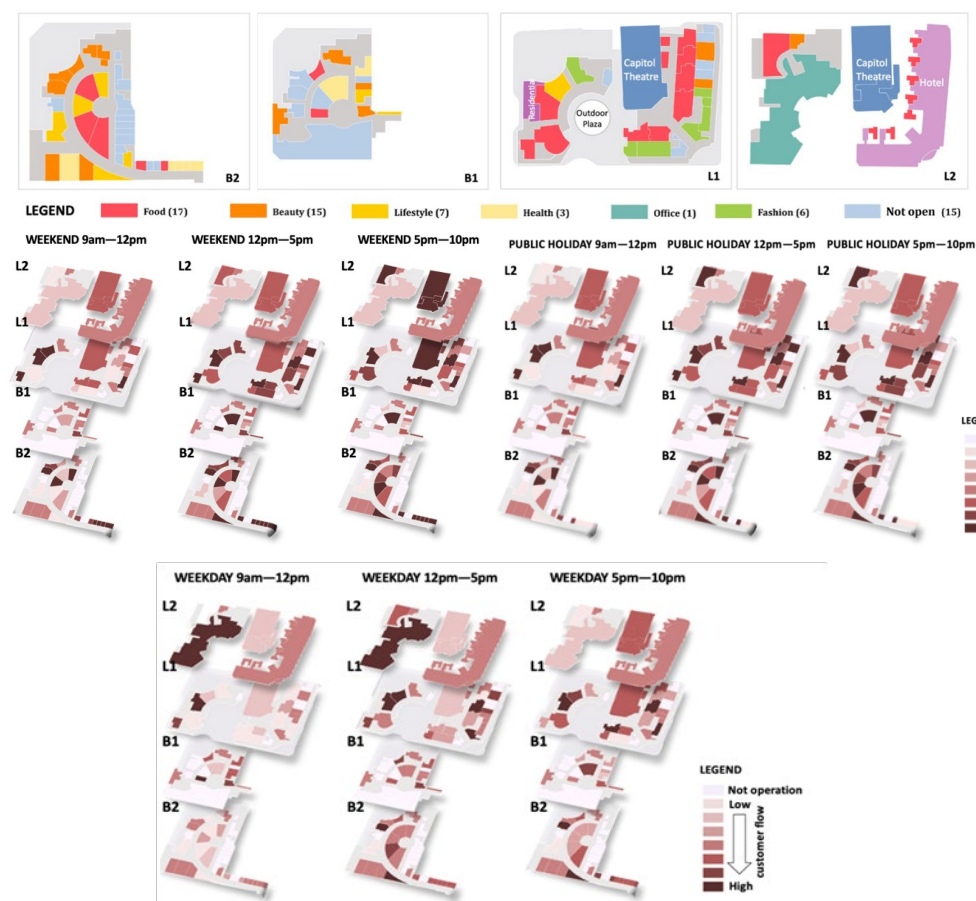
Figure 30. Graphically illustrating customer flow at Capitol Singapore. By comparing the layout of Capitol Singapore (top) with a temporal analysis of customer flow (bottom), the relative busyness of different parts of the city complex can be compared. Lighter shades of colour represent lower customer flow, and vice versa. (Source: Adapted from Capitol Singapore's directory map)

Political vitality

If the four indicators of vitality mentioned above are considered as internal conditions of a specific place, then political vitality can be considered as an external condition which ensures sustainable development. Sound legislation is the key factor in effectively protecting and utilizing a place, and historic districts must be supported by long-term plans and appropriate policies to ensure their proper development. In Singapore, the URA's "3R" principle is particularly important: maximum retention, sensitive restoration, and careful repair. However, the URA avoids imposing excessive building conservation restrictions, by instead choosing to assess each case based on its unique merits.[23]

As mentioned earlier, Capitol Singapore's redevelopment was governed by conservation guidelines and land parcel conditions (see Table 3). Within these parcels, Capitol Theatre was to be revived specifically as a performance space (as aligned with its historical role), while the Capitol Building and Stamford House were meant to incorporate commercial functions (with some portions potentially designated for hotel usage). These requirements still afforded developers various opportunities for innovation, such as integrating state-of-the-art lighting and acoustics into the redeveloped theatre's interior finishing. The renovation process also aligned with the sustainable building requirements being pushed by the Singaporean government, including using natural light (through an integrated control system mounted on a glass canopy above the gallery to control the entry of sunlight), ventilation systems, and solar photovoltaic cells to generate electricity (see Figure 8).[24]

Figure 8: Arcade @ The Capitol Kempinski

Based on the data collected through surveys and the authors' analyses, Capitol Singapore's physical space vitality is arguably high, its social and cultural vitality is low, while its economic and political vitality have a medium value (see Table 6). Regardless, its renovation has brought a certain vibrancy to the site by repurposing the original features and usage through meticulous restoration, where treasured memories were revived and carried forward. Most importantly, the entire Civic District experienced revitalisation, and its status was swiftly elevated because of Capitol Singapore's rich historical and cultural heritage.

CATEGORY	ASSESSMENT
Physical space vitality	High
Social vitality	Low
Cultural vitality	Low
Economic vitality	Medium
Political vitality	Medium

Table 6. Assessing the degree of vitality based on the framework above

CONCLUSION

Revitalising historic city centres poses a captivating challenge, as seen in efforts to maintain the delicate equilibrium between heritage preservation and the fulfilment of a community's evolving needs. Essentially, this approach is about preserving the past by enabling the future. This paper proposes and applies a vitality assessment framework to evaluate the redevelopment of a particular site and its broader historic area. It also illustrates how the five vitality indicators identified above are somewhat interconnected, thus blurring the boundaries between them. The in-depth analysis of Capitol Singapore shows that the integrated redevelopment of historic buildings is crucial for effectively rejuvenating the surrounding Civic District.

This study also argues that vitality-generation is not a one-time achievement. Historic cities are continuously changing to meet new societal requirements. In this case, freshly injected vitality is well-maintained even after seven years of operations. This success underscores not just the efficacy of such initiatives but also the project team's proficiency in post-operation oversight and management. However, this study's timeframe only extends up to the present, while the redevelopment model's future evolution over the next decade and the considerations necessary for its renewal remain uncertain.

In closing, historic buildings ensure a city's distinctiveness by narrating stories and imbuing cities with character, thus contributing to their evolution. A city only genuinely comes to life when it is reinvigorated through conservation, adaptation, long-term sustainable planning, public involvement, and adequate policies. Utilisation is a form of conservation, and the conservation and (re)development of buildings are ongoing processes. There is no prescribed practice or approach: so while the URA was not tight-fisted when it comes to prescribing conservation rules, redevelopment projects still need to be assessed on a case-by-case basis. The redevelopment of historic buildings varies in different contexts and have differing requirements. As the age-old adage goes, no two leaves in the world are alike.

NOTES

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[16] This Facebook page (which can be visited at the following hyperlink: https://www.facebook.com/p/The-Marvelous-Buildings-of-Old-Singapore-100066129147555/?paipv=0&eav=AfYW3hvOyW4ZMgmBUjxN7bLvvdf8x1eyytkegT-R0vAZnZavTDjaVRibFJAhLfvSB0Y&_rdr) appears to be currently inactive.

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THE TEMPORAL EXTENSION OF PLACE: THE PHENOMENON OF 'AGE' IN HERITAGE ENVIRONMENTS

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INTRODUCTION

John Ruskin, in his 1849 *Seven Lamps of Architecture* poetically alludes to 'ageing' in historic buildings as "the golden stain of time" and notes that "there is actual *beauty* in the marks of it".[1]

Through our shared sense of The World, we all understand the affect to which Ruskin refers. However, we should pause to consider how *physical* 'marks' upon a building, viewed in a single duration-less moment of perception, can cause us to feel 'time'. We should similarly question the nature of the 'aesthetic' response that Ruskin identifies as accompanying the sensation since these marks, by their nature, must surely disrupt the artistry of the building's creators.

This paper is drawn from a research project pairing phenomenological texts and the practice of sculpture to investigate the phenomenon of 'age' in artworks and other cultural artefacts. It sets out possible perceptual mechanisms that imbue objects with temporal characteristics and proposes that the 'beauty' experienced by Ruskin is derived wholly from the operation of these cognitive processes and is something quite separate from our normal notions of aesthetic content.

**Media Vita,
Wells Cathedral**
Paul Tuppeny 2023

*Polychrome aluminium and steel
250cmH x 180cmW x 100cmD*

Perhaps the most recognisable temporal progression in our environment is the transition made by plants from green when living to yellows and browns as they perish.

The figure stands in the landscape, measuring its changes. The graphic that she holds is adapted from the sliding heater controls of a car, only here it is life and its passing that are in balance (rather than warmed and un-warmed air!).

Figure 1. Media Vita, Paul Tuppeny 2023

Intrinsic and Extrinsic Age in the Natural Realm

Ruskin dismissed the "critic…[who] advanced the theory that the essence of the picturesque consist[ed] in the expression of "universal decay""[2] but he would have been unable to refute that, perversely, the 'marks' which inspire him document 'destructive' changes to a building's original construction.

Our World is, of course, characterised by changes that occur over the course of time; we are surrounded by ripening fruit, growing trees and wrinkling skin, as well as decaying buildings.

If we were to examine just one of these, an apple for instance, we would see that the beheld fruit seems to 'include' within it that it has progressively grown from flowers on maturing trees and also that it is available as food for only a short time before it rots or is eaten by other organisms. In this, the apple is as much a biograph of growth and decay (accompanied by some urgency), as it is the juicy *thing* we like to eat. Heidegger summarised: "The "not-yet" has already been included in the very Being of the fruit, not as some random characteristic, but as something constitutive", further emphasising that the "[r]ipening *is* the specific Being of the fruit".[3]

The "not-yet" of the apple includes its decay as well as its ripening and seems to comprise two types of change; that from within (its growing), which could be termed 'intrinsic', and that resulting from outside interactions (its rotting away), its 'extrinsic' change.

Up To Now (Cedar and Pine)
St Wulfran's Church, Ovingdean

Paul Tuppeny 2023

Pine, Cedar of Lebanon
480cmH x 150cmW x 150cmD

The alignment of age phenomena along the growth vector gives to the piece a special quality in that any point on the trunk has its future above (and ahead of it) and its past below. Equally, at its base, as it germinates, it emerges seemingly from empty space, and at the top we again find emptiness representative of the tree's absence after being felled.

In the process of recognising a tree, the plant before us is "paired" with what we know of trees as living, growing and finite organisms. Husserl believed that these 'recollections' are co-presented as an integral part of the percept. The sculpture represents this part of the perceived tree, the part that is not actually there.

Figure 2. Up To Now (Cedar and Pine), Paul Tuppeny 2023

'COMPORTMENT'[4] TO CHRONOLOGISE

Importantly, though, the 'meaning' that the fruit holds for us adjusts as the biographic change-narrative progresses; our disposition toward a bitter, unripe fruit is very different to that directed upon the one in our lunchbox, and its decaying counterpart is less attractive still; our feelings seem to move from anticipation to those associated with loss, pivoting around the fruit's useful state as food.

Essentially, it matters where an encountered object *is* within its change narrative (what page of its biography it is on, if you like) and our perceptual processes are pre-disposed to *chronologise* the objects that we encounter to ascertain this. These pre-reflective mechanisms deliver 'judgements' in this regard and I believe that it is these 'inferences' that we experience as the phenomenon of 'age'.

Actuality, Potentiality and Stability

Our biographic assimilation of the world was formalised by Aristotle who similarly suggested that an entity was made identifiable by 'functional organisational structures' [5] which map out the course of its existence and which he called '*forms*'.[6] Whilst he stresses that there must be matter upon which these structures operate, he believes that it is through the *forms* that we truly know the object.

In the first instance, Aristotle explains, there is the 'actuality' of the entity, its "τέλος.."[7] (telos). In our example of the apple, this is its edible state, "complete by virtue of having attained…[its] fulfilment"[8] by realising the fruit's potentialities through the growth and change that are the essence of its 'nature'. In Physics, he explains:

"The nature of a thing… is a certain principle and cause of change and stability in the thing and is directly present in it." [9]
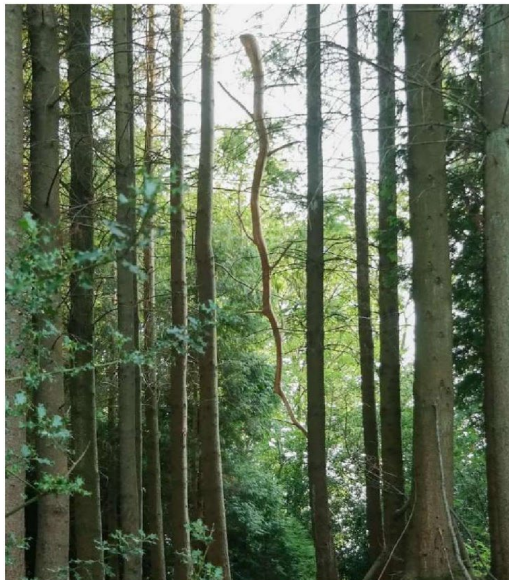
Up To Now (Chestnut)

Paul Tuppeny 2022

Chestnut, Douglas fir, steel cable
1100cmH x 200cmW x200cmD

This sculpture in a Sussex woodland has become known locally as "the upside-down tree", but it is much more than this; it holds in its form the Aristotelian 'nature' of the tree, starting at the ground as a slim shoot, steadily increasing in girth as it grows in height until the moment of its felling, marked by the horizontal cut at its top. The age phenomena of height and girth are aligned along an upward growth vector, maintained by the 'adjustment' of the branches which continue to grow towards the sky.

Figure3. Up To Now (Chestnut), Paul Tuppeny 2022

Importantly, Aristotle notes that, in our understanding, the 'actuality' of the entity *precedes* its potentiality to achieve that state. Aristotle notes that this priority is not just in the apprehension of the object but also in the way that our 'knowledge' of it develops, stressing "actuality is…, in order of generation and of time, prior to potency".[10] Thomas Sheehan neatly summarises that " [Aristotle] reads reality "backwards" as it were: he discovers what a thing is and where it is on the scale of perfection by measuring it against its τέλος, working from the *de jure* perfect back to the *de facto* imperfect." [11]

We should not however construe Aristotle's proposal as a simple rendering of an entity's progression toward its adult form. In Metaphysics IX, he clarifies that the 'actuality' relates to the teleological 'meaning' that it carries for us, the subject:

"The fact is that a thing's active function is its end and its actuality is its active function. Hence indeed the very name, actuality, has an account based on the active function, which is extended to the entelechy." [12]

As such, we find that objects do not persist for us *in spite* of change but because, for us, they *are* that change; it is the inherent *change* in an entity that makes it identifiable and intelligible to us. This principle of change, chronologised against an object's actuality and use, constitutes part of it's reality and affords persistence by making its inherent processes of change an intrinsic part of its identity, allowing it to "gather… itself into a relatively stable appearance (εἶδος)." [13].

The Past in the Present

Our perceptual mechanisms deliver these object narratives by inferences drawn from isolated momentary perceptions (we simply do not have the time or the concentration to watch these stories unfold in real-time) and such inferences are part of the processes through which we recognise objects.

Oak Story Cubes *Paul Tuppeny 2021*

Oak, cloth, card, found material
5cmH x 25cmW x 5cmD

Oak cubes carry on their faces the bark of an oak tree, from sapling shoot and the stages of maturity, through to a decomposing stump, giving form to the process by which we order our random everyday encounters with the objects around us using age phenomena.

Figure 4. Oak Story Cubes, Paul Tuppeny 2021

Cognitive science holds that such processes of object recognition include the matching of the visual representation of the encountered object with "structural descriptions in [the] memory" [14]. The philosopher Edmund Husserl, through his phenomenological investigations, went further, proposing that, in perception, the remembered object is 'presented' as an "apperception" *'alongside'* the representation of the actual and that each is overlaid "with the objective sense of the other", the two being "so fused that they stand within the *functional community of one perception*…" [15]

We regularly encounter objects that have been damaged or manifestly subjected to a change event, objects that in their current state, also present their past. In such situations, Husserl (in a separate 'notation') proposes that, through inference, our perceptual processes 'co-present' the object's former condition, as an "ad-memorisation" alongside the immanent presentation before us. Husserl proposes that, where we have not directly experienced the undamaged object, these apperceptions are "analogous" and derived from our imagination. [16]

So, for an object to be intelligible to us, it is, during the process of perception, "paired" [17] with retained knowledge of the object or similar examples, the actual and remembered components enmeshing into one percept. Where entities are subject to change or age, it seems that the co-presented "ad-memorisation" must comprise an ordered biograph of multiple differing or analogous states. These states are chronologically organised relative to the state in which the object holds most meaning for us. It is the interaction between the actual object and the remembered biograph with which it is paired that elicits the experience of 'age' in the object.

The Chronologer Chronologised

As natural entities ourselves, we are, of course, subject to Nature's processes of change, both intrinsic and extrinsic, and our selfhood is similarly defined biographically. Events that seem to arrive from our past, an old song perhaps, old friend or a place infrequently visited, prompt introspective pairings against our own biograph which we experience with the slightly melancholy affect that we associate with nostalgia.

Chronolger (Chalk and Bone)
Wells Cathedral
Paul Tuppeny 2022

Bovine bone and chalk
40cmH x 25cmW x 10cmD

The sculpture expresses the human form as the nexus between our horizontal interpretations of Time and the vertical vectors of age, growth and decay; it is the meeting of these that defines our being. Chronologer, then, represents the temporal skeleton for all of our dealings with the World.

Figure 5. Chronologer (Chalk and Bone), Paul Tuppeny 2022

'AGE' IN ARTEFACTS
Artefacts and Extrinsic Age

Our perceptual mechanisms are evolved to address a Natural World in flux, but they are, of course, the same cognitive skills that we employ in making sense of *man-made* artefacts. The products of our technicity seem equally susceptible to the extrinsic processes of decay so characteristic of the Natural world and invoke similar age phenomena. These manifestations of age are not only significant in the values that we place upon artefacts, but give vivid expression to our temporal situation generally and have occasionally even been alluded to as the "teeth of Time"[18] itself.

However, if we refer back to Ruskin's earlier remarks, we find that the affective response to decay in artefacts is not always wholly negative, especially where the deterioration does not detract from the object's purpose or actuality. Whilst it is likely that the "beauty" that Ruskin finds derives from the exercise of the perceptual mechanisms outlined above, it may not be solely on account of the apprehension of these extrinsic interactions, but relates to their role in the perceptual decoding of a type of change that seems to come from *within* the artefact and is *intrinsic* to it.[19]

Artefacts and Intrinsic Age

Of course, most man-made things do not, in themselves, grow or evolve. But, whilst particular individual artefacts may not transform by 'nature', *categories* of artefact do indeed hold within themselves changes over time, be this through technological innovation or more fluid ideas of 'taste'. In the process of object recognition, though, the primary determinant remains the actuality or use of the artefact and it is probable that our chronologising perceptual mechanisms present us with an ordered biograph of the object *type* as part of the process, very much as they do for the apple. These chronologies are built from inferences drawn from previous encounters with the *category*.

The inferences are sometimes informed by observations of the extrinsic decay which frequently attach to the (often natural) materials from which the artefact is constructed and it is in these instances that we might find, like Ruskin, that there is 'beauty' in the marks of decay. It is not wholly through such markings, though, that we experience age in the things that we make.

Heidegger and the Character of Pastness

Heidegger addresses the matter briefly in Being and Time when discussing our "ordinary understanding of history"[20]. In his investigation of how objects become imbued with narratives of pastness, he notices that *"...'the past' has a remarkable double meaning; the past belongs irretrievably to an earlier time; it belonged to the events of that time; and in spite of that it can still be present-at-hand 'now' – for instance the remains of a Greek temple. With the temple, a 'bit' of the 'past' is still 'in the present'"* [21] and he concludes that "history is that specific historizing…[by] *existent* [people]…"[22] relating to "man as *the* 'subject' of events." [23]

Figure 6. Kids Rule, Paul Tuppeny 2021

Heidegger asks, though, how "The 'antiquities' preserved in museums (household gear,[and Greek Temples, presumably]…) [can] *belong* to a 'time which is past…'"[24]and how, not having changed within themselves, they are "manifestly…altered" [25]. He notes, as we did earlier, that whilst such objects may become "fragile or worm eaten 'in the course of time' "[26], the character of pastness "does not lie in this transience" [27] which he views wholly as a component of their *present* situation.

In asking then, what is actually 'past' for these objects he proposes "nothing else than the *world* within which they belonged to a context of [meaningful] equipment…"[28] and it is *that world* that is "no longer"[29]. "Thus the historical character of the antiquities that are still preserved is grounded in the past of …[those people] to whose world they belonged." [30]

Heidegger does not propose how an antiquity's "world that is past" becomes manifest in a present perception of the object, although, in this, we may find some guidance in the later work of his tutor, Edmund Husserl.

Husserl and the Intersubjective World

Husserl held that the meaning that we give to all objects, particularly artefacts, is intersubjectively derived and we effectively assimilate our environment as a 'communal' experience:

"I experience the world (including others) …not as my private synthetic formation… [but] as an intersubjective world, actually there for everyone, accessible in respect of its Objects to everyone." [31]

We are, after all, social creatures, and it is important, if we are to cohere, that the objects that constitute our environment and that matter to us in our day-to-day lives, elicit similar meanings and affective responses in each individual. Husserl asserts that "…actual being is constituted originally by [this] harmoniousness of experience…".[32] He proposes that through "…systems of harmonious verification"[33] we habitually 'check' the concurrence of the meanings we assign to objects; "…ultimately a community…(in its communalised intentionality) constitutes the _one identical world._"[34]

The overarching apprehension that this is a 'shared' world frames every perceptual episode and "there occurs a universal *super-addition of sense* [or meaning] *to my primordial world…"[35]* contextualising it as "identical…for everyone"; every moment is, Husserl believes, 'watermarked' with a perceptual co-presentation, or apperception, pertaining to the community to which the subject belongs.

For Husserl, the framework for this community is built from edited projections of ourselves since it is only through our own Being that we can conceive of other animate organisms.[36] Consequently, the projected 'community' is imbued with many of the attributes that define our individual Being, particularly its temporal situation.[37]

The Demographic Evolution of Communal Memory

Outwardly, Husserl's community of "monads"[38], comprised of "subjects…equipped with mutually corresponding and harmonious constitutive systems"[39] intersubjectively assimilating the environment through "systems of…verification" to constitute a single "identical world"[40], would appear, in many ways, to give to us all a fixed point of reference. However, it is fluid in one important respect.

Forest Now (maquette)

Paul Tuppeny 2022

Whilst particular trees grow and perish, the forest appears unchanged. Similar numbers of individuals constantly pass through 'age' groupings giving the forest the appearance of stasis. Levi Strauss named this change 'Synchronic'. In the sculpture, the inverted trees are severed at a single 'now' plane; it is their points of nascence that vary.

Figure 7. Forest Now, Paul Tuppeny 2022

We tend to think of our own communities as relatively fixed entities, always comprised of similar numbers of infants, children, adults and older people, with similar offices and functionaries, even as we move between these categories ourselves. This synchronicity, to use Levi Strauss's terminology,[41] masks the demographic evolution of the community brought about by the "diachronic"[42] changes, the growing and passing, that its individual members undergo.

Whilst such communities possess the physical appearance of unwavering persistence, their aggregated memory is temporalized by the passing lives of their constituent individuals. In an entirely Natural setting, one which itself has the appearance of synchronous persistence, this temporalisation would pass largely unnoticed, and indeed it does with all species other than our own. However, Human communities occupy themselves in making things, creating artefacts such as tools, buildings and artworks; this 'technical tendency'[43] is a fully integrated facet of our being.[44] These man-made 'things' emerge from the community at particular instants and effectively 'mark' the particular composition of the community at those moments. For, whilst physically the community is apparently

static, its meaning-making and intersubjective "verification" moves on, following the diachronic lives of its citizens.

A building, or other artefact, will thus, when first completed, carry only the meanings intended on it by the particular individuals and community from which it derives. From that moment on, as the constituents of the community progress through their lives, new strata of meaning are sedimented over the original core intent by those that follow. Simultaneously, original meaning erodes.

Eventually, of course, all sense attaching to an artefact for its community will consist of strata laid down subsequent to its original construction and the object begins to adopt the character of something 'alien' in a way similar, perhaps, to artefacts from geographically external communities. Such cultures, Husserl believes, are "accessible only by a kind of "experience of someone else", a kind of "empathy", by which we project ourselves into the alien cultural community and its culture."[45] It is this, perhaps, that is in play as we watch historical dramas or visit museums and heritage sites, the additional empathic exertion involved in these cultural pursuits heightening our experience of them.

These 'adventures' beyond our everyday lives populate the peripheries of the communal biograph that we carry within us and against which we measure our environment. It is unlikely, though, that the experience of 'age' beyond the durational confines of our own, current community is quantified; phenomenally, it is experienced simply as 'old' or 'older', any precise chronology being, almost certainly, a rational construct.

Earth-Man

Paul Tuppeny 2022/23

Earth and leaves
5cmH x 45cmW x 15cm D

The boot-print of an Apollo Astronaut is carved into the forest floor. Age phenomena from the two worlds of man, the Natural and the artefact, collide, not on a Moon, but on the plane where life begins and ends.

Figure 8. Earth-Man, Paul Tuppeny 2023

CONCLUSION

The phenomenon of age is fundamental to our lives in many ways. Our focus, however, on the physical manifestations that underly our *personal* experience of it often obscures the central role 'age' plays in our understanding and stabilising of the world that is *around* us. Similarly, many philosophers have overlooked the phenomenon, preferring to invest their lives in the examination of its more glamorous parent, Time.

I have sought, though, in this paper to propose mechanisms by which our perceptual apparatus causes us to experience 'age' in objects, and to show how the necessities of our Natural existence *compel* us to make the pre-cognitive judgements on which it is based. As a consequence of our pre-disposition to chronologise, every moment of perception is 'shot-through' with a temporal dimension that augments its spatial counterparts, providing, in each moment, important glimpses to the past and to the future.
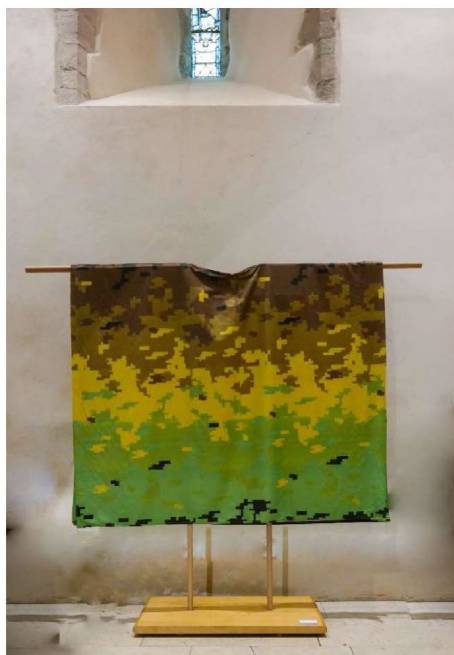
CAMO, St Wulfran's Church, Ovingdean
Paul Tuppeny 2023

Printed cotton on wood frame
220cmH x 200cmW x 80cmD

As we walk through the World, we see a complex mix of the green to yellow and brown temporalizing spectrum brought about through the generative cycles of its constituent plants and their various parts.

When images of war started to dominate our screens last year, I noticed how these apparently random patterns are replicated in designs for military camouflage.

This cloak uses a pixelated camouflage pattern to replicate nature but, here, the 'age' spectrum is ordered to run vertically up the fabric, beginning at the hem as the vibrant green of new growth.

Figure 9. CAMO, Paul Tuppeny 2023

This temporal extension of place, although initiated by our dealings with Nature, is transposed to the cultural realm through the exercise of those same perceptual mechanisms on the products of our own manufacture; our artefacts and our buildings. However, in these man-made environments, there is a curious reversal between the chronologised and the chronologise-*er,* for when we experience 'age' in the products of our technicity, it is not founded in the life of the *object*, but in the finitude and passing of ourselves, the *subject*.

The historic building or artefact thus acts as a 'lens' through which we are able to 'feel' our essential being, and, whilst our experience of the phenomenon of 'age' may confer no aesthetic prowess in the traditional sense, there is perhaps a kind of beauty in the way heritage objects reflect back to us important aspects of what it is to be Human.

NOTES

[1] John Ruskin, *The Seven Lamps of Architecture* 3rd edition (London: Smith Elder, 1855), 173 *[my italics]*.

[2] Ruskin, *The Seven Lamps of Architecture*, 173.

[3] Martin Heidegger, *Being and Time*. Translated by John Macquarie & Edward Robinson (Oxford: Blackwell, 2016), 288 *[my italics]*.

[4] "*Comportment*" (*Verhalten*) rather than "*circumspection*" as meaning is sought through chronologising interaction, Heidegger, *Being and Time,* 67.

[5] Bryan McGee, *The Great Philosophers* (Oxford: Oxford University Press, 2000), 44.

[6] "…form [,for Aristotle,] is an organised set of functional capabilities…"(very different to Plato's Theory of Forms). Bryan McGee, *The Great Philosophers* (Oxford: Oxford University Press, 2000), 44.

[7] Thomas Sheehan, *Making Sense of Heidegger: A Paradigm Shift* (Lanham: Rowman & Littlefield Publishers, 2014), 51.

[8] Aristotle, *Metaphysics*, translated by William David Ross (Oxford: Clarendon, 1981), V 16, 1021lb, 24-25.

[9] Aristotle, *Physics*, translated by Robin Waterfield (Oxford: Oxford University Press,2008), II 1 192b20, 33.

[10] Aristotle, *Metaphysics*, translated by William David Ross (Oxford: Clarendon, 1981), IX pt8, Ross trans. 90.

[11] Thomas Sheehan, *Making Sense of Heidegger: A Paradigm Shift*, 50.

[12] Aristotle, *Metaphysics,* Translated by Hugh Lawson-Tancred (London: Penguin, 1998), Theta (IX) 8, 274.

[13] Thomas Sheehan, *Making Sense of Heidegger: A Paradigm Shift* (Lanham: Rowman & Littlefield Publishers, 2014), 51.

[14] Irving Biederman, "Recognition-by-Components: A Theory of Human Image Understanding,*" Psychological Review,* Vol.94, No.2 (1987): 115-147.

[15] Edmund Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, Translated by Dorion Cairns (Dordrecht: Kluwer, 1995), 122.

[16] "Therefore, we are dealing here with a perception having a core of original presentation, a unitary perception and presentation in the broad sense, in which, to a first presenting self-given, a founded apprehension is added, an apperception that does not appresent something co-present—something that pertains to the unity of a possible mobile perception, a simultaneous present that could be originally realized in it—but instead it *ad-memorizes*, so to say, it performs a recollection by means of which, what is present to us gains the sense of something previously sprung into being (and yet still persistent)." Edmund Husserl, 2008. *Die Lebenswelt. Auslegungen der vorgegebenen Welt und ihrer Konstitution. Texte aus dem Nachlass (1916–1937)*. Hua XXXIX. Dordrecht: Springer, quoted by Christian Ferencz-Flatz, "Objects with a past; Husserl on ad-memorising apperceptions," *Continental Philosophy Review* (2012) 45:171-188, Note7. DOI 10.1007/s11007-012-9218-9.

[17] Edmund Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 112.

[18] Robert Hooke, 1635-1703. Micrographia: or Some Physiological Descriptions of Minute Bodies Made by Magnifying Glasses. With Observations and Inquiries Thereupon. London: Printed by Jo. Martyn, and Ja. Allestry ... and are to be sold at their shop ..., 1665. Observation LII.

[19] Alois Reigl opens his description of age value by explaining how it "reveals itself at first glance [through the object's] outmoded appearance…[caused] not so much by an unfashionable stylistic form…[but through] imperfection, a lack of completeness, a tendency to dissolve shape and colour…" Edited by Nicholas Stanley Price, Mansfield Kirby Talley, and Allesandro Melucco Vaccaro, *Historical and Philosophical Issues in the Conservation of Cultural Heritage* (Los Angeles: Getty Publications 1996), 73.

[20] Heidegger, *Being and Time*, 430.

[21] Heidegger, *Being and Time*, 430.

[22] Heidegger, *Being and Time*, 431 *[my italics, Heidegger uses the word "Dasein"]*.

[23] Heidegger, *Being and Time*, 431 *[my italics]*.

[24] Heidegger, *Being and Time*, 431.

[25] Heidegger, *Being and Time*, 432.

[26] Heidegger, *Being and Time*, 432.

[27] Heidegger, *Being and Time*, 432.

[28] Heidegger, *Being and Time*, 432.

[29] Heidegger, *Being and Time*, 432.

[30] Heidegger, *Being and Time*, 432.

[31] Edmund Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, Translated by Dorion Cairns (Dordrecht: Kluwer, 1995), 91.

[32] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 105.

[33] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 91.

[34] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 107.

[35] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 107.

[36] "Since, in this Nature and this world, my animate organism is the only body that is or can be constituted originally as an animate organism…, the body over there, which is nevertheless apprehended as an animate organism, must have derived this sense by an *apperceptive transfer from my animate organism…*" Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 110.

[37] "…I myself am the primal norm constitutionally for all other men. Brutes are essentially constituted for me as abnormal "variants" of my humanness…" Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 126.

[38] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 139.

[39] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 107.

[40] "…ultimately a community of monads…(in its communalised intentionality) constitutes the *one identical world*." Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, 107.

[41] Claude Levi Strauss, *The Savage Mind (La Pensee Sauvage),* (London: Wiedenfeld and Nicolson,1974), 66-67.

[42] Claude Levi Strauss, *The Savage Mind (La Pensee Sauvage),* 66-67.

[43] André Leroi-Gourhan, *Évolution et Techniques* (Paris, Albin Michel, 1973), 336-7.

[44] "The human group behaves in nature as a living organism…the human group assimilates its milieu through a curtain of objects(tools or instruments)." André Leroi-Gourhan, Milieu et techniques, 1945, Paris, Albin Michel. 322, quoted by Bernhard Steigler, *Technics and Time, 1: The Fault of Epemetheus*, (Stanford: Stanford University Press, 1998), 57.

[45] Husserl, *Cartesian Meditations: An Introduction to Phenomenology*, D. Cairns trans., 134/135

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THE NAUTICAL CULTURE OF SARDINIA, A SYNTHESIS OF TRADITIONS AND HYBRIDIZATIONS

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INTRODUCTION

The coastal settlement that underlies a particular articulation, in relation to the functional endowments for the productive activity, in Sardinia is a historically recent phenomenon, except for a few nuclei of strategic defensive and mercantile importance, which developed mainly in the Middle Ages. The other coastal towns were characterized by settlement discontinuity due to long periods of depopulation due to the environmental unhealthiness of the coastal areas and the danger that could come from the sea. Finally, most are of recent formation or repopulation, linked mostly to migratory flows deriving from small cabotage trades and the wandering fishing activity that involved the island during the nineteenth century.

From this point of view, the island turned out to be the object of trafficking and populations of communities dedicated to fishing which affected the entire upper Tyrrhenian Sea which, starting from the 18th century, first touched the regions of Tuscany, from the Argentario to Elba through special fishing concessions. These areas, already in the sixteenth century Spanish rule of the "Stato dei Presidi", were exploited in part by the Genoese fishermen on condition that the catch flowed into the Livorno fish market, on the other hand the concessions for the Argentario areas were given on loan to the Torresi fishermen.

Thus, they expanded the areas of influence, beyond the local borders, by means of a fleet that already had a highly invasive potential in the exploitation of fish resources in the number of boats and fishing techniques.

In support of these fleets, expression of an advanced technique and dedicated to the most profitable sectors - such as tuna fishing, fishing for anchovies and sardines, lobster, and coral harvesting - capable of competing with the Catalan and French communities, thus permanent settlements were created in the main ports of the Tyrrhenian Sea. Subsequently, the Torrese fleet settled throughout the upper Tyrrhenian side, reaching as far as Liguria and taking over the original areas of influence of the autochthonous fleets since the end of the eighteenth century. It was then that the minor Ligurian seafaring activity found more and more ease in small and medium-sized cabotage rather than fishing, definitively specializing in the mercantile sector and leaving the fishing sector the prerogative of the Campania communities.

The initial conditions

Sardinia, due to its geographical position,[1] as well as for historical-demographic and socio-economic[2] reasons, represented - in a precise historical interval, between the 19th century and the first half of the 20th century - an area of favourable influence. In particular for those seafaring communities involved in maritime trade[3] and particular types of fishing[4] - such as tuna, blue fish, lobster and coral - already structured with fleets capable of covering medium-long range distances in short periods of time.

By virtue of its limited coastal population density,[5] the island was in fact a profitable and little-exploited natural basin, due to the scarcity of settlements[6] or significant marine fishing activity, replaced for centuries by pond fishing.[7]

Between the eighteenth and nineteenth centuries, the territorial planning of the newborn Savoy state aimed at the repopulation of the coastal territories, favouring the birth of new allogeneic maritime communities.[8] The villages of Carloforte,[9] Sant'Antioco, Calasetta, La Maddalena, Santa Teresa di Gallura are examples of a heterogeneous anthropization supported for strategic military or merchant logistics purposes, to guard geographically relevant positions.

These sites later became the armament bases for the fishing fleets established on the island,[10] constituting a solid compendium of the current economy. The fish exploitation of the island, for centuries relegated to marginality, revived thanks to an foreign settlement scheme, by the overseas communities[11] specialized in itinerant fishing which, initially through seasonal migrations aimed at specific fishing activities, then structured the original spontaneous coastal locations, while keeping alive the ties with the communities of origin.

The migratory routes

"Pozzolan fishermen, i.e. from Pozzuoli, are known in all the towns of the northern Tyrrhenian Sea for their boats with a slender profile and generally blue in colour, which were once equipped with a "bilancella", with mobile mast, partially covered, but which today have started to be transformed into motor boats. They specialize in gillnet fishing, for which the Pozzolans enjoy the reputation of being extremely skilled. The boats are about five to nine meters long and are crewed by four or five people. Before the war, according to information received from the harbor master's office, every year, in the months of January and February, about sixty boats departed from Pozzuoli with about three hundred and fifty fishermen as crews and distributed along the centers of the Lazio coast (in Anzio , Fiumicino, S. Marinella, Civitavecchia), Tuscany (at Livorno, Porto Longone, Porto S. Stefano), Sardinia (at La Maddalena, Porto Torres, Terranova) and reached as far as the Gulf of La Spezia (Fezzano and Cadimare). The fishing campaign lasted from February to the end of September, but if the season was good, it lasted until October-November. However, they did not always return to Pozzuoli and it was quite common for Pozzuoli fishing families to settle where they established their work bases".[12]

More characteristic, due to its specialization, is the seasonal migratory current of the fishermen of Ponza, who are dedicated to fishing for lobsters, which is practiced from May to October. Until the first decades of the 20th century, about four hundred fishermen left Ponza in April, who served to equip about twenty schooners with the hatchery to preserve and transport the lobsters to the consumer markets: Genoa, Nice, Marseilles, Barcelona, Civitavecchia. Each schooner also embarks four or five small boats (gozzi) which are distributed in the places where the schooner makes a station, they place the pots and every day they visit them and remove the remaining captured lobsters. They are transhipped to the "nursery" of the schooner, which, in turn, once loaded, transports it to the consumer markets. The most important fishing areas of the Ponzesi were the coasts of Sardinia, the island of Montecristo and those of Tunisia. Already from the first half of the twentieth century after the war,

the field was restricted to the coasts of Sardinia and the number of seafaring fishermen and boats was reduced. The lobsters from Ponza who moved there were masters of Sardinian fishermen.[13]

In relation to the development of specific fishing activities, in 1865 coral fishing was still widespread and profitable, confirming a large fleet throughout the national territory. The Campania and Ligurian communities held the record in this activity: Torre del Greco had 329 coral boats; S. Margherita 49, while in Sardinia 19 boats were registered respectively in Carloforte and Alghero, 8 in La Maddalena. Their population came mainly from the centers of Campania and Liguria, in addition to the pre-existing autochthonous families, indication of an activity, which in the case of Alghero was practiced since the medieval period.

The modalities

"A the beginning of the 20th century , the paranzes and lamparas fished, in addition to various edible fish that were shipped to the market in Rome, also 600 or 700 quintals of sardines, many of which were fried and put in cans in oil, in the Nantes fashion, in the Pollastrini factory, which produced 800,000 boxes a year" (ref).

The itinerant fishing activity was sometimes completed with canning[14] and trading, by virtue of a commercial network that distributed the catch - live or processed - to the main fish markets of the western Mediterranean basin.

The settlement dynamics therefore took place through a gradual process, according to a scheme common to other areas of the Tyrrhenian Sea, along migratory routes close to those of maritime trade.[15]

The coasts of the island and the facing stretches of sea became part of a network of garrisons that created the conditions for an autonomous generation. The latter, by adapting to the specificities of the reception place, marks its territory: in the features of the settlements,[16] in the fishing techniques and equipment, in the construction practices, as well as in the typical shapes of the boats.

Figure 1. "Filuga" type boats

THE SHAPES OF THE BOAT AND THE ENVIRONMENT

If initially the preparation of the boat was commissioned to the shipbuilding industry of the places of origin, over time the permanence generated an induced activity for the local shipyards, laying the foundations for a technical acculturation. The interaction between the construction traditions of the shipwrights and the specific indications of the new clients,[17] together with the work of itinerant carpenters, caulkers and sailmakers, following the foreign communities, generated a typological hybridization. The constructive and formal solutions of the local culture merged with foreign models readapted to the new environmental conditions, in the transition from wide-ranging wandering fishing to permanent fishing rooted in a specific geographical context.

In the regional scenario, the internal migrations of the specific workforce, following the fortunes and development of the different seafaring communities of the island,[18] generated a multifaceted acculturation: each through specific experiences in adapting the primitive typologies to the new operational needs.

Therefore, in Sardinia the shapes of the traditional fishing boat do not identify the characteristics of a typical model, but of a variety of derivations.

Subject of the modifications are, in order: the inclination of the stem, the flaring of the *mascone*, the more or less pronounced sheer, the refinement of the hull[19] and the bow and stern tapering, whose mutual variation marks the asymmetry longitudinal of the water lines.

Likewise, the different environmental conditions also made the original model unsuitable for replicability: the prevailing winds and the profile of the dominant wave condition the shapes of the hull's bottom and topsides.

Thus, the various types of *gozzo*[20] attributable to the different cultures of the island differ variously from the constructive-formal point of view with respect to the original configuration: both for the multifaceted contribution of a non-codified constructive acculturation, and for the incidence of environmental variables.

The latter further influenced the availability and variety of woods that make up the construction system of the boat. From the planking to the stems, from the ribs to the keel, from the floors to the bow wheel: each with specific shapes and processing aptitudes dictated by the individual tree essences present in the area.

Furthermore, in the evolution, iconic structural elements of the different constructive cultures[21] were lost, such as the "schiocca", the "scarmu" or the "pernaccia", which constituted - beyond the function - the decorative system of the boat, together with the colour code, representative of the different communities.[22]

Figure 2. Carloforte "bilancella" with "amaltigana" prow.

The construction of the boat

In the case of Sardinia, the contribution of the different seafaring communities to the tangible and intangible heritage constituted a variegated mosaic, which, stratified over time, represented a fusion of nautical culture, in terminology and construction practices.[23] This hypothesis is confirmed both in the nomenclature of the different types of boats and related parts, but also in the construction techniques.[24] Starting from the layout of the constructive structure, in what can be defined as the proto-project. If the typical construction of Campanian and Pontine origin took place through the installation of the "mezzo garbo" [25] or "trabuchetto", the Genoese and Ligurian school focused on the most recent technique of the "mezzo modello".[26] A first formal syncretism found expression in the activity of some shipyards who adopted both techniques, thus generating a hybridization typical of the area.[27]

The typical shapes of the "guzzo a menaide", of the Sorrento "feluca" or of the Ponzese "filuga"[28] used in lobster fishing, are found in the different communities of the island, albeit over time simplified in the chromatic and decorative system, which originally represented the identification code of the fleet to which these communities belong.[29] The simplification or mutation is also due to the replacement of the original traditions with those of the new places, so that, in the acculturation with the autochthonous communities, the symbolic and cultural meanings of these customs were progressively lost.

The Campanian and Pontine influence of the Tyrrhenian migrations merges in La Maddalena with a pre-existing marine culture in which there is a Ligurian substratum through secular contacts with Bonifacio, a Genoese linguistic-cultural island of southern Corsica.

In other centers the Ligurian predominance is more evident such as in Stintino, in the north of the island, founded by a community of fishermen from western Liguria, specialized in tuna fishing. Here the "guzzetta", an expression of a building tradition, presents formal and constructive analogies with the buildings of Carloforte. In the Genoese colony, the names identify different uses in the face of minimal formal variations: the "bilancella" - used for the transport of calamine[30] - differed from the "corallina" and the smaller "schifetto" - used for fishing - for the bow "violone" type, in place of the vertical prow, which ended with the "pernaccia" supporting the "antenna" at rest.

In Alghero, where the Catalan influence is more evident, from the historical point of view, boats called "spagnoletta" are formed, similar to the Majorcan typology and to the Catalan boat, although presenting clear affinities with the "gozzo alla rivana" widespread in northern Sardinia.

The latter in La Maddalena and in Golfo Aranci, presents variations in the proportions and in the deck layout, derived from the Ponzese filuga.

Figure 3. Carloforte "schifetto" under construction.

Figure 4. Alghero "spagnoletta" with lateen sail rig.

Correspondence and typological variation

Regarding the nomenclature of the types of boats that we can identify in the various areas of Sardinia, it would be interesting to conduct a typological research on the correspondence of the forms of these models with respect to the original typology.[31] The extent to which these variations are evident, and in relation to which parts of the hull, identifies the characterizing elements through which they take place:

- The geographical-environmental influence (i.e. the marine weather conditions, with the prevailing winds and currents, the type of wave typical of the beaten areas);

- The constructive methodological approach (i.e. the effective correspondence of the carpenters and the reference workforce operating in a given context to a given construction tradition)

In relation to these aspects, the formal delineation of the local typology as a coherent evolution that flows into a series of common and repeated traceable characteristics appears rather fragmentary and partial. What appears in the typological list very often varies in the shape and proportions of the different specimens and therefore from the work of the single building site, by virtue of the aforementioned syncretism. Paradoxically, this effect is also evident in the work of maritime communities with a historical identity such as, for example, that of Carloforte on the island of San Pietro. In this settlement, the Genoese cultural matrix remains alive and unaltered by virtue of its insularity; even if in certain aspects of the maritime material culture, it reveals typological contaminations, favoured by the environmental component.

In the village, historically specialized in tuna fishing and coral harvesting, a boat called "bilancella" was used for these activities. This was distinguished in the shape of the hull - but not in the sailing rig - from the "battello", a boat of about 10-12 meters, very similar to the leudo rivano, with a vertical bow. Compared to the latter, in fact, it had an inclined and arched prow of the "amaltigana" type, a configuration typically widespread in certain geographical areas of the southern peninsula, such as for example in the "coralline" tartans of Torre del Greco.

This formal synthesis could be the result of a cultural fusion, given by the direct interaction between the two fishing communities, and by the sharing of the same workers, or by the acquisition of vessels at the shipyards of these communities, more structured in terms of supply than the small local construction sites.

In fact, this small cabotage transport vessel was used for over a century in the transport of minerals extracted from the Sulcis mines, until the development of a special land road network. This activity

was so intensive and developed that at the end of the nineteenth century a coterie of the Carloforte navy was formed, known as the Galanzieri, or specialized in the transport of galena. As proof, "between 1895 and 1899 as many as 22 boats were launched to transport the mineral, and yet the local boats were not enough, so much so that boats had to be brought in from Liguria and Torre del Greco".[32]

Finally, it could be a solution adopted to deal with weather and sea conditions typical of a geographical area; or in the face of precise operating conditions of the deck, perhaps assimilated during the Tabarchina colonization of the Ligurian community, being that forward shape a typical characteristic of the Carabe boat of the Tunisian coast.

Figure 5. Carloforte, galanzieri's boats from the early 1900s.

CONCLUSION

"From the stories of the shipwrights emerges the establishment during the nineteenth century of local traditions in the construction of boats which have a consolidated technical matrix elsewhere, but are rooted in the ports of Sardinia creating original boats with respect to their places of origin. When directed towards fishing, these construction traditions join the immigration of fishermen and express their tastes and needs, through the production of a significant variety of traditional types of boats. The success of shipyards is discontinuous and is intertwined with that of the economic activities for which they operate."[33] Therefore, the direct relationship between construction typology and formal result appears consequential, that is, the ability to keep alive the typological characteristics of the cultures of origin even in the socio-economic and environmental structuring of the new settlement. First of all, its economic vitality is capable of attracting more or less qualified workers to the site, capable of satisfying the needs of the clients with their construction skills in the wake of a formal and constructive tradition.

The relationship between variety and typology plays out within these blurred boundaries. Not only in the construction practice handed down by the builder, but in the ability to adapt local particularities to a building heritage, while maintaining the recognition of the reference standards unchanged. In an interweaving of the specific knowledge of the shipwrights and that of the customers, each with its own culture and tradition of origin.

NOTES

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[3] Annastella Carrino and Biagio Salvemini, "Come si costruisce uno spazio mercantile: il Tirreno nel Settecento," *Studi Storici* 1 (2012): 32.

[4] Gabriella Mondardini Morelli, "Lavoro e territorio nella cultura dei pescatori. Note preliminari", *La Ricerca Folklorica* 9 (1984): 109.

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[6] Angela Terrosu Asole, "La nascita di abitati in Sardegna dall'alto medioevo ai nostri giorni", in *Atlante della Sardegna vol. 2*, ed. Angela Terrosu Asole and Roberto Pracchi (Roma: La zattera, 1979), 93.

[7] Benito Spano, "La pesca di stagno in Sardegna", *Bollettino Della Società Geografica Italiana* 22 (1954): 467.

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[12] Mori, *Le Migrazioni stagionali dei pescatori nell'alto Tirreno in relazione col popolamento recente dei centri costieri*, 229.

[13] Mori*, Il popolamento costiero della Sardegna nei suoi rapporti con la pesca marittima,* 18.

[14] Giuseppe Doneddu, "Migrazioni mediterranee. Alle origini delle tonnare sarde", *Ammentu – Bollettino Storico e Archivistico del Mediterraneo e delle Americhe: Periodico semestrale pubblicato dal Centro Studi SEA* 14 (2019): 52.

[15] Mori, *Le Migrazioni stagionali dei pescatori nell'alto Tirreno in relazione col popolamento recente dei centri costieri*, 234.

[16] Gabriella Mondardini Morelli, "Insediamenti e abitazioni dei pescatori in Sardegna", *La Ricerca Folklorica* 17 (1988): 98.

[17] Gabriella Mondardini Morelli, *Il mare le barche i pescatori* (Sassari: Delfino, 1990), 124.

[18] Gabriella Mondardini Morelli, "Maestri d'ascia e velai in Sardegna" (paper presented at the meeting Convegno Nazionale di Carloforte, Carloforte, Italy, June 28, 2005).

[19] Angelo Micello, "La Marineria Di Castro – Schifi, Gozzi, Sciabbiche E Chianci", Territorio e Tradizioni, June 18, 2012, https://micello.it/schifi-e-gozzi.

[20] Marco Bonino, "Le barche tradizionali italiane: Aspetti metodologici e tecnici della ricerca", *La Ricerca Folklorica* 21 (1990): 22.

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[25] Franco La Cecla, "Un certo garbo", *La Ricerca Folklorica* 21 (1990): 26.

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[27] "I mestieri che scompaiono, i maestri d'ascia" *Cantiere Navale Caprera*, accessed June 8, 2023, https://www.cantierenavalecaprera.it/la-storia.

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CONSIDERING HERITGAGE MANAGEMENT IN ENGLISH SYNAGOGUES

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INTRODUCTION

The images in Figures 1 and 2 below show the newly built synagogue for Brighton and Hove Hebrew Congregation. The community has just finished an ambitious building project which aims to rejuvenate the Jewish population in the area.[1] They demolished their existing 1960s synagogue, which they described as outdated and no longer fulfilling the needs of the community.[2] They have now built a brand-new modern synagogue on the same site complete with community hall, houses and flats which can be rented or bought, a kosher restaurant, office spaces for both the administration of the community and some that are let out to local businesses, classrooms and a nursery. The aim of the project is to create a centre not just for the local Jewish congregation but also for the wider non-Jewish community as well. Modern, beautiful new architecture designed to create a peaceful synagogue has been central to its design. The walls and ceilings create a dappled lighting effect inside the sanctuary, creating the sense of serenity as if in a forest, whilst simultaneously giving worshippers privacy from the outside world (Figures 1 and 2).[3] Blue (a colour long associated with Judaism as well as the City of Brighton) tubing creates a Star of David motif, gently showcasing the two identities of this congregation.

This new and innovative project, however, perfectly encapsulates the inherent paradox of the built Jewish environment, as Brighton and Hove Hebrew Congregation also owns and maintains a Grade II* listed synagogue which is also known as Middle Street Synagogue. Although the original entry on the National Heritage List for England is not explicit, it would suggest that it was listed because of 'its unusually sumptuous interior' and because it was 'the first synagogue in Britain to be lit by electric light'.[4] It has not been in regular use for several years and has fallen into a state of some disrepair. However, the community wishes to restore the synagogue for use on special occasions and is running fundraising initiatives in order to achieve this.[5] So, on the one hand this is a community which believes that in order to revive its congregation it needs to demolish one of its synagogues (the 1960s building) and build afresh, whilst on the other its members are clearly wishing to invest in the historic buildings they have inherited.

Figure 1. The exterior of Brighton and Hove Hebrew Congregation, author's own.

In the planning documents for the new synagogue, the role of a synagogue is described as "religious buildings [that] are passed down through generations and should remain an elegant and timeless cornerstone of the community".[6] Yet this very document was asking for planning permission for a scheme which included the demolishing of a synagogue building. Understanding some of the reasonings behind this community building project could help understand the heritage values for this congregation and why some historic buildings are perhaps deemed more important than others.

This paper argues that all synagogues are sites of heritage engagements alongside being places of worship. Taking examples from English synagogues and conversations with congregants, it will explore how Jewish communities express their identities and histories within their synagogues. It will consider how these engagements can be best understood in order to work towards new and dynamic heritage solutions with Jewish communities.
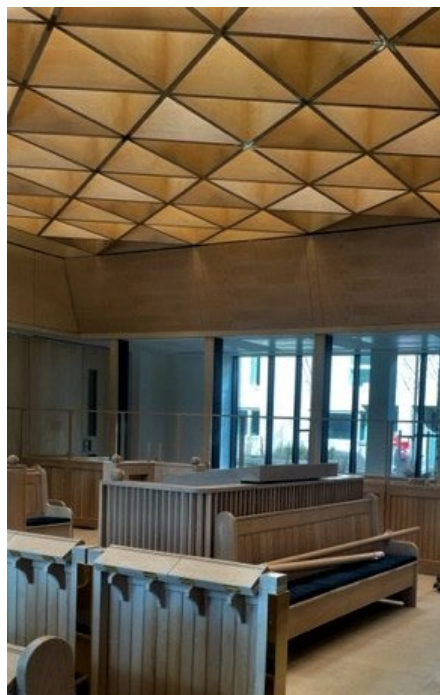
Figure 2. The interior of Brighton and Hove Hebrew Congregation, author's own.

Jewish Heritages

Within the discipline of heritage studies, the notion of 'heritage' is understood to be a dynamic and evolving concept. Cultural heritage, alongside more traditional understandings of the built or natural environment, is recognised as a key aspect of the heritage landscape. The debate over heritage creation is wide and varied including Smith's *Authorised Heritage Discourse*, to discourses over heritage, place-making and identity.[7] This paper takes a standpoint similar to that of Waterton who in a 2014 paper argued that sites of heritage are co-agents in the heritage process and that we need to consider, not just what they are, but what they do.[8] However, here I hope to expand this framework to consider places whose primary function is not 'heritage', but are nevertheless places where heritage engagements do take place, such as synagogue buildings.

When considering Jewish heritage it has, until relatively recently, been described as a predominantly cultural heritage with little emphasis on built remains or even the built environment that communities live in.[9] This is a result of the perceived transience of historic Jewish communities, often forced to move due to persecution.[10] Traditions of storytelling, food, and shared languages were considered the key aspects of Jewish heritage, with any materiality, focussed on objects that could be carried and moved with a community. Often the heart of Jewish heritage, and therefore a key aspect of Jewish identity was, and still continues to be, a notion of Jewish peoplehood. This is often articulated as a connection to a global community that is both historical and contemporary.[11] A connection to the Jewish people continues to rank highly in attitudes associated with Jewish identities as shown by recent research undertaken by the Institute for Jewish Policy Research (JPR), an organisation that studies Jewish communities across Europe (see Figure 3 below). [12]

This research also reflects the diverse nature of 'Jewishness'. There is not one Jewish heritage, but multiple, as Jewish communities have ancestry from across the globe. In England around 80% of Jews identify as Ashkenazi, tracing their cultural ancestry from Central and Eastern Europe.[13] However, the oldest continuous community, dating back to 1656, is Sephardi, with ancestry from Spain and Portugal.[14] Alongside these, there are Mizrahi Jews from the Middle East and North Africa; Maghrebi Jews from North and West Africa, Jews from the Mediterranean, India, South America and Ethiopia to name but a few. All of these different communities have varying cultural backgrounds, histories, traditions, practices, and languages.

Despite this diversity, Jewishness of any tradition was often considered to share the same trait of being heavily cultural and not overly reliant on the built environment. Similarly, the notion of Jewish peoplehood surpassed any perceived cultural differences - in theory if not always in practice.

Figure 3. Graph showing the percentage of European Jews who responded that the above statements were 'very important' to their Jewish identity with attachment to Jewish peoplehood highlighted. Author's own using data collected by the JPR.[15]

Jewish Place-making

More recent scholarship has started to consider the importance of Jewish topography and indeed question the notion of the transience of historic Jewish congregations.[16] Not only did Jewish communities settle and create lasting ties in the places that they called home, but the environment they built for their communities reflected their histories and identities. Saskia Coenen Snyder has explored how synagogues in the nineteenth century reflected the attitudes and hopes of different European Jewish communities after the Enlightenment, from attempts to showcase why Jews should be given full emancipation rights in Berlin, to the relative feeling of security in Amsterdam and the impact of what is known as 'Minhag Anglia' in London.[17]

Minhag Anglia is a key concept when considering British Jewry and is the term used to describe the way in which the British Jewish community lived and expressed their Jewishness in the UK. It evolved in the late nineteenth century by the Jewish middle classes and was characterised by keeping Jewishness private and embodying 'English Victorian' sensibilities in public. This meant not looking 'too Jewish' – so wearing top hats as opposed to kippot (traditional skull caps) was encouraged.[18] What this meant for synagogues was the construction of grand but not overly ostentatious buildings. Jewish communities wanted to show that synagogues could be 'respectable'. Kadish argues that these synagogues reflect the desire of the Jewish middle classes to find their own architectural style.[19] Congregations wanted to indicate a difference between synagogues and churches whilst simultaneously showcasing their 'English' credentials. Synagogues had to be Jewish enough whilst at the same time feel acceptable within the British urban landscape. Oriental styles -reflecting the popular belief of Jewish ancestry from the East- was common across the continent and revealed the confidence of Jewish communities after the Enlightenment. Similarly, whilst Romanesque exteriors showed a clear distinction from the popular use of the Gothic in Anglican churches, they were still

rooted in Western European architectural styles.[20] Synagogues built by the middle classes in this era in England were aiming to show that Jews were both Jewish and English.

This need to reflect Englishness was born out of a concern of the rise in antisemitism at the time due to the increased immigration from Eastern Europe. The Jewish population soared and many immigrants were impoverished and spoke no English. They often settled in the East End of London and came from shtetls – small towns or villages with a predominantly Jewish population.[21] Having arrived from a tradition of forced isolation from non-Jewish society, they often did not want to socialise with non-Jews in England and were used to worshipping in small synagogues. Upon emigrating to England, many Jews from these communities wanted to continue this tradition in London and many small synagogues, often in poorly-built areas of the city, sprang up. Due to the foreign and impoverished nature of these communities, the stereotype of the criminal Jew was a common trope in Victorian England. For the Jewish middle classes promoting an image of respectability and assimilation was a key part of combatting antisemitism.[22]

Synagogue buildings can therefore be understood as places where a community might attempt to express an identity based on the specific time, place and history of the congregation. The complex history of place-making and identity creation through synagogues needs to be understood when exploring contemporary Anglo-Jewish heritage. Although the legacy of Minhag Anglia still continues, it is not as widespread or as adhered to as it was 100 years ago. Synagogues are still places, however, where a Jewish community can express its own identity. In order to explore this, we need to understand the Anglo-Jewish population today.

The Modern Jewish Community

At the most recent census, two years ago, there were around three hundred thousand people who self-identified as Jews in England and Wales.[23] This amounts to about 0.4% of the total population. What's more, around two thirds of the Jewish population live in the Greater London area, with significant Jewish communities in Greater Manchester as well as in the Southeast, to where some communities have moved away from the capital in order to access more affordable housing, whilst still being in easy reach of the resources in London. Jewish communities outside of these two or three major urban areas become even more of a minority.[24] A synagogue, therefore, is not just a place of worship. It is, as one participant in my research from a small provincial congregation described it to me, 'a place where you come to be Jewish'.[25] In England there are few ways to access Jewish communal life except via a synagogue. Unlike in the United States and on the Continent, there are relatively few national secular Jewish organisations. Therefore, despite the low levels reported in the importance of believing in God in the JPR report (see above) over half the Jewish population hold a synagogue membership and more will have a more informal, but no less important, relationship with a synagogue organisation.[26]
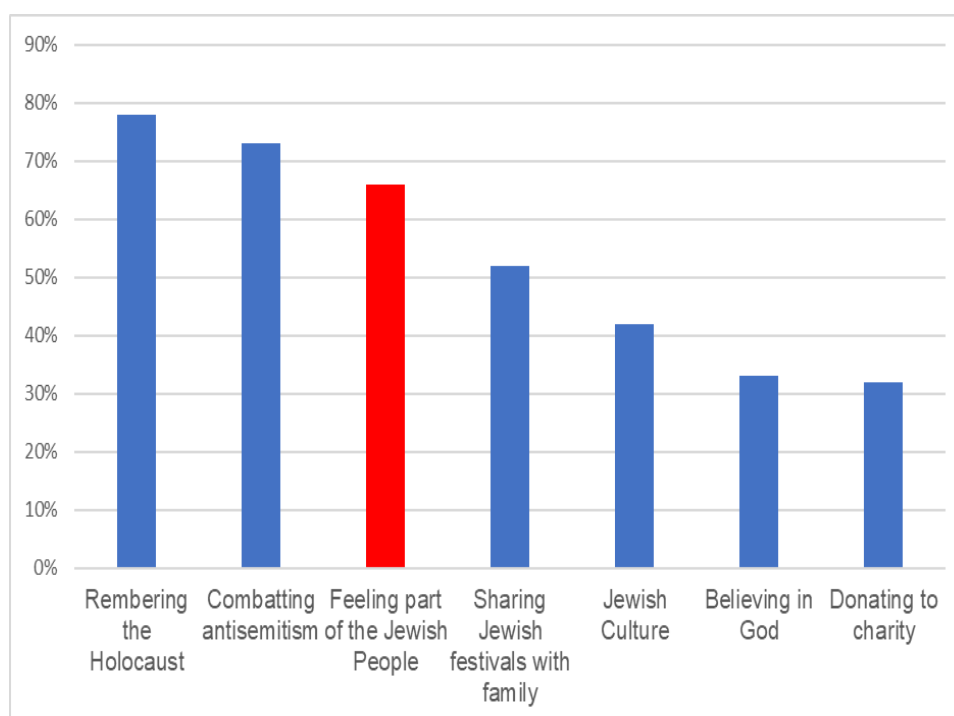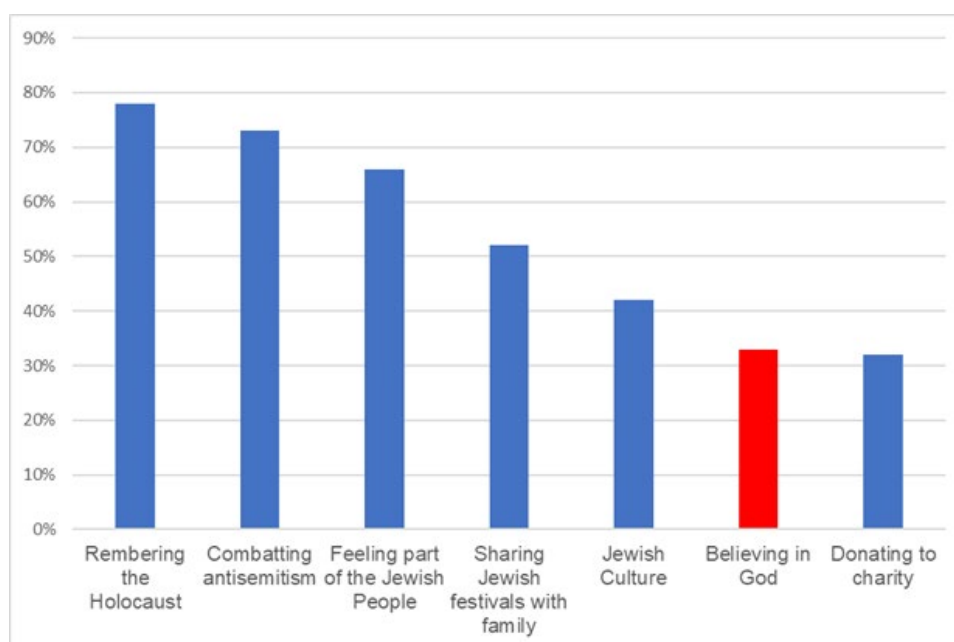
Figure 4. Graph showing the percentage of European Jews who responded that the above statements were 'very important' to their Jewish identity with attachment to Believing in God highlighted. Author's own using data collected by the JPR.[27]

That is not to suggest it is not safe to be Jewish outside of the synagogue, simply that it does not always feel appropriate to be openly Jewish in daily life particularly in the provinces where there are so few Jews. In the increasingly secular world, as evidenced by the increasing number of people responding they have no religion in the UK census, expressing an identity that is often misunderstood to be one rooted solely in religion can be difficult and so people choose not to.[28]

A synagogue therefore becomes a place with many different roles, in fact synagogues have always been multifunctional. In Hebrew there are three words for synagogue: Beit HaKnesset, Beit HaMidrash and Beit HaTefillah – house of meeting, house of study and house of prayer. As a house of meeting, a synagogue has always been a place of community and when feeling part of the Jewish community is such a key element of heritage engagement for Jews, it follows that a synagogue at the very least facilitates heritage expression. Understanding the link to community through the building is key in creating meaningful heritage connections. As one participant said to me '[the] Synagogue building helped to build the community'.[29] A synagogue facilitates the continuation of that most important aspect of Jewish heritage – the Jewish people.

SYNAGOGUES AND HERITAGE

How can understanding these complex relationships with synagogue buildings help with heritage management? Cultural heritage is still a key aspect of Jewish heritage and identity creation. However, this does not mean that it is detached from the physical. Religion, identity, and history are combined in a synagogue building. The stories, traditions and values of a community can be seen in the expression, use and engagement of the community with their building.

The images below (Figures 5 and 6) show St Albans Masorti Synagogue (SAMS) and Bristol and West Progressive Synagogue (BWPJC). Both are relatively young communities and neither look particularly like synagogues from the outside. St Albans Masorti Synagogue was formed in 1990 and acquired their synagogue in 2012, whilst Bristol and West Progressive was formed in 1961 and purchased the first third of their synagogue in 1975.[30] Their synagogue is in fact three former terraced

houses and shops that they have converted and knocked through. Both of these synagogues are situated in relatively modern converted spaces.

Figure 5. Top, The exterior of Bristol and West Progressive Synagogue, author's own.
Figure 6. Bottom, The exterior of St Albans Masorti Synagogue, author's own.

However inside, both have Etz Chaim or Trees of Life (Figure 7). These are quite common in synagogues and are decorative artwork installations of trees where members can purchase a leaf to dedicate in the memory of a loved one or to commemorate a special occasion such as a birth or marriage. They are symbols of both the growing community and the memory of past members thereby linking the past, present and future. Both communities also have exhibits showcasing the history of the congregation and of members of the community. These stories and pictures tell not just the story of each congregation, but also a story of a community that extends beyond the present congregation. This is told through ties of family and friendship and is remembered through a physical reminder in the synagogue. They are a tangible embodiment of the notion of a wider Jewish peoplehood within the story of the present-day congregation. These modern non-descript buildings become places that allow for engagement with both personal and community histories.

Figure 7. The Etz Chaim or Tree of Life at Bristol and West Progressive Synagogue, author's own.

CONCLUSION

To conclude I will return to Brighton. There is no doubt that both the newly built and the older Grade II* Middle Street synagogues are beautiful spaces. This is a community with a strong sense of history, one that wants to preserve and conserve the historic building that it has. At the same time, they also want to ensure the growth and vitality of the community in order to allow for the very preservation of that heritage. New buildings and new spaces to embody the older cultures and traditions were needed to allow that. Whilst containing modern architectural features -such as the dappled roof lighting and walls – the interior of the newly built synagogue is still very much rooted in the same layout as a traditional Ashkenazi Orthodox synagogue. Designing the interior to reflect traditional layout was a conscious decision to blend a set of traditions with the modern: an expression of an Ashkenazi Orthodox synagogue for a contemporary community. This is exemplified by the reuse of some of the furniture from the demolished 1960s synagogue, the pews have been repurposed, continuing the sense of community across the two buildings. This congregation has a clear sense of community at heart that is rooted in their history, and this can be seen in the architecture of the newly built synagogue. Heritage management of Jewish places needs to acknowledge the centrality of community in the continuation of Jewish heritage. The community, the historical narrative, the expressions of this heritage may change between Jewish congregations. However, the notion of community does not, and a community needs a viable and sustainable place to meet, study and pray. If we want to ensure that Jewish historic synagogues are conserved, we also have to make sure that it can be done so in a way that will benefit the modern Jewish community.

NOTES

[1] "Community Website," Brighton and Hove Hebrew Congregation 2020, accessed October 28, 2020, http://www.bhhc-shul.org/contact.html; "BNJC Community Website," BNJC, 2023, accessed July 17, 2023, https://bnjc.co.uk/.

[2] Interview with lifelong member of Brighton and Hove Hebrew Congregation on 25th January 2022. Interestingly, as this paper has been written, it has been reported that another congregation in Brighton, the Brighton and Hove Reform Synagogue, has also voted to sell their synagogue building which would lead to its demolition. This is being contested by several heritage organizations: Yael Breuer, "Brighton shul's redevelopment plans threatened by campaign to 'save' iconic windows," Jewish Chronicle, August 18, 2023, accessed August 23, 2023, https://www.thejc.com/news/community/plea-launched-to-save-historic-brighton-synagogue-with-holocaust-memorial-windows-686RhpOy7wRRsghiTDhOjY,.

[3] "Design Access Statement Colour Information," C.F. Moller Architects, accessed December 16, 2022, https://planningapps.brighton-hove.gov.uk/online-applications/; "Design Access Statement Conclusion," C.F. Moller Architects, accessed July 17, 2023, https://planningapps.brighton-hove.gov.uk/online-applications/; "Design Access Statement Analysis History and Design," C.F. Moller Architects, accessed 17th July, 2023, https://planningapps.brighton-hove.gov.uk/online-applications/.

[4] "The Synagogue and Attached Gate: The Synagoge and Attached Gate, Middle Street," Historic England, accessed July 17, 2023, https://historicengland.org.uk/listing/the-list/list-entry/1381796.

[5] "Community Website," Brighton and Hove Hebrew Congregation; "Middle Street Synagogue," Middle Street Synagogue Historic Synagogue, accessed July 17, 2023, https://middlestreetsynagogue.co.uk/.

[6] C. F. Moller Architects, "Design Access Statement Colour Information."

[7] Brief examples within the heritage studies debate include: Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006); Denis Byrne, "A Critique of Unfeeling Heritage," in *Intangible Heritage*, ed. Laurajane Smith and Natsuko Akagawa (London: Routledge, 2009); Tuuli Lähdesmäki, Luisa Passerini, Sigrid Kaasik-Krogerus, Iris van Huis, *Dissonant Heritages and Memories in Contemporary Europe* (Springer Nature, 2019); Zongjie Wu and Song Hou, "Heritage and Discourse " in *The Palgrave Handbook of Contemporary Heritage Research*, ed. Emma Waterton and Steve Watson (Basingstoke: Palgrave Macmillan, 2015); Christoph Brumann, "Heritage Agnosticism: a Third Path for the Study of Cultural Heritage," Social anthropology 22, no. 2 (2014), https://doi.org/10.1111/1469-8676.12068; Helaine Silverman, "Heritage and Authenticity," in *The Palgrave Handbook of Contemporary Heritage Research*, ed. Emma Waterton and Steve Watson (Basingstoke: Palgrave Macmillan, 2015).

[8] Emma Waterton, "A More-Than-Representational Understanding of Heritage? The 'Past' and the Politics of Affect," Geography Compass 8, no. 11 (2014): https://doi/https://doi.org/10.1111/gec3.12182,

[9] Tony Kushner, "Heritage and Ethnicity: An Introduction," in *The Jewish Heritage in British History: Englishness and Jewishness*, ed. Tony Kusher. (London: Frank Cass, 1992), 12; Stephen J. Whitfield, "Declarations of Independence: American Jewish Culture in the Twentieth Century," in *Cultures of the Jews*, ed. David Biale. (New York: Schocken Books, 2002), 385-6; Peter Howard and Brian Graham, "Heritage and Identity," in *The Ashgate Research Companion to Heritage and Identity*, ed. Peter Howard and Brian Graham. (Hampshire: Ashgate, 2008), 4.

[10] Ewence discusses concept this in the British imaginary in Hannah Ewence, The Alien Jew in the British Imagination, 1881-1905 : Space, Mobility and Territoriality (Cham, SWITZERLAND: Springer International Publishing AG, 2019), Http://ebookcentral.proquest.com/lib/bath/detail.action?Docid=5906814. For discussions on modern understandings of performance and religious symbolism see for example Miriam Lipis, "A Hybrid Place of Belonging: Constructing and Sitting in the Sukkah," in *Jewish topographies: Visions of Space, Traditions of Place*, ed. Julia Brauch et al. (Abingdon: Ashgate Publishing, 2008).

[11] For wider discussions on cultural Jewish heritage see works such as: David Biale, "Toward a Cultural History of the Jews," in *Cultures of the Jews*, ed. David Biale. (New York: Schocken Books, 2002); David Cesarani, "Dual Heritage or Duel of Heritages: Englishness and Jewishness in the Heritage Industry," in *The Jewish Heritage in British History: Englishness and Jewishness*, ed. Tony Kusher. (London: Frank Cass, 1992); Tony Kushner, ed., *The Jewish Heritage in British History: Englishness and Jewishness* (London: Frank Cass, 1992); Tony Kushner, *Anglo-Jewry since 1066: Place locality and memory* (Manchester: Manchester University Press, 2009); Whitfield, 377-424.

[12] David Graham, "European Jewish identity: Mosaic or monolith? An Empirical Assessment of Eight European Countries," Institute for Jewish Policy Research, 2018, Http://www.jpr.org.uk/documents/JPR.2018.European_Jewish_identity.Mosaic_or_Monolith.pdf.

[13] Graham, 41-43.

[14] "Bevis Marks Synagogue," Spanish and Portuguese Synagogues, accessed October 27, 2020, https://www.sephardi.org.uk/bevis-marks/.

[15] Graham, "European Jewish identity: Mosaic or monolith?," 23.

[16] For example, see Charlotte Elisheva Fonrobert, "The New Spatial Turn in Jewish Studies," AJS Review 33, no. 1 (2009): https://doi.org/10.2307/25654610; Anna Lipphardt, Julia Brauch, and Alexandra Nocke, "Exploring Jewish Space: An approach," in *Jewish topographies: Visions of space, traditions of place*, ed. Anna Lipphard et al. (Abingdon: Ashgate Publishing, 2008); Maja Hultman, "The Construction of the Great Synagogue in Stockholm, 1860–1870: A Space for Jewish and Swedish-Christian Dialogues," Arts 9, no. 1 (2020): https://www.mdpi.com/2076-0752/9/1/22; Kenneth Helphand, "Ghetto Gardens: Life in the Midst of Death," in *Jewish topographies: Visions of space, traditions of place*, ed. Julia Brauch, et al. (Abingdon: Ashgate Publishing., 2008); Eszter Brigitta Gantner and Matyas Kovacs, "Altering Alternatives: Mapping Jewish Subcultures in Budapest," in *Jewish topographies: Visions of space, traditions of place*, ed. Julia Brauch et al. (Abingdon: Ashgate Publishing, 2008); Beth Holmgren, "Holocaust History and Jewish Heritage Preservation: Scholars and Stewards Working in PiS-Ruled Poland," Shofar: An Interdisciplinary Journal of Jewish Studies 37, no. 1 (2019); Andrea Corsale, "Jewish heritage tourism in Bucharest: reality and visions," The Geographical Journal 183, no. 3 (2017): https://doi.org/https://doi.org/10.1111/geoj.12211; Oliver Valins, "Stubborn identities and the construction of socio-spatial boundaries: ultra-orthodox Jews living in contemporary Britain," Transactions of the Institute of British Geographers 28, no. 2 (2003): https://doi.org/https://doi.org/10.1111/1475-5661.00085; Manuel Herz, ""Eruv" Urbanism: Towards an Alternative "Jewish Architecture" in Germany," in *Jewish topographies: Visions of space, traditions of place*, ed. Julia Brauch et al. (Abingdon: Ashgate Publishing, 2008).

[17] Saskia Coenen Snyder, *Building a Public Judaism: Synagogues and Jewish Identity In Nineteenth-Century Europe* (London: Harvard University Press, 2013).

[18] Geoffrey Alderman, *Modern British Jewry* (Oxford: Clarendon Press, 1992), 102-4, 51; Cesarani, "Dual Heritage or Duel of Heritages", 34-9; Kenneth Collins, "A Community on Trial: The Aberdeen Shechita Case, 1893," Journal of Scottish Historical Studies 30, no. 2 (2010): 84-6, https://doi.org/10.3366/jshs.2010.0103; Susan L. Tananbaum, "'Morally Depraved and Abnormally Criminal': Jews and Crime in London and New York, 1880 -1940.," in *Forging modern Jewish identities: Public faces and Private Struggles*, ed. Michael Berkowitz et al. (London: Valentine Mitchell, 2003), 115.

[19] Sharman Kadish, "Constructing Identity: Anglo-Jewry and Synagogue Architecture," Architectural History 45 (2002): https://doi.org/10.2307/1568790.

[20] Kadish, 386-408.

[21] Kadish, 398.

[22] Ewence, *The Alien Jew in the British Imagination*.

[23] David Graham and Jonathan Boyd, "Jews in Britain in 2021: First results from the census November 2022," Institute for Jewish Policy Research, 2022, https://www.jpr.org.uk/reports/jews-britain-2021-first-results-census-england-and-wales. Due to the way the census is collated and reported the figures for the whole of the United Kingdom have not yet been reported.

[24] Donatella Casale Mashiah and Jonathan Boyd, "Synagogue membership in the United Kingdom in 2016," Institute for Jewish Policy Research, 2017, Http://www.jpr.org.uk/documents/Synagogue_membership_in_the_United_Kingdom_in_2016.pdf; Graham and Boyd, "Jews in Britain in 2021: First results from the census November 2022".

[25] Interview with long time female member of Bristol and West Progressive Congregation on 13th May 2022.

[26] Casale Mashiah and Boyd, "Synagogue membership in the United Kingdom in 2016," 3-5.

[27] Graham, "European Jewish identity: Mosaic or monolith?," 23

[28] Graham and Boyd, "Jews in Britain in 2021: First results from the census November 2022".

[29] Interview with a long time male member of Bristol and West Progressive Jewish Congregation on 4th August 2021.

[30] "Community Website," Bristol and West Progressive Jewish Congregation, accessed October 30, 2020, https://bwpjc.org/; "Community Website," St Albans Masorti Synagogue, accessed October 28, 2020, https://e-sams.org/.

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WILL THE CURRENT EU LEGILATION CONCERNING BUILDINGS ENTAIL THE DESIRED REDUCTIONS IN GREENHOUSE GASES?

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INTRODUCTION

The climate crisis has become so apparent that great efforts are done to-wards limiting the greenhouse climate impact. Today, EU´s buildings' energy consumption accounts for 36% of greenhouse gas emissions (GHG), while buildings' total environmental impact accounts for 45 - 55% when taking materials into account. 75 % of the buildings are still energy inefficient.[1]

Therefore, EU have presented "Green Deal" including a proposal for a Directive considering energy performance of buildings. The overall goal is to make sustainable products the norm and boost Europe's resource independence by achieving a zero-emission building stock by 2050. This goal prioritizes safeguarding economically vulnerable households. For the existing building stock this shall partly be achieved by re-insulating to specific energy labels - but without considering the overall climate impact from the refurbish of the existing buildings.[2]

Using a life-cycle-assessment (LCA) on two case studies, the Directives were reviewed to examine whether they are expedient for achieving the desired result. In one of the cases, a life-cycle costing (LCC) analysis was also carried out.

It is disconcerting that the emphasis on reducing energy consumption in existing buildings could lead to several unintended consequences:

• Existing buildings being demolished to be replaced by new highly energy efficient buildings.

• The replacement of original structural components with new ones which, although being more energy efficient, would require substantial resources to manufacture.

• Application of exterior insulation on historical buildings, resulting in a significant alteration of their appearance.

• Imposition of significant costs, particularly impacting economically vulnerable households who inhabit less insulated buildings.

• The proposed directives might inadvertently amplify the climate impact beyond expectations, running counter to their intended objectives.

EU'S PROPOSAL FOR ACHIEVING ZERO-EMISSION BUILDINGS

The European Commission has taken various initiatives to limit the energy consumption of buildings through the overarching goal of making the EU's building stock climate neutral by 2050. To achieve this goal, the EU has initiated the "European Green Deal" (EGD).[3]

So far, legislation has focused on limiting buildings' energy usage by stipulating requirements for insulation, but direct energy use accounts for only part of the climate footprint of buildings. As the climate impact from energy generation decreases – because energy is increasingly generated by renewable sources – the environmental footprint from the production of building materials for new buildings, maintenance, replacement of structural components and finally demolition, increases.

To achieve the goals set in the EGD, the European Commission has proposed a directive: "EU DIRECTIVE OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL on the energy performance of buildings" (EPBD)[4] as last revised on 14.3.2023.[5]

A fundamental part of the EPBD deals with minimum requirements for the energy performance of new and existing buildings, and only requires an LCA for new buildings. Similarly, there is no requirement to conduct an LCA for any structural components that are replaced.[6]

The focus is on new buildings being 'zero-emission buildings' and existing buildings being 'nearly zero-energy buildings'.

The definition of a zero-emission building as a highly energy-efficient building in which the energy supply can be provided by renewable sources, and a 'nearly zero-energy building' means a building with very high energy performance, which cannot be lower than the 2023 cost-optimal level, where the nearly zero or very low amount of energy required is covered to a very significant extent by energy from renewable sources. However, there is no clear definition of "very energy-efficient," nor a detailed description of the proportion of energy that should be covered by renewable energy sources. Presumably, these questions can only be answered by carrying out an overall LCA.[7]

There are several references to considering LCA for new construction, but no limits or requirements have been specified for when it should be implemented. Similarly, there are aspirations to prioritize LCA for existing buildings, but no requirements or indications of future requirements are provided. This is unfortunate since existing buildings have already been constructed, so greenhouse gas emissions from the portion that might potentially be retained should not be included in an LCA as they have already been emitted. On the other hand, existing buildings are often poorly insulated or not insulated at all, resulting in a relatively significant heat loss. For existing construction, the only requirement is that they undergo energy labelling.[8]

Currently, 42% of the EU's buildings are heated with gas and 14% with oil.[9] Consequently, a significant upheaval is underway to transition away from fossil fuels towards renewable energy sources. This makes it a complex task to determine the least climate-burdened path, but this is likely best achieved through a LCA that considers energy consumption and energy sources over a 50-year period. An LCA also considers that even renewable energy sources result in greenhouse gas emissions, such as e.g., in the production of wind turbines and solar panels.

The most significant change from the previous directive proposal is that the energy performance threshold for existing buildings is changed from F/E to E/D.[10] It is defined that the 'worst-performing building' means a building classified in energy performance classes E, F, or G.[11]

"Deep renovation" is described as prioritizing energy efficiency first, with efforts to reduce overall GHG emissions.[12]

While there is a lot of attention on protecting economically vulnerable households, there are no considerations about whether it might be more cost-effective to achieve lower GHG emissions by renovating existing buildings gently, rather than extensive renovations or building new construction.[13]
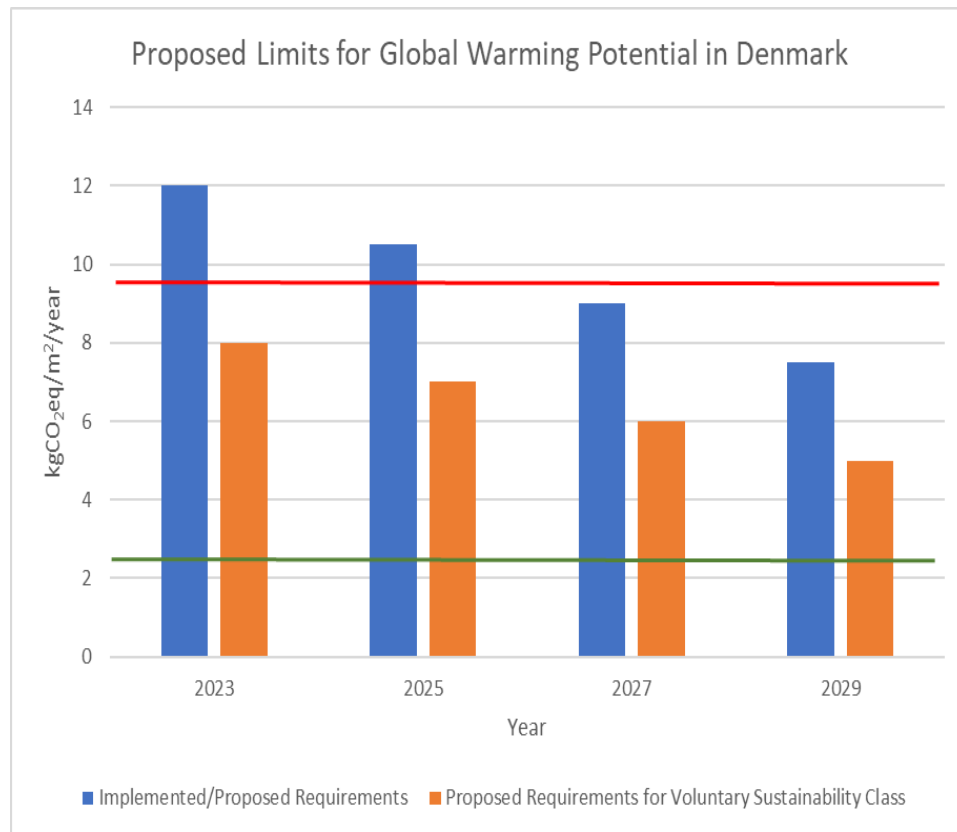
Figure 1. Proposed limits for Global Warming Potential in Denmark. In 2023, there is a requirement that all new construction must calculate an LCA, but this is only mandatory for buildings over 1000 m^2. Danish buildings currently emit an average of 9.6, where the goal according to "The safe operating space for greenhouse gas emissions" is 2.5 kgCO2eq/m^2/year[14]

CALCULATION OF LCA FOR TWO DANISH BUILDINGS

The two examples studied are a traditional Danish farmhouse and a detached house. The initial investigations included architectural analysis, meticulous surveys, and a building archaeology investigation, all of which were conducted by students from the Royal Danish Academy.[15] The assessment of heat loss and LCA for four different scenarios was performed by the Technical University of Denmark. Subsequently, the findings from both cases were compared with the construction of comparable new buildings.

To clarify the terms, the following are defined:

•Restoration/retrofitting: retrofitting insulation features using biogenetic materials and repairing existing structural components using materials that were originally used to construct the building.

•Renovation: renovation and retrofitting of structural components with contemporary components made of conventional modern materials.

In both studies, scenarios of various types of modernization have been selected, ranging from gentle refurbishment, equivalent to restoration with a focus on preserving the original architecture, to renovation and energy improvement, where methods and materials commonly used in Denmark are employed.

Traditional Danish half-timbered house

The study was conducted between 2020 and 2022 on a smaller, traditional Danish half-timbered house dating back to 1887. The visualized outcomes of the study are available here.[16]

To determine the alternative with the least environmental impact, four scenarios were selected for examination.

• Scenario 1 (S1): The building is restored while preserving as many original structural components as possible. Any added structural components should preferably be made from materials like the originals, with limited retrofitted insulation, like what might be allowed in a listed house.

• S1b: Same as S1, but with 200 mm of exterior wall insulation.

• S1c: Same as S1, but without any insulation at all, like its original construction.

• Scenario 2 (S2): The house is renovated and upgraded to meet the requirements of the Danish 2018 Building Code using modern building materials. New exterior doors and windows are installed, and building surfaces are insulated with mineral wool. It is important to note that in this scenario, 300 mm insulation is applied to the interior surface of the exterior walls, which significantly reduces the effective living space. The scenarios are compared against two new houses.[17]
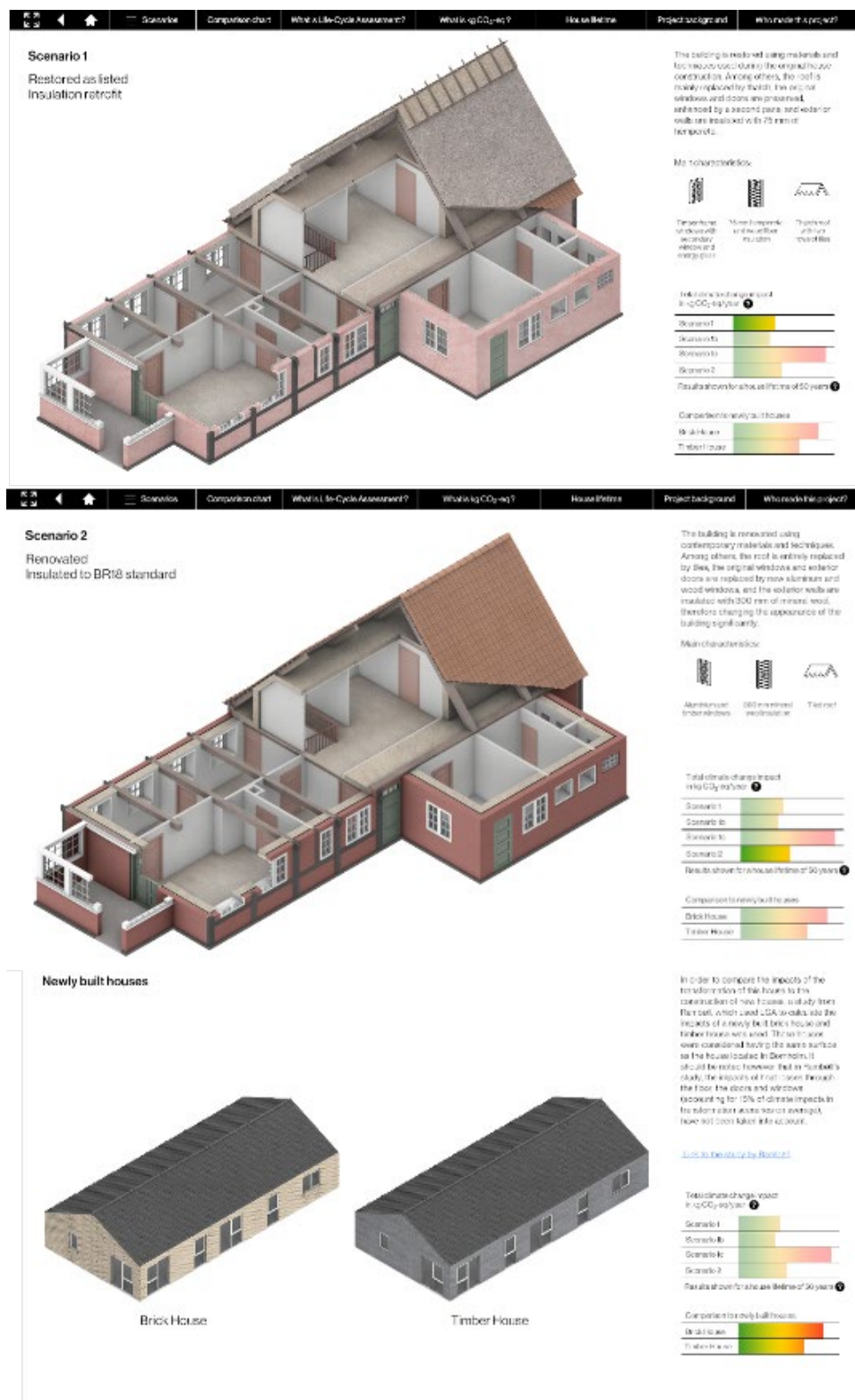
Figure 2. Screenshots of different scenarios for a retrofitted traditional Danish house:
Restored/retrofitted S1, renovated S2, new brick house S3, new wooden house S4

Review of labeling for several scenarios

To determine the appropriate energy class for each individual scenario, threshold values were established in accordance with the Danish energy class limits set by the Danish Energy Agency.[18] As energy improvements can be expensive and certain energy enhancements might appear incompatible with the cultural heritage of older buildings, four additional scenarios were investigated. A LCA of these additional scenarios were conducted using the original calculation values (Table 1).[19]

• S1d: Like S1, but without underfloor insulation.
• S1e: Like S1, but without insulation on the interior of exterior walls.
• S1f: Like S1, but without underfloor or exterior wall insulation.
• S1g: Like S1, but without insulation for floors, windows, doors, or exterior walls.

Label, 2021	kWh/m^2/year	204 m^2 house	Scenario	kWh/m^2/year	50 years kgCO$_{2eq}$/year	100 years kgCO$_{2eq}$/year
A2020	27	27,0	S3 + S4	<27	6,4 + 5,1	-
A2015	<30,0+1000/A	34,9				
A2010	<52,5+1650/A	60,6	S2	54,5	3,5	2,9
B	<70,0+2200/A	80,8	S1 + S1b	80,1 + 62,0	3,1 + 2,8	2,0 + 1,8
C	<110,0+3200/A	125,7	S1d	105,1	3,3	2,2
D	<150,0+4200/A	170,6	S1e	154,3	4,1	2,8
E	<190,0+5200/A	215,5	S1f	179,3	4,3	3
F	<240,0+6500/A	271,9	S1g	218,5	4,8	3,4
G	>240,0+6500/A	271,9	S1c	427	7,6	5,7

Heat loos for one year through the different surfaces of the building envelope as well as doors and windows for all scenarios (MJ)

	S1	S1b	S1c	S1d	S1e	S1f	S1g	S2
Windows	8.847,3	8.847,3	32.457,4	8.847,3	8.847,3	8.847,3	32.457,4	9.329,0
Exterior doors	9.300,8	5.036,0	14.525,5	9.300,8	9.300,8	9.300,8	14.525,5	5.705,0
Ceiling	10.584,4	10.584,4	163.675,0	10.584,4	10.584,4	10.584,4	10.584,4	9.261,0
Floor	7.568,5	7.568,5	25.909,7	25.909,7	7.568,5	25.909,7	25.909,7	8.880,0
Exterior walls	22.546,8	13.463,0	77.021,2	22.546,8	77.021,2	77.021,2	77.021,2	6.875,0
Total heat loss M	58.847,8	45.499,2	313.588,8	77.189,0	113.322,2	131.663,4	160.498,2	40.050,0
Heat loss MJ/m^2	288,5	223,0	1.537,2	378,4	555,5	645,4	786,8	196,3
Heat loss kWh/m	80,1	62,0	427,0	105,1	154,3	179,3	218,5	54,5

Table 1. Energy labelling of the different scenarios for a traditionally Danish farmhouse. The red numbers are taken from the original calculations and used for calculating scenario S1d – S1g

Resulting energy performance and GHG emissions for the different energy labels

A calculation of the GHG emissions from these additional scenarios were conducted using the original calculation values (Table 2).[20] From figure 3 it is evident that if no insulation is applied, equivalent to the G labeled S1c, it results in a significant climate impact. Therefore, the requirements for retrofitting Europe's building stock with insulation are crucial for limiting energy consumption for heating.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
1	50 years		S1	S1b	S1c	S1d	S1e	S1f	S1g	S2	S3	S4					
2	kgCO$_{2eq}$/year																
3	Beams		36,77	36,77	36,77	36,77	36,77	36,77	36,77	37,61							
4	Foundations		0,59	0,59	0,59	0,59	0,59	0,59	0,59	0,59							
5	Veranda		17,97	17,97	17,97	17,97	17,97	17,97	17,97	17,97							
6	Inner elements		27,95	27,95	27,95	27,95	27,95	27,95	27,95	27,95							
7	Interior walls		38,89	38,89	38,89	38,89	38,89	38,89	38,89	28,5							
8	Roof		163,84	163,84	163,84	163,84	163,84	163,84	163,84	193,46							
9																	
10	Ceiling		74,18	74,18	650,17	74,18	74,18	74,18	74,18	115,7							
11	Exterior doors		39,79	22,93	58,51	39,79	39,79	39,79	58,51	53,04							
12	Exterior walls		105,6	68,59	307,15	105,6	307,15	307,15	307,15	71,6							
13	Floor		81,2	81,2	117,99	117,99	81,2	117,99	117,99	76,16							
14	Windows		44,95	44,95	129,72	44,95	44,95	44,95	129,72	92,1							
15																	
16	Total		631,7	577,9	1.549,6	668,5	833,3	870,1	973,6	714,7	1.297,4	1.032,2					
17																	
18	Total/m²		3,1	2,8	7,6	3,3	4,1	4,3	4,8	3,5	6,4	5,1					
19																	
20	100 years		S1	S1b	S1c	S1d	S1e	S1f	S1g	S2							
21																	
22	Beams		18,39	18,39	18,39	18,39	18,39	18,39	18,39	18,8							
23	Foundations		0,29	0,29	0,29	0,29	0,29	0,29	0,29	0,29		Windows, kgCO$_{2eq}$/year				50 year	100 year
24	Veranda		10,51	10,51	10,51	10,51	10,51	10,51	10,51	10,51		Original wooden window:					
25	Inner elements		14,02	14,02	14,02	14,02	14,02	14,02	14,02	14,02							
26	Interior walls		20,81	20,81	20,81	20,81	20,81	20,81	20,81	27,59		One layer of glass				129,7	100,8
27	Roof		124,06	124,06	124,06	124,06	124,06	124,06	124,06	153,67							
28												Secondary glazing, traditional gla:				64,2	48,1
29	Ceiling		40,04	40,04	506,25	40,04	40,04	40,04	40,04	109,1							
30	Exterior doors		30,19	16,39	45,34	30,19	30,19	30,19	45,34	45,04		Secondary glazing, one energygla:				45,0	32,3
31	Exterior walls		76,34	45,85	238,83	76,34	238,83	238,83	238,83	72,74							
32	Floor		41,17	41,17	87,67	87,67	41,17	87,67	87,67	68,19		New wood/aluminium window:					
33	Windows		32,27	32,27	100,79	32,27	32,27	32,27	100,79	77,64							
34												Two layer energypane				92,1	77,6
35	Total		408,1	363,8	1.167,0	454,6	570,6	617,1	700,8	597,6							
36																	
37	Total/m²		2,0	1,8	5,7	2,2	2,8	3,0	3,4	2,9							

Table 2. Calculations of global warming potential for different scenarios for a traditionally Danish farmhouse. The red numbers are taken from the original calculations and used for calculating scenario S1d – S1g. The table also shows the global warming potential for a window

On the other hand, it is apparent that the low energy consumption of the new A2020 labeled buildings does not correspond to a similarly low climate impact over a 50-year period. The emissions from the new buildings are twice as much as the B-labeled S1, and only slightly lower than the G-labeled S1c. The F-labeled S1g (where only the ceiling is insulated) performs better than both new houses.

None of the scenarios for existing houses necessitates a LCA as per the EPBD. The scenarios categorized within energy performance classes E, F, or G are referred to as 'worst-performing buildings.'
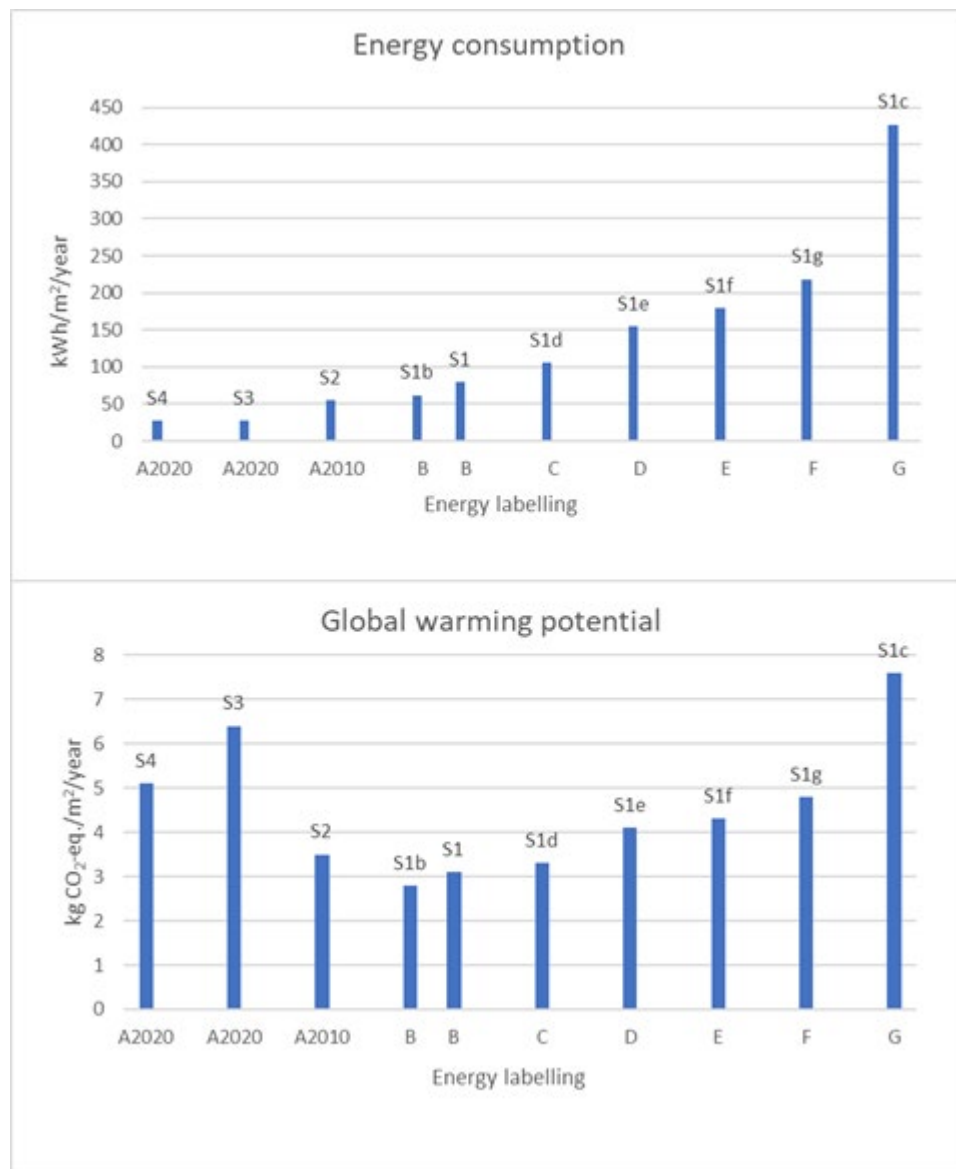
Figure 3. Comparison of Energy Consumption and Global Warming Potential for different scenarios referring to various degrees of insulation for a traditional Danish farmhouse

Impact on GHG from a window used as an example of a building component.

In the context of a structural component like a window, the resultant GHG and energy consumption are elucidated in figure 4. Older windows with single glazing emit the highest quantity of GHGs. However, when the window is upgraded with a single pane of standard glass within the double glazing, the GHG emissions decrease and are lower in comparison to a novel wood/aluminum window equipped with a two-layer, energy-efficient pane. The GHG emissions from the new window are more than double those of the old window if the latter is fitted with a single pane of energy glass within the double glazing.

Figure 4. Comparison of Energy Consumption and LCA for a two framed traditional window. The new is made of wood/aluminium

Traditional Danish detached house

Figure 5. Traditional Danish detached house

This study focuses on a Danish single-family house from 1970. Single-family houses are widely prevalent in Denmark and constitute 30% of the Danish one family housing stock. As in the previous case, heat loss and LCA have been calculated for various scenarios, and the results have been compared with new houses constructed using both brick and wood.

In addition to calculating the LCA, a Life Cycle Cost (LCC) analysis has also been conducted, considering the total expenses over a span of 50 years.

The study was carried out in 2022/2023. Two restoration scenarios were examined, aiming to preserve the original architectural expression of the building as much as possible, and two renovation scenarios were explored, involving a higher degree of component replacement with new materials and external insulation of the exterior walls.[21]
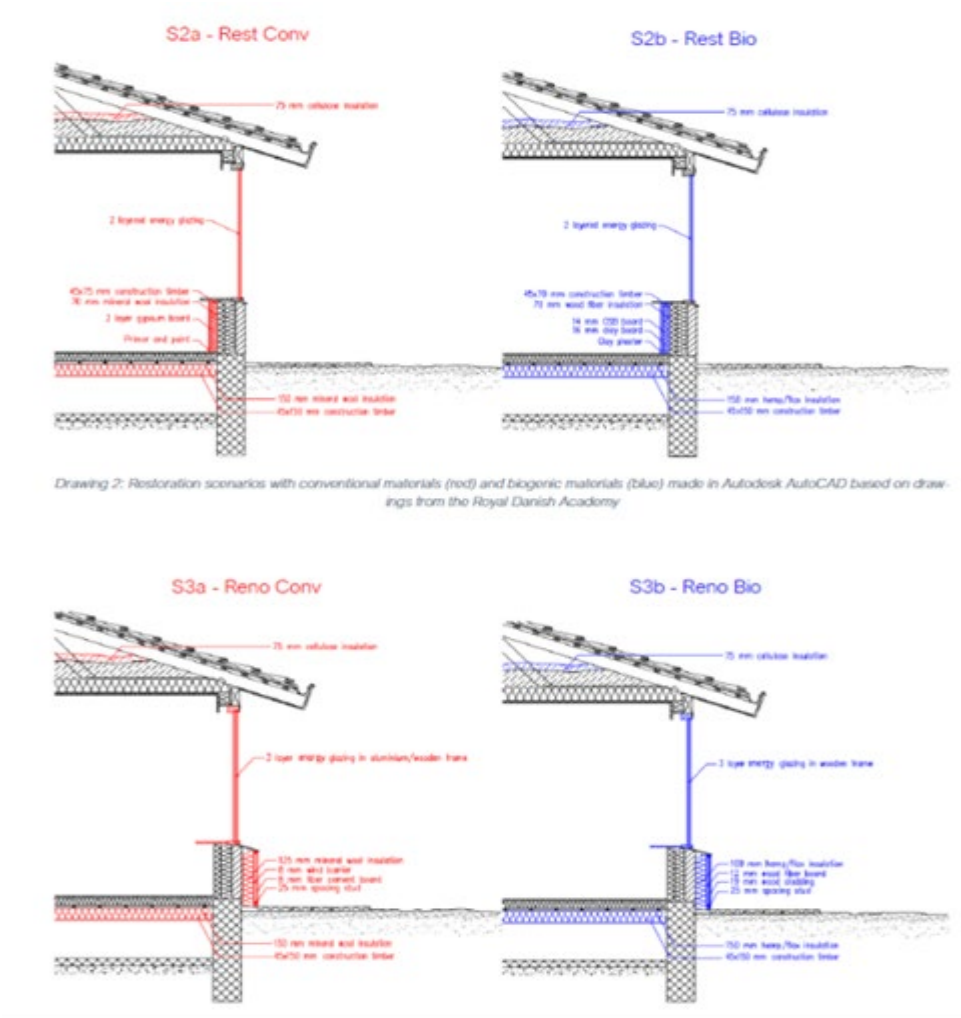
Figure 6. Detailed drawings of each refurbishment scenario. Renovation scenarios with conventional materials (red) and with biogenic materials (blue)[22]

ENERGY CONSUMPTION
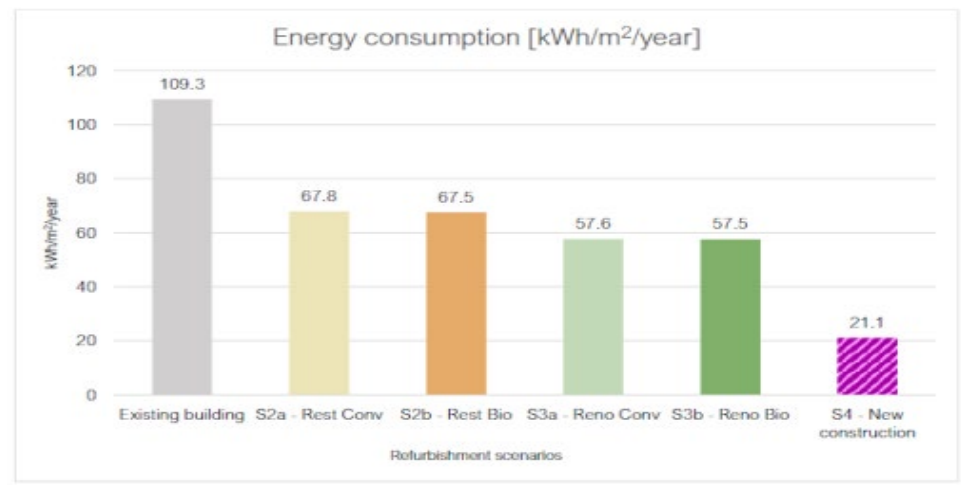
Figure 7. The energy consumption of each refurbishment scenario compared with the existing building[23]

The calculation of the total annual energy consumption for heating clearly demonstrates that the highest consumption occurs if the building is not energy-improved but kept in its current state. Similarly, the low energy consumption of the new buildings is evident. When considering only the energy consumption, the new buildings appear to have an energy consumption that is significantly lower than the restored/renovated scenarios, amounting to only 19% of the original house's consumption.

GLOBAL WARMING POTENTIAL
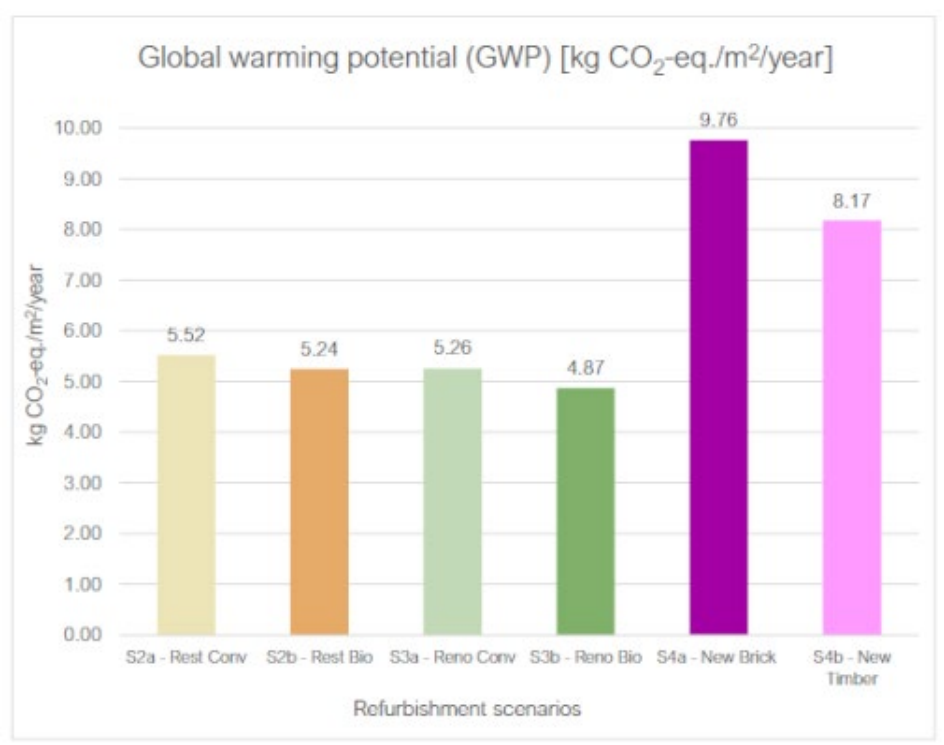
Figure 8 The global warming potential of the four refurbishment scenarios and the two new construction scenarios[24]

However, considering the overall climate impact over a 50-year period, the picture changes significantly, as the new buildings result in an almost twice as large climate impact.

This is due to the substantial amount of materials required to construct the new houses compared to the option of energy-improving the current one. When examining the architectural aspect if the original design is desired to be preserved to the greatest extent, it corresponds to scenarios S2a and S2b. If a good indoor climate is desired with the greatest possible use of biogenic materials, it corresponds to scenarios S2b and S3b.

LIFE CYCLE COSTING
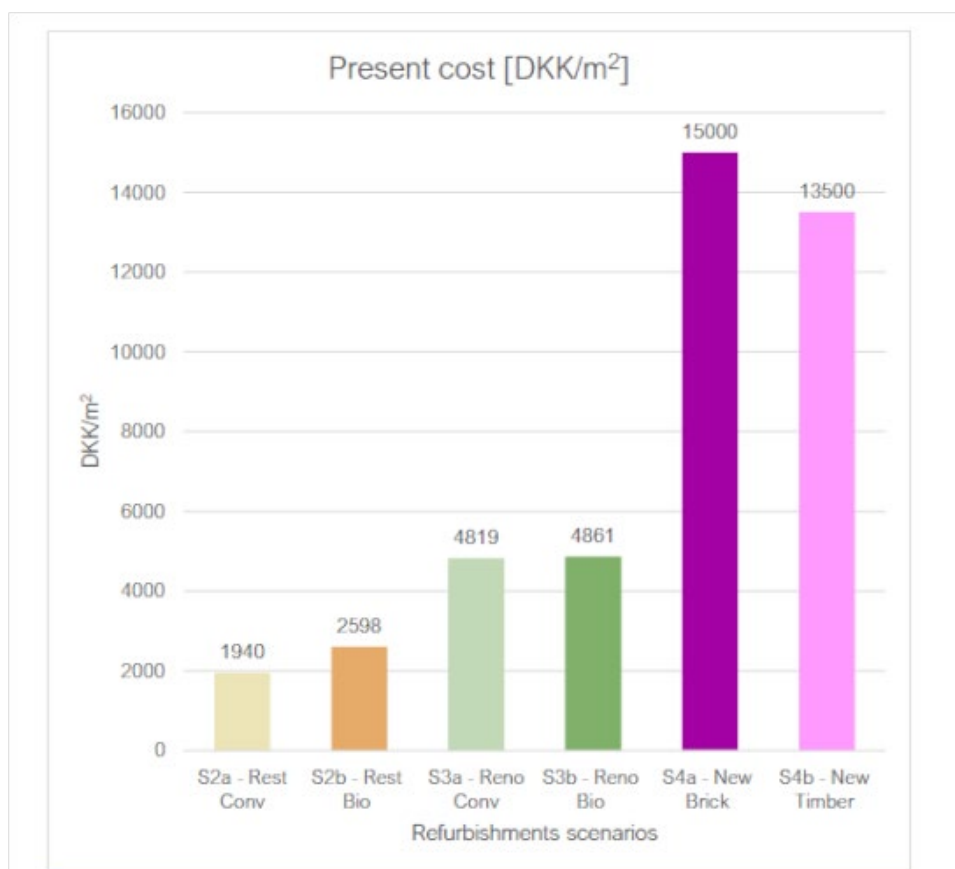
Figure 9 Present cost price for all refurbishment scenarios and for new construction over a 50-year consideration period[25]

A LCC analysis has also been conducted, where the total cost is assessed over a 50-year period. The calculations reveal that constructing new buildings is more expensive than restoring/renovating the existing building. The cost of new buildings is approximately three times higher than renovation, and around six times more expensive than restoring the existing building. There isn't a significant price difference between using conventional insulation materials and biogenic materials, although the latter are slightly more expensive.

Summarized result

Both case studies show that restoring/renovating the existing house results in significantly lower environmental impact compared to the alternative of constructing new ones. It should be added that in neither of the two cases, the environmental impact of demolishing the existing buildings, which accounts for 6 – 20% of GHG, has been included.[26]

DISCUSSION

By evaluating the examples in terms of the EPBD, the results show that the intention to limit energy consumption in existing buildings will significantly reduce energy consumption.
On the other hand, by considering total GHG emissions determined by means of a LCA, the existing buildings, even with a limited amount of retrofitted insulation, will have the lowest GHG emissions. All scenarios in which the house is preserved (except for the non-insulated G labeled house S1c)

result in significantly lower emissions than new, energy-efficient buildings. This is because most materials in existing buildings have already been manufactured, but also since the energy supply will be shifting to renewable energy, whereby the embedded energy in materials becomes more important. The lowest GHG emissions are achieved by restoration where you preferably repaired and retrofit with biogenic materials.

The EPBD does not mention neither restoration/retrofitting nor architectural qualities, and the only factor dealing with historic buildings is that the requirements do not apply to, for example, listed buildings and buildings deemed worthy of preservation. It is good that there are exceptions to these buildings, but only a small part of the total building stock is included in these categories, and the aesthetic values should be considered to a much greater extent. There are concerns that focusing only on the energy consumption in existing buildings could lead to widespread replacement and conversion of the existing building stock, with new windows and external wall insulation, radically interfering with the architectural expression and undermining the cultural value of the building stock. The tourism industry plays an important role in the European economy, and, in this context, architecture is a significant component.

The example of the windows shows how important it is to introduce the concept of LCA of structural components as well.

The EPBD mentions several times that the right balance must be struck between the cost and what is achievable, but there is no definition of when a zero-energy supply is achieved. This will only be possible if a LCA is carried out for existing buildings as well, which also includes an LCA of the requisite energy source.

Economical vulnerable residents often live in buildings labelled E to G, but conducting a LCA and LCC provides a fairer view and makes it possible to determine which measures can be implemented in the most cost-effective way possible. A limited amount of retrofitting of insulation is deemed capable of providing work for many traditional builders dispersed across the EU so that the retrofitting of insulation can take place in stages to ensure an adequate supply of workforce and materials.[27]

This study only covers two buildings and solely focuses on Denmark. Nonetheless, the results are so pronounced that they suggest a necessity for conducting equivalent investigations across the entire EU, encompassing typical building types, heating methods, and climate zones.

It is not clear why there is no requirement to make LCA of existing buildings, seeing that LCAs are often referred to as an essential tool in the EGD. There are concerns that this would be too demanding to require at this time. If this is the case, this can be refuted by the fact that once it is required to conduct LCA for new buildings, the level of expertise among advisers will increase and, moreover, the EPBD still requires the calculation of a heat loss framework. This will mean gathering data on all areas, thicknesses, and materials on all exterior components of the different buildings – which means that a substantial part of an LCA will have already been dealt with.

CONCLUSION

This study underscores the significance of revising the Directive's requirements to incorporate LCA and LCC for existing buildings from the outset. Failing to do so might result in misguided incentives that overly prioritize energy consumption reduction, disregarding the reduction of GHG emissions.

A simple approach to implementing both LCA and LCC when the directive is to be adopted could be to utilize the option mentioned in EPBD[28], which describes how calculations for representative buildings can be used as certification for equivalent single-family buildings.

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[22] LCA of renovation scenarios for typical single-family houses, 2023 Drawing 3

[23] LCA of renovation scenarios for typical single-family houses, 2023 Figure 11

[24] LCA of renovation scenarios for typical single-family houses, 2023 Figure 14

[25] LCA of renovation scenarios for typical single-family houses, 2023 Figure 18

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THE FORMER SANATORIUM "CASA DEL SOLE" IN PALERMO (ITALY): AN ARCHITECTURAL HERITAGE FROM THE EARLY 1900s

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INTRODUCTION

This paper deals with the construction history of the "Casa del Sole" in Palermo, a significant example of architectural quality, typological and technological innovation, within the panorama of tuberculosis treatment and prophylaxis buildings.

The complex, designed and built between 1919 and 1936 by the engineer Francesco Damiani, was one of the 1st application in Palermo of reinforced concrete frame and cantilevered structure. Damiani applied in their design this technique, he learned at the newly instituted Polytechnic of Turin, where he had graduated in 1911, in civil engineering. This structural choice was necessary to respond to specific typological and medical-curative needs, such as the need for large spaces for the dormitories, walls with large windows to guarantee high ventilation and considerable projecting structures in the verandas for the heliotherapy treatments, to shelter from the sun's rays.

Even if these buildings are bound by Italian legislation on cultural heritage, their initial use was changed over the years, thus requiring substantial modifications: splitting up the large original collective spaces, the closure of the porches and verandas, leading to a formal and structural distortion of the buildings.

A deep knowledge of such architecture is fundamental to design its re-functionalization which, while responding to new needs and new functions, respects the preservation of the formal, material, structural and technical integrity, according to the principles of the "Restoration of Modern".[1]

THE HISTORY OF THE "CASA DEL SOLE"

At the beginning of the 20th century, the spread of tuberculosis also in Europe led to the construction of special buildings aimed at the prevention and treatment of this disease. Therefore, sanatoriums, dispensaries, preventers, kindergartens, marine and mountain camps, heliotherapic institutes and open-air schools arose in the various countries. In Italy in particular, the fight against tuberculosis was supported by the Government, through the establishment of bodies in charge, and specific investments by local bodies and private philanthropists.[2]

Several anti-tuberculosis institutions also aimed at the care of infected or predisposed childhood, were instituted in Palermo.[3] Among these, we include the "Casa del Sole Ignazio and Manfredi Lanza di Trabia" built thanks to the initiative of the Princess of Ganci,[4] with the consultation of Prof. Giovanni

Di Cristina,[5] who contributed to the choice of the settlement and the building characteristics, based mainly on climate therapy,[6] and the financial support of nobles and public bodies.[7]

On 31 October of the same year, "La Casa del Sole" was instituted as non-profit organization with Royal Decree n. 2111 and in 1922 it began to work.

In the original planning concept, due to the rural settlement of the sanatorium, two masonry buildings had to be used for the complementary services,[8] designed by the engineer Giuseppe Alfonso, and some wooden pavilions had to host mainly dormitories for children. In order to reduce the costs, on 22 June 1921, the Administration of the Institute resolved to realize only one masonry building.[9]

Between 1920 and 1921, the Sanatorium consisted of two barracks and a pavilion granted by the Health Directorate[10] and a barrack donated by the Puricelli[11] firm, hosting 30 units.

The construction works were very rapid and between 1922 and 1923 another eight Doëcker pavilions with cardboard walls on a wooden frame[12] (Fig. 1) were assembled[13] by Pietro Albanese's company[14] under the direction of Damiani.[15] These pavilions, named from A to H[16] were intended: six as children dormitories,[17] one as the director's examination and medication room and accommodation, one as teachers' accommodation and the 3rd as the Technical Director's accommodation. So the available beds became 120 in 1924[18] and 150 in 1925.[19]

Figure 1. Historical photo of Cavalieri Pavilion of the Casa del Sole and plan of the Doëcker barrack

At the end of 1925, the masonry pavilion of the general services, designed by Alfonso[20] and modified by Damiani[21] on June 1922,[22] was finished[23] and the other one was under construction.[24]

The project of "Pavilion Primavera",[25] initially made out to "Benito Mussolini" was drawn up in 1924 by Damiani on the basis of the indications of Prof. Di Cristina.[26]

In 1927-28 the sanatorium was made of two buildings and twelve wooden pavilions.[27]

But in the first months of 1928 the wooden pavilions were by then in decay, thus the Institute appointed Damiani to draft the preliminary plans for the replacement of the wooden pavilions with permanent structure buildings.

Between March and June 1929, Damiani designs the first 4 reinforced concrete pavilions,[28] named "Green", "Yellow",[29] "Blue"[30] and the "Medication Pavilion".[31]

The fervour in the construction activity can be seen from the design, starting and ending dates, reduced to the max.[32] Damiani, between 1929 and 1931, kept to design: the Church financed by the Dux donation;[33] the "Pink Pavilion" for the female disabled section; the "Sandro Mussolini Pavilion";[34] the "Princes of Piedmont Pavilion";[35] the "New Pavilion at the entrance";[36] the "Docker G", which bears the name of the pre-existing barrack; the New Reception Pavilion.[37]

In 1935 the Sanatorium consisted of 11 pavilions[38] and in 1937 in 14 pavilions, 600 children were hospitalized.

By consulting the project drawings and the fragmentary documentation in the Damiani family archive,[39] it was possible to reconstruct the settlement of the wooden pavilions, the new buildings replacing the previous ones and other buildings necessary for the functioning of the sanatorium and the hospital[40] (Fig. 2).

Primavera Pavilion
Sandro Mussolini Pavilion (replacing Docker A e B)
Pavilion C (replacing of Docker C)
Blu Pavilion (replacing of Docker D)
Medication pavilion (replacing Docker E)
Pink Pavilion
Kitchen (replacing garage)
Building of the general services
New Reception Pavilion (replacing Docker F)
Green Pavilion (replacing Cavalieri)
Yellow Pavilion (replacing Cavalieri)
Pavilion G (replacing Docker G)
Princes of Piedmont Pavilion (replacing Docker H)
New Pavilion at the entrance
Church
Theater
Hospital building
Pediatric pavilion
Pediatric Emergency Department
Farmacy
Systems buildings

Figure 2. Actual plan of the Casa del Sole (in blu the 1st plant buildings and in brown the following stage buildings)

NEW BUILDING TYPES BASED ON THE PRINCIPLES OF HELIOTHERAPY

The buildings designed in the late 1920s and early 1930s by Damiani in the "Casa del Sole" mark the transition to modern architectural culture. They are among the first real prototypes of buildings built in Italy for the treatment of tuberculosis entrusted to heliotherapy, ensuring high ventilation both day and night, adopting the architectural characters of rigor, transparency and freedom.

Damiani develops new building types inspired by the primitive concept of the "Lean-to", veranda-dormitory, conceived by Dr. Herbert Maxon King in the Loomis sanatorium and widely used in the United States, Canada and England, in the early years of the '900.[41] The "Lean-to type" consisted of individual and small wooden barracks with a closed rear wall, where 8 beds were placed side-by-side, completely open on the front side for heliotherapy treatments, and with opening sidewalls.

Damiani, inspired by this building type and following the indications of Dr. Di Cristina, designed typical pavilions for the dormitories, with a large room intended as a dormitory, completely open on the South front, which gave direct access to the health-care verandas, and closed on the other sides, especially in the one facing West with opening windows. The pavilion in case of good weather could be an open canopy (Fig. 3).

Due to the dimensions of the wards, he re-proposed the large common areas with a rectangular plan of the wooden barracks, whose width made it possible to arrange two rows of beds and a central corridor.

All the buildings intended for dormitories arranged on the eastern ridge of the hill have a basement with a porch downstream, to compensate for the difference in level, containing any services, and allow the construction of a completely above ground floor, ideal for dormitories and health-care verandas, just guaranteeing better environmental conditions.

The verandas in some buildings also extended to the South-East and South-West sides. While the entrances, stairs and services occupied part of the North or North-East side.
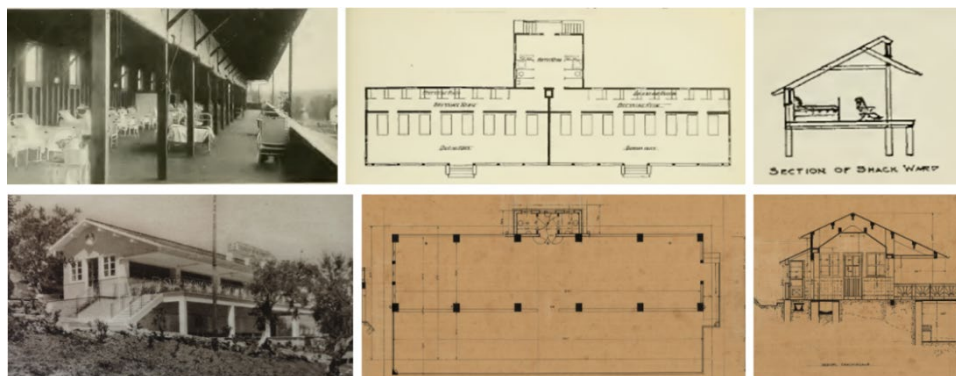
Figure 3. Comparison between the picture, the plan and the cross-section of the lean-to type (top) and of the pavilions of the Casa del Sole

For the dormitories, Damiani developed two standard buildings: Type 1 and Type 2.

The Type 1 had r.c. structure, rectangular plan with 6 symmetrical spans with different length, to be built on the previous Cavalieri pavilions, whose masonry service block remains. This typology with verandas on two sides was applied in the Yellow and Green pavilions.

The Blue Pavilion, for male invalids, has the same vertical cross-section, the same roof, but different plan (7x16.70 m) both because, unlike the former, it is built on a pre-existing Docker pavilion and because it needed a larger terrace to be able to place the beds for disabled children outside (Fig. 4).

Figure 4. Type 1 (Yellow and Green Pavilions) on the left and Blue Pavilion on the right

Type 2 is very similar to Type 1, has the same rectangular plan built with 4 and 5 equal width spans, to be built on the pre-existing Dockers, with a terrace only on the front side and a service block on the back in an asymmetrical or symmetrical position with respect to the length of the pavilion. This type was applied in the 5-span solution only in pavilion G and in the 4-span solution in the "Princes of Piedmont" pavilion and in the "Sandro Mussolini" pavilion, in a coupled solution through a central body that joins the two pavilions at the exterior staircase made of two symmetrical flights (Fig. 5).

In all solutions, the pillars of the new framed structure are partially based on the masonry foundations of the Dockers.

As regards, however, the Primavera and the Pink Pavilion, although morphologically and architecturally different, Damiani adopts the same typological scheme with terraces on three sides of proportional width and length and the fourth side closed off with a service block, facing North.

The greater compositional freedom of both these buildings is due to the absence of dimensional constraints and the different functionality of the pavilions. In fact, these ones, in addition to having large dormitories, needed as many large outdoor spaces for the beds.
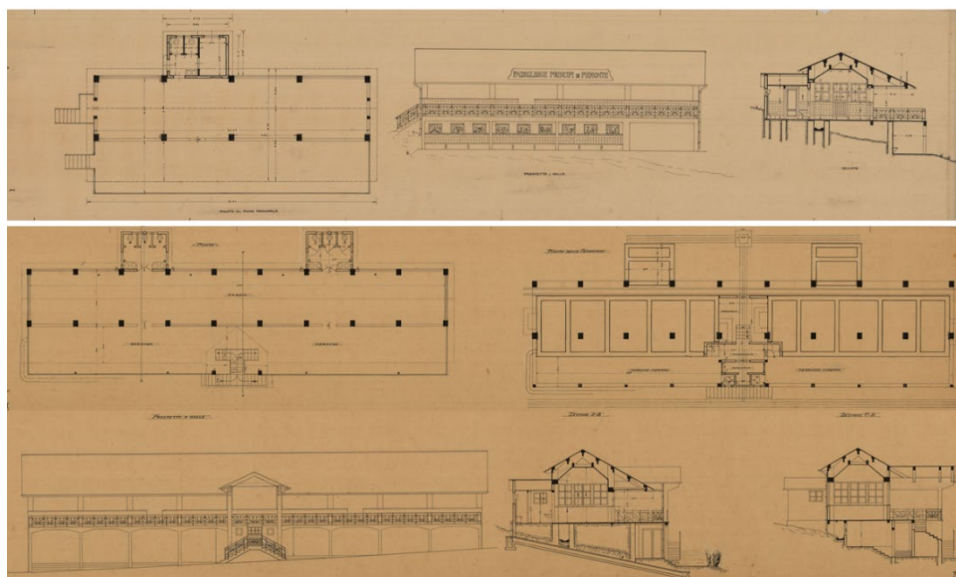
Figure 5. Type 2 used for the construction of Princes of Piedmont and the Sandro Mussolini Pavilions

The guiding concept of the Primavera Pavilion was that of constructing a building whose main floor contained a large dormitory room directly connected on three sides to the terrace and along the wall exposed to the coldest winds, with services.[42] In the basement, on the other hand, there was a pantry and refectory and on the second floor a lane of the same size as the one below (6x10 m for 12 beds) with windows on the four sides facing onto as many external terraces.[43] The Primavera pavilion, most likely intended as a so-called "Addiction" pavilion, was used to host the new children admitted to the sanatorium for a short period of time, so that they could be monitored, both for the possible onset of infectious diseases and ascertain their adaptation to the climate.[44]

The Pink Pavilion was built on flat ground consisted of two floors.[45] The ground floor intended for "infants" included a small dormitory, services and a large outdoor area intended partly covered. The first floor, however, accessible via an external staircase, was the ward for the disabled. This floor proposes the same functional distribution as the floor below, but with a longer lane and a large veranda on the three sides. This pavilion, unlike the others, is completely glazed both on the ground floor and on the upper floor with windows equal in width to that of the reinforced concrete frames, in order to shelter from the winds, but still guarantee maximum illumination. Exceptionally this building has a roof with a wooden load-bearing structure and a cladding with Eternit slabs.

The other buildings intended for services have typological characteristics that are completely different from those of the dormitories. The entrance and clinic pavilion has an almost square plan of 16.90x15.20 m on a single floor with a large iron and glass skylight, in the central part, to give light to the internal spaces (janitor's house, large refectory with adjoining kitchen, surgery and warehouse).

Finally, the Medication and the New Reception Pavilion had similar rectangular plan and sloping pitches roof, built with inclined reinforced concrete beams, without terraces.

Technology applied to function

The morphological characteristics of the building types developed by Damiani required load-bearing structure that allowed maximum opening of the external walls and large rooms for beds' arrangement in the dormitories. The technological solution brilliantly chosen was a system of reinforced concrete pillars, beams and roof. The exposed reinforced concrete frame, without curtain walls, but only with glass surfaces fixed on slender iron frames, where necessary for wind protection, and the large overhangs of the roof become the constant and characterizing elements of these buildings.

The projects of the various buildings, as indicated by the client, had to meet the following requirements:

-Use the existing foundations of the wooden pavilions;

-Leave the covered area unchanged;

-Enlarge the covered terrace, riducing the aisles;

-Ensure good protection from rain and wind of the part intended for the beds by means of the roof.

In particular in the Primavera pavilion, in order to facilitate the movement of the beds on wheels from the inside towards the terraces, Damiani, as he explains in the project report, reduced just to only two the number of pillars intended to support the upper terrace. In this way, he could create in the parapet of the terrace three load-bearing beams, one of which rests on the two pillars and the other two on the ends of the first and on two other beams penetrated into the walls of the staircase and the dressing room. For this reason, the parapet of the second-floor terrace was r.c. slab, despite of the decorative aspect that a lighter parapet could have had (Fig. 6).

On the other hand, in the pavilions intended for dormitories, in order to leave the facades in correspondence with the terraces completely free from vertical structural elements, Damiani models a singular reinforced concrete projecting "roof". He created this protrusion using triangular corbels[46] whose interlocking bending moment were balanced by the one of the counter-corbels so that the pillars were not stressed by this solicitation. Furthermore, as the long frontal beam, loaded by the cantilevered slab,[47] the Perret ceiling and the mid-span beam, was simply leaned at the ends of the corbels and then unloaded by the bending moment of the cantilevered slab[48] (Fig. 7).
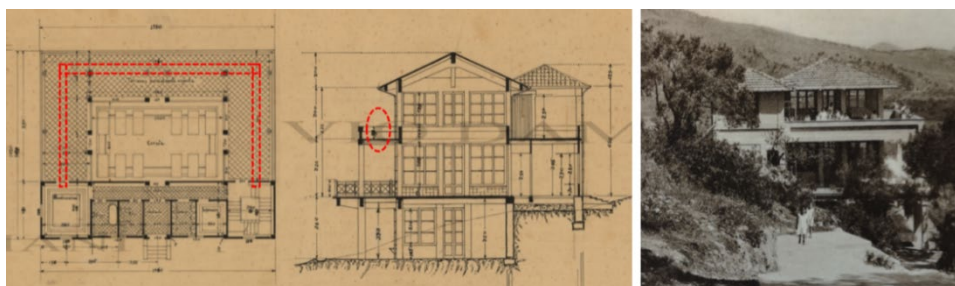
Figure 6. The r.c. structure supporting the upper terrace of the Primavera Pavilion. The three load-bearing beams of the terrace's parapet are highlighted in red
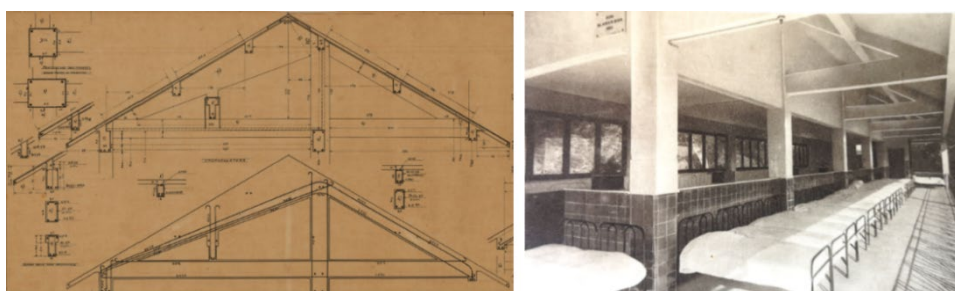
Figure 7. The original drawing of reinforced concrete roof and photo of triangular corbels.

Even in the choice of materials and stratigraphy of the various technical elements of the building envelope, Damiani shows particular attention in the choice of energy-performing solutions:

- walls with a double layer of hollow bricks, in order to ensure the highest heat insulation;

- roofs with two layers, the outside consisting of the reinforced concrete slab and the interior consisting of a ceiling of Perret tiles with vents and lanterns in the roof in order to create natural ventilation.[49]

ACTUAL STATE OF CONSERVATION

The buildings of the Casa del Sole have been used over the years for various purposes, from children's marine camp to treatment buildings (clinics, diagnostic centres, hospital departments) and related services (pharmacy, offices, etc.).

The new functions required both the construction of new buildings and the transformation of the original ones. In particular, the large collective spaces of the dormitories were divided, resulting in distortions of the original distribution characteristics, but above all the treatment terraces were closed to increase the volume.

These changes have distorted the original typological and formal characteristics, so as to make it difficult to recognize the buildings of the original layout, as can be seen from the comparison between the original photos and those of the current state, if not only after a careful study of the plans and historical documentation (Fig. 8).

Figure 8. The transformation of "Princes of Piedmont", "Green" and "Blu" pavilion

After years of complete abandonment of most of these buildings, a recovery project was envisaged within the European funds of the NRRP (National Recovery and Resilience Plan) following the investment program of Mission 6: "Health". Hospital use: Territorial Operations Center.

This intervention mainly concerns the recovery of the 70s hospital buildings and only two buildings of the original layout, the G Pavilion and the Yellow Pavilion, adjacent to each other.

For the latter, the intended use was a territorial Operations Center consistent with the existing one, which in practice maintains the existing internal distribution resulting from the radical changes made in the 1970s. As can be seen from the project plan (Fig. 9), the internal distribution does not take into account the pillars of the load-bearing structure, which often create waste spaces without function or make it difficult to use the spaces. This will probably have been due either to the desire to make as few changes as possible or to the lack of information on the formal and distributive aspects of the original buildings.

This study aims at underlining the importance of knowing the typological, formal and technological aspects of buildings, especially if provided by historical architectural value and subject to protection, such as these buildings, in order to be able carry out remedial measures.

Without reducing the cubature, it would have been possible to demolish the walls and the anonymous fixtures used to close the healing verandas and create a closure with slender windows, freeing the facades and restoring the modern and rationalist language with which Damiani had wanted to formally characterize the pavilions.

To adapt these buildings to energy and plant regulations, the renovation of all the systems, the replacement of the fixtures, the thermal insulation and the insertion of solar panels have been planned.

Most of the other original buildings are still in a state of abandonment, some buildings show the same modifications described above made in the 70s, others, however, such as the Church which has been inaccessible for years, the Pavilion of the new entrance and the Pink pavilion are at original state. Only the General Services building and the Medication Pavilion, partially functional, retain their original appearance.
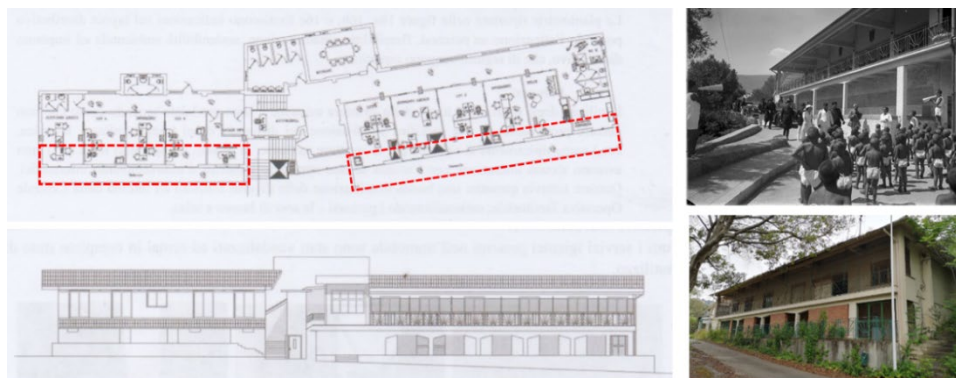
Figure 9. Refunctionalization project of the G Pavilion and the Yellow Pavilion. Plan with new distribution (in red the original verandas area) on the left; Comparison between project, original and actual aspect of the facades of the Yellow pavilion

CONCLUSION

The state of abandonment in which these buildings stand nowadays and the planned interventions impose a reflection that brings back within the problem of reuse the set of settlement, typological, constructive and structural aspects typical of these works and at the same time a reflection that highlights how much and how the current conditions and above all the historicized transformations undergone can constitute constraints in view of a possible reuse and restoration of the original forms in buildings that have been built for more than 70 years and must be protected.

It is necessary to provide for a re-functionalization that responds to the new needs of society while respecting the conservation of the formal, material, structural and technical integrity of the architecture.

NOTES

[1] Sergio Poretti," Specificità del restauro del moderno." Territorio 62 (2012): 88-94.

[2] As a liaison body between the central action of the government and the peripheral action of local authorities and private individuals, the provincial anti-tuberculosis committees were established, in turn coordinated by a central committee established at the Interior Ministry.

[3] The Enrico Albanese Marino Hospice, founded in 1874, one of the first established in Italy, which in accordance with its layout and modern scientific needs, functioned as a permanent Marine Sanatorium, the Petrazzi Sanatorium, used as a tuberculosarium, created on the initiative of Dr. Vincenzo Cervello.

[4] In whose residence the Committee for Assistance to tuberculosis children met on 10 September 1919. Already on 5 April 1919, this Committee had approved the foundation of a Campestre Climatic Station for the assistance of children with tuberculosis or predisposed to tuberculosis up to the age of 14, up to then not hosted in any institute ("Lotta antitubercolare in Sicilia", Rivista Sanitaria Siciliana 3 (1919): 2-7).

[5] Head of Pediatrics and Director of the Children's Hospital of Palermo, which signed an agreement which made it possible to set up a small organization between the hospital, clinic and the Casa del Sole which allowed for more adequate treatment for tuberculosis children. These three institutions had the same administrative management presided over by Princess Giulia di Ganci (Giuseppe Adamo, "Profilassi e terapia della tubercolosi infantile nell'ospedale dei bambini" paper presented at X Italian Pediatric Congress, Napoli, 1921: 405).

[6] The hill of Buonriposo was, in fact, *"… widely open to all horizons, sheltered from the winds, abundantly bathed in sunlight, well lined with trees, far from road dust and not subject to significant temperature changes. There, the rule is outdoor life day and night"* (Enrico Calamida, "L'organizzazione ed i congegni della lotta antitubercolare in Palermo e Provincia." Rivista sanitaria siciliana 2 (1926): 57-76).

[7] The Prince and Princess of Trabia contributed to the foundation with the donation of £ 150,000 in memory of their brave sons, Ignazio and Manfredi, who died in the 1st World War, to whom the sanatorium was named after. The Municipality and the Province of Palermo with £ 5,000 a year each, the Ministry of the Interior, institutions and private individuals gave donations (Gallo Cabrini, Le colonie scolastiche in Italia negli anni 1925 e 1926. Roma: Grafia S.A.I. Industrie grafiche, 1927).

[8] Intended for Laboratories, Radiology Cabinet, boarding house, kitchen, laundry, ironing room, cloakroom, etc.

[9] In September of the same year, it approved the related modification project by Eng. Giuseppe Alfonso.

[10] These cardboard pavilions on a wooden framework were sent by the Ministry at the same time as the plan of the relative necessary bases, resulting narrower by 10 cm and shorter by 20, so as to require an adjustment for the construction of the subsequent ones.

[11] Adamo, Profilassi e terapia, 405.

[12] Transferred by the State, like the previous wooden barracks (Calamida, Lo stato attuale, 457-472).

[13] On stone masonry foundations realized on site and completed with stone masonry above ground, also realized on site, for the terraces and the masonry cores of the stairs.

[14] The construction firm named "Ingegnere Agronomo Pietro Albanese fu Giuseppe Figlio Costruttore, Premiato stabilimento industriale per la lavorazione del legno- Deposito legnami".

[15] As shown by the consultation of the archive of Francesco Damiani.

[16] Built partly in medium and steeply sloping ground and partly flat.

[17] The 4 pavilions intended for dormitories also included a front veranda 1.80 m wide and raised from the ground by about 2.50 m (in which the children could sleep in the summer and remain en plein air even during rain). It was built from a reinforced concrete slab resting on one side on the foundation wall itself and on the other on a specially built low wall, with asbestos roofing on wooden pillars fixed with brackets to the low wall and suitable for fixing the wooden parapet.

[18] The Casa del Sole Lanza di Trabia is among the 18 permanent hospices for the care of children suffering from scrofula or with forms of surgical tuberculosis existing in Italy in 1924. In addition to the Ospizio Marino in Palermo, we include 2 in Viareggio and one in Rimini, Cagliari, Bergeggi, Livorno, Messina, Bagnoli, Boccadarno, Anzio, Taggia, Alghero, Ostia, Sanpelagio, Lido di Venezia (Alessandro Messea, Relazione al Consiglio Superiore di Sanità (Roma: Provveditorato generale delle Stato Libreria, 1925).

[19] Cabrini, Le colonie scolastiche, 88.

[20] On 23 September 1921.

[21] Following the abandonment by Alfonso due to health problems.

[22] *"…built partly in medium and steeply sloping ground and partly flat"* (Report attached to the inspection documents of the lump-sum work in the new masonry pavilion, 22 october 1924 - Archive Francesco Damiani, signature: FDM 3).

[23] The works were entrusted to the Pietro Albanese company with a contract dated 20 October 1923 and ended on 19 September 1924. The administrative and static testing of the new masonry pavilion was drawn up on 22 October 1924 (Report 22 october 1924 - Archive Francesco Damiani, signature: FDM 3).

[24] Cabrini, Le colonie scolastiche, 88.

[25] Although Damiani had proposed to make it out to the recently deceased Prof. Di Cristina.

[26] Report - Archive Francesco Damiani signature: FDM 46.2.

[27] 9 Docker pavilions, 2 Cavalieri pavilions and a barrack granted by the Puricelli company.

[28] He states: "*The reinforced concrete framework was preferred because it is the one which, without costing too much, has the advantage of not requiring any maintenance, being almost eternal, not to mention the absolute safety it presents against fire*" (Letter to the Board of Directors of the Casa del Sole, 20 gennaio 1928 – Archive Francesco Damiani, signature: FDM 1.3).

[29] Respectively gifted by the Banco di Sicilia and the Municipality of Palermo.

[30] This pavilion was a dormitory for male disabled, replacing the pre-existing Docker "D", gifted by the Opera Maternità e Infanzia.

[31] This pavilion replaced the Docker "E" and was a gift from the Cassa di Risparmio Vittorio Emanuele.

[32] The Princess of Ganci herself congratulated Damiani for the rapidity of the planning and for the elegance and sobriety of the works designed.

[33] Gifted to sick children by the Duce who visited the Casa del Sole during his travels in Sicily (Cassa Nazionale Malattie per gli addetti al Commercio. "Istituti di assistenza. La Casa del Sole." Assistenza Fascista 6 (1935): 470-472).

[34] This pavilion replaced Dockers "A" and "B" was a gift from the Banco di Sicilia.

[35] At the first named "VIIIth January Pavilion" (gift from the Provincial Administration of Palermo) and the named "Princes of Piedmont", on the occasion of the wedding of Prince Umberto with Maria Josè of Belgium and therefore as reported on the plaque placed on the roof of the building, visible from the project drawings and from some historical photos.

[36] Destinated to the Ambulatory-Refectory-Barrack and Reception.

[37] In the place of the Docker F and gifted by the Opera Maternità e Infanzia.

[38] "*… one for the sicks' isolation, two for the disabled, one on the mountain (50 patients) on the Rocca dell'Aquila (Giacalone) at about 800 m a.s.l., beyond the external surgery, a specific building for the kitchens, and another one for general services. The House was completed, moreover, with the dentistry, ophthalmology and radiology cabinets*". Among the pavilions there was also the open-air school and the church at the top of the hill (Cassa Nazionale Malattie per gli addetti al Commercio, "Istituti di assistenza, 472).

[39] The website http://www.archiviodamiani.it contains the archival descriptions of the holdings and collections conserved in the private archive of the Damiani family in Palermo.

[40] The wooden pavilions, arranged on the back of the hill, were named with the letters of the alphabet starting from North to South. The same criterion had been adopted by Damiani in the description of the consistency of the buildings of the Casa del Sole (drawn up for insurance purposes), however indicating the buildings with numbers. The buildings from numbers 15 to 21, indicated with a different colour, were built to meet the new functional hospital needs, following the change of use that took place in the 1970s.

[41] Examples of this type were the Virginia State Farm sanatorium, Richmond Va Sanatorium, Michigan State Sanatorium (Malcmson-Higiubotam and Clement architects), Deleware State Sanatorium (Wilmington and Kennedy architects), etc.

[42] Dressing room, bathroom, entrance vestibule and a room for medical treatments.

[43] Damiani in the design of the reinforced concrete pavilion named "Primavera" had scrupulously followed the ideas of Prof. Di Cristina, who also established the place and orientation, except in the preparation of the three lines, capable of 10 beds each, which Di Cristina would have wanted side by side, consequently leading to a narrow and long building, while with Damiani's arrangement an almost square shape was obtained (17.80x14.20 m).

[44] "*To accustom children to the environment, they undergo preparation. In fact, there is a pavilion that hosts the newcomers. This habituation period lasts for fifteen days….After a brief stop of 5 to 8 days, the habituation pavilion is transformed into a resting shed, i.e. the windows are gradually left open, starting with the furthest ones. After another stay that varies from 5 to 6 days, the patient is already ready to begin life en plein air and then he spends the night in the pavilion and during the day he begins to participate in the life of the Institute until he is placed in the group of children who for didactic and therapeutic reasons follow a specific directio*n" (Casa del Sole. Ignazio e Manfredi Lanza di Trabia. Bergamo: Officine istituto italiano d'arti grafiche, 1936).

[45] Covering an 8.95x16.10 m area.

[46] The upper chord of which is subjected to traction and bending and the lower one to compression and bending.

[47] 8 cm thick reinforced with ten 6 mm diameter rods per meter between the ribs.

[48] Damiani calculates the length of the bars of the internal slab necessary to balance the moment of the cantilevered one (generating a moment equal and opposite to that of the cantilevered slab).

[49] The wider protrusion of the canopy of the blue pavilion compared to the existing one in front of the Docker pavilion, sized according to the indications of Prof. Di Cristina, was due to the higher height (from 2 to 3 meters) to improve ventilation, which would have made the porch more exposed to wind-driven rain. The uncovered part of the terraces was the one intended for heliotherapeutic treatments.

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ARCHITECTURAL DESIGN(S) FOR ARCHAEOLOGICAL HERITAGE. THE DEVELOPMENT OF DESIGN MODELS FOR UNESCO FRAGILE SITES

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INTRODUCTION

At the present time, the system of instruments for the protection and enhancement of World Heritage consist of a wide and articulated group of tools, some of them found in the framework of local regulations, some others more specifically related to UNESCO-developed devices. The possibility to analyse this system and its relationships of both valorisation and use of heritage sites allows to highlight the mechanisms and the functioning of this toolbox. In this context, Management Plans[1] and buffer zones[2] are interesting for their role for heritage and for the development of architectural projects.

Besides not being mandatory ("Wherever necessary, and adequate Buffer Zone should be provided"[3]) buffer zones can be considered passive tools – as without that proper regulations they are "just" perimeters – but also powerful and innovative – as they asked to contribute to the protection and the enhancement of the site, together with other activities and tasks that were furtherly specified during

the Expert Meeting in Davos.[4] Defining the life of the site from the day of inscription in the World Heritage List (WHL) and the following years, Management Plans are aggregative and long-term tools

as they combine many resources, needs and actors, also including some monitoring and report activities – but they are still missing a real design approach.

The objective of this study is to introduce the architectural project in the dynamics of safeguard and valorisation of heritage, through the elaboration of a new tool – the Design Model – to be included in the UNESCO toolbox, in direct relation or in addition to the instruments and systems already currently available. In particular, the study is focused on the role of architectural project within the UNESCO panorama, enhancing its capacity to formulate objectives, design topics and actions at different scales, from those related to broader infrastructural and landscape themes, to those more specifically connected to the actual World Heritage site.

Fragility and fragile sites

In this study, fragility is not considered a sterile condition, but instead a custodian of information about the characteristics of the territory and, possibly, the spark for future actions, processes and solutions. Fragility constitutes a ground of confrontation between the system of expectations

prefigured by the UNESCO label and the existing condition and, also, the one that can be imagined and planned. The deep reading and analysis of the condition of fragility can become an effective key for interpreting the system of needs and solutions underlying territories, heritage and, specifically, the UNESCO sites hosted.

With "fragile site" is meant a site that hosts a heritage asset and, at the same time, the critical conditions that hinder its protection and enhancement. Defining a World Heritage site as a fragile site means recognizing that there are factors or dynamics within and/or around it that set up a critical situation which makes more complex certain operations concerning its use or management, its safeguard and its valorisation. In this framework, three pairs of dynamics of actions and interactions are recognized: use/transmission, protection/conservation, management/valorisation.

The understanding of these dynamics, that can overlap or intertwine in the sites, allows a deeper comprehension of the fragile condition and the possible solutions.

The first dynamic is that of *use/transmission*, in which the critical points are mainly related to the localization and communication of the site. This is usually the case of sites that are located far from tourist centres and routes and that, for this reason, may need *ad hoc* trips to be visited and explored. It is important to point out that importance of visitors from an economic and commercial point of view has a fundamental implication that is not only aimed to the trivial monetisation of the site, but also to obtaining visibility and resources useful for its life, its maintenance and, in some cases, its survival. The second dynamic is that of *protection/conservation*, in which fragility is linked to the risks insisting on the territorial system, or the site itself, and the resources available to hinder them. While some of these risks are included in the UNESCO List of World Heritage in Danger, others are characterized by a less directly catastrophic impact on the site – for example events linked to environment, time or anthropogenic causes. Each of these situations require the use of economic and human resources to counteract and, eventually, resolve them.

The third dynamic is that of *management/valorisation*, where the critical aspects are mostly due to the partiality, or even absence, of strategic operational plans. Even if heritage sites may be easily accessible, well communicated, protected and properly preserved, they could still be lacking wide strategies of management and enhancement able to develop their full potential in the territorial system. In fact, if the relationship between heritage and its territory is missing, the site can be object, over time, of serious consequences such us isolation or oblivion. In this context, not only heritage doesn't take benefits from the surrounding system, but also it cannot be a real resource, or even a development engine, for the area.

Archaeology as a fragile substance

Considering the revealing role of the *fragility condition*, the presented study focuses on a particular type of heritage, recognized as particularly fragile: archaeology. Archaeological sites are identified as a vulnerable type of heritage, susceptible to overlaid conditions of fragility which needs to be investigated, understood and interpreted. In particular, archaeological fragility refers to the materiality and the essence of archaeological substance.

Material fragility is linked to the concept of risk and, therefore, to the possibility of an archaeological property to suffer damage and degradation due to external factors and events. A fundamental reference for the investigation of these aspects is provided by the Risk Map (*Carta del Rischio*) tool and the theme of archaeological vulnerability.[5]

Essential fragility is mainly related to the mechanisms of fruition and use of archaeology, its position and role in the contemporary life. These mechanisms are in part linked to the relationship between the site and its context, and in part linked to the use of the ruin, such as tourism, cultural events and also more introspective and contemplative approaches. Altogether, these aspects could increase the

difficulties to create strong relationship between archaeological sites, their urban/territorial context and the actions/actors that orbit around them. The fact that archaeological sites are characterized by further conditions of vulnerability amplifies not only the possible difficulties related to their territorial fragility, but also the crucial role of planning and design activities on those sites. We should never forget that ruins can become rubble again.[6]

The role of architectural project

The architectural project is identified as the ideal tool to confront fragile sites, for its nature as an instrument for the interpretation and transformation of reality and for its capability to hold together large amounts of knowledge and several techniques around an idea. It is possible to say that "architecture operates in the opposite direction to archaeology: while the latter dissects and separates in order to advance, architecture is an essentially synthetic discipline, forced as it is to be decisive in the face of human needs".[7] Moreover, architectural project for heritage always introduces a new thought, a new reflection on the existing and a dialogue with contemporaneity; the project has always represented a necessary tool to restore meaning to what exists.[8]

Even if architectural projects are, by now, excluded from UNESCO's valorisation and management tools, it is also true that there in an underlying design potential within those instruments. Concerning buffer zones, for example, the *Operational Guidelines* say that in the nomination file it is necessary to explain how the buffer zone intends to protect and enhance the site – a simple request that, however, highlights the possible and desirable active role of the buffer zones. Management Plans, although they don't include architectural projects, use a lot of entries such as "project", "strategic project" or other similar declinations. This aspect could be interpreted as the introduction to the idea that projects, and maybe architectural projects, are also needed.

The methodology – towards a Design Model

In order to reduce the enormous number of variabilities of both territories and the corresponding fragilities, the research put in place a profiling operation. The criterion chosen for the profiling operation is *density*, applied to the territorial context of reference. It is important to note that in this study the term density should not be interpreted from a merely quantitative and numerical point of view (the exact ratio between a surface or a space and its occupation) but it is related to the characteristics of the area surrounding the World Heritage site. In particular, it gives information about the possibility and the modes of intervening in the area: applying strategies, introducing new relationships and design actions. It helps to describe the design potential over an area and the ways and possibilities to act on them in terms of valorisation and revitalisation.

Three profiles are therefore determined: First Profile is the *low-density* territorial context, Second Profile is the *medium-density* territorial context, Third Profile is the *high-density* territorial context. To the three profiles of territorial contexts can be associated three kinds of fragility, and for each one the research elaborates the corresponding Design Model (three in total). Starting from the three territorial profiles and with the objective to define the Design Models as output of the study, the research has elaborated a process, which is articulated in two phases.

The first phase (investigative phase) has the function to provide the scientific basis for the development of Design Model. This basis is found in the studies and researches carried out on the themes of design for archaeological heritage and, in particular, in the three International Calls for Projects on archaeological areas organized by the Accademia Adrianea di Architettura e Archeologia ONLUS, addressed to design teams of both academics and professionals. These three Calls are also selected as Case Studies to develop further analysis on the three territorial profiles: the Call for the

Grand Villa Adriana[9] (2018) is used for the study of First Profile (low-density), the Call for the Acropolis of Athens[10] (2020, postponed to 2022-23 due to reasons connected to Covid-19) for the Second Profile (medium-density), the Call for the new Via dei Fori Imperiali[11] (2016) for the Third Profile (high-density).

The study of the Calls, their competition notices, the outcomes and the submitted architectural results – together with, eventually, other studies or projects carried out on the same or similar areas – provided the extrapolation of three Layout of design actions, one for each profile, addressed to some topics: the understanding of the place, the setting of strategies and the study of applicable design solutions. The objective of the Layout of design actions is to determine – although they derive from site-specific studies – a valid approach for the entire territorial profile.

The second phase (experimental phase) has the function to settle the test conditions for the development of the Design Model. These conditions are found in the Italian panorama of UNESCO archaeological sites, already provided with a Management Plan. Within this framework, three Sandboxes (as testing grounds) are selected within this group of archaeological sites: the UNESCO site "Archaeological Area of Agrigento" (WHL since 1997, Management Plan since 2005) is chosen for First Profile (low-density), "Syracuse and the Rocky Necropolis of Pantalica" (WHL and Management Plan since 2005) is for Second Profile (medium-density), "Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura" was chosen (WHL since 1980, Management Plan since 2015) for Third Profile (high-density). The study of each sandbox the application and the studies developed with the Layout constitute a preparatory moment for the actual finalization of the Design Model.

The construction of the Design Model

As already mentioned, the final output of the research is the elaboration of three Design Models, one for each profile, that must be able to fill the gap in the current UNESCO framework and provide a reference for the future development of architectural projects in archaeological heritage located in fragile sites. The role of the Design Model is therefore characterized by a high level of complexity, various functions and objectives that are synthetized into three identity and operational principles: the Design Model must be (1) integrated, (2) multiscalar and (3) architectural. These principles don't define only the requirements or rules to which the Design Model must conform, but they also determine the nature and the structure of the Design Model itself. For this reason, they are precisely named identity and operational principles as they describe the vocation, the ambitions and the objectives of the Design Model, as well as outlining the way to develop it and how it relates with the territorial profiles and archaeological heritage located in fragile sites.

The first principle defined for the Design Model is that of being *integrated*. Integration must take place with respect to UNESCO's current protection and management tools (in particular with Management Plans and buffer zone perimeters) and to other plans or local programmes considered important points of reference.

The second principle defined for the Design Model is to be *multiscalar*. The Design Model, in fact, should interface not only with the single site, its direct context or its buffer zone, but also with a widest (or different) system of relationships that exist between and around them.

The third principle defined for the Design Model is that of being *architectural*, which finds an optimal solution in the formula of the Call for Projects. The writing of a competition notice – complete with the definition of areas of intervention, project themes and guidelines – allows to maintain a balance between plans that are too general and projects that are too specific, and to leave an appropriate and desirable margin of freedom of interpretation and development to the designer.

Moreover, the Calls for Projects contain, within their own generative logic, a transformative tension and an ideational freedom that enable the designer to open up still unexplored horizons.

Case Studies and Sandboxes

In the final part of this paper, the three pairs of Case Studies and Sandboxes (and the corresponding profiles), are shortly presented, to describe how they deal with fragility and territorial contexts.

For First Profile the pair of Case Study and Sandbox is composed by the Call for Villa Adriana and the UNESCO site "Archaeological Area of Agrigento". One of the common elements to the sites linked to the first territorial profile (low-density) is the difficulty of managing the UNESCO label when the fame of the site is transformed into fast tourism and not into a real connection with the territory, with the risk of starting entropic processes of degradation and abandonment. Fragility is therefore that of stasis and inactivity, mainly due to the fact that heritage is not strongly connected to its territory and is not surrounded by a network of activity. When these aspects lead dynamics of fast tourism, there is the risk that the existence of heritage is strictly connected to the one-day experience of the site, and not connected to a larger system of relationships. The strong points of the Call for Villa Adriana – that are applied to the Sandbox of Agrigento and constitute a leading role for the elaboration of the correspondent Design Model – is the adoption of wide and multiscalar approach, based on the deep understanding of territory and directed to the creation of a network of activities and relationships around the site.

Figure 1. The ruins of Villa Adriana with the modern development of Tivoli in the background

Figure 2. The Temple of Concordia (Agrigento) with industrial and urban settlement in the background

For Second Profile the pair of Case Study and Sandbox is composed by the Call for the Acropolis of Athens and the UNESCO site "Syracuse and the Rocky Necropolis of Pantalica". The specific characteristic of the second profile (medium-density) is that of having a strong and consolidated local system, but with some margins of planning, which can be translated into project objectives and themes. There is an underlying network that still need to be developed in order to express its full potential. Fragility is the one of the "missed opportunity", as it is possible to recognize a structured network, both within heritage and the city, where some elements are still underdeveloped. One of the strongest point of the Call for Acropolis of Athens, synthetized in the sentence "gathering what is scattered"[12], envision an effective understanding of the local system and its reinforcement.

Figure 3. The archaeological remains of the Roman Agora of Athens embedded in the urban fabric

Figure 4. The Temple of Apollo of Syracuse in direct relationship with Ortygia context

For Third Profile the pair of Case Study and Sandbox is composed by the Call for the new Via dei Fori Imperiali and the UNESCO site "Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura". The sites that belong to third profile (high-density) suffer from a condition of saturation in which the stratification of the city and the coexistence of countless monuments overlaps with other urban relationships and internal flows, together with a complex system of regulations and, at the same time, conflicts. Fragility is here recognized in the conflict management, due to the presence of a multi-layered heritage and a saturated urban fabric. The strong points of the Call – and, again, for the entire Sandbox – are identified in the idea to work within the layers of the site, also considering the overlapping of areas of interest, in order to create a general communication strategy but also punctual solution for the scopes that are considered most important for the site and its surroundings.
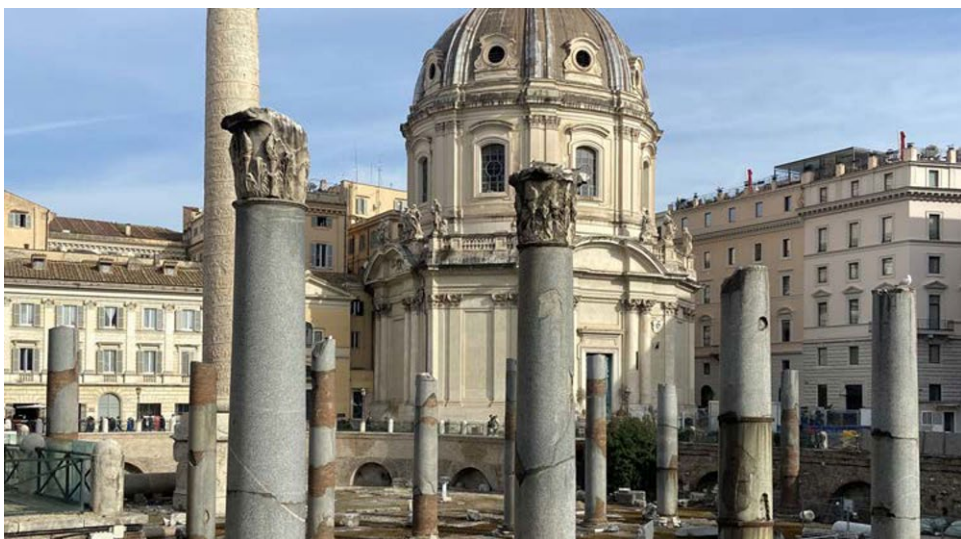
Figure 5. The coexistence of different historical and archaeological layers in Via dei Fori Imperiali (view of Trajan's Forum with the Church of the Santissimo Nome di Maria al Foro Traiano)

Figure 6. View of the vast and stratified historic center of Rome from the Janiculum

CONCLUSION

The production of the Design Model, both as a tool of its own and as an application on the three Sandboxes, constitutes the main output of the study, outlining results of different nature and scale. The development of three Design Models brings forward strategies and design topics not only for the enhancement of the corresponding Sandboxes, but also to other sites – for their being developed with reference to the concept of model and territorial profile. Moreover, the elaboration of the Design Model and its validation through the Sandboxes proves the need and the central role of architectural project to safeguard and valorise fragile archaeological sites, and by extension to other contexts regardless of their fragility or complexity.

NOTES

1 UNESCO, *Operational Guidelines for the Implementation of World Heritage Convention* (Paris: World Heritage Centre, 2021), art. 108-113.

2 UNESCO, *Operational Guidelines for the Implementation of World Heritage Convention* (Paris: World Heritage Centre, 2021), art. 103-107

3 UNESCO, *Operational Guidelines for the Implementation of World Heritage Convention* (Paris: World Heritage Centre, 2021), art. 103.

4 Oliver Martin and Giovanna Piatti, eds., *World Heritage and Buffer Zones. International Expert Meeting on World Heritage and Buffer Zones Davos, Switzerland 11-14 March 2008* (Paris: UNESCO World Heritage Centre,

2009), 162.

5 Angela Maria Ferroni, and Carlo Cacace, *Carta del rischio: la vulnerabilità archeologica*

(http://www.icr.beniculturali.it/documenti/allegati/Vulnerabilita_archeologica.pdf).

6 Salvatore Settis, "Rovine. I simboli della nostra civiltà che rischiano di diventare macerie," *La Repubblica*, November 11, 2010: 44.

7 Antonio Tejedor Cabrera, "Un'architettura attenta," *in Il progetto di architettura e il patrimonio archeologico*, ed. Manuela Antoniciello, Claudia Sansò (Firenze: Aión Edizioni, 2021), 12. Translation by the author.

8 Bruno Messina, "La necessità del progetto", in Patrimonio e progetto di architettura, ed. Renato Capozzi et al. (Macerata: Quodlibet, 2021), 94.

9 Accademia Adrianea di Architettura e Archeologia. *Competition Notice of the International Call for the Grand Villa Adriana* (2018).

10 Accademia Adrianea di Architettura e Archeologia, *International Call for Projects for the Acropolis of Athens. Guidelines* (2020-22).

11 Accademia Adrianea di Architettura e Archeologia, *Documento Preliminare alla Progettazione. Call for Project Internazionale per via dei Fori Imperiali* (2016).

12 Accademia Adrianea di Architettura e Archeologia, *International Call for Projects for the Acropolis of Athens. Guidelines* (2020-22), 6.

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LOOKING TO SEE, TOUCHING TO UNDERSTAND, SO WHAT TO DO FOR PRESERVE?

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INTRODUCTION

It may not be possible to see the unique values and qualities of the rural and traditional environment in which we live, with the naked eye. Documentation and analysis studies are necessary to discover the values of places. I experienced this reality in the field study example where is in İzmir province, Torbalı district, Dağkızılca village. And narrated in this study.

I studied in Dağkızılca village between 2005-2011 as an architect of an Archeological excavation. The interest and purpose of the study was an archaeological excavation in Dağkızılca location, so I could not percept and define the heritage and authenticity of the village clearly in my mind. When I went to Dağkızılca village to visit the excavation team in 2022, I observed that traditional buildings were being demolished and changing on the physical environment. Then after, we formed a team and documented the traditional houses in the village.[1]

In the field work, we have done; interviews with the local people, identification and classification of the buildings, and documentation work enabled us to see and learn the existence of the local housing typology and construction tradition of the region.

In our field study, we determined the existence of a local construction tradition and typology by observing all the buildings in the village and examining their interiors. So, we looked and touched. This was exciting for us, but it was just a well-known statement for the people living in the village. How can the existing traditional buildings in the village be preserved?

In this text, I introduced the tradition of vernacular architecture in Dağkızılca village and express the contemporary "value based", "heritage circle" approaches in the content of "UN 2030 Agenda".[2]

"VILLAGE OF DAĞKIZILCA" SETTLEMENT PATTERN AND VERNACULAR HOUSING ARCHITECTURE

The history of the current settlement in Dağkızılca[3] village is as old as the Republic of Turkey. In the village, all buildings except three houses were burned in the fire that broke out during the War of Independence. In our interviews with the village people, we learned that the structures were built by the masters in the village, in accordance with the old typologies, in the early Republican period and later.

When the village have been visited, it has seen that the village houses have diversified in the historical process as variations of a typology. In many buildings, building facades and eaves are in the same

form and appearance as when they were first built. It has seen that many other buildings were plastered with mud or cement mortar and their facades were painted.

The dominant typology in the general view of the village is two-story masonry-stone houses. The information that most of the stone houses in the village were built before 1960; It is based on the statements of the house owners we interviewed and our determinations based on aerial photographs. The village has a unique pattern with its dwellings, which open to the plain with a short valley through which thin water flows, and whose main settlement is scattered over the slopes through the valley as seen in Image 1. The buildings in the main square of the village where bazaar located in the creek are the original examples of the characteristic housing typology of the village.

Figure 1. From North to South. General settlemet view of the "Dağkızılca village"

The exterior walls of the buildings in the village are made of white and red stone, which is unique to the region, extracted from the vicinity of the village. The inner skeleton and roof of the residential buildings are built with wooden materials. Lumber can be obtained easily and cheaply from the forest management chief and carpenter workshops in the village. The use of stone and adobe materials in the buildings and tile roofs, shutters, eaves, chimneys, wooden beams are the basic elements of the holistic appearance of the village.

Many buildings cannot be seen from the street as they are behind the garden wall. Again, in many residences, the residents of the residence had their facades insulated due to the comfort of the space, renewed their windows with PVC material, had kitchen modules installed in the interior, arranged the bathroom spaces, equipped them with sanitary ware accessories, and had them structurally strengthened. They added balconies and terraces to the buildings. The mentioned arrangements have been made in order to provide the comfort needed in the buildings during the usage process.

The terraces, balconies and wet volume annexes in the buildings have made the main mass invisible by wrapping it. Since most of the houses have an appearance like a new formless building, their originality can be perceived only when they are inside. The building dimensions, eaves, and chimneys of all the old houses in the village are similar.

Stone masonry with wooden beams is dominant on the facades of Dağkızılca houses. However, some facades of the buildings were plastered or grouted with cement mortar, and the original stone texture of the facade became invisible. In this context, it has been observed that the original masonry system is preserved in general, the facades facing the street are plastered with lime or cement mortar, and the other facades are strengthened by grouting with up-to-date filling materials in some buildings.
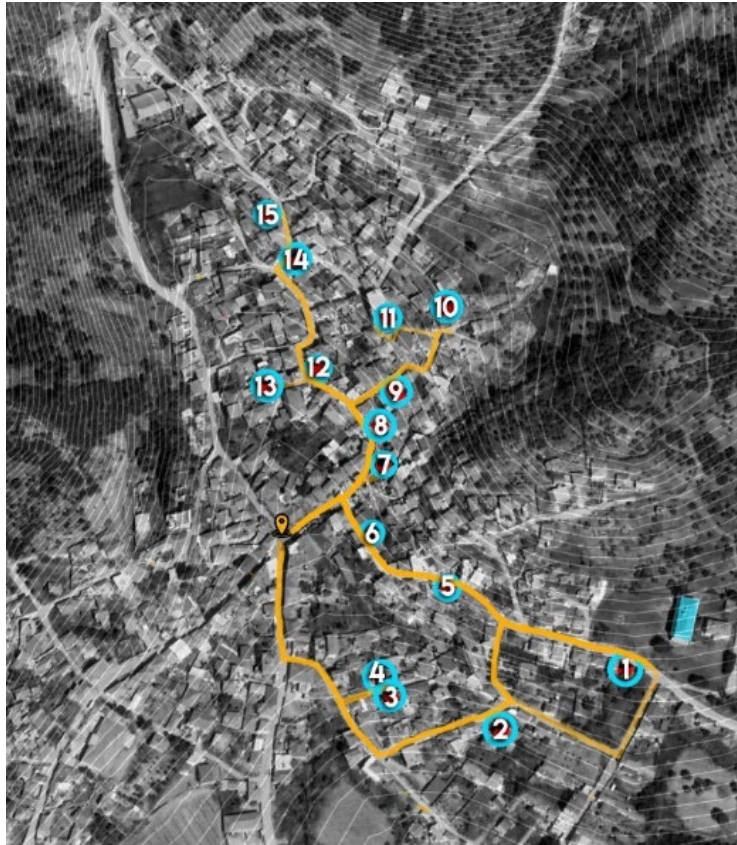
Figure 2. Aerial view of the village. Blue circles show the buildings that documented

DOCUMENTATION OF DAĞKIZILCA TRADITIONAL HOUSES

In the study where we documented 15 unique buildings in the village, according to the plan typologies, the houses in the village; We determined that there are three types as side sofa, front sofa and middle sofa. The most common plan typology is the front sofa plan type. In this two-storey building type, the building usually sits on a rectangular area close to square measuring 7 m x 8 m or 7.5 m x 9.5 m. The entrance to the building is generally located in the middle of the long side, and there is a stairwell on the right arm that provides access to the upper floor. There are two rooms opposite the entrance.
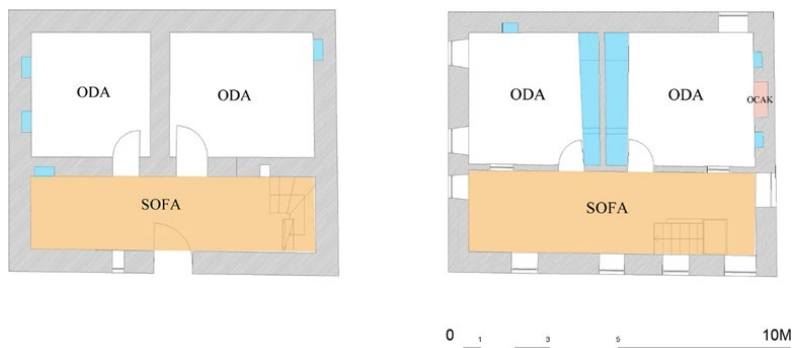
Figure 3. Plan type with "front sofa"; ground and first floor plans.

In the plan typology without a sofa, the buildings were built according to the rectangular plan scheme. There are two rooms on the ground floor and on the upper floor. One of the rooms functions as a sofa

as it provides the passage. There is a hearth in both spaces on the upper floors of this type of dwelling. Especially the stoves placed between the windows can be perceived from the front.
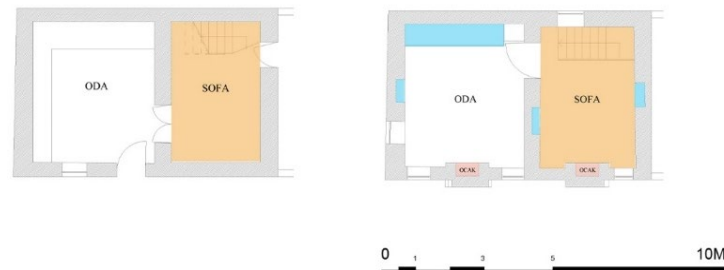
Figure 4. Plan type with "side sofa"; ground and first floor plans.

In plan type with "middle sofa"; The stairs in the sofa connect the floors. In this plan typology, the buildings have a rectangular plan with a length of 5 m on the short side and 9-11 m on the long side. The entrance is located on the middle axis of the long side of the building, and there is a staircase that leads to the upper floor opposite the entrance. In this system, where the middle axis is used as a sofa, there are rooms to the right and left of the sofa. The niche, cupboard and hearth seen in the front sofa plan type are also seen in this typology. Generally, there are no windows in the ground floor sofa.
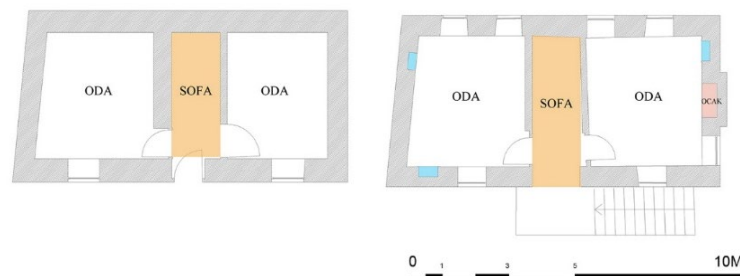
Figure 5. Plan type with "middle sofa" type house; ground and first floor plans.

The plan typologies of the stairs in the houses are three types as "I, L, U". Step depth is 25 cm, pier height is 20 cm. Stairs are usually 13 or 14 steps. The upper floors of all buildings are arranged according to the ground floor plan scheme. All residences consist of a sofa and two rooms. There are façade windows in the hall, the number of which varies according to the size of the building. There are niches and closets in the rooms. There is a hearth in the upper and lower floors of the buildings, and in every room in some buildings. In the upper floor rooms, there are guillotine windows opening to the sofa. We have seen that the ground floor windows, floor and ceiling coverings have been changed in the houses that have been renovated.

There are windows or niches on both sides of the fireplaces, which are observed in the plan and add movement to the facade with their chimney. The hearths are typologically similar to the hearth typologies of the traditional houses in the villages of "Kemer" and "Alaşarlı" in Ödemiş district of İzmir[4] and in the villages of "Gaziler, Kabaağaç, Karahayıl" in Bayındır.[5]

Figure 6. Elevation with chimney on the front of the house.

HOW CAN VERNACULAR ARCHITECTURAL HERITAGE PRESERVE?

It would be meaningful to look at the history of international diplomatic initiatives and resolutions on the preservation of vernacular architecture under brief headings. At this historical context, one of the first declarations is the Venice charter adopted in 1964. In the charter, stated that rural settlements should also be considered as "historical monuments". The studies on conservation and development of rural settlements started with the European Economic Community studies and became a pioneer for the United Nations. In this context, in the process that started with the "Council of Europe Committee of Ministers Resolution on Rural Revival Policies in The Balance Between Town and Country" declared in 1973, "The Granada Appeal: Rural Architecture in Regional Planning, Symposium No: 2 of European Program of Pilot Projects" had declared in 1977. In 1979, it was declared "Council of Europe Committee of Ministers Recommendation on The Rural Architectural Heritage". In 1985, the members of the Council of Europe signed the text of the "European Convention for the Protection of The Architectural Heritage" in the city of Granada. In the same year, the "Architect's Directive of The European Union" had published.[6]

The "International Council of Monuments and Sites" (ICOMOS) established in 1965 under the umbrella of UNESCO, a sub-organization of the United Nations, as the enforcer and guardian of the Venice Charter. In 1976, the "International Committee for Vernacular Architecture" established within ICOMOS to support the research and preservation of vernacular architecture.

In 1989, the text "Council of Europe Committee of Ministers Recommendation on the Protection and Enhancement of the Rural Architectural Heritage" published. Policies on how to preserve the rural architectural heritage are proposed in this text. These are the general titles; establishing policies for the conservation and enhancement of rural heritage; preservation of collective consciousness in the European countryside; increasing the value of heritage for local development; Planning the conservation of the existing rural heritage combined with the process of regional development and environmental protection.

The text of the "Council of Europe Committee of Ministers Recommendation on Services and Infrastructures in Rural Areas" by the Council of Europe in 1990, which aims to eliminate the rural-urban distinction, has been decisive in shaping the protection and survival efforts in rural areas. The

text of "Council of Europe Committee of Ministers Recommendation on Integrated Conservation of Cultural Landscape Areas as Part of Landscape Polices" published in 1995 brought the dimension of considering the subject within the landscape integrity. The "European Urban Charter" which called the 'European Spatial Development Perspective' (ESDP) text in 1999, published in 1992.[7] In 2006, the scope of "rural cultural heritage" defined with the text of "European Parliament Resolution on the Protection of the European Natural, Architectural and Cultural Heritage in Rural and Island Regions". The expansion of these developments within the framework of the United Nations in the context of the conservation of the "Vernacular Architectural Heritage" revealed at the 12th international ICOMOS meeting in 1999. At this meeting, the "Vernacular Architectural Heritage Regulation" published. [8] It was emphasized that conservation includes intangible heritage and traditional environment and traditions. According to the regulation, in protection applications; 1. Research and documentation; 2. Location, landscape and building groups; 3. Traditional building systems; 4. Changing and renewing materials and architectural elements; 5. Adaptation to new function; 6. Alterations and period restorations; 7. It was stated that there was a need for studies in the titles of education.

By definition, 'vernacular architecture' is structures and physical environments built with experience and knowledge based on experience, without the intervention of expert architects.[9]

Vernacular architecture includes tangible and intangible values and responds to the socio-economic and cultural character of societies. It is characterized by environmental adaptation in terms of local climatic conditions and topography, as well as by the use of local materials with low embodied energy and thus minimum environmental footprint. Moreover, the conservation and reuse of vernacular dwellings has a very positive impact on the development of local economies, as it generates local labor demands, preserves building handicrafts and trades and, at the same time, safeguards the cultural identity of traditional settlements. Heritage sites also carry deep spiritual meanings that sustain communal life. The preservation of architectural heritage in rural areas is directly dependent on protecting the memory, social and cultural traditions that make up it. The US/ICOMOS 2001 International Symposium explored issues of sustainability through conservation as a new model for stewardship in relation to design, economics, technology, social sustainability, and development.

Preserving and sustaining heritage

A sustainable approach towards built heritage must be set with not only to put in value our tangible and immaterial legacy for the present and the future, but also to enhance living conditions of each community.[10] The way to protect the settlement character and cultural heritage will be possible by ensuring the continuity of its existence. The continuity of its existence can be achieved by keeping the place, the social memory that makes 'that place' and the sense of attachment to the place alive. For this reason, conservation plans and design policies specific to that place should be produced for qualified and unique traditional settlements. In order to ensure the continuity of the settlement patterns, it should adopt a planning and design approach that can preserve the continuity of the space and revive the sense of belonging.[11]

Cultural properties are included in to the content of protection in the context of their "heritage values" and they are included in our daily lives through national policies and programs by being taken into the heritage cycle process. According to A. Riegle, an understanding of Values will always be central to the proper preservation of heritage. At the core of conservation is understanding where these values are found. Because this is what we are trying to protect and preserve.[12] "Heritage values" need to be positioned at the center of community life. Accordingly, the process begins with the recognition and understanding of cultural heritage. Increased interest in recognized heritage values. Visits to heritage sites take place due to increased interest. This leads to improvements in the location of the cultural

heritage and access to its surroundings and service opportunities in the area. With increasing interest and investment, these areas become attractive to spend time.
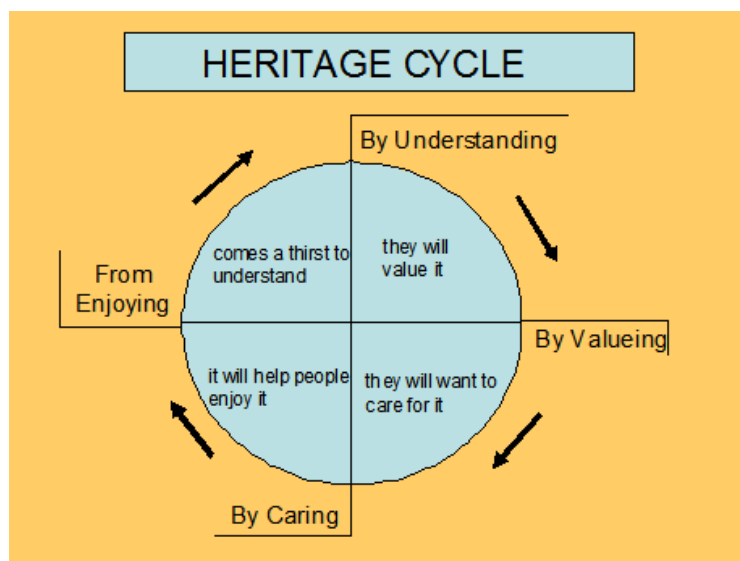
Figure 7. It drives the point that heritage must be understood, valued, cared for, and enjoyed in order to be shared.[13]

A respectful management of heritage assets is not that which tries to profit the most from the cultural legacy but the one that introduces it as a mechanism that leads communities towards a greater social cohesion, economic balance, and ecological and cultural diversity. The starting point is necessarily located in the integration processes of communities in the definition and preservation of their legacy.[14] "Sustainable Development Goals" determined at the "UN 2030 Agenda" meeting of the UN General Assembly in 2015. These goals are closely related to the conservation of cultural heritage. Thirteen of the seventeen goals defined for 'Sustainable Development' in the social, cultural, economic, and environmental fields are directly related to the aim of "strengthening efforts to protect and preserve the world's cultural and natural heritage".[15] Conservation and management of cultural heritage is associated with 22% of sustainable development goals.[16]

In this context, "value-based conservation" is contemporary conservation approach. 'Value-based conservation' has been adopted and defined as an approach that aims to identify, maintain, and increase the importance of cultural heritage property. The preservation of values was at the heart of the idea of conservation activity. Value assessment has therefore become a mandatory activity in determining the significance of heritage objects/places and relevant conservation decisions.[17] So, natural and cultural heritage conservation must start with the recognition and learning of the values of rural/traditional architecture.

CONCLUSION

Heritage preservation is possible by preserving non-renewable heritage resources, promoting the continued use of old buildings, maintaining social capital, and reducing environmental impact by generating economic resources while preserving the human skills and creativity inherent in cultural heritage resources.[18] This requires developing comprehensive conservation actions that consider equally the ecological and resource values of built heritage, applying restoration and reuse processes that are friendly with the environment. The study of the traditional architecture makes sense only in so far as it allows us to grow in harmony with nature and society.

NOTES

[1] Team members; Dr. Süheyle Koç (conservation specialist), Batuhan Çelik, Can Altınordu, Ecem Atcı, Usame Burak Böğü, Yavuz Selim Doğanyiğit

[2] United Nations *THE 17 GOALS | Sustainable Development.* 2015. https://sdgs.un.org/goals (accessed 6 5, 2023)

[3] Population of the villge is 823 in 2022.

[4] Tonguç Akış, Ülkü İnceköse, Sarp Tunçoku, and Adile Arslan Avar. "İzmir Kırsal Alan Konutları." *Mimarlık 370*, 2013: 57-65

[5] Eti Akyüz Levi, and Burcu Taşçı. "Eti Akyüz Levi, Burcu Taşçı. Research of Rural Architecture in Aegean Region: Villages of Bayındır." *Megaron*, 2017: 365-384

[6] Murat Çağlayan. ""Kırsal Mimarlığın Korunması İle İlgili Uluslararası Çabalar,Tüzükler"." *4th International Culture and Civilisation Congress.* Mardin: Institution Of Economic Development And Social Researches Publications, 2018. 273-279

[7] Cenay Babaoğlu. "A Literature Review on Higher Education Policy in Turkey and Policy Transfer as a Key Term for Analysis." *Fiscaoeconomia*, 2 2018: 186-203

[8] ICOMOS Charter on the Built Vernacular Heritage 1999

[9] Üftade Muşkara. "Vernacular Architectural Heritage and Its Conservation: Authenticity." *Selçuk Üniversitesi Edebiyat Fakültesi Dergisi , (37) , 437-448 . DOI: 10.21497/sefad.328638*, 2017: 437- 448 \ safad.328638

[10] L.F. Guerrero Baca, and F.J Soria López. ""Traditional architecture and sustainable conservation"." *Journal of Cultural Heritage Management and Sustainable Development*, 2018: 203

[11] Feray Koca. "An Ontological Approach to the Conservation Conception of the Authentic Character and Cultural Heritage of the Traditional Settlement Patterns in Turkey." *Planning*, 2015: 4.

[12] Gustavo F Araoz. «"Preserving heritage places under a new paradigm".» *Journal of Cultural Heritage Management and Sustainable Development,*, 1 1 2011: 55-60.

[13] The "Heritage Cycle," originally created by Simon Thurley and developed by cultureindevelopment.nl, represents the cycle of cultural heritage. The "Heritage Cycle" outlines an integral piece of cultural heritage. Image is anonymous designed in 2013.

[14] Guerrero Baca, 2018

[15] UN 2030 Agenda, Article 11, paragraph 4

[16] Hoskara Sebnem 2021

[17] Erica Avrami, Susan Macdonald, Randall Mason, and David Myers. "Introcution." In *In Values in Heritage Management: Emerging Approaches and Research Directions*, by Erica Avrami, Susan Macdonald, Randall Mason, and David Myers, 1-9. Los Angeles, CA, USA: Getty Conservation Institute:, 2019

[18] May Cassar. «Sustainable Heritage: Challenges and Strategies for the Twenty-First Century.» *Apt Bulletin: Journal Of Preservation Technology*, 2009: 3-11

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HERITAGE EXPERIENCE DESIGN: CASE OF SARDINIA

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INTRODUCTION

This paper explores the emerging concept of heritage form the perspective of how design can contribute in promoting value to its experience, either individual and collective, tangible and intangible.

It draws on previous research and projects by the *AnimazioneDesign* research unit, and discusses a series of approaches to heritage, design, and teaching.

Every chance to experiment with new ideas and teaching approaches – especially when it is carried out in intensive form – is relevant to our work and research. The Heritage Experience Design Scientific School (HexD), which took place in Alghero and Porto Conte in September 2022, and that we wish to present here, was one of such: a major opportunity to explore a complex theme such as that of heritage, investigating ways and forms with which to promote and enhance some of its many and diversified manifestations.

As a matter of fact, the HexD project addressed in the first place the need to explore a series of possibilities of valorization and *mise en scene*, and ways to convert them into guidelines to promote something as undefined – notably in its intangible form – as heritage. In the context of the current communication system, of a generalized access and almost obsessive consumption of information, promoting the heritage implies in fact today a mosaic of specialist skills, ranging from technological ones to the ability to represent places, or ultimately, to tell stories.

THE CONTEXT OF SARDINIA AND SOME HERITAGE ISSUES

The rather distinctive combination between the tangible and intangible dimensions that characterizes Sardinia's rich and composite heritage, make our island an almost paradigmatic instance of the complexity and richness of the elements that define the identity of a place. A veritable mosaic of intersections between nature and culture, natural and man-made environments and artefacts makes of Sardinia a field to experiment with a huge potential to experiment with the flexibility of the idea of heritage.

Nevertheless, Sardinia struggles to represent its cultural, social, environmental diversity as a whole.

This deficiency represents a problem for a region largely dependent on a strictly seasonal character of "seaside" tourism and mono-functional touristic economy.[1]

The problematic relationship between heritage and tourism is a shared condition for different contexts due to the production of mono-functional landscapes.

Recent marketing approaches to the demands of the tourist market have produced formulas based on an almost compulsive promotion of places *played* on the more obvious elements thought to represent

it – nature, culture, food… – with the goal of producing the idealization of a given touristic destination. Entwined with the spatial dimension, experiential consumption has become a travel imperative that causes the opening of pathways to value creation.[2] Creation of new values can mean a positive change. But, uniform and out-of-place responses, in most cases, shape the cultural destination strategies and places, denying the local dimension, the origin and identity.

We would like to refer to this trend by borrowing a neologism *brandscape* (created by John Sherry in 1986) as an idea of a landscape whose meaning is created by the numerous commercial brands it hosts, changing the everyday daily life.[3]

Emerging from the field of marketing, the *brandscape* is the most developed in the field of behavioral research. Besides the effects that a *brandscape* produces on daily life while changing behavioral patterns, geographical associations mainly with reference to the country-of-origin effect[4] are equally important to contrast the negative effects of globalization such as lost diversity. Loss of diversity involves both, the local dimension of place that becomes the subject of the *brandscaping* process as well as products and services on the global level. The 'region of origin', for example, Made in or Designed in, loses the manufacturing practice and context.

We find this idea very effective and, by borrowing it, and slightly modifying the term as *brand-scape,* we propose to use this definition to refer to the many fictional environments that this recent trend promotes: a series of out of context places with timeless and temporal activities that while maybe acquire some new value on the marketing scale, end up in the reality losing any residual local identity and cultural diversity as the result of this conversion, becoming just another uniform product in a global market.[5]

While much research on *brandscape* is developed in busy city areas, historical centers or around UNESCO heritage sites, the association of terms landscape and *brand-scape* appears crucial in Sardinian context, as its natural resources are equally valuable as cultural ones.

The conflicting position that may arise between local values and the heritage tourism economy has been a global issue since the 1970s. Heritage played an important role in restructuring the world's economy, becoming a modern global industry that produces 'museum culture' while losing critical culture engages in a dialogue between past and present.[6] The heritage industry used this idea as a tool that was built on nostalgia as an impulse and agency. This resulted in a paradoxical position of heritage where preservation and continuity (preservation for future generations) came into conflict, inhibiting change and therefore innovation.[7]

The contemporary understanding of the changing concept of heritage, however, gives space to fight the threats posed exclusively by the tourism economy.

A shift in paradigm about heritage based on a more comprehensive, sensible combination of material and immaterial, concrete and abstract, natural and artificial, allows the revaluation of local cultural practices, social traditions, traditional products and services, enabling the development of a local economy capable of supporting the small rural and dispersed communities. Whereas, the ability to represent, communicate, and promote the multi-layered identity of such heritage plays a pivotal role.

Tourism and heritage share therefore fundamental issues relating to the production of space, the reconfiguration of its values, meanings and means of communication, while questioning the concept of place identity.

Affecting everyday life, the complex topic of heritage and tourism touches on multiple disciplines. The experiences we present here involve tangible and intangible aspects of what we can call heritage today - in other words, we deal with the recognition and promotion of values that can be considered heritage. We present here various experiences, a few research projects that were implemented and led us to bring the topic of heritage and design to the educational level throughout the scientific school, too.

HERITAGE AND DESIGN EXPERIENCES IN THE CONTEXT OF SARDINIA

Some recent design experiences carried out within our research unit have allowed us to explore ways in which various elements – visual and identity communication, displays and installations, experience and interaction design – can be exploited for the promotion of heritage places.

One distinctive trait of these experiments is the combination of the physical dimension – the direct participation by the users/public, the actual role of presence in places (squares, cities, territories) – with digital communication, primarily thought as a powerful vehicle for strategies of promoting the tourism product on social networks. At least two of such experiences took advantage of the very promising, and increasingly explored, area of Gamification.

Project: Sidewalk Museum (2018-2019)

The *Sidewalk Museum/Museo da Marciapiede* resulted from a *pro-bono* collaboration between our research unit and the direction of the Alghero prison. Originally developed within the *Open Monuments context* (two days in which monuments usually not open to the public can be freely visited), it was designed to enhance the visit to the small collection of historical artefacts preserved in the prison, which is fully operative. Figure 1 illustrates some of historical artefact that we choose to reinterpret, making their values visible and accessible to the general public.

Figure 1. Some of selected material values from the collection of historical artefacts.

The open-air exhibition moves for the idea of turning the bottlenecks produced by the long lines of visitors waiting to enter the facility into informative and engaging opportunities, playing on the visitors expectations. A series of exhibits, distributed on the sidewalk in front of the prison's entrance, present a system of *surprise boxes* (Figure 2), modular exhibits that play on imaginative, metaphorical, sometimes ironic way in order to attract, engage and ultimately create awareness within the public on the reality of prison life.

Figure 2. Production process (up) and implementation (down) of the open-air exhibition Sidewalk Museum.

Project: Alghero Playful Itinerary (2021-2022)

Part of the Play Alghero initiative, the project has been developed within the EU funded MedGaims programme, and is aimed at exploring the interactions between the role of design as a catalyst for representing local identities and the emerging strategies that take advantage of gamification to promote local heritage to enhance the attractiveness of territories.

Aiming to create a new visual identity of Alghero and its surroundings, various aspects capable of embracing its *genius loci*[8] were incorporated into the project. The milestone in this process was to create a powerful visual identity, a unique communication system capable of blending ancient meanings of place – such as history, archaeology or nature – with very common aspects associated with Alghero's daily life as a touristic destination (Figure 3).

Figure 3. Some selected values - a blend of ancient meanings of place and Alghero's contemporary daily life as a tourist destination.

Structured as an itinerary of physical installations (Figure 4) distributed within the town's old historical center, the project takes shape as a system that combines a strong visual identity programme with a series of playful interactions, and is aimed at sparking interest by its users in discovering the city's tangible and intangible environment. Designed to create interactions amongst places and people, our itinerary interprets the local identity and aims at bringing tourists, as well as locals, to reflect on the place identity.

Figure 4. The production process (above) and some of the implemented installations (below) that form part of the Alghero's playable path.

Project: Culturgame (2021-2023)

Funded by the Italian Ministry for University and Research in the domain of Cultural Heritage, the *CulturGame* research project, currently underway, is an application of gamification for the dissemination scientific culture. Based on the theme of phytoplankton, the educational game that we designed - in collaboration with *ETT*, a company specialising in museum Design and exhibitions, based in Genoa, and with the Turin-based videogame production company *Mixed bag* - presents a physical-virtual game to be played in groups and primarily aimed at secondary-school kids.

The core of our *Eco-bab* project is to engage the players with a combination between a mainly tactile experience and a digital environment, raising their awareness of the importance of phytoplankton on the planet's ecological balance and importance of natural heritage. Exploring how gamification can support scientific dissemination, the project aims to improve the public's reasoning in the invisible, abstract and, apparently, remote domain.

This project is still ongoing, and Figure 5 presents the game testing and some features of the phytoplankton that is part of the game.

Figure 5. Eco-bag ongoing project: testing (below) and some elements of the game (above)

HERITAGE EXPERIENCE DESIGN. HExD SCIENTIFIC SCHOOL

The HExD Scientific School project was meant as a response to recent innovations in the field of heritage and smart tourism. In a region depending on the tourist economy like Sardinia, a crucial role can be played by some emerging opportunities related to the personalisation of the potential guests' experiences (of which a platform such as the Airbnb experiences is an excellent example).

The need to organise and articulate the touristic offering, representing it and enhancing it in a more contemporary key, makes its way in our region as elsewhere. This clearly implies a strategic repositioning of services and products, highlighting the sensitive connections with the local culture, traditions and with the idea of community.

In this perspective, the ability to represent the inner intersections among environmental factors, human interventions, nature, culture and local traditions, can result in an added value which goes far beyond the arithmetic sum of its components.

Although maybe only appealing to relatively minor segments of the tourist market, especially if compared with the more obvious idea of Sardinia as a land of sunny and sandy beaches, the valorisation of such subtle and sophisticated interconnections can be relevant towards the re-articulation of the touristic offer needed to achieve the strategic goal of de-seasoning touristic presences.

The programme's educational project moves from these grounds, with the aim of starting the exploration of an interdisciplinary learning core capable of responding to this pressing demand for valorisation and new conceptions of heritage. The didactic focus is therefore aimed at combining methods, techniques, languages, strategies and experiences, capable of outlining a framework of the set of skills that can finally provide to the extraordinary tangible and intangible heritage of Sardinia the value it deserves.

As a consequence of this, the project opens up programmatically to an arena of subjects coming from different areas of expertise, that have instead to learn how to interact in design terms. This very interdisciplinary dimension is the pivot of the educational project oriented to the empowerment of the participants' communication skills and the promotion of an attitude of sharing values and points of view.

This didactic program, characterised by a distinctive hands-on design approach, lies on the ability of contemporary design to respond to new needs, offering viable solutions in a variety of different domains. In a nutshell in the combination of two traditional characteristics of the design discipline: to IMAGINE – the ability to have a strategic vision and anticipate trends – and TO DO, the ability to implement an actual design response to a given problem.

Some outcomes of HExD

As we wish to present here some outcomes of our main thematic workshops, it is useful to highlight how the HExD also hosted other activities open to the general public and its conceptions of the values and heritage of Sardinia. One of these public itinerant events was the *Heritage Tree* (Figure 6).

Figure 6. Heritage Tree: traveling public event.

The first workshop entitled *Eucharistic workshop* was realised by Isidro Ferrer, a very well known graphic designer whose extremely refined work is perfectly placed between art and design. Primarily *Eucharistic ingredients* - bread and wine - have a long tradition in Sardinia. Local producers Bakery *Dettori* and the *Eminas* winery also collaborated by offering a picture of the respective reference areas in the general scenario of the island's food and wine economy.

Besides gaining technical skills in bread production, students made a series of postcards (Figure 7) with bread as a central element that can promote tradition and alternative tourism while giving a coordinated image of Sardinia as an island of bread production.

Figure 7. Some outcomes of the Eucharistic workshop.

With the *Graphic and Generative Design* workshop we experimented the use of formal programming languages (coding), challenging a visual identity by means of formal generative techniques. The context in which students worked to produce a generative brand (Figure 8 left) was the *Alghero experience* initiative: a single marketing channel through which it is possible to access an articulated cultural offer that includes very different landscapes, archaeological sites and museums.

The *Animation* workshop emphasized instead the ability of animation to inform, promote and enhance traditions and heritage linked to the specific geographical and cultural context of Sardinia.

The *Crafts* workshop identified new possibilities for combining ancient artisanship and design by translating the traditional knowledge of the past into flexible forms open to change. We experimented with the traditional techniques of basket making and innovative textile - a polyvalent bio-material, which is made by recycling powder left after cork making. The result of the combination was a fashion collection (Figure 8 right).
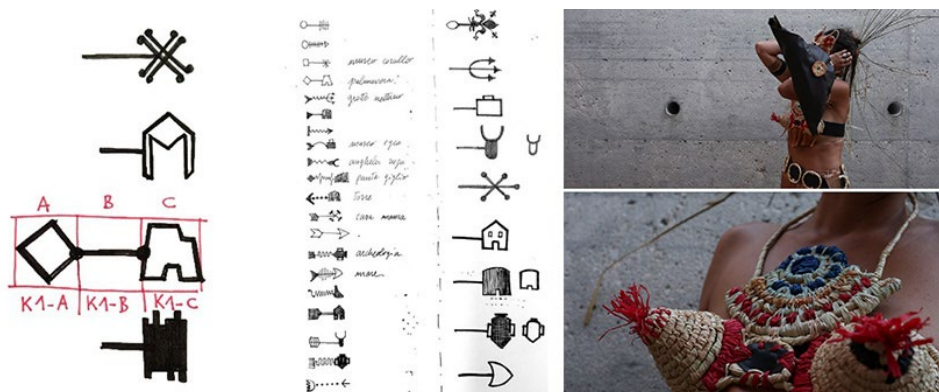
Figure 8. An example of generative brand (left) and details from the fashion collection (right).

CONCLUSION

Our experience has shown the different ways in which a design-based approach can promote different types of heritage. Also, in our projects, we embrace the notion of heritage seamlessly integrated into contemporary daily living, incorporating elements designed for tourists, such as airplanes or parasols, as exemplified in the Alghero Playful Itinerary. Our aim is not merely to enhance communication for tourists by emphasizing universally recognizable elements. Instead, we seek to underscore the present-day significance and value associated with these features.

Enhancing the innovative ways in which design can promote the diversity of local values rather than generate uniformity can prevent landscapes from becoming *brand-scapes*.

The Heritage Experience Design scientific school we held in Alghero (2022) is an attempt to explore how design can effectively support the valorisation of local heritage. In the frame of the current communication scenario this means developing a system, capable in the first place of highlighting the complex set of relationships at the foundations of the spirit of a place.[9]

In a region like Sardinia, in which a connection with the legacy of an ancient past is still alive, and can still be found on many tangible and intangible manifestations of the local culture – crafts, food, music, culture, to name some – this also means developing strategies capable of communicating this set of elements, focusing on the multi-layered system of relationships between tangible and intangible elements, that give true meaning to a complex local cultural system. By presenting a series of design-based experiences in the domain of heritage valorisation, with this the paper, we presented some of our on-going explorations in the field, which culminated in the first edition if our HExD Scientific School.

ACKNOWLEDGMENTS

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SCHOOL IN TZAR: CULTURAL GENOCIDE AS HERITAGE PRESERVATION

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INTRODUCTION

The school in Tzar/Zar, nestled within the unrecognized republic of Nagorno Karabakh— the stateless nation in the Caucasus caught in a territorial dispute between Armenia and Azerbaijan—is a testament to the intricate tapestry of histories woven through violence. This building, a silent witness to the tumultuous past, holds fragments of sacred stones within its walls that serve as silent storytellers of forgotten narratives. Yet, while these stones might appear akin to the historical technique of spolia—where previous structures' elements were repurposed into new creations—this instance reveals itself as an ominous form of cultural erasure. The cataclysmic events of the 2020 war in Nagorno Karabakh have cast a shadow over this building's destiny, relegating it to the ranks of endangered heritage sites. As history threatens to repeat itself, the stones transforming from wholes to fragments now stand at the precipice of total disappearance. This paper embarks on a journey to unravel the complex interplay between heritage preservation, cultural erasure, and the agonizing fate of a building marred by conflict.

At the heart of this exploration lies the work of Samvel Karapetyan, [1] whose dedication to documenting Armenian architectural heritage transcending the borders of modern Armenia has been instrumental in understanding the layers of history embedded within the school in Tzar. His tireless efforts at the Research on Armenian Architecture (RAA) have shed light on the narratives woven into spaces that have traversed borders, preserving memories that transcend geopolitical divisions.

Karapetyan's meticulously crafted groundbreaking diagram depicts an Azerbaijani school constructed from the fragments of Armenian churches and gravestones. [2] This visual revelation serves as the genesis of the present research—a quest to comprehend the implications of cultural erasure and heritage preservation within the context of this school. As the boundaries of nations shift, so too do the boundaries of memory, as Karapetyan's diagram reminds us that architectural remnants bear witness to the shared histories of peoples long divided.

HISTORICAL BACKGROUND

To fully grasp the significance of the school in Tzar/Zar, complex perspectives of historical narratives unfold—of a town perched on a plateau more than 6,700 feet above sea level. [3] The princely village of Tzar was not just a geographical location; it was a repository of heritage, a crucible where civilizations converged, and stories were etched into the very stones that laid their foundations.

The legacy of Tzar resonates through time, where once a fortress stood as a testament to resilience and guardianship. A vaulted cathedral soared, a beacon of spiritual devotion that stretched towards the

heavens. Churches, their spires reaching for divinity, adorned the landscape—a testament to the enduring faith of generations. Cemeteries cradled ancestors' memories, and a medieval bridge spanned the gulf between history and contemporary life.

Yet, like the ebb and flow of civilizations, the monuments of Tzar experienced the tides of change—some of them sinister and disheartening. Vandals, driven by motives unburdened by reverence, descended upon these structures. With merciless hands, they dismantled and scraped away the sacred icons that had adorned them for centuries. The cruelty of desecration silenced the echoes of worship that once resounded through these spaces.

The Soviet era ushered in an era of suppression, where the cacophony of Christian worship was muted. The churches, symbols of devotion, faced the cruel choice between ruin and repurposing. Some were dismantled, their stones severed from the whole, and repurposed as the raw material for structures of a different time. Religious imagery and texts—incarnations of faith—were either obliterated or left intact, bearing witness to the duality of history embedded within the very stones.

Within the entanglement of destruction and preservation, the school in Tzar/Zar takes center stage—an emblem of cultural genocide, a narrative etched into its very foundation. The stones that once bore witness to spiritual devotion now carry the weight of history's scars, a reminder of the multifaceted layers that converge within its walls.

As the shadows of the past linger upon the present, the school emerges as a palimpsest of stories—stories of fortress walls, soaring cathedrals, and the indomitable spirit of a village perched amidst the clouds. Its transformation from sanctuary to sentinel is a poignant commentary on the complexities of heritage preservation, cultural erasure, and the echoing footsteps of history.

CULTURAL ERASURE VS. HERITAGE PRESERVATION

A subtle line unfolds between cultural erasure and heritage preservation within the confines of this building. The transformation of the sacred stones into bricks speaks to a chilling reality: the obliteration of one culture to erect another. While history has seen the reuse of spolia as a creative endeavor, this instance forces us to confront a harsh truth. Originally a testament to Armenian heritage, the stones were chiseled into submission, symbolizing not continuity but a break—a disavowal of the past.

The concept of spolia, often romanticized as the art of recycling, takes on a haunting aspect when examined through this lens. Can it be considered recycling when existing spaces and sculptures are obliterated to create something new? The very essence of spolia, which involves reimagining past elements in novel contexts, is skewed when its inception is born from cultural erasure.

IMPACT OF THE TWO THOUSAND TWENTY WAR

In contemplating the aftermath of the 2020 war between Azerbaijan and the Armenians of Nagorno Karabakh, the very essence of peace becomes a poignant question. Malkit Shoshan's definition of peace as "the absence of war"[4] takes center stage, providing a stark contrast to the conflict that engulfed the region. The devastating events of September 27, 2020, not only marked a tragic chapter in Nagorno Karabakh's history but also raised profound queries about the true meaning of peace.

Immanuel Kant's concept of "perpetual peace" from 1975 adds depth to this reflection by challenging the notion that peaceful coexistence is not the natural state among people living side by side.[5] The war between Azerbaijan and Armenia starkly contradicts Kant's vision, emphasizing the inherent struggle for harmony in a world where conflict often prevails.

The impact of the war extends beyond the immediate battleground, reaching cultural and historical dimensions. The school in Tzar/Zar, once a witness to tumultuous events, now stands as a symbol of the fragility of heritage in the face of modern conflict. Ravaged by the fury of war, it not only bears

the scars of past violence but also faces the looming threat of obliteration. The designation of this site as an endangered heritage spot underscores the vulnerability of cultural legacies amid turbulent times. In this context, initiatives like the Caucasus Heritage Watch (CHW) at Cornell University take on a crucial role. Armed with satellite imagery, CHW diligently monitors heritage sites, shedding light on changes that might escape notice on the ground. Their efforts become particularly significant in the absence of substantial international intervention, as exemplified by the limitations of organizations like UNESCO in conflict zones.

The school in Tzar/Zar, once a witness to cultural genocide, now becomes a heritage site at risk,[6] echoing the broader theme of erasure. CHW's documentation serves as a poignant reminder of the profound fragility of heritage amid historical turmoil. As the echoes of cultural genocide persist across time, the urgent need for peace takes on a multidimensional significance, encompassing not only the absence of war but also the preservation of cultural identity and heritage.

THE ENTANGLEMENT OF NATIONAL IDENTITY

The school's history encapsulates the entanglement of national identity, war, and ruin. Once adorned with Khachkars, Armenian hand-carved cross-stones which are symbols of Armenian heritage and spirituality, the building's transformation into a mere edifice reflects the depths of cultural animosity that underlie the conflict. As Jeremy Smith aptly articulates in *Red Nations*, "National identity in post-Soviet Azerbaijan rests in large part, then, on the cult of the Alievs, alongside a sense of embattlement and victimization and a virulent hatred of Armenia and Armenians".[7] Fueled by historical animosities, this virulent hatred serves as the backdrop against which the school's metamorphosis unfolds.

Moreover, the Nagorno Karabakh Republic (NKR) finds itself as, in Smith's words, an "orphan of the Soviet Union." The dissolution of the Soviet Union left in its wake a complex web of unresolved territorial disputes and ethnic tensions. NKR's precarious position exemplifies the challenges of forging a coherent identity in the wake of a crumbling empire.

THE CURRICULUM OF HATRED EMBEDDED IN ARCHITECTURE

Beyond its physical structure, the school carries a curriculum of hatred within it. The architecture itself becomes a tool for perpetuating animosity. Designed to evoke a sense of dominance and superiority, the building serves as a silent educator, indoctrinating the young minds that pass through its halls with the same sentiments that Jeremy Smith identifies—sentiments of victimization and hatred.

Yasemin Kilit Aklar's "Nation and History in Azerbaijani School Textbooks" study draws attention to this dire issue. Aklar's study concludes, "Azerbaijani official textbooks misuse history to encourage hatred and feelings of ethnic and national superiority. The Armenians... are presented as historical enemies and derided in powerful language. [The fifth-grade history textbook by] Ata Yurdu stimulates direct hostility to Armenians and Russians."[8] This manipulation of education fosters an environment where hostility and antagonism are nurtured from an early age. Could it be that the building commits genocide to inspire young generations to mindlessly hate Armenians? A way in which the building's architecture becomes a tool to inspire malice.

A MONUMENT OF CULTURAL GENOCIDE

The school's transformation reflects the more profound metamorphosis societies undergo during conflict. Transmuted from a symbol of heritage to a monument of cultural genocide, the building's presence is paradoxical. It stands as a sentinel, mourning the erasure of its past and complicit in perpetuating the very conflict that gave rise to its existence.

In contemplating the fate of the stones constituting this now-mournful monument, the words of Belgian museum conservator Rene Sneyers from the 1964 special issue of the UNESCO Courier titled "Monuments in Peril" resonate: "Stones also die."[9] The decision to repurpose these stones, rather than placing them in a museum, becomes a poignant manifestation of the complexities surrounding heritage preservation in conflict zones. The pragmatic choice to reuse these stones as building materials, however contentious, speaks to the pressing demands of reconstruction amidst the chaos of conflict.

"When men die, they enter into history. When statues die, they enter into art. This botany of death is what we call culture," remarked Chris Marker in the introduction of his film *Les Statues meurent aussi* ("Statues also die").[10] This perspective lends a profound layer to the act of repurposing the stones. It becomes not only a practical necessity but also a reflection of the grim realities faced by communities in conflict-ridden regions. The stones, once witnesses to the cultural life of the school, now embark on a different journey, entering a realm where their narrative transforms from one of education and heritage to one entangled with the complexities of conflict and survival. This process of metamorphosis encapsulates the paradoxical nature of a monument that bears witness to both the erasure of its past and the enduring echoes of cultural genocide.

CONCLUSION

In the heart of Tzar/Zar, the school is a silent sentinel of the past, embodying the complexities of cultural preservation and erasure. Its story comprises fractures, resilience, forgotten histories, and uncertain futures. Its lessons resonate far beyond its physical walls, reminding us that preserving heritage in a conflict zone is a testament to humanity's capacity for remembrance, healing, and hope.

The school emerges as a haunting embodiment—a building of atrocities. Its walls, composed of 133 carved or inscribed stone fragments, echo the silenced narratives of the past, speaking to a history fractured by conflict and cultural erasure. This structure, once a revered canvas upon which sacred stones were adorned, now stands as a poignant testament to the turbulent history it has weathered.

The building's transformation into a text and palimpsest of history transcends its physicality. Each fragment, each stone, contains layers of stories waiting to be unearthed—a repository of memories that challenge us to confront the implications of cultural genocide and heritage preservation in a world fraught with discord.

Once a beacon of knowledge and enlightenment, the school now rises as a new monument that represents more than just architectural form. It symbolizes cultural genocide, an embodiment of the dire consequences of conflict on heritage. It stands at the intersection of pain and resilience, erasure and memory, beckoning us to remember, reconcile, and rebuild. In the confluence of these narratives, the school becomes an artifact of destruction and hope. As the ink dries and the pages turn, may the school's legacy in Tzar/Zar endure—a testament to the enduring power of memory amidst the turmoil of history.

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VANISHING LANDSCAPES: SOCIO-CULTURAL TRACES IN PORTUGUESE ANIMATION

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INTRODUCTION

In the last ten years, Portuguese directors Vasco Sá e David Doutel's animation films have been touring the festival circuit gathering much acclaim. Through their shorts, *The Shoemaker* (2011), *Soot* (2014), *Augur* (2018) and *Garrano* (2022), we can arguably map a disappearing landscape of life endured in small, isolated villages. In these films we are invited to witness the echo of dwindling communities and forgotten social routines. The characters, trapped inland and far from the big city, struggle to maintain slowly declining professions, carry the burden of memories and lost family members. Ultimately, they embody modes of living that seem destined to vanish, as society shifts inexorably towards urban life and the digital domain. In this article, these animated films are put forward as expressions of ethnographic and anthropological space(s).

Although eminently Portuguese, these shorts appeal to a larger audience (as their international prizes confirm): they reflect issues of desertification, of cultural erasure, that echo Klein's text on the erasure of Los Angeles[1] and how he relates this to his own animation research.[2]

Stemming from a debate organized during the CINANIMA festival (2021), where Sá and Doutel's films were discussed by the author with four different specialists, this article will refer to and be anchored in his own experience as an animation director and researcher with a background in architecture studies. The goal is to take that debate further, addressing issues of cultural and social identity in animation[3] and referring to direct interviews conducted with the filmmakers.

Context

In the last decade we have witnessed a growth in animation studies that is not just very exciting, but also very important, as it allows this most contemporary of visual artforms to take part in a wider socio-cultural debate, beyond the more traditional aesthetic and formal discussions that frame its practice. This article aims to contribute to that realignment and place animated cinema at the intersection of film, architecture and socio-cultural landscape, emphasizing its interrelationships.

In animation, the landscapes, and what we call backgrounds, are usually relegated to a secondary, supporting role. Undermined by the movement of characters, they still contain much information, not just about the narrative of films, but about its origins, their place of production and the animation directors themselves. Jane Batkin claims that "*place* is central to identity… location speaks of *who* we are, of *where* we are".[4] Referring to the classic Chuck Jones short, *Duck Amuck* (1953), where the landscape changes constantly due to the actions of an extra-diegetic interference (that, in the end, we

discover to be produced by a mischievous Bugs Bunny), Batkin suggests that when Daffy Duck cries "Where am I?", he is "attempting to locate 'place' in order to reaffirm 'self'".[5] The unravelling of the background and Daffy's reaction, confirm the importance of place and its role in the construction or, in this case, deconstruction, of identity. Without place, Batkin suggests, Daffy is much less "self-assured" than we know him to be.[6] Arguably we, the viewers/readers, feel much more grounded when we know where we are: our identity is partly a result of this sense of spatial belonging, and acknowledging the place where we come from, and the one which we inhabit, frames who we are socially.[7]

Figure 1. A certain type of architecture: Stills from "It is Necessary that I diminish" (Serrazina, 2016), "Soot" (Doutel and Sá, 2014), "Tragic Story with Happy Ending" (Pessoa, 2005) and" Fado of a Grown Man" (Brito, 2012).

The work of Doutel and Sá reflects their origins. Coming from Portugal, a small country without an established animation industry, their short films have emerged as a vital part of an independent production scene that has garnered significant international acclaim over the last 25 years. I believe that part of the reason for this success is based on the locations and the representation of landscapes that are quite specific, geographically and even culturally-coded, giving the films a unique sense of place, rather than the fantasy, futuristic, or cartoonish backgrounds used in mainstream animation. I am referring to Marc Augé's definition of *place* as a strong element of identity: "Anthropological place [Augé claims], is a principle of meaning for the people who live in it".[8] Accordingly, most of these landscapes are meaningful to their animators, in several cases they actually represent the places where they come from and, therefore, express an engaged practice that contains powerful elements of identity. These are specific geographies that exist outside the homogenized spaces of global culture, and I will argue that these films are themselves works of resistance, as they remind us and reinforce the importance of place(s) that exist outside the cultural dilution generated by globalisation.

The landscapes depicted in the images from Figure 1, extracted from various short films, reveal a consistent type of architecture characterized by small scale houses. These serve as place of narrative reference, carrying historical, fictional, and personal resonance. Like the fake cities we grew up watching in western films, these landscapes construct what Christie identifies as "symbolic place",[9] an affective image of Portugal outside the big cities, with added familiar significance. Doutel and Sá's

films, portraying locations similar to those where they are originally from, construct and are imbued with representations of what Christie also calls "affective spaces", a term which refers to "how we [respond] to spaces, often [in] an unconscious level, based on formative early experience".[10]

Figure 2. The village from "The Shoemaker" (2011).

Affective places

Numerous films open with establishing shots over landscapes akin to those in Figure 2. However, although it seems important to situate the narrative for the viewers, usually, once introduced, the location remains stuck in a static role, lifeless: as if the background has no agency in the course of the narrative and, seen in a broader perspective, as if space does not interfere with life and its movement.[11] Yet, space *does* interfere, social space *does shape* who we are. And animation has the potential to visually represent and explore this dynamic: Within backgrounds like these, we can discover not only visual references, but also commentaries on the identity of Portugal - a country marked by a significant disparity between its city centers and its deserted interior, suffering from chronic economic underfunding.

In my view, these landscapes seem undoubtfully Portuguese. However, in an email exchange with animation scholar Mihaela Mihailova, of Bulgarian origins, she observed they were not necessarily that specific and rather more universal than my perception suggested. I believe the answer, if we need one, is somewhere in between: These films are Portuguese, but not exclusively so. They portray identifiable architectural landmarks, but also inland geographies on the margins of the big cities, communities that have disappeared, are disappearing, or are simply invisible under the surface of the social media overflow of information - landscapes that, after all, can still be found in many countries. Like the report on yet another species in extinction, these images appeal to us, a sort of documentation, almost an archaeology of marginal territories, non-mapped by the screens of our socially and digitally-connected lives.

Having started in architecture, I came into animation with a perspective that looks at backgrounds and space as constructing devices. My doctoral thesis[12] addressed animated space as a cinematic, narrative tool and, since then, I have been looking at the various ways in which the two disciplines relate, and trying to use animation to reflect on public space and the world we inhabit. Like Finnish architect Juhani Pallasmaa, who has explored the connections between cinema, architecture and concepts of space in his writings, I believe that, "the most powerful cinematic architecture is usually concealed in

the representation of *normal events* [and that] space and architectural imagery are the amplifiers of specific emotions".[13] This highlighting of the "normal events" is particularly important in the cinema of Doutel and Sá: These are the moments when no action fills the screen, and both characters and spectators share a moment of reflection, anticipation or longing. In those moments, space and architecture become a powerful narrative device to amplify emotions and map the characters' internal landscapes but, also, to frame social boundaries; These landscapes are narrative and emotional spaces but, also, socially-charged ones. Pallasmaa's words inspire a deeper foundation to approach them: "The mental task of buildings and cities is to structure our being-in-the-world and to articulate the surface between the experiencing self and the world".[14]

Living in isolated, derelict sites on the margins of the big city, Doutel and Sá's characters all share this need for structure that Pallasmaa refers to: The places they inhabit reflect a growing distance from the structuring spaces where socialization and conviviality thrives and, by option or by fate, they are all trapped, either in their physical or inner world: The shoemaker is attached to his dying trade and shop; In *Augur*, Tadeu is trapped by his cousin in the mountain house, and cannot, or does not, want to go to the fair in the nearby village; In *Garrano*, father and son live in a shanty town. The Traveller, from *Soot*, is the sole mobile character but, unhinged by the loss of his brother, we still find him trapped in train compartments, or behind small hotel-room windows, looking outside, where the life he misses is happening - to fulfill his role and honor his loss, he can only use the train to, eventually, return to the starting place. Ultimately, the desolate and neglected places the characters inhabit, are visual representations of their unstructured lives.
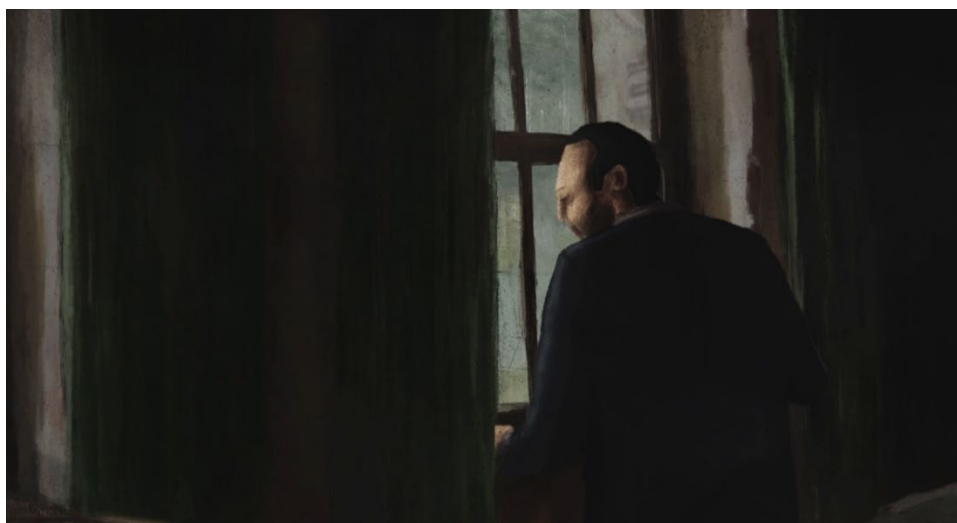
Figure 3. Trapped behind small hotel-room windows, the Traveller, from "Soot".

Spatial development and memory erasure

In *The History of Forgetting* (2008), media and urban historian Norman Klein reflects about memory erasure in the development of the city of Los Angeles. Having previously researched the history of the American cartoon,[15] Klein compares the production of mass culture and urban development of the famous American city with the animation process. He claims the sketches and animation tests thrown out, and the "sheer number of erased versions"[16] are, at times, more interesting than the final cartoon. The same happens, he suggests, with the urban development of LA: What is left in the end, Klein writes, is not the lived memory of the cityspace, it is the whitewash, the compromise, the visualization of a selection process and political decisions.[17] The comparison proposes that, in the same way politicians, and not its inhabitants, decide the future of city urban planning, the traditional animated

cartoon process can be the result of a similar compromise that leads to a final, "sanitised" version, reflecting the decision of those in charge of production, not the animators.

However, with their tactile and imperfect materiality, the locations these films represent are as far removed from a sanitised, globalized view of the world, or from the clean, non-intrusive backgrounds of most mainstream animation films. Instead of contributing to a process of memory erasure, similar to the one that destroyed the centre of LA Klein writes about, I propose that these films do the opposite: They reclaim our attention to places forgotten and the lonely people that inhabit them; They contribute to preserve the lived memory of spaces that do not suffer from the whitewash of political compromise, simply because they are situated outside the sphere of the speculative estate politics affecting the big cities.
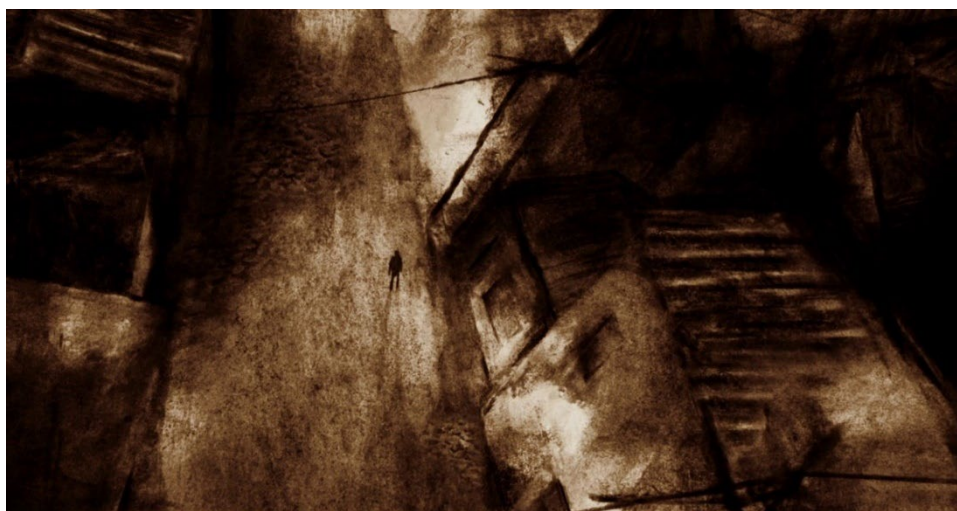
Figure 4. In "The Shoemaker": Once outside, the character is lost in the landscape.

With its slow pace and its textured, charcoal animation, the opening of *The Shoemaker* situates the viewer immediately by evoking a sense of place, a location far removed from the urban city centres of global culture (See Figure 2). The space of the village, and of the shoemaker's shop, emerge as not only place of narrative interest but also, a complement to the character's own graphic dimension: he merges with the background, shoemaker and his shop blending, space and architecture no longer a site for character-centred action, but an undistinguishable extension of the character himself. The camera angles ensure we see this as a small village and, even more so, the shoemaker's shop as the smallest one in the street, a revealing sign of a decaying trade, unable to grow in scale as the neighbouring buildings did. The character himself, weighted down by his troubles and at one within the shop, is lost once outside: a small mark in the map of textures, a body of no impact in the landscape. Like his shop, engulfed by the taller buildings, soon he will be just one more smudge on the texture of the village, and his trade forgotten (See Figure 4).
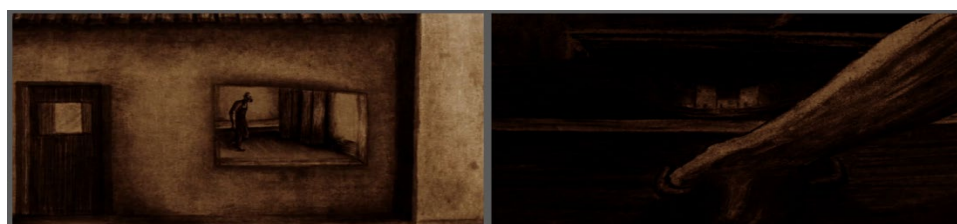
Figure 5. In "The Shoemaker"'s key sequence, through an animated morph, the shop (on the left frame) transforms into a drawer the character closes: in one single gesture, a dying trade and life memories are put away.

In the crucial sequence, we start by following the shoemaker from the outside, peering through the window, the character portrayed like a specimen on display for our observation - The window is actually a recurring device on the work of the directors, an opening to our gaze, but also a barrier, a protection separating the characters from the outside world that seems to flow at a different pace, oblivious to their struggles. Then, the blend between character and environment is reinforced by that most unique of animation techniques, the morph: the camera zooms out from the façade of the shop, morphing into a drawer that is closed shut, confirming a man trapped within his own space, with both physical and psychological worlds interlinked in a single gesture. (See sequence suggested in Figure 5). Spurred by memories evoked by the shoes he handles and then puts on, the shoemaker eventually decides to act and escape his fate. In the last shot of the film, as he runs leaving his shop, the village, and even the ground behind, he leaves a footprint in the dusty street. No longer a simple smudge on the background, he finally imprints a mark on the landscape.

These images challenge the inevitability of memory erasure brought by urban development and mass culture that Norman Klein wrote about: in *The Shoemaker*, the animation style and the use of colour and texture, reinforce the material and tactile nature of the work, constructing a sensorial representation of space and presence – and bring to mind Laura Marks' haptic visuality and embodied sense of memory. Instead of the final film being the whitewashed, compromised version Klein referred to in the cartoon making production, *The Shoemaker* offers a counter-process at work that, in all its textured darkness, challenges us visually to discover the character in his background - as if by making us look harder we re-affirm his presence. This is not a process of erasure, but one of remembrance, an evocation of a dying craft, bringing its performer, this outsider, to the centre stage of the film.

Like *The Shoemaker*, the following film, *Soot* (2014)*,* takes place in what appears to be a small village apparently left behind by the march of progress, and quickly establishes the main protagonist as another lonely, haunted outsider. In the opening sequence we discover the character through the gaps of a passing train: like the shoemaker behind his window, he appears lost in an abandoned train station. The architecture around the train station of *Soot* suggests a non-planned suburban area, the only sign of contact with the wider world being a political poster that promises a better future. Appropriately, the figure in the poster is smeared, its mouth sprayed over - a hint of rebellion underneath the grim desolation of the landscape.

Figure 6. The city landscape of "Soot", with the smeared poster.

Unlike what is suggested by the poster, the future has apparently never come to this suburb and even the derelict train station, the main location of the drama at the core of *Soot*, reveals signs of long gone social struggles. These signs of urban and architectural unrest are discreetly planted within the texture of the film: they do not interfere with the tragic narrative of two brothers torn apart, but reveal the existence of previous hopes, emphasizing the emptiness and resignation that keeps the present on hold. As the main character seeks to heal an irreparable loss, we travel with him, sitting backwards against the march of the train - in the directors' own words: "a man looking in vain to what was left behind". In here, once again, the window is used as a visual device, simultaneously wide open to a rural landscape, but also restraining, as it confirms a spatial divide. In his stillness, the character looks outwards, but is removed from the motion that animates the horizon outside: trapped inside the moving train, or inside the hotel, he is still a man stuck in the past, looking to retrieve the irretrievable.

Like the use of the window, through the film we identify similar visual strategies to the ones used in *The Shoemaker*: characters graphically diluted in their environment, either by colour, texture or even scale, at times they are almost imperceptible in the landscape. The social territory is desolate and disorganized, and, ultimately, the film ends with moody long shots, where architecture and nature dominate, oblivious to the human struggles, as if the characters are incapable of imposing themselves, even in derelict areas that lost their significance.

Figure 7. The derelict landscape of "Soot".

The elements, textures and tactile nature

Augur, from 2018, continues to refine the directors' realist and textural approach, and goes further inland. It takes place in a remote, bleak landscape, with an isolated and ancient-looking stone house in the middle of the mountains, where two cousins live with a bull as their main possession and source of income (See Figure 8). This is an environment where the elements rule and superstition breeds. Distant from civilization, the characters are like the insects that we are shown frozen in the river, waiting for the spring, for nature, for external forces, to release them (See Figure 9).

Figure 8. The ancient house of "Augur".

Figure 9. The characters of "Augur" are stuck in their own space(s), like the insects in the frozen river.

This almost inhospitable land is made all the more powerful as the imagery evokes, once again, its tactile nature. Like in *The Shoemaker*, where the use of charcoal echoed the manual craft of its character, these textures created through a combination of 2D drawing, oil on glass and digital paint (and, unlike many assume, no use of photography or rotoscopy), these images give us glimpses of disappearing, solitary, manual labours performed in non-gentrified spaces, and recall lives far removed from today's technology-centred society.

Through the film, a very architectural cinematography frames a way of living and inhabiting space. The windows are crucial elements of composition once again, mediating the balance between exterior and interior spaces: an opening to the world and a protection against the outside, but also the mirror that reflects and perpetuates the characters' own constraints. Ultimately, these films do not satisfy themselves with telling a story, each one recreates what is arguably an archaeology of disappearing spaces.

CONCLUSION

According to Joel McKim, in his article about animating urban pasts, animation evokes history and models possibilities.[18] "Through animated image", he claims, "we recreate the past, or bring to life invisible stories with political dimensions".[19] In my opinion, these films are what McKim calls exercises in "urban [and social space] remembrance".[20] By hinting at past events (through memories of childhood, posters in walls, decaying train stations, ancient stone houses and the voice of neighbours), they portray an unfulfilled present. Like the directors themselves claim in conversation, the present we live in is not the future they anticipated as children. They exist, these unmapped, unaccounted for suburbs, with their unaccomplished dreams. Through these kind of spaces, these films and this use of animation bring the past, as McKim suggests, "into critical dialogue with the urban present"[21] and make us re-think about lives lived at the edge of our comfortable world.

Ultimately, Mihailova was right in her email: The main question is not if the landscapes in these films are Portuguese or not. As Batkin suggests, "landscapes enable us to find our identity. We are forever connected to the past through 'place'"[22] and the issues that emerge from these films and landscapes are more profound: Did we forget these places?, did we forget these people?

Animation, as proposed by Doutel and Sá, has the potential to involve and entertain us in their narrative, but also, importantly, to address socio-political issues, and even urban planning and globalization – or at least the spaces outside it.

This is indeed animation, but the anarchic release encouraged by the entertaining nature of cartoons cannot be found here. Through Doutel and Sá's work, and their gradual move towards graphic realism, we find an aesthetic evolution that reinforces a tighter restraint over the characters. The result is an increased tension: instead of releasing them, the realist treatment of the images further reinforces the entrapment of the characters, denying them the freedom of form that is first nature in most animated films. These animated bodies, unable to release themselves from their memories and their burdens, are also trapped in reality, at the margins of society and progress. They represent the contemporary uneasiness of those living in spaces forgotten by the central powers, those that are economically pushed to the edges of the city by estate speculation and interests we do not seem able to control.

Like Sociologist Luísa Veloso suggests, artists offer us an appealing vision of our worlds that "impel us to reflect on its transforming power. […] For sociologists, their analysis constitutes a privileged way of knowledge of social reality and, in this case, of Portuguese reality. And it enhances readings that go through different [contexts]". Finally, she argues that "Cinema [and animation do] not illustrate reality: [they] build it and, in this way, generate change."[23]

Figure 10. In "Garrano", the landscape is threatened by lithium mines announced on the billboard.

David Doutel and Vasco Sá's films confront us with and make us reflect about unmapped places and disappearing communities under threat of obscure economic interests, represented in their latest *Garrano* (2022) by the symbolic lithium mines that threaten to take over the territory (see Figure 10). Ultimately these films challenge us to reflect about ourselves, the urban places we inhabit and, importantly, the kind of spaces we want to leave behind for the future.

NOTES

[1] See Norman Klein, *The History of Forgetting, Los Angeles and the Erasure of Memory* (London: Verso, 2008).

[2] See Norman Klein, *7 Minutes, The life and death of the American Animated Cartoon* (London: Verso, 1993).

[3] Jane Batkin addresses this topic in her book *Identity in animation, a journey into self, difference, culture and the body* (London: Routledge, 2017).

[4] Batkin, 117, Emphasis taken from the original.

[5] Batkin, 58.

[6] Batkin, 58.

[7] For a deeper, sociological, exploration on notions of space and place, and how they shape our identity and experience, please see Soja, Augé, Lefebvre.

[8] Marc Augé, *Non-places: introduction to an anthropology of supermodernity* (London: Verso, 2000), 52.

[9] Ian Christie, "Merely local: film and the depiction of place, especially in local documentary", in *Cinematic urban geographies*, ed. Penz & Koeck (New York: Palgrave Macmillan, 2017), 85.

[10] Christie, 91.

[11] Discussing set design in live action filmmaking, Bergfelder, Harris & Street define it as something that sits on the back, the most efficient the more it blends with the requirements of the film narrative, the less noticed the better, in *Film architecture and the transnational imagination: set design in 1930's European cinema* (Amsterdam: Amsterdam Univ. Press, 2007), 12.

[12] Pedro Serrazina, *Animated Space: Thoughts on Reclaiming the Territory - The Construction and Use of Hand-Drawn Animated Space as a Tool to Perceive Individual, Social and Cultural Ownership*, PhD thesis, Universidade Lusófona, Lisboa, 2018.

[13] Juahni Pallasmaa, *The Architecture of Image, existential space in cinema* (Helsinki: Rakennustieto Publishing, 2007), 7, my emphasis.

[14] Pallasmaa, 17.

[15] See Klein, *7 Minutes*.

[16] Klein, *The History of Forgetting*, 3.

[17] Klein, 3.

[18] Joel McKim, "Stan Douglas and the Animation of Vancouver's Urban Past", in *Animation and Memory,* ed. Maarten van Gageldonk et al. (Cham: Palgrave Macmillan, 2020), 176.

[19] McKim, 163.

[20] McKim, 166.

[21] McKim, 171.

[22] Batkin**,** *Identity in animation*, 138.

[23] Sociologist Luisa Veloso's text was sent to the author, as a result of the CINANIMA debate, in 2022.

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SPATIAL INTERPRETATIONS ON THE TRACES OF THE PAST: REFERENCING FORMERLY FUNCTIONAL ABANDONED STRUCTURES

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INTRODUCTION

In the field of Interior Architecture, designers were always familiar with the idea of being creative within existing, or old structures trying to remodel and adapt them for new uses.

The present paper focuses on the gradual introduction of Interior Architecture students to viable adaptive reuse solutions for heritage building structures through a conscious approach that respects past values and focuses on innovation, creativity, sustainability, energy and cost effectiveness. The teaching strategy/ method presented starts from an introduction to specific visual, textural elements and a reference to time and the changes it implies, assisting students to appreciate the past and understand its values.[1] It continues with an introduction to the intervention techniques in heritage context and an understanding of the parameters that are integrated in a reuse study. So, in the last stages of their education, students are able to reuse existing building structures effectively and inventively. Spatial complexes, heritage buildings and infrastructures become the field for visual narrations where the reconfigured materiality relates to immaterial sensory, emotional, and cognitive perception towards a purposeful revival of a place. The use of case studies supports the different steps and shows the spectrum and the opportunities for creativity.

Dealing with aging

Change and aging is an inevitable situation, not only in living organisms, but throughout nature and the material world. Man-made structures age too, and their materiality deteriorates, but most often the most significant issue is that they are not compatible after a period of time with the market and social needs. Buildings usually last more than a human lifetime, and as a result they remain as legacies of the past and inheritance to a new version of a society that has another identity from the one who created them. Inconsistency between rhythms of change in structures, materiality, uses, identities of urban spaces, market and social needs often lead to the demolishing of old buildings although they may not face a serious construction, or technical problem. In times of affluent consumerist societies, or out of a theoretical and conceptual disregard of the past, there was little thought on the loss of a maintainable construction and very often architects approached old existing buildings as constraints to their creativity.

Contemporary trends

During the last decades of environmental problems, economic crises and awareness of the limits of the resources of our planet, architects, designers, developers and the public gradually developed a more conscious and sensitive approach towards reuse. Recycling, upcycling, reusing, reducing became common ground in dealing with the old and the existing. Therefore, the reuse of existing buildings, or otherwise adaptive reuse or remodeling, is understood as valuable social and environmental tool becoming a subject to deal with in most of the Architecture Schools globally. Nowadays, appreciation of the past is not only discussed in the area of restoration and conservation where certain specificities are concerned but extends to the various elements of the urban and built fabric that are not regarded as monumental or unique. Tutors and students are keen to invent an unprecedented variety of proposals and guide their creativity in problem solving of social, economic and environmental issues.

USING HERITAGE AS A TEACHING TOOL
Texture, Patterns, Rhythm

Using dancing bodies as a tool, students experiment with kinesis (movement) and the effect of time in the environment. In parallel an introduction to a visual vocabulary related to heritage provides knowledge on forms and materiality of the past. They are asked to record and analyse[2] the heritage context, and experiment with forms, textures and materials applying a contemporary interpretation. In such a way heritage is becoming a familiar background. The sequence of research and analysis, concept development, and implementation is also becoming an obvious process – as illustrated in Figure 1.
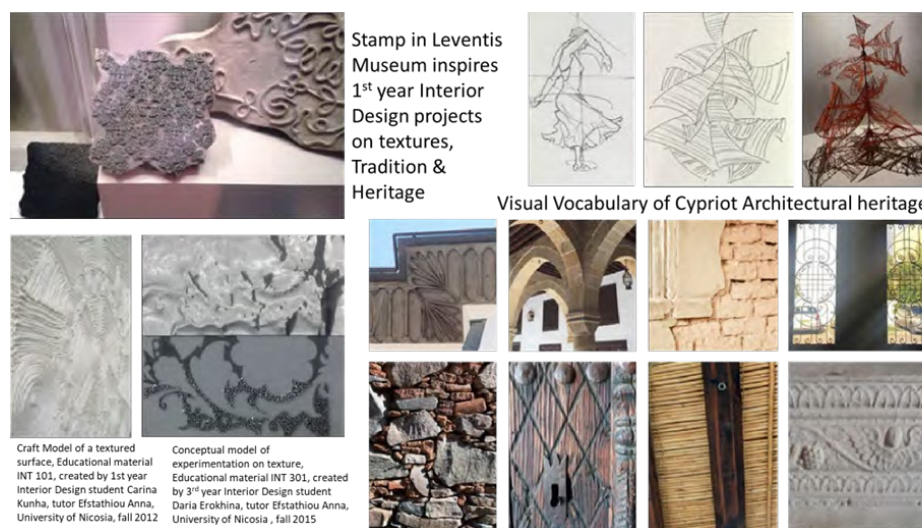
Figure 1. Introducing 1st year students to texture, pattern and rhythm through heritage.[3]

Reference to the Architectural Heritage as an inspiration for new concepts

Trained within this framework, students, in later stages of the educational path, are ready to reinterpret values and cultural elements of the past and provide innovative solutions through their proposals. Architectural features of the past are introduced for re-interpretation. A semiological research and investigation, an inductive qualitative, and to some extent a deductive quantitative examination at the very beginning of the design process comprises the analytical stage. References to geometry and physics, chemical and biological frames are complemented by historical and cultural

identities who play a crucial role on the way an old building is reused. The what-why-how questions accompany any introduction of a new thematic.[4] The answers to these questions lead students to define the criteria to be considered when deciding on reusing an old building.

In the following example, aging residential building blocks in Cyprus, were proposed to be reused as multi-dwelling units incorporating the forgotten vernacular Cypriot courtyard as an innovative solution to alternate the inwards looking urban apartment. The small-scale developments gain from the collaboration between the new structural frame and the old typology. The main advantages of both the old and the new are combined to form a viable and challenging way of urban residence. Residential interior courtyards, found in most of the Mediterranean areas, denote a social life that distinguishes the common from the private, the personal family life from the public one and in parallel deals successfully with climatic issues. The social and cultural dimension is enhanced even more in the case of communal courtyards, shared by many neighbours, creating a very special sense of belonging and connecting to the other.

In another similar example the reuse of a building of a former printing industry hosting a new use as a typography museum is offering the background for remembrance of a profession and a practice. The building leads through its history towards a narrative reuse. The glass cases of the new exhibition space are interactive, kinetic structures, imitating the movement of the typographic machines, moving according to the visitor's demand, up and down through the ground floor ceiling, providing the opportunity to be seen from both floors. The new use of the building is an homage to its past – as illustrated in Figure 2.
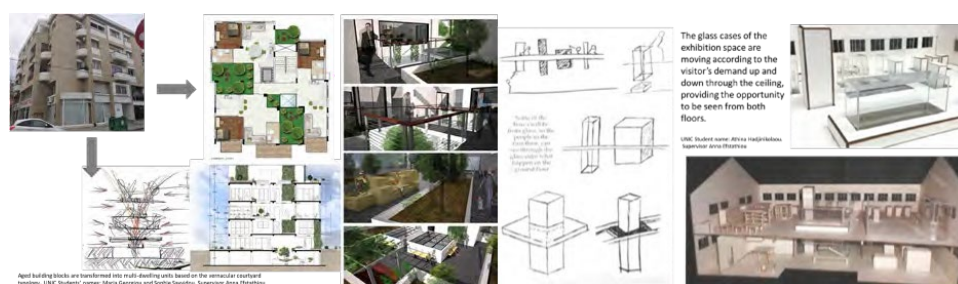
Figure 2. Aged buildings are transformed: a. into multi-dwelling units with a courtyard typology, and b. into an interactive museum of typography.[5]

Reuse regulations and public involvement

Within the issues of the first analytical stage is the evaluation of the technical condition of the existing building, ensuring safety. Cost of conversion, energy and material saving are studied, and appropriateness and compatibility of proposed use are considered. Contemporary regulations on assessing and retrofitting existing structures and ISO concerning sustainable development of existing buildings are guidelines within the framework of the law requirements.[6] Market demand and stakeholders' preferences are also crucial variables.

The awareness of the stakeholders as a significant factor of successful reuse, is apparent in a students' project aiming to bring back to life an abandoned parking building in Ayia Napa, a touristic city in Cyprus, with the joint forces of the Municipality, the Art and Design Programmes of the University of Nicosia and the ResArtis Organisation. The Municipality will offer the building and will benefit from an area for public gathering and open-air exhibition park, the University will support financially the construction and will host in site part of its Art and Design lessons and summer courses, while the ResArtis Organisation, by using it will develop its network, offering at the same time cultural life to the city. Struggling between regulations and permissions and a depressing existing building shell, the

students managed to propose a number of applicable solutions. Flexibility became a very important design element and the interrelation of public and private spaces occurred as the outcome of a multipurpose reuse process– as illustrated in Figure 3.
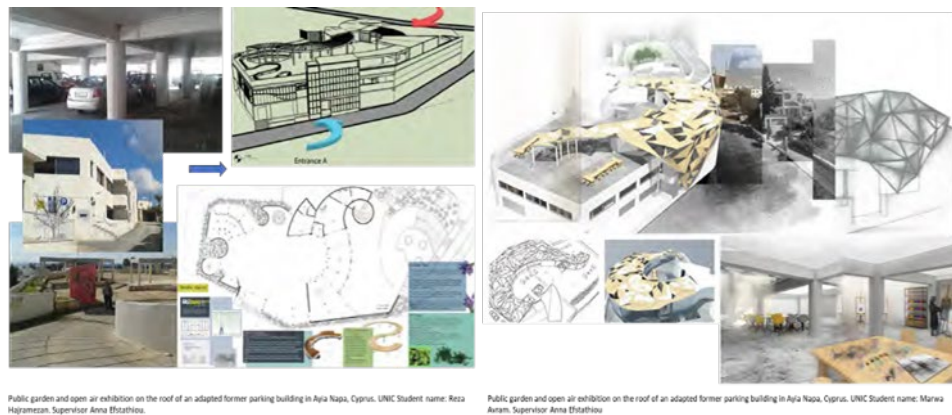
Figure 3. Public garden, open-air exhibition and Res-Artis interiors in former parking building in Ayia Napa, Cyprus.[7]

The interest of clients and the authorities and an aware public seem to be significant towards a sustainable and environmentally friendly reuse in contemporary urban areas. Abandoned buildings that are the remaining witnesses of the industrial past of the mid-20th c in Cyprus and industrial heritage complexes provide challenging shells for design solutions that respect the historical background and at the same time save valuable energy, material and labour cost. The University campus in Nicosia, situated amid a number of industrial heritage complexes, gave a second opportunity to a number of those buildings. The University driven economy provides a new identity to the general site that rediscovers an economic growth that positively affects the nearby neighbourhoods and the related social groups. The abandoned industrial buildings transformed into buildings of the campus accommodating a number of Schools and Departments like the Department of Architecture, the Library, the Research and Technology Centre and the University itself shows the importance of this challenge. The new uses and identity of the location as a university campus neighbourhood, requires new uses such as food courts, wellness places, students' and teenagers' activity centres and of course residence halls for the university students. The social changes that affect areas and define urban identities, if approached with sensitivity and respect, they can be beneficial both from an entrepreneur's financial point of view, but also from a green sustainable perspective.

Educating towards social engagement and the social role of designer
Guiding students, through teaching and live examples, to respect buildings, and their history, the environment, as well as social and cultural values is inseparable from thoughtful approaches to society and social groups in need. The social role of the architect and the designer is projected, and many students understand very early their social role.

An existing abandoned warehouse building in the industrial area of Nicosia is proposed to host low-income families and create a "Co-housing Community". The existing skin provided the grid for a free arrangement of boxed container-like apartments. The proposed design supports and enhances communication between users and introduces a small-scale environment within a bigger shell and a successful, but not limiting, intervention of new elements into the old building shell.

Similarly, but in this case supported strongly by technology and mass media, another student project offers office spaces to young professionals with limited finances. A series of abandoned former

industrial buildings that were hosting the light industry in Thessaloniki, Greece, are proposed to be reused to host young professionals offering equipped common spaces related to the professions of the users in order to support the most vulnerable in economic terms but most productive social groups. The common spaces include library, printing and copying equipment, conference and meeting rooms, workshops and lab spaces, a reception area and pre-constructed building services. Buildings are connected to a network and young professionals can access and apply for an office there through a mobile application. An algorithm calculates the empty slots in the buildings and addresses potential users to specific spaces. According to their preferences for proximity to other professionals or new inputs, the hosted people can easily change their placement in the building by directly informing the system. The façade of the building interacts also to the needs for interior light and to the exterior lighting circumstances, creating a sustainable and energy saving skin. Technology acts here as a valuable and communicative tool that supports communication and interaction– as illustrated in Figure 4.
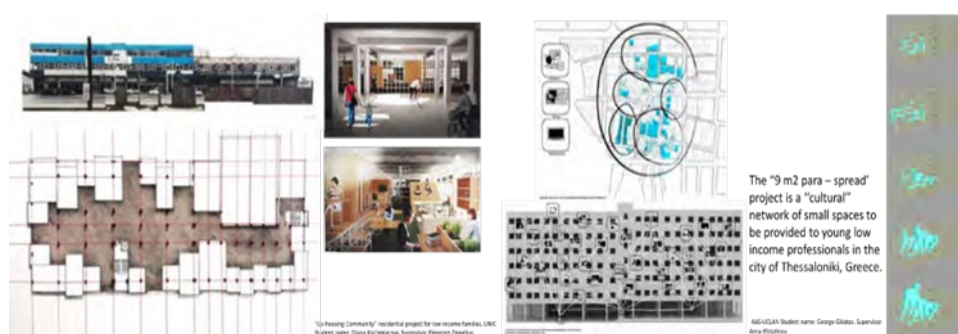
Figure 4. a, "Co-housing Community" residential project. b, The "9 m2 para – spread' project.[8]

REUSED BUILDINGS AS SIGNIFICATIONS OF CULTURAL AND SOCIAL VALUES AND REFLECTIONS OF TIME

The actual subject of adaptive reuse, that is the process of applying a new use, different from the initial one, in an existing building, has to follow steps of analysis and research where students and designers check the compatibility of the existing building with the proposed new use. The existing building structure should inform the future use and not the other way around.[9] Existing buildings and structures are not considered only in relation to their appearance and urban presence, but also as significations of cultural and social values and reflections of time through their construction and materiality and through their past use.[10] Those signifiers of the past are of major importance in the success of a reuse project.

Reuse and reconstruction of the former psychiatric hospital of Leros

One of the main case studies for further discussion is the re-interpretation of the abandoned mid 20thc psychiatric hospital of Leros and the reuse and reconstruction of part of the building complex into a memorial site.[11] It is located near the port of the island built in the 1930s under the principles of Italian rationalism, while the island was under Italian occupation. Its operation as a psychiatric hospital began in 1957, and from 1967 it also housed the exiled political prisoners of the Junta. In 1982 the Psychiatric Hospital stopped functioning and gradually, by the 1990s, most of the buildings became deserted – as illustrated in Figure 5.

Figure 5. Site information, and former users of the old phychiatric hospital of Leros.

The project reflects the relationship between space, both as an architectural creation and as a shell of social structure, and its impact on the emotional, psychological and social aspects of human existence. The proposal aims to reuse the existing structure providing a memorial reference to the people who spent their lives in these spaces, trying to reproduce for current visitors, through a spatial experience, a spectrum of emotions related to the history of the building as a form of confinement.

In the trace of the old psychiatric hospital complex, a route aims to create a spatial experience based on the parallel interaction of senses, spirit, and emotions. Several remaining spatial and construction elements have been selected which are intermingled and coexisting with new elements. Morphological elements such as rhythm, scale, proportions, volume, and sensory factors such as textures, materiality, light and shadows, temperature, sounds, and smells create a multidimensional field of reference.

The remodeling of the symmetrical, in plan and elevation building, proposes the insertion of new constructions that create a stressful sensory experience. On the ground floor the space is unified in order to emphasize the size and perspective is used as a tool. A water element is placed along the building, as a reference to the sea and the journey to the spot and the volume of a long wall interrupts the symmetry of the building, leading visitors gradually from one to the other half of the building. In the one half of the building the insertion of a system of continuous staircases that go up and down in various horizontal levels, without an exit point, signifies the never-ending turns of the minds of those humans who spent their lives there. In the other half of the building, a grid system of wall partitions based on the pre-existing structural and construction system of the building create a labyrinthic continuation of small rooms with identical openings that make visitors to lose orientation. The variety of choices of direction with almost identical surroundings and the uneven floor surface emphasize the de-orientation and the sense of being trapped – as illustrated in Figure 6.

The way outside the building follows similar intentionally created sensory experiences leading after an inclined route to a pleasant green garden platform with a nice view. It is from there though that one can see a contemporary refugee hot spot that has been active since 2016 in the area of the complex. An obvious question of the repetition in time of similar stories and feelings is raised.
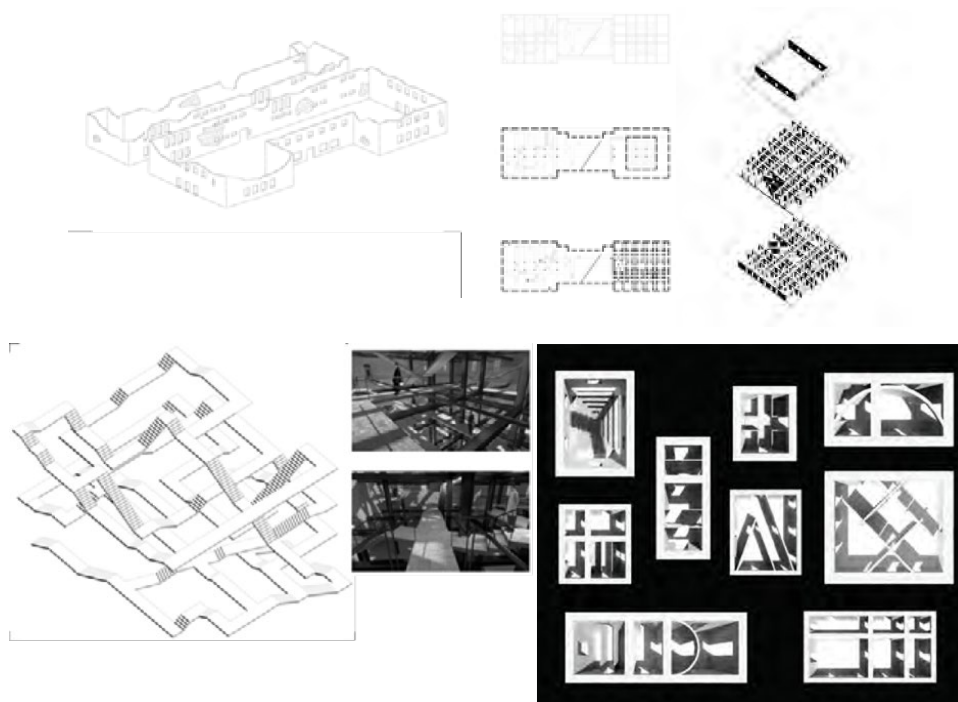
Figure 6. Sensory design on the trace of Leros former psychiatric hospital.

REUSE INITIATIVE AND INNOVATIVE CREATIVITY

An interesting reference to the inventive creativity related to reuse is the transformation of the abandoned gas towers as a supportive construction scheme for the future development and regeneration of the Kensal Gasworks site.[12] The project's site is located in northwest London and is proposed to host an innovative self-sustainable residential complex – as illustrated in Figure 7.
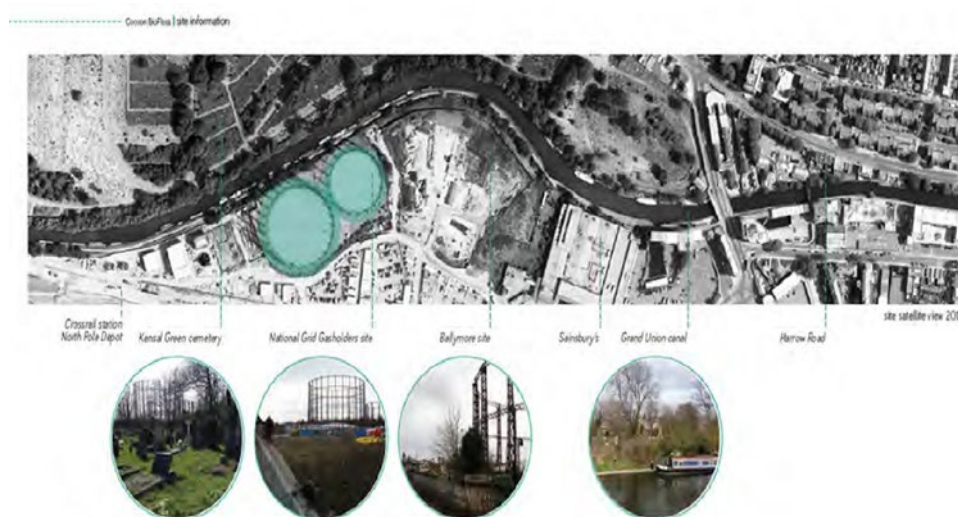
Figure 7. Site information, Kensal Gasworks.

Proposed Prototype for a Reproduceable Housing Unit

The residential complex is organised in a grid arrangement within the existing gas towers who create a boundary and support the new structures, acquiring a new proposed function. The project is focused on the process of creating a manual for the construction of a prototype house, using materials and construction techniques that can be adjusted to adapt in many locations and climate conditions. The proposed prototype for the housing units, named Cocoon BioFloss, is organised in a circular grid. The aim is to create a resistant and environmentally friendly building method, available for everyone to reproduce and to propose reuse ideas for existing abandoned structural infrastructure. The Cocoon BioFloss is creating a cocoon-like house that will follow a DIY construction and a maintenance scheme, by using natural materials that are harvested within the housing complex. The main material used is bioplastic, a type of plastic that derives from renewable biomass sources that can be produced locally by the occupants of the building. The physical properties of bioplastics vary depending on the fabrication and application process. This combination of reuse and innovative creativity proves the unlimited possibilities of this approach. – as illustrated in Figure 8.
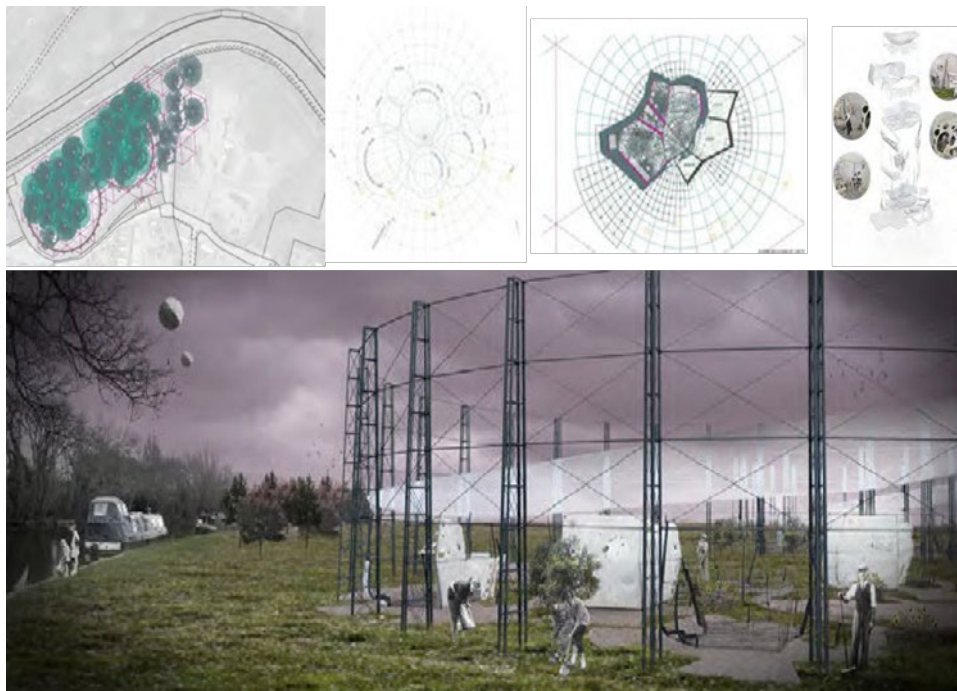
Figure 8. The Cocoon BioFloss house

CONCLUSION

Architectural environments are considered to be among the most significant and recognisable references to cultures, heritage, and memories. Not only because through them we can reflect on construction methods, materiality, and techniques of the past, but mainly because spatial remains often become the means and the decoding system to discover unspoken histories, values, and fading social structures.

The present paper aims to discuss teaching procedure and student interpretations through the reuse of complexes, buildings, and interiors that incorporate a rich sociocultural past.

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INCREASING HERITAGE AWARENESS THROUGH ACTIVE INTERDISCIPLINARY LEARNING: FROM CLAY MODELS TO VIRTUAL AND AUGMENTED REALITY IN THE CLASSROOM

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INTRODUCTION

According to recent studies,[1] cultural heritage can be used as a promoter for cultural, artistic, and hands-on STEAM opportunities in success for all approaches targeting for instance low income and rural students. This is even more important in the context of increasing cultural awareness in young generations living in southeast European countries where attendance to cultural activities is the lowest in the EU according to recent statistics.[2] Take for example Romania which has the lowest participation rate and where less than 50% of people aged 16 or above reported taking part in a cultural activity in 2015 with the number for elderly people (aged >65) being 4 times lower. Among these only 17.8% women and 18.9% men visited a cultural site. The study also revealed that across EU "people with a tertiary level of educational attainment were more than twice as likely to take part in cultural activities as people with a low educational attainment." Introducing interdisciplinary cultural related activities in the context of active learning could prove beneficial not only for student learning but also for promoting cultural awareness. Combining these activities with innovative technologies such as 3D printing and serious games (e.g., for heritage[3]) could also contribute to pluridisciplinary learning. This is further motivated by the impact of digital technologies in teaching and learning[4] and the potential for immersive learning spaces in which heritage could play a key role by enabling students to view and discuss key concepts from different perspectives based on their own diverse backgrounds. This, however, requires a shift from traditional teaching paradigms as we will show next.

Student-Centered Learning (SCL) emphasizes learning over teaching. This concept has been for long on the table and while a consensus on what it means, scholars agree it includes active learning (students taking lead) and a higher weight on students' choice of learning with emphasis on the learning process and outcome rather than content.[5] One of the approaches to curriculum design in SCL is Problem-Based Learning (PBL). It allows students to choose their own learning objectives and outcomes based on their prior knowledge, filling their gaps in knowledge, skills and understanding.[6] Active learning has been increasingly used throughout universities to facilitate success for all students. Nottingham Trent University in the UK especially has spearheaded SCALE-UP (Student-Centered Active Learning Environment with Upside-down Pedagogies) as learning approach.[7]

Four key strategies have been identified for active learning:[8] (1) make the student active in acquiring knowledge through in-class exercises, fieldwork, and CAL (Computer Assisted Learning); (2) increase students' awareness of what and why they are doing a specific task; (3) focus on interaction during sessions; and (4) emphasize transferable skills.

THE IMPORTANCE OF ACTIVE LEARNING

Studies revealed the importance of active learning techniques centered on student engagement and enjoyment on students' overall learning. The employment of such methods can help students' experience a meaningful learning during class[9] and bolsters students' excitement, interest, and self-efficacy.[10] Their positive influence reflects in the learning process (a deeper and better understanding of the course material), skill development, as well as their interaction/cooperation ability.

Undoubtedly student motivation plays a considerable role in the extent and the quality of the effort invested in the learning process. The hands-on experience is very likely to underpin and gradually build the students' feelings of accomplishment, their confidence in their own ability to succeed using the knowledge they have recently acquired or are in the process of acquiring by completing the respective task. Furthermore, these "feelings of competence and success" can in turn "help boost their performance in the course".[11]

A hands-on learning approach presents numerous benefits such as: the students' willingness to pay attention increases in a practical learning situation (compared to a passive, lecture context) and thus improves his/hers chances of learning something new and useful; an engaging environment develops the students' critical thinking skills; in experiential activities, "learners are engaged intellectually, emotionally, socially, and/or physically, which produces a perception that the learning task is authentic".[12]

The teacher's main role in active learning is to carefully select suitable learning experiences, to set boundaries (a timeline), to support learners (encourage them to express their opinion), to ensure physical and emotional safety and, finally, to properly manage the outcomes of the learning process (success/failure).

These are not less true for increasing heritage awareness by integrating concepts such as the new museology[13] by placing students at the center of an inclusive and accessible experience in a simulated realistic environment of their own design and making through class activities, anticipating the promised Multiverse by Meta where users can "explore virtual 3D spaces where you can socialize, learn, collaborate and play."[14]

DESIGNING AN INCLUSIVE CURRICULUM CENTERED AROUND STEAM: A TWO-WAY APPROACH

Given the increased importance of digital heritage as defined by the European Commission (EC) to preserve and bring our cultural heritage in its digital decade,[15] digital technologies play without doubt a central role. In our teaching and learning approach we set two directions for an inclusive and heritage aware curriculum design (see Figure 1). One that starts from non-IT disciplines and uses digital technologies to study tangible and intangible heritage and another focusing on computer science students who use heritage as a case study.
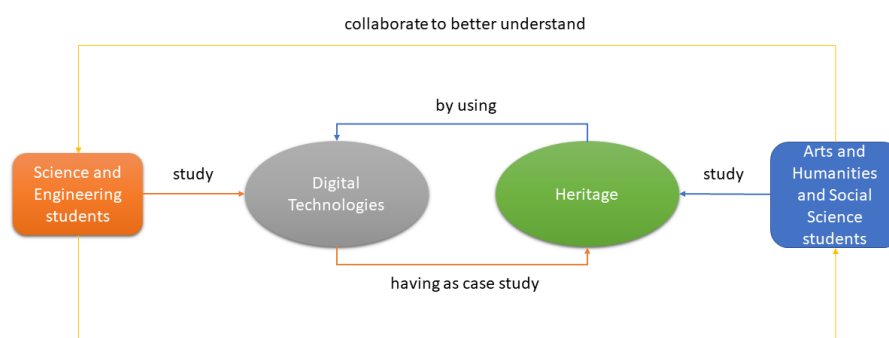
Figure 1. The interactions between STEAM students, heritage, and digital technologies.

Back in 2016, Marc was offered the opportunity to design a new interdisciplinary elective module for the novel program introduced at West University of Timisoara (Romania) to facilitate student access to disciplines outside their core curriculum. Given the comprehensive nature of the university with students ranging from sports, arts, and humanities, to mathematics and computer science, the challenge was to create an inclusive curriculum for a one semester module that would enable all enrolled second year undergraduate students to learn key ideas outside their domains by harnessing knowledge they had already gained. The proposal was a new module on Cultural Astronomy similar to ones already taught at University of Wales Trinity Saint David within the Sophia Center for the Study of Cosmology in Culture.[16] While recognized, often only locally by a small scientific community for their heritage value, archaeological sites (with their mix of tangible and intangible heritage) have a tremendously higher potential to be subject to science, research and education activities carried within or outside museums. The successful module ran between 2016 and 2020 when Marc left for another position.

It was the first such module in Romania and enabled us to engage students from arts, humanities, and sciences on topics including archaeoastronomy, ethnoastronomy, and history of astronomy. Throughout its delivery students discovered aspects of their culture and its history in relation to the stars and its connections in present-day culture. It was a highly popular module with 1 or 2 groups of students enrolled (35-70 students) depending on planning. Students studying arts and humanities formed a majority in each cohort. The delivery consisted of 14 hours of lectures and 14 hours of seminars which included trips to nearby sites and museums, visits to the planetarium, and hands-on group exercises focusing on collaborative projects by tackling individual knowledge and skills. Since astronomy is not taught in Romanian schools anymore, it was a unique opportunity for students to study the starry sky as part of the intangible cultural heritage (e.g., celestial mythology and traditional navigation), learn fundamental concepts, and explain its impact on our society focusing on the local cultural heritage sites known to be connected to our ancestors' skies (e.g., Parta Neolithic Sanctuary[17]). The proposed topics allowed us to make the best of each student's individual background skills, demonstrating that astronomy is present in each aspect of our lives. The summative assessments consisted of individual or group projects where each student had to focus on a specific topic in cultural astronomy based on his/her background. Students were allowed to choose to work individually or in teams. Arts students studied the impact of astronomy in music, painting, architecture (essays) or created drawings/paintings of astronomical phenomena or 3D models of

heritage sites which were enrolled in an astronomy contest. Science students analyzed by using tools such as Google Earth and Stellarium[18] various archaeoastronomy sites. Some of these students even engaged in outreach astronomy activities.

The best practices learned from teaching this module were later extended to final year projects (bachelor theses) in which students enrolled in computer science programs must integrate heritage and astronomy in their work by using 3D modeling and visualization tools including gaming technology. In their applied computer science ideas these students combined 3D game engines with heritage re-enactment and archaeoastronomy. Tools like Stellarium had to be linked to game engines (e.g., Unity) which render scenes created in modeling tools such as Blender to create realistic interactive scenes of historical archaeoastronomical sites. This allowed students not only to improve their programming skills and software knowledge but also to broaden their knowledge of history and cultural astronomy. It also gave to students enrolled in computer science courses and with an interest in astronomy or history the opportunity to manifest their passion.

Results and reflections on the delivery were presented during the 2021[19] and 2022[20] National Astronomy Meetings (NAM) in the UK in sections dedicated to experiential learning and teaching astronomy in universities.

RESULTS

A case study of the impact of teaching a historical subject combining multiple methods (including active learning techniques) is presented below, along with evidence (visual, narrative, referential) to prove the benefits of active learning for the interdisciplinary module on Astronomy in Culture. It shows how our approach addresses the four key aspects of active learning mentioned in the introduction:

- Through museum visits assignments focused on individual student knowledge and skills and use of digital technologies our approach engages students in acquiring new knowledge.

- By working on specific assignments designed to re-enact certain aspects of the tangible and intangible heritage we increase students' awareness of what and why they are doing a specific task.

- Group work encourages interaction during sessions by facilitating the sharing of knowledge between team members with different backgrounds (e.g., computer science students share expertise in using digital technologies, arts students offer knowledge in creating replica models, and humanities and social science students provide the skills for writing essays).

- Assessments generate transferable skills such as critical thinking, communication, problem-solving, digital literacy, research, creativity, and organizational skills.

Results show the impact of active learning during teaching the course material and in the design of the assignments meant to appreciate students' knowledge and skills. The most interesting aspect outlines the extensions of the classroom, derived from the students' excitement, and not triggered or imposed by the idea of doing well in the class and getting a good grade. The learning outcomes of our example case study are centered around the theme of modeling and interpreting the skyscape around the Parta Neolithic Sanctuary, a 7,000-year-old temple discovered on the shores of the Timis River in Romania south of Timisoara. This assignment has been chosen for its learning potential keeping in mind the students' background (throughout the experiential learning process, the learners had the opportunity to practice and deepen emergent skills and use their domain specific knowledge).

The Parta sanctuary is a heritage asset falling under multiple heritage categories: archaeological, astronomical, cultural. Vigorous efforts toward preservation/safeguarding and restoration must be paired with consistent awareness-raising endeavors to reach the large public and thus save them from fading into oblivion. Where full reconstruction based on in situ findings is no longer possible, tangible cultural heritage lives on through indoor recreations (to inspire ongoing interest in a wide variety of

public categories) virtual or otherwise. As a result, heritage is passed down from generation to generation, through classroom activities, helping preserve it for present and future generations.

First, all students were given the opportunity to join an organized visit to the National Museum of Banat (Timisoara, Romania) hosting the only reconstruction of the Parta Neolithic sanctuary (see Figure 2) available at that time.

Figure 2. Authors' personal archive of the Parta sanctuary's reconstruction inside the National Museum of Banat Timisoara.

Afterwards, in class, students were given a set of assignments and provided with the opportunity to pick one. When asked to choose how they preferred to complete their task, some students opted for working in groups, while others individually. This way, they were given more creative freedom and offered them the opportunity to take initiative and make decisions for the overall success of the project, to pose questions and construct meaning. The hands-on activities allowed them plenty of time to reflect on their own yet as part of their group on various aspects of the task. Group activities such as this one was supervised by the module team. The team in charge of working on the Parta sanctuary comprised 6 students: 3 arts students, 1 foreign languages student, 1 psychology student, and 1 computer science student.

The diversity of theories revolving around the purpose of the sanctuary and its real/actual purpose (spiritual, astronomical, communitarian) fascinated the students who had little to no historical, geographical or astronomical knowledge, and no expertise site related. By engaging with this assignment students enhanced their knowledge and skills horizontally (various areas: artistical, literary) and vertically (profound, deep, long-term learning).

The enjoyment by the students went beyond the simple accomplishment of the clay/gypsum model (see Figure 3) providing a realistic scaled down version of the sanctuary. The also worked on:

- The front cover of a collective volume, an original concept inspired by Parta sanctuary (see Figure 5) designed by an arts student.[21]

- A 3D printed model (see Figure 6) and the solar ecliptic model for the plaster/gypsum model (see Figure 4) created by a computer science student.

- An article published in an astronomy journal written by the entire student team.[22]

- A computer science BSc thesis focused on recreating the ancient skyscape at Parta (see Figure 7) in 3D with applications in VR heritage reconstruction.

Student feedback at the end of each delivery was positive, scoring 10/10 from 2017 to 2019, and 9.81 in 2020 (online classes) with positive comments from the students in areas including methodology, information, activities, and lecturer-student interaction. Some noted that among the key aspects from the module they would probably remember are the Parta sanctuary and the heliacal rising (first occurrence on the morning sky after a period of invisibility behind the Sun) of Sirius, the brightest star in the night sky, which they experienced during one of the field trips.

Figure 3. Various stages during the building of the plaster/gypsum model based on sketches and images taken in the museum.
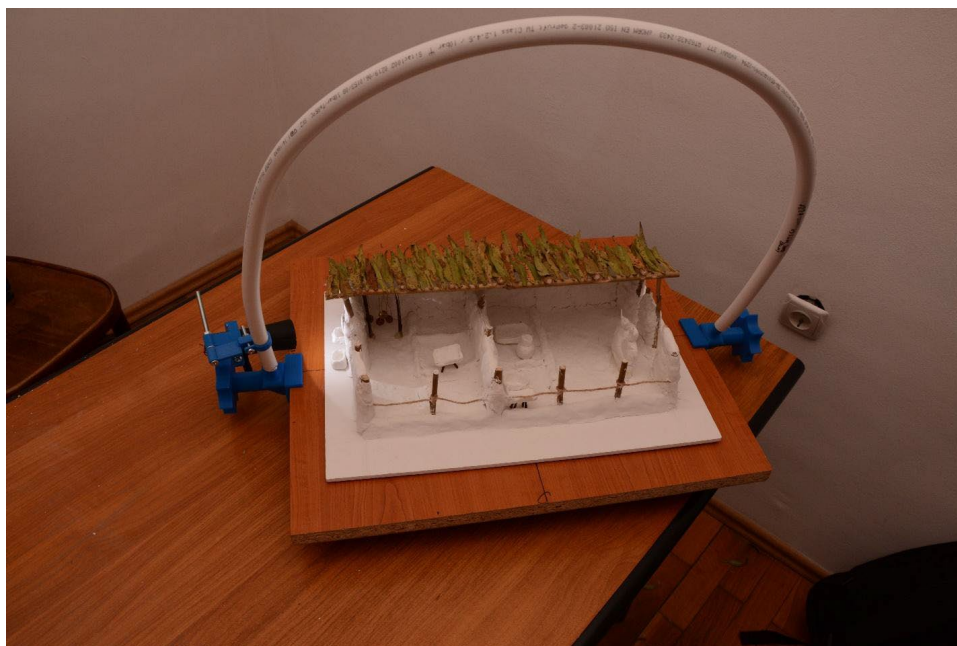
Figure 4. Clay model of the sanctuary designed by a team of students enrolled in arts, humanities, and computer science. Each designed a specific part including the artificial Sun ecliptic for demonstrating the illumination of the interior around equinoxes.
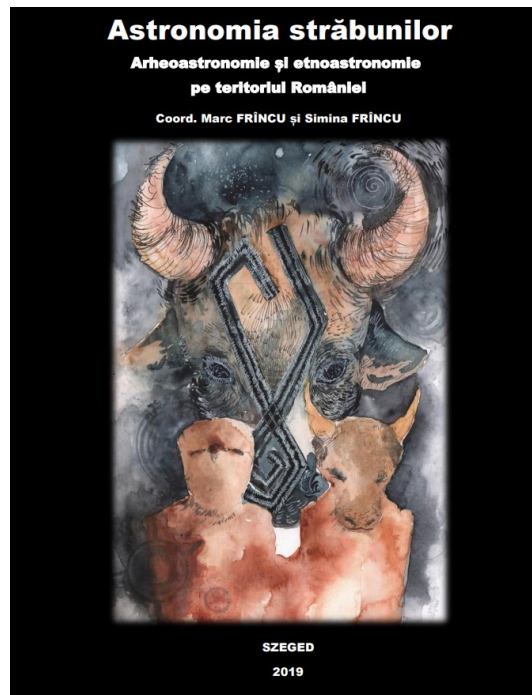
Figure 5. The front cover of the "Astronomy of the Ancients" collective volume. Designed by one of the arts students enrolled in the module.
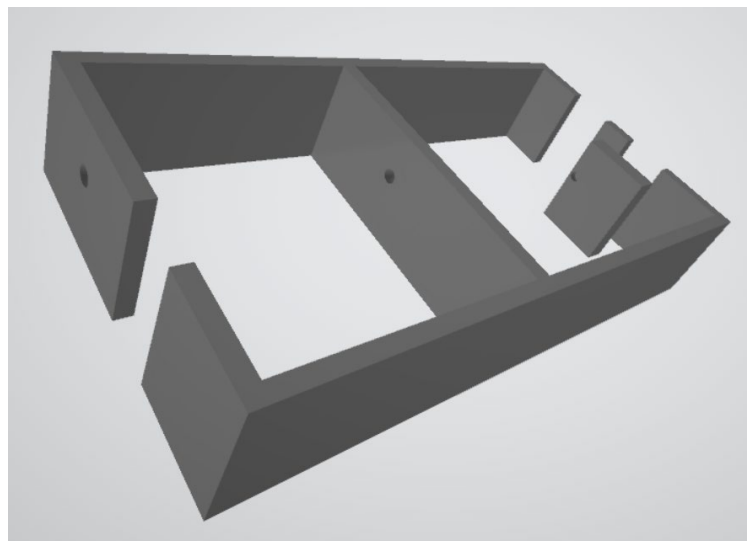
Figure 6. The 3D scale model of the key sanctuary components emphasizing the circular windows through which the light at equinoxes hits the back of the twin statue. Designed using Blender by one of the computer science students attending the module.

Figure 7. The 3D model integrated in a VR interactive Unity scene with Stellarium rendering the sky during night (left) and day (right). Scene designed by a student as a final year BSc project.

CONCLUSION

The passing-on of cultural heritage information is a key component of the complex and problematic heritage preservation process.

The teaching scenario presented in this article is, we believe, an example of innovative pedagogy centered around active learning and involving heritage. The interdisciplinary approach allowed students with various backgrounds to apply skill sets from their specific field/discipline (arts, humanities, social science, mathematics, computer science) into the heritage discipline. This has also revealed that contemporary uses of technologies and media in the heritage sector have become important and almost compulsory, especially in introducing and understanding pieces of history to younger generations.

Generally, conveying heritage knowledge through activities comprehensible to a good portion of the public is rather challenging and incorporating it as part of learning activities could improve impact. This also aligns with the belief of 80% of Europeans that culture should be taught in schools. This can be achieved by "directly experiencing or analyzing cultural heritage" enabling learners to "gain knowledge, intellectual skills and a wider range of competences on issues such as cultural heritage maintenance or societal well-being".[23] Digital technologies create new pathways to make cultural heritage more accessible to the large audience and to engage youth, by inspiring the desire to find out more about it. Few educational activities have been integrated into schools' curricula to introduce cultural heritage in classes. Too few Romanian museums have embraced the technological advances widely available to provide unique innovative stunning, mind-opening, and mind-blowing visitor experiences or to offer to the public remote access to see remarkable material which for various reasons are not on display. As such, museums often fail to play their important role in assisting young(er) generations in filling educational gaps. We believe that through active learning and curriculum adaptation heritage awareness can be improved so that future generations can start shaping the heritage experience from an informed position.

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COMMUNITY-PERCEPTIONS OF PLACE-CHARACTER AND ASSOCIATED MEANINGS IN THE CONTEXT OF A CONTEMPORARY CULTURAL LANDSCAPE: THE CASE OF THE HISTORIC NEIGHBOURHOOD OF PATHURIAGHATA IN KOLKATA, INDIA

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HERITAGE AND PLACE IDENTITY IN A CULTURAL LANDSCAPE

In 1925, Carl Sauer defined a cultural landscape as the *"union of physical and cultural elements of the landscape" wherein "cultures ... grow with original vigor out of the lap of a maternal natural landscape, to which each is bound in the whole course of its existence."* [1] In 1992, for the first time, UNESCO considered cultural landscapes as holding Outstanding Universal Values (OUV)[2] based on heritage values and promoted the idea of the necessity of protecting such landscapes. [3] Cultural landscapes are shaped through the interaction between humans and the natural geography of places wherein different features in these settings become associated with human activities, memories, and histories over time, thereby accruing meanings and values. [4] Such human-nature interactions contribute to specific settings' place identities.[5] Place identity represents that part of people's self-identity is defined by elements within their everyday environment to which they are affiliated. [6]Communities living in a particular cultural landscape for a considerable period often share similar perceptions with others inhabiting the same landscape setting. They form emotional bonds, or place attachments, with key features in the landscape that others can also share in the same environment. [7]

As places and their societies evolve, new meanings and values concerning the landscape emerge, adding new features to urban landscapes, often transforming valuable heritage settings to ones of global uniformity devoid of deep meanings.[8] Over time, important features in the landscape develop patinas [9] that convey meanings and values from different periods [10] and coexist as collective memories[11] within cultural landscapes. Rowe and Koetter[12] referred to this as the collective historic urban fabric composing a 'collage city', suggesting that places with distinctive identities can transform over time the image of a city,[13] thereby defining 'cultural identities' [14] over generations, to attain heritage value for society.[15] Identifying the tangible and intangible cultural and heritage value associated with landscape features can provide clues as to what is most important to be conserved to maintain the distinctive character of the place into the future and, conversely, what might be able to be sacrificed for newer development. [16]

CULTURAL LANDSCAPES AND CONTEMPORARY URBAN TRANSFORMATIONS

Over the last century, technological advancements and globalization have changed historically significant cultural landscapes.[17] In many cases, contemporary cultures conflict with the cultural properties that have defined the same landscapes in the past.[18] In such cultural landscapes, historic urban fabrics rich in traditional elements and activities are being engulfed by new physical elements, buildings, and landscapes, which are suggested as 'generic' by Koolhaas.[19] Edward Relph suggests that the erasure of significant places and associated meanings in cultural landscapes can lead to what he terms as 'placelessness'.[20]

Cultural landscapes experiencing slower rates of change make the conservation of heritage settings easier than those that are more rapidly changing, which presents the difficult challenges of preserving old building forms and functions in the face of demand for new forms and functions to accommodate new uses.[21] This phenomenon is particularly apparent in India, which possesses some of the oldest cultural landscapes in the world yet is also one of the fastest-developing nations in the world.[22]

Indian cities that have been continuously inhabited for generations are currently witnessing various forms of inappropriate development, hastening the conversion of old meaningful historic urban fabrics, often in the face of the abrupt introduction of lifeless urban elements,[23] including new architecture that neither respects the urban characteristics of the historic fabric, nor the continuity of meanings and values associated with that fabric.[24] This condition is further exacerbated by the growth of informal settlements, which often occur illegally and on non-conforming land, often reflecting an increasing divide between the wealthy and poor in society. UNESCO and the World Bank have referred to this phenomenon as 'messy' and 'hidden' urbanization.[25] This sometimes turns age-old settlements rich in cultural heritage assets into 'urban slums.'[26] Many Indian cities are grappling with ways to find distinctive urban identities amidst such 'impatient' development.[27]

To understand this phenomenon of urbanization threatening the continuity of place identities in Indian cultural landscapes, this paper presents a study undertaken in the historic neighborhood of Pathuriaghata in Kolkata, India, that involves the collection of both primary and secondary data on the different areas within the same. This involved first a projective mapping method administered through on-site interviews with residents and those working in the neighborhood, followed by on-site photography of key features in the landscape that were then used as stimuli in further on-site interviews to explore perceptions of the impacts of changes, such as loss of historical artifacts, on the landscape and its distinctive character.

CASE STUDY OF PATHURIAGHATA NEIGHBORHOOD IN KOLKATA, INDIA

Pathuriaghata is a neighborhood located in the northern part of the city of Kolkata in India,[28] roughly in the locality covered by Ward 24 within the Kolkata Municipal Corporation (KMC) area.[29] Located along the eastern edge of River Hooghly, it is a part of the cultural landscape of Chitpur, the historic core where the city of Kolkata (initially called Calcutta) was born back in 1690.[30]

Chitpur mostly contained the land's indigenous population and was considered by the British colonizers as the 'Black Town' of the city.[31] The local *'zamindars'* (meaning 'landlords' in Bengali) are called the *'Babu'*-s, who comprised the rich upper class of the local population.[32] Eminent families of the *Babu*-s resided in the neighborhood of Pathuriaghata.[33] To match their wealth, grandeur, and sophisticated artistic preferences with that of their European colonizers, the *Babu*-s built grand houses that resembled the British residences in the 'White Town' (or the British quarters).[34] To do so, the masons whom the British appointed to build the 'White Town' were also hired by these *Babu*-s to build their own palatial residences, which were known as *'rajbari'*-s (meaning *'grand residence'* in Bengali).[35] The architecture of these mansions reflected a mix of local and European cultural elements, giving rise to an Indo-European style that later many historians referred to as 'Bengal

Baroque'.[36] The impact of this style became so widespread in the local architecture, arts, music, etc. that it transcended as the cultural identity of Calcutta in the eighteenth century.[37] This Indo-European expression was even reflected in the lifestyle of the *Babu*-s, who educated themselves to read, write, and speak fluently in English as well as in European arts, sciences, and philosophy, people who had been commonly referred to as the *'bhadralok'* (meaning 'gentleman' in Bengali) within popular Bengali culture.[38]

Figure 1. Satellite map highlighting the neighborhood of Pathuriaghata (Source: Google Earth)

One common cultural identity of the *Babu*-s was organizing the Durga Puja festival in their mansions. During this festival, an idol of the Goddess Durga was placed in a space popularly called the *'Thakur Dalan'* (meaning 'pavilion of the Gods' in Bengali), which is a colonnaded pavilion along one end of the grand residential courtyard. The courtyard was made accessible to the common people, especially for this festival, thereby turning the otherwise private residential open area into a public space. The festival also allowed the *Babu*-s to impress the common people with their pompous lifestyle. Rituals associated with this festival included the *'kolabou snan'* (*bathing the banana-bride*), *'jatra'* (*drama*), *'pratima baran'* (*felicitating the Goddess*), *'sindurkhela'* (*playing with vermilion*) and the most significant one being the *'pratima visarjan'* (*idol immersion*), which took place at the ghats (steps connecting the land and water) located along the nearby River Hooghly. Goddesses such as Kali and Durga were worshipped in Bengal from pre-European times as mother figures, with their femininity often representing the fertility of the Earth that bears life. The festival became important during India's *Swadeshi* (meaning 'own country') Movement when freedom fighters eulogized their land as the 'holy mother' and demanded independence from British rule.[39] The Pathuriaghata area became one of the epicenters of this movement, during which local people renounced all forms of European influences leading to the vandalizing of many of the *rajbari*-s as well as many European-inspired public art and artifacts in the neighborhood.[40]

In 1947, India attained independence from the British Raj, but at the cost of the Great Partition, which formed West Pakistan (present-day Islamic Republic of Pakistan) in the west, and East Pakistan (present-day Republic of Bangladesh) to the east.[41] Bengal was partitioned into West Bengal (which became a state in India) and East Bengal or Bangladesh.[42] This partition event resulted in a huge flow of migrants across the newly declared international borders— around 1.9 Bengali Muslims migrated from West Bengal to East Bengal. Around 2.16 million Bengali Hindus left East Bengal and entered West Bengal.[43] Most of the refugee Bengali Hindu population settled in and around the historic core of Kolkata in search of livelihood.[44] Pathuriaghata witnessed a massive influx of these refugees who huddled in nooks and corners of the neighborhood, forming squatter settlements that today have

evolved into illegal encroachments. [45] After independence, the newly formed Government of India passed the Zamindari Abolition Act in 1950, [46] which meant the landlords had to pass the ownership rights of their estates to the federal government. Thus, as they lost much of their wealth, they struggled financially to maintain and pay taxes for their large mansions, for which they either sold or rented out parts of their properties to different businesses. [47] Most owners of these businesses are not long-term residents of Pathuriaghata and hence, have no place-attachment or place memory of this neighborhood. They redeveloped these buildings and associated urban spaces, and transformed parts of them to suit their own business needs rather than conserving their historic character. [48] This haphazard metamorphosis of the historic fabric and illegal extensions of heritage buildings/ precincts made by the refugees compromised the historic values and identities of Pathuriaghata neighborhood. [49]

Figure 2. Present day image of Pathuriaghata Street (Source: Author)

EXPLORING COMMUNITY PERCEPTIONS OF RAPIDLY TRANSFORMING CULTURAL LANDSCAPES

Negative impacts on valuable cultural landscapes due to urban transformations was recognized by UNESCO in 2011 in proposing their Historic Urban Landscape (HUL) approach. [50] This was focused on managing change in historic landscapes as embodiments of *"historic layering of cultural and natural values and attributes"* (UNESCO, Recommendations on HUL art.8) and their possession of *"dynamic character"* (art.11) that is embedded in *"spatial organization, perceptions, and visual relationships"* (art.9) that *"includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity"* (art.9). This HUL approach put forward by UNESCO is based on the promise that conservation efforts must be flexible and inclusive in integrating *"the goals of urban heritage conservation and those of social and economic development"* to achieve a *"balanced and sustainable relationship"* between *"needs of present and future generations and the legacy from the past"* (art.11). Recommendations provided by the HUL

approach considers *"tools to manage physical and social transformations and to ensure that contemporary interventions are harmoniously integrated with heritage in a historic setting"* (art.12). Among the HUL Recommendations, article 13 proposes learning *"from the traditions and perceptions of local communities"* (art.13). In 2005, the Faro Convention on the Values of Cultural Heritage for the Society (2005), under the auspicious of the Council of Europe,[51] emphasizes consideration of the role of inhabitants in assessing cultural landscapes since their ways of life impart meanings, values, functions, and rights to concerned historical settings.[52] Over the recent past, documenting local citizens' narratives to understand their place identities has increasingly been adopted to study local people's perceptions of heritage landscape features.[53] The HUL Recommendations 2011, along with the UN Habitat III's New Urban Agenda (United Nations, 2017)[54] encourage responsible organizations worldwide to adopt toolkits for guiding sustainable development of historic landscapes. Their collective aim is to make these development models responsive to different urban contexts in respective countries through involving the public's participation. In 2015, UNESCO emphasized the need for a Policy for the Integration of a Sustainable Development Perspective into the processes of the World Heritage Convention,[55] in which it declared that one of its Core Dimensions (Core Dimension II, art.20-21) was the need to *"to enhance the role of communities"* for *"identifying, protecting, conserving, presenting and transmitting to future generations irreplaceable cultural and natural heritage properties of Outstanding Universal Value (OUV)"* in transforming historic urban contexts. This was one of the decisions incorporated into the World Heritage Convention 1972 (Decision 31COM 13B, WHC 1972).[56] The HUL toolkit has been adopted across many countries, although it has remained largely unused in the Indian context.[57] Through documenting local citizens' narratives concerning the cultural landscape of Pathuriaghata in Kolkata, India, this study attempted to research public perceptions of heritage features and associated meanings and values within the context of the Pathuriaghata neighborhood. This study closely aligns with UNESCO's HUL Recommendations and the United Nations' Sustainable Development Goals 2030.

DATA COLLECTION

The study reported here aimed to document perceptions of the study area held by community members residing or working in the Pathuriaghata area for a considerable time. The selection of long-term users of the area as respondents was made to ensure that the people who participated in the on-site interviews would be more aware of the culture, history, and sense of the place of the area and hence likely to possess place attachments and have place-memories that would be salient to the aims of the study. The sample of interview respondents was obtained using gatekeepers, which in this case were the councillor and secretary of Ward 24, where the site is located. The initial sample was expanded through a snowballing method while maintaining ratios of quotas of respondents concerning age, gender, literacy, and occupation.

The interviews consisted of closed-ended and open-ended questions, yielding a mix of quantitative and qualitative data.[58] The interviews were carried out in two phases:

(a) The first phase involved having 106 participants undertake a projective mapping exercise as part of the interview. The respondents were asked to indicate on a map of the Pathuriaghata area (i) the area that they consider to be their neighbourhood, and (ii) the elements that best represent the character of the place as well as those elements they thought detracted from the character of the area. Since the respondents were most comfortable communicating in Bengali language, the term that was used for conveying the meaning of the importance of a place was *'sthan-baishishta'* (meaning place-significance) and the character of a place as *'sthan-charitra'* (meaning *'place-character'*). The most frequent elements identified on the projective maps were photographed, printed on A5-sized cards, and used for the next phase of interviews.

(b) The second phase of interviews consisted of a multiple photo-sorting method used to interview 50 participants. Each respondent was asked to arrange the photo cards into piles such that each pile contained at least one photograph, and the rest of the photographs in each pile had to be similar in some respect. Once the photos were sorted and the piles arranged, the respondent was asked to describe each photo in each pile and why he/she thought they were similar. This resulted in a wide range of descriptors associated with each respondent's piles, which were then recorded.

ANALYSIS AND FINDINGS
Projective mapping interviews

The areas representative of the neighborhood of each respondent, as demarcated on their projective maps, which were collected during the interviews, were overlaid on each other to derive an aggregate map showing the extent of the neighborhood area and its boundaries, which was reflective of what the local community(s) consider to be their neighborhood. It was noted that this area was well-defined by characteristic elements that formed urban edges, nodes, and landmarks, as first identified by Lynch. Notably, the most 'in-character' and 'out-of-character' elements mentioned were localized in certain places within the neighborhood area. Most in-character features were found in the middle section of the neighborhood area - e.g., along Rabindra Sarani, Pathuriaghata Street, and the Hooghly riverfront, mainly characterized by heritage buildings. In contrast, the 'out of character' elements were mainly located outside or on the edge of the demarcated neighborhood area and are features people do not consider to convey the neighborhood's sense of place and identity. These included features along Maharshi Debendra Street and the Railway crossings, mostly characterized by dilapidated industrial buildings and associated features, illegal settlements, slums, and traffic congestion. Notably, the respondents were very sentimental about old ruins, ancient temples, and visually unassuming urban structures associated with the place's indigenous cultural history.

Multiple-sorting and photo-elicitation interviews

Qualitative data derived from the multiple-sorting interviews were content analyzed using the NVivo software. The most frequently mentioned descriptors could be categorized as (i) the elements the respondents considered to be 'in-character', (ii) the elements they considered to be 'out of character', and (iii) other common elements.

For category (i), the most frequently mentioned descriptors included 'heritage', 'aristocratic', 'holy', 'original', 'Bengal renaissance', and others. Interestingly many of the descriptors used in this category relate to the original place, including the terms *'sabekiana'* ('original') and *'bonediana'* ('traditional'), *'adi'* (meaning 'original roots'). These elements convey the eighteenth-century culture of the place and consist of the *Rajbari*-s, the old bazaars, the ghats along the river, the old water fountains, the cobblestone streets, the antique utensil shops, and the temples. Cultural expressions that reflected the lifestyle of the *Babu*-s of Pathuriaghata were also deemed significant. Rituals like the Durga Puja continue today and are still organized by the present-day descendants of these aristocratic families residing in many *Rajbari*. The local communities hold deep sentiments and respect for these rituals and consider them the true identity and pride of Bengali people, the city of Kolkata and overall Bengal even today.

Figure 3. Durga Puja celebrated by descendants of the Babu's families at present (Source: Author)

In category (ii), the descriptors used mainly for this category of features consisted of 'dangerous', 'unsafe', 'decaying', 'encroachment', 'illegal', 'poverty', 'shameful', 'alien', and 'contemporary'. The elements considered to be most dangerous, and decaying were the archaic warehouses and factories that were used for industrial functions during the British era yet are obsolete structures today. Among those elements identified as unsuitable for the place are the illegal encroachments and extensions that have sprouted up around heritage precincts and serve as shelters for the migrant population who live in poverty. Much of the urban fabric of Pathuriaghata today consists of contemporary apartment housing, supermarkets, and shopping malls. Although these facilities provide the people with daily necessities and services, the residents still consider these developments as 'alien' to the neighborhood's character and in conflict with the neighborhood's original character. From the respondents' perspective, the Baroque style and the cultural activities that have traditionally defined this place and that have descended from the eighteenth century to the present day represent the true identity of the place. Anything that disrupts or hides these types of features therefore are contrary to the sustainability of the neighborhood's heritage and historic values and meanings.

Figure 4. Dilapidated warehouses in Pathuriaghata (Source: Author)

The elements integral to everyday life are included in category (iii). These unique features commonly found in the neighborhood include trams, hand-pulled rickshaws, gully-cricket, narrow lanes, and the

'adda' (meaning 'friendly banter' in Bengali). Interestingly, many ruins were also considered to be within this category, including older, historic buildings and structures abandoned long ago and presently falling apart and engulfed by wild vegetation. From the perspective of many residents, these ruins form an integral part of their everyday landscape, and their children even love to play within or on these elements. However, many residents consider these elements should be removed because they are decaying and dangerous. However, at the same time, many people feel some of these features should be conserved as cultural assets alongside the heritage buildings, despite the decaying condition, and which should be the responsibility of authorities and the government.

CONCLUSION

Heritage conservation processes in India are predominantly expert-based and have rarely included the opinion of the common citizens, especially in preparations of inventories of heritage.[59] According to the National Institute of Urban Affairs (NIUA), the conservation of identity of historic landscapes in India has been mostly neglected as the sustenance of these landscapes is facilitated by planning and development agencies acting under schemes that focus on urban redevelopment and urban renewal and lack a heritage-sensitive approach.[60] In recognition of this situation, the study presented here represents a unique approach that includes the communities' participation in mapping elements important to the character of places under investigation and the meanings and values associated with historic neighborhoods experiencing rapid transformation. The methodology utilized in this study allowed the consideration of the residents' perceptions concerning the meanings associated with 'heritage' landscape features, which differed in many respects from that of the urban planners, designers, and architects typically entrusted with protecting features in the landscape that are of cultural significance and worthy of protection. This approach aligns with UNESCO's HUL Recommendations in making the heritage conservation process socially inclusive, which is particularly important in rapidly developing urban cultural landscapes. This approach, therefore, also addresses the 11th UN Sustainable Development Goal that aims to make cities more resilient and inclusive.

ACKNOWLEDGEMENTS

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HOW LIBYAN IMMIGRANTS HAVE CHOSEN AND DECORATED THEIR HOUSE IN THE UKSINCE THE 1980s

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INTRODUCTION

The interior of Libyan homes in the United Kingdom (UK) provides interesting insights into the Libyan tradition's role in shaping the physical living environment. In order to provide a space to help them adapt to the host environment, Libyan immigrants in the UK are trying to recreate the living environment of their homeland by reorganising the internal space and borrowing furniture and artifact pieces to communicate their social identities in the host country. The internal coordination of the house and the arrangement of the furniture, which include the sitting room (multi-use room) and spatial arrangement of decorations and belongings. All evoke a sense of the past, symbolising fixed values, and above all reflect a model that makes the Libyan house in the UK a different place for the host community. Space allocation results in a complex communicative environment. Past literature describes the home as a self-mirror. "a place of self-expression, a vessel of memories, a refuge from the outside world, a cocoon where we can feel nurtured and let down our guard".[1] It is understandable to find cultural practices within immigrants' home countries, and their practice in the host environment makes their home an interesting place that is worth exploring.

This study focuses on the Libyan house in the UK and on the aesthetic system that immigrants followed in highlighting home décor as a strong aesthetic and social means through which culture and belonging are expressed. Attention was paid to the material cultures of the immigrants, focusing on their close relationship with the lives of the past places and their reproduction in their new life in the Diaspora. The objectives of this research are to: (a) Understand the Libyan homemaking experience. (b) identify how Libyan immigrants visualize, decorate, and use their housing. (c) identify the representation of their lifestyles, memories, and cultures through their interior decoration.

Conceptual framework

This research finds impetus in the growing need for studies of everyday life from diverse cultural perspectives, especially the processes of home-making practice amidst the momentum of multiculturalism. Literature about Libyan immigrants and their home is very limited, especially for those living in the UK. There is some literature that referred to the life of North Africans in France, which discovered that the interior space of the homes of Moroccan immigrants in the Netherlands is characterized by the actual presence of Sedaris (Arabic seats), which have a distinctive traditional meaning for Moroccans.[2]

Interestingly, with the exclusion of some research.[3] The items of homes erected by displaced people in new homes have not attracted the same extent of academic attention. In the process of attempting to

create a home in the diaspora, immigrants tend to resort to material practices that have symbolic connotations displaying their attachment to their motherland. This paper will explore how Libyans in the UK arrange their internal living space with a focus on the sitting room to suit their culture and traditions within English homes.

Libyan immigrants in the UK

In the UK migration research has focused on Asian, Caribbean, Chinese, some African, and, more recently, European immigrants.[4] Studies of Arab immigrants in the UK have not received great attention, this lack of studies is due to the limited data availability. Brad stated that most Libyans residing in the UK are students or businessmen.[5] According to home office data, 15,046 Libyans resided in the UK in 2011,[6] and Manchester was the main region of settlement for them. Libyan immigrants in the UK usually live in specific areas near one another and this is the case for many of them. Societies impart a sense of belonging, as preserving social and gender norms is taken as a means of expressing belonging and identity. However, Read argued that Arab American immigrants living in tight-knit communities tend to reproduce these traditions.[7]

The "Libyan House" in the UK in terms of arrangement is different from the English House. The house is arranged in a special way as an expression of the material home culture brought from their home country, which emphasizes adherence to past daily life. This study focuses on the Libyan house in the UK and on the strong aesthetics that immigrants incorporate to express culture and belonging. Attention was paid to the material cultures of the immigrants, focusing on their close relationship with the lives of the past places and their reproduction in their new life in the diaspora. For example, when people migrate, they bring with them the objects that reflect their individual and collective identity, including beliefs, and practices.[8] Similarly, a study conducted by Mehta and Belk's shows that Indian immigrants to the United States bring certain elements that express their traditional culture, such as idols, shrines, and cloth, into their urban homes in America.[9] It is also likely that the cultures of arrangements in immigrant homes are a mixture of material objects associated with the immigrant's country of origin and those associated with the current country of residence. For example, one of the rituals of moving into another house is to give it a personal touch, through those objects that help define and highlight that identity.[10] This article aims to shed light on how the homes of Libyan immigrants are arranged in the UK and to demonstrate their experience as one of the experiences that embody life in the diaspora.

Consortium for Applied Research on International Migration reported that: Until the crisis caused by the so-called Arab Spring in 2011, external migration was not a phenomenon for the people. Rather, the numbers of Libyans abroad were very few and limited to businessmen and postgraduates, most of whom were temporary emigrants. Statistics for the year 2010 showed some of the countries that the Libyans were going to, which in total amounted to 61,521 Libyans outside Libya or 1.0% of the total population of Libya. The most significant number of Libyan immigrants abroad was in the UK (70.9%) see Figure 1.[11]

Libyan emigration stocks in selected countries by country of residence, most recent data					
Country/area of residence	Definition (a)	Reference date (1 Jan)	Source	Number	%
European Union				**43,646**	**70.9**
of which United Kingdom	(B)	2010	Annual Population Survey	31,000	50.4
Germany	(B)	2010	Central register of foreigners	4,300	7.0
France	(A)	2005	Population Census	1,811	2.9
Italy	(B)	2010	Population Register	1,468	2.4
Sweden	(A)	2010	Population register	1,234	2.0
Others			(b)	3,833	6.2
Selected SEM countries				**6,928**	**11.3**
of which Egypt	(B)	1996	Population Census	2,128	3.5
Tunisia	(B)	2004	Population Census	1,738	2.8
Algeria	(B)	1998	Population Census	1,351	2.2
Others (c)			see note (c)	1,711	2.8
Other countries				**10,947**	**17.8**
of which United States	(A)	2010 (e)	Annual Population Survey	5,360	8.7
Canada	(A)	2006	Population Census	2,625	4.3
Australia	(A)	2008	Estimates provided by the National Bureau of Statistics	1,794	2.9
Others (d)			see note (d)	1,168	1.9
Total				**61,521**	**100.0**

(a) Immigrants are defined as "foreign-born" (A), or "non nationals" (B)

(b) The sources, reference dates and definitions used for "other" EU countries are: 1. Population Registers for Austria (2009, A), Belgium (2010, B), Bulgaria (2009, B), Cyprus (2009, A), Czech Republic (2010, A), Denmark (2010, A), Estonia (2008, B), Finland (2010, A), Latvia (2010, A), Lithuania (2008, A), Netherlands (2010, A), Poland (2010, A), Romania (2009, A), Slovenia (2010, A) and Spain (2010, A); 2. Residence permits for Greece (2006, B), Hungary (2010, B), Malta (2008, B); 3. Register/Database of foreigners were used for Portugal (2010, B) and Slovakia (2010, B); 4. A household survey for Ireland (2010, A) and the Population Census for Luxembourg (2001, B)

(c) "Others" include Jordan (Population Census, 2006, B), Morocco (*Direction Générale de la Sûreté Nationale*, 2010, B) and Turkey (Population Census, 2000, B).

(d) "Others" include New Zealand (Population Census, 2006, A), Norway (Population Register, 2009, A) and Switzerland (Population Register, 2008, B)

Figure 1. CARIM – Consortium for Applied Research on International Migration (June 2011)

The Qualitative and Quantitative Methodology

The research study utilises an inductive approach as well as mixed methods research. The research phenomenon requires the study of individual meanings and perceptions, both quantitative and qualitative data were collected. Since the population studied is heterogeneous, purpose sampling was used to select participants who could provide relevant information regarding the number of people per household, socioeconomic and educational level, age group, gender, area of origin in Libya, and city of residence in the UK.[12] The research sites were identified with an initial focus on the Libyan community in Sheffield and Manchester. This is because they are statistically the largest concentration of Libyan immigrants in the UK, and they have Libyan schools that teach the Libyan curriculum and are supported by the Libyan embassy in London. Also, a number of families residing in the two cities agreed to contribute to the study.

Ethics agreement and a sample size

The research project has followed the ethics requirements in the University of Huddersfield when conduct the field studies. The participants in the questionnaire consisted of 314 participants in the interview and 17 families who participated in the interviews for our ongoing research project, and interviews of three families are presented in this research paper. The participants were a diverse group in terms of the places from which they came from Libya. Some of them are from Cyrenaica, the north-eastern region of Libya, and some of them are from Fezzan the southern desert region, and some from Tripoli the northwest region in Libya. The level of education ranged from intermediate to postgraduate studies. Also, among the 314 participants were those who work full-time, those who work part-time, those who do not work, and students. The duration of their residence ranged from less than ten years to more than 31 years, between owner or tenant. The interviews were with the family, husband, and wife, and in some families, any induvial over 18 years.

Data collection

Data collected from the Libyan immigrants in the UK included a scoping review of Libyan postgraduate and undergraduate students, refugees, professionals, housewives…etc. For the study area, an in-depth resident analysis was undertaken. To inform the following three sections: sampling, review and critical assessment. Data collection wear undertaken using qualitative and quantitative methods - document analysis, semi-structured interviews as a key of data collection method and the questionnaire survey (using a stratified random sampling technique). These are described below.

In this study, the questionnaires were administered on the 'Qualtrics Online Questionnaire'. Similarly, the interviews were conducted remotely via the Internet due to Corvid 19 lockdown. It is worth noting that during the monitoring of the physical environment, the researcher asked the respondents to send pictures and videos of their home from the inside, and from those pictures, many meanings and uses of the place were deduced. These things may not be mentioned by the interrogator in their speech but are inferred from the images. This allowed these photos and videos to enrich the research and allowed the researcher to ask more questions that may not have been prepared in advance. For example, there was a piece of cloth placed on the table in the living room. This piece appears, at first glance, to only beautify the place. However, after removing it during the videotaped interview, it became clear that it was used to hide what was stored under the table, which consisted of books, computers, and a basket of pens and papers, and this gives an indication of the limited and insufficient space.

Survey data analysis

The questionnaire data was also classified according to its relevance to the objectives of the research paper. For the questionnaire, 314 responses from the case study were analysed for the research project. After entering data into Excel and SPSS. The descriptive analysis was carried out with the aim of exploring the characteristics of the study variables. At this point, the results of the analyses were represented by graphs and percentages to further illustrate patterns, similarities, and differences.

To understand the Libyan housekeeping experience in the UK. One of the questions was related to the most important space in the house, how it is decorated, the way its furniture is arranged, and the reason for its importance. The responses offered mixed insights:

The living room (main room) in the house contains most of the family activities.

Family No. 1 The husband says on 16/02/2022:

"We sit in this room as a family, eat together, teach children, play with them, watch TV, and receive guests here sometimes. There are many uses for this room; we are keen on cleaning it constantly and furnishing it with flexible furniture ... This room is somewhat small, smaller than the rooms we are used to in Libya, and these floor sponge seats are light and give more space to the room and is a part of our Libyan heritage it makes me feel comfortable in the room. I can lie on it after returning from work, waiting for dinner, and this reminds me of what I used to do in Libya and the environment I lived. It is also part of my culture. My father and my brothers there live in the same way, but the only difference is that the rooms in Libya are wider and there are more rooms, as each room has its uses. For example, there is a living room for the family and sometimes is used to receive guests' women, while the guest men's room is at the front of the house and has a separate entrance ... When I lived in this house, there was a large sofa that occupied most of the space in the room. I was not comfortable with the situation, so I spoke to the landlord of the house to remove it".

The Libyan culture was referred to as part of the Arab Maghreb culture, where the so-called Arab Majlis and the accompanying aesthetics such as curtains and heritage collections were preserved.

The owner of House No. 2, the wife describes her house as follows 13/03/2022:

"This house has three bedrooms and only one room on the ground floor that we use for several purposes, so we use it for living and for receiving guests, and this causes us problems, it is difficult to

rearrange it because it is crowded with many things, children's bags, toys, coats, and others. I find myself tidying up all day because of space constraints. The floorboards were a good solution and helped us get a space for the family to sit together. I love acquiring things that remind me of my family and home in Libya. When I visit Libya, I bring with me everything I can transport and sometimes I seek the help of freight transport companies overseas. This costs me money, but the matter is important to me".

The owner of House No. 3 on 28/02/2022:

"Indicates that the acquisition of this type of "Arab sitting" furniture is not only in the homes of Libyans in Britain, but it is in most of the homes of Arabs as well as some non-Arab Muslims, and he added that: "we Muslims consider sitting on the floor as a Sunnah, of the Prophet pbuh and his companions. They sit on the ground. But of course, the session has changed in its form, now it has become more comfortable and luxurious than it was in the past".

It also indicates that the personality and behaviour of the individual are influenced by religious beliefs and the culture at home (i.e., sitting on the floor and the spiritual feelings and physical comfort that result from this act are not only related to the culture of homesickness, but it is an application of religious rituals as well). Interviewee No. 1 referred to the space provided by the floor session, which allows a more significant number of people to sit with each other. The number of beds exceeding 6 members in one house may also play an effective role in the effort to change the house and replace the furniture with more practical and accommodating furniture. Whereas responder No. 3 talked about reason beyond daily activities, and argued that religion was an influential part of the choices in the ways of living, as the choice was not due to a cultural heritage that they inherited from their close parents and grandparents, but also it extends to centuries of time, up to more than 1400 years, besides we practice collective prayer in the room, so this type of furniture allows us to practice this.

If we count the phenomena, we will classify the participants according to their interests and the data collected. The data of participants No. 1 and No. 2 indicated his interest in the space of the place, family gatherings, playing with his children, teaching them, and relaxing. While participant No. 3 focused the space on his adherence to the example of the ancestors and the possibility of practicing religious activities.

Participant No. 2 referred to three phenomena - 1) Arab councils and their relationship to providing space, 2) attachment to the acquisition of beautiful things that are related to the past culture and trying to bring them. 3) Discomfort with the clutter caused by limited space.

In all three cases, reascent's comments are related to space, especially the living room, and its importance in feeling comfortable at home: the canter of the family is the living room, and the floor seats contribute effectively to bringing family members together.

Results and Discussion

Exploration and classification of the detected categories gave highlight for the following themes: the floor seating and its importance in being placed in a multi-purpose room, the interior decoration and what it contains heritage properties, the importance of space and its availability, and its impact on the gathering of the family and the reception of guests.

The house to express the culture (the living room)
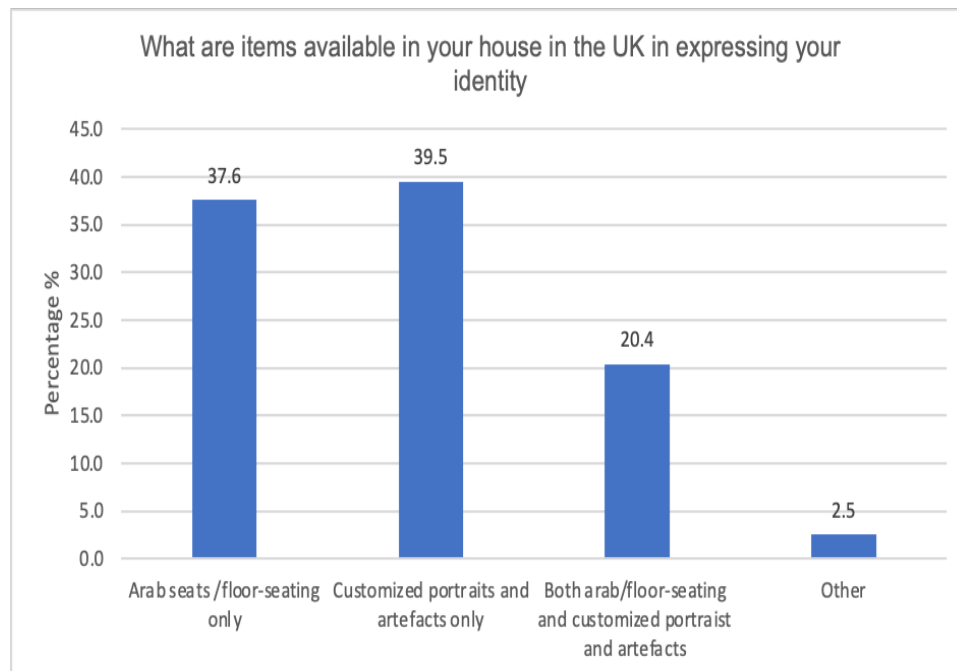
Figure 2. The items used in the house to express the culture

The houses (37.6%) included in this study featured floor seating, (39.5%) featured artifacts, and (20.4) featured both floor seating and artifacts, this focused room is a living room but is also used to receive guests.

The Arabic floor seating (Figure 3) is made of rectangular pieces of sponge that have backrests and side cushions and are furnished in the room in the form of a square minus a rib, which gives more space in the room and allows more people to sit because there are no breaks. In the middle of the room is a table to put tea or coffee on, and it is the same height as the seating or a little less. It is possible that the design of the floor seating was influenced by Islamic culture and Arabia, as the participant (house 3) when interviewed linked the functional arrangement of the space to Islamic traditions.

"This is called the floor seating or the 'Arabian salon'. Arabs after Islam practiced humility. They were sitting and eating on the ground, and thus it became an imitation that is still practiced now. Although sitting on chairs is not forbidden in Islam".

He added, "Sometimes my daughter, who is 17 years old, complains and asks to change this type of furniture. But we are confined to space, as we do not have additional rooms here, as is the case in Libya. The rooms there allow for a variety of furniture, but here we are governed by the space and the number of rooms. The way and approach in which our children see the choices and arrangement of furniture at home are different from ours, but as I said previously, we are governed by the limited space that we have no flexibility".
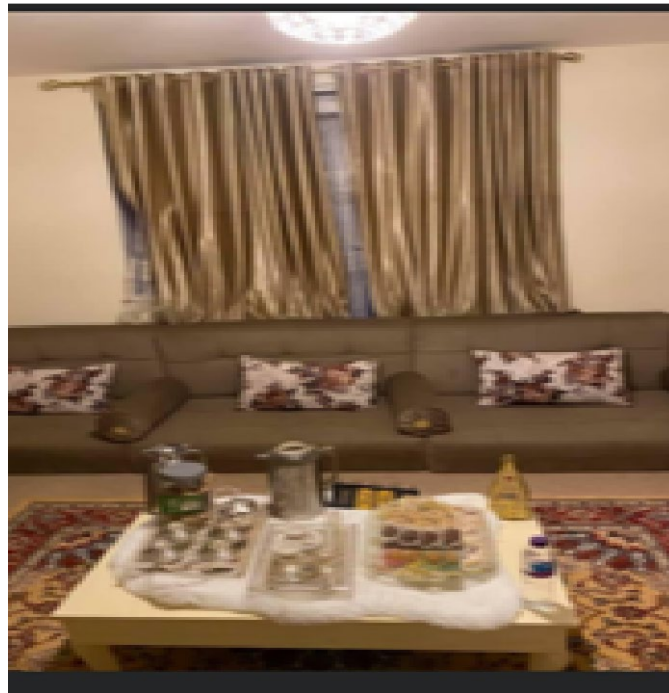
Figure 3. a floor seat in Libyan house in the UK, It is a room used as a place for living and receiving guests

The important results were the inverse correlation between the ground seating and the limited space in the homes of Libyans in the UK, meaning that they not only keep a part of their culture and transfer it to this country but also it allows them to deal with the lack of space as they settle for the ground seats and completely remove the sofas as they can limit the mobility in the room.

Belongings, Meanings and Expressing Culture

The holdings and decorations formed a system imbued with meanings that were transmitted indirectly by the participants, which led to the consolidation of the spirit in the place and launched a permanent dialectic between the building and its occupants. The home has become a system that reflects its users. The frames hanging on the wall in the living room indicate a cultural significance, reflecting the occupant's affiliation and the importance of the place in highlighting this affiliation.

Many homes contain frames and collectibles that reflect the North African environment, which highlights the nostalgia of the immigrant coming from the southern Mediterranean, longing for his environment that they left behind, such as a picture of a camel with the name of Libya written in Arabic on it, see the figure 4.

Figure 4. a floor seat and tea making tools in Libyan house in the UK, it is a room used as a place for living and receiving guests

The display of artifacts inspired by the desert nature, which reminds us of the culture of the homeland from which the immigrants came, was characteristic of the homes of immigrants from southern Libya. Where the desert is covered with sand, where camels live, and palm trees grow.

Additionally, one of the traditional ways to enjoy sitting with the family is teatime. Many families use tea tools as shown in Figure 4, and prepare tea in the living room, and eat cake, biscuits, or nuts. The time for preparing and drinking tea is one of the important times for the family, as it is the time for exchanging conversations with each other.

It is also noticeable that the influence of religion is demonstrated in shaping and distinguishing the home of Libyan immigrants in the UK, as they take from the Qur'anic verses paintings to decorate their homes, as in Figure 5.

Figure 5. a chapter from the Qur'an

But it seems that natural plants also have a place in the home of the Libyan immigrant in the UK. The homeowner was asked about pictures of natural plants next to the Qur'an verses and, the answer was: "Yes, I love natural plants and decorate my house with them, as they are also part of nature and help me relax, but I prefer to have Quranic verses. They always serve as a reminder to me to pray to God". This study confirms that displaying religious paintings at home serves to remind immigrants of their Islamic culture at all levels, whether they are low-income or high-income (Figure 5). Similar to previous research immigrant families, both rich and poor, displayed religious symbols, paintings of Quranic verses, and pictures of sacred sites such as the Kaaba and Jerusalem.[13]

CONCLUSION

In line with previous research on the internal environment arrangements of migrants' homes in new environments, the findings of this paper show that Libyan migrants in the UK are arranging their host environment to follow their traditional lifestyle. Traditional furniture and heritage motifs are used, which symbolize the environment from which they came. Thus, the connection to the cultural heritage constitutes a system imbued with meanings that indirectly anchor people in places and lead to a permanent dialectic between places and their occupants. Corroborating previous research,[1] this study substantiated the fact that homes are systems impregnated with signifiers that communicate meanings; demarcate space; express feelings, and ways of thinking; provide arenas for specific cultural activities, and shelter.

The data shows that majority of the respondents follow the traditional cultural arrangements inside their houses. The reason behind this may be that most Libyans in the UK are new immigrants, who moved to the UK after the early 2010s and the issues of arrangement related to receiving guests are considered an essential part of highlighting the Libyan identity as well as the Islamic and this was

evident through the Quranic verses that decorated some homes. However, despite the marked association with traditional values in Libyan homes in the UK, this study found that the longer Libyans remain in the UK host environment, and the more their children grow surrounded by many cultures, the less they care about traditional practices such as the forms of interior arrangements that their parents uphold.

NOTES

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BRINGING INDUSTRIAL HERITAGE TO LIGHT:
A METHODOLOGY FOR ILLUSTRATING SOUTHERN EUROPEAN UTILITARIAN DESIGN THROUGH THE DIGITALIZATION OF ASSETS AND THE CREATION OF AN OPEN PUBLIC VIRTUAL 3D LIBRARY

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INTRODUCTION

There are over 5,000 cast iron molds for blowing glass at The Real Fábrica de Cristales de la Granja de San Ildefonso (The Royal Crystal Factory), in Segovia, Spain. These molds have been used since 1770 in an artisanal way, to blow utilitarian glass objects, and have been gathered from different parts of Spain and France making this collection a unique historical resource of European lifestyles. There are no drawings or documentation indicating the objects that each mold can produce, therefore this collection is considered a "blind collection." Digitalization of this vast collection has been attempted, but the methods used were too time-consuming for the Factory's limited resources. This paper showcases a real-time technology procedure for digitizing and archiving historic cast-iron molds and the resulting objects that they can produce.

Figure 1. Overall Images of the research project described.

The digitization process begins with calibration and extracting geometries of the mold's negative space, continues with cataloging, and finishes with the 3D modeling and imaging uploaded to the cloud. As a result of the engineering efforts for real-time scanning, rendering, and cloud archival, the overall mold archival process is reduced to 5 minutes per mold, making it feasible and a reality to document such an extensive collection. The public access and exposure of this archive will benefit the community by understanding their past and attracting designers, artists, and researchers to use the digital library either for investigation or the creation and design of new glass objects, ultimately contributing to the creation of new heritage.

Historical Background of The Royal Crystal Factory of La Granja de San Ildefonso

The Royal Crystal Factory of La Granja, occupying a significant 25,000 m, stands as an essential milestone in Spanish heritage.[1] Constructed between 1770 and 1784, during the reign of Charles the Third. Functioning as more than a mere production facility, the Factory offers an array of glass-related experiences. Within its confines, the Technological Museum showcases a collection of glass artifacts, tracing the evolution of the craft. Visitors can witness actual glass-making processes and are also presented with opportunities for hands-on training in various glass-making techniques. Additionally, there's an option for enthusiasts to purchase genuine glass items made on-site, all of which underline the Factory's commitment to preserving both the tangible and intangible elements of Spain's glass-making heritage. (Fig 2)

Figure 2. Images of the Royal Glass Factory

The Royal Crystal Factory (Real Fábrica de Cristales) has maintained a specialized focus on the production of various glass types - flat, blown, and molded. Strategically located in the Granja del Real Sitio de San Ildefonso, Segovia, it earned its reputation in Europe for its capacity to produce large-sized flat glass and mirrors - a feat unparalleled at the time. Moreover, its crafted glassware, tableware, and decorative items found their way to prestigious palaces and residences globally, marking Spain's footprint in the global glass industry.[2]

More recently, the Factory underwent multiple ownership phases, being managed by entities such as Cristalería Española, La Cooperativa La Esperanza, and even the renowned international glass enterprise, Saint Gobain. However, since the 1990s, the stewardship of the Factory shifted to the National Glass Center Public Sector Foundation. This Foundation, governed by a technical direction and a board of trustees, comprises several public administration representatives. Their primary objective includes the promotion, development, and proliferation of glass crafts and design. They also provide higher-level education in glass techniques and offer consultancy to businesses, artists, and individual glass craft workshops. These workshops, situated in La Granja del Royal Site of San Ildefonso, ensure the continuation of the intangible cultural heritage[3] of the region's cherished glass-making.

Consistently drawing over 50,000 visitors annually, the Factory's Technological Museum is a testament to its lasting impact and relevance. Financially, the Royal Crystal Factory's revenue generation hinges on the sale of its artisanally crafted products, globally recognized for their historical and decorative value. Supporting the Factory's operations is a dedicated workforce of forty individuals, with more than half directly involved in the production and marketing of its offerings.

Figure 3. Blowing glass using traditional methods, part of Intangible Heritage

FROM TANGIBLE ARTIFACTS TO DIGITAL ARCHIVES: A JOURNEY OF PRESERVATION

Housed within The Royal Crystal Factory and Museum in Segovia, Spain, lies an impressive collection of over 5,000 cast iron molds, testifying to centuries of craftsmanship and artistry. These molds, which date back to 1770, have been diligently used in the artisanal blowing of utilitarian glass objects. Curated from diverse regions of Spain and France, each mold stands as an individual chapter narrating European lifestyles, design preferences, and technological evolutions.[4]

Figure 4. Part of the collection of iron cast molds.

Current Conversations in Cultural Heritage Digitization

Cultural heritage, a reflection of human history and experiences, is a vast domain that encompasses tangible artifacts and intangible traditions.[5] While many cultural elements have received extensive attention, certain niches, such as the industrial heritage of Southern Europe, remain underexplored. This section delves into existing literature, highlighting the emphasis on digitizing cultural heritage and the inherent challenges and solutions associated with it.

Preservation and digitization of cultural heritage have gathered momentum over recent years, with historians, institutions, and researchers recognizing their inherent value.[6] The digitization process offers multiple advantages, including safeguarding artifacts for posterity, broadening their accessibility, and providing a platform for researchers to explore and craft new narratives.

The domain of industrial heritage, often perceived as mundane, has seen limited focus, it is now considered part of "Emerging Heritages".[7] It's gap in the literature underscores the need for innovative methodologies tailored for unique collections like the one at The Royal Crystal Factory. While 3D digitization has emerged as a beacon of hope, traditional processes can be resource-intensive. Nevertheless, advancements in real-time 3D scanning and cloud based technologies are poised to revolutionize this domain, promising to bring even the most hidden elements of our past to the forefront, laying the foundation for the heritage of the future.

Figure 5. 3D visualization of a cast iron mold.

DIGITIZING THE "BLIND COLLECTION": CHALLENGES AND INNOVATIONS

3D digitization has emerged as a pivotal tool for heritage preservation.[8] Traditional techniques, although precise, are often marked by high costs and extended durations.[9] Now, the rise of real-time 3D scanning, cloud computing and AI, heralds a new era, presenting a synergy of affordability and efficiency. However, digitizing the intricate molds of The Royal Crystal Factory, especially in the absence of accompanying documentation, demands a tailored strategy.

The Power of Real-time Technology

As the Royal Crystal Factory delves deeper into the realm of digitization, the selection of the right technology becomes imperative. Among the options, real-time technology emerges as a frontrunner, boasting several strategic advantages that cater to the unique needs of the Factory.

Foremost among these advantages is time efficiency. Given the overwhelming collection nearing 4,000 molds stored in the Factory's depot, achieving swift and accurate digitization is not a luxury but a necessity. Real-time technology affords users the luxury of immediate oversight. Instead of the tedious post-production adjustments characteristic of other methods, users are presented with a live preview of the expected output, facilitating quick modifications. This real-time feedback loop eliminates the convoluted process of repetitive post-processing, saving both time and resources.

Furthermore, this technology also promises holistic software integration. No longer do experts have to grapple with migrating data between multiple platforms. Instead, the entire journey, from scanning the artifact to generating its digital twin, can be navigated seamlessly within a unified software interface. This not only reduces potential errors but ensures that the digitization process remains as streamlined as possible.

Speaking of streamlining, the ultimate goal is an ambitious yet feasible one: to condense the myriad tasks involved in digitization, from extracting the mold's geometry to its final cataloging, into a 5-minute window for each mold. Such a refined operational workflow can revolutionize the Factory's approach to digital archiving.

In the broader context of the Factory's offerings, these advancements in digitization have profound implications. Although the Royal Factory currently showcases approximately 200 products online, the untapped potential within their vast mold archive is staggering. By harnessing the power of their digital archives, the Factory could expand its online product range by up to 25-fold. These products would not be mere replicas, but fusion of designs dating as far back as the 18th century with the Factory's timeless artisanal craftsmanship. Such a combination will not only resonate with historical significance but also carry an elevated monetary value, reaffirming the Factory's prestigious position in the world of art and commerce.

Methodology

The primary objective of this project is to revolutionize the process of mold digitization. By leveraging the potential of real-time rendering software combined with the precision of spatial computing and advanced AI sensors, the team aspires to reduce the mold scanning and subsequent 3D development time to a mere 5 minutes for each mold.
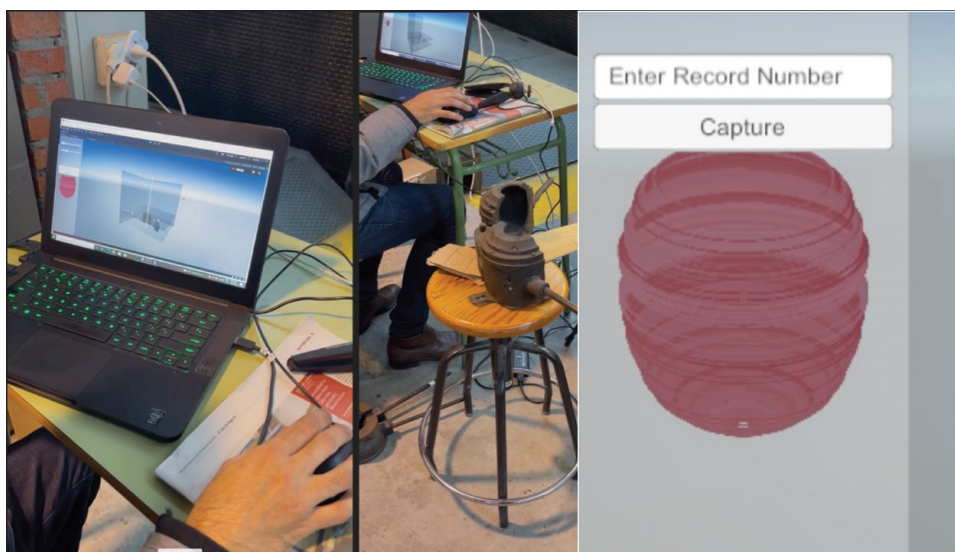
Figure 6. Software created and realtime scanning attempts.

Delving deeper into the specifics, the team explored three techniques: the extraction and analysis of point clouds, the examination of depth images, and the processing of orthophotos.

The methodology employed hinges on the generation of a 3D contour from the mold's interior. This contour, once acquired, is revolved in real-time to yield a 3D object. This transformative step is anticipated to be completed within just one second. Significant focus was placed on utilizing point clouds to meticulously extract the edge of the mold's surface, as well as determining the center of revolution of the geometry. The process commences with the generation of the mold's profile, followed by its revolution around the axis. Subsequently, a 3D model is generated by the software designed. This model is also textured in real-time. The culmination of this procedure involves indexing and archiving each mold's data, ensuring a comprehensive and accurate representation of the mold's dimensions and features.

A pivotal component of this endeavor is the design of the scanning station. At its heart is a computer armed with real-time rendering software, Unity.[10] The station also boasts an AI vision camera, adept at capturing nuanced details with precision. This combination ensures that every mold is translated into a tangible image and an accurate 3D model. Despite our advances, an in-depth post-process analysis illuminated areas of potential enhancement. Specifically, the resolution of the mesh, though detailed, did not entirely capture the fine texture of the original molds. Additionally, we identified minute discrepancies in the model's proportions, hinting at possible calibration inconsistencies.
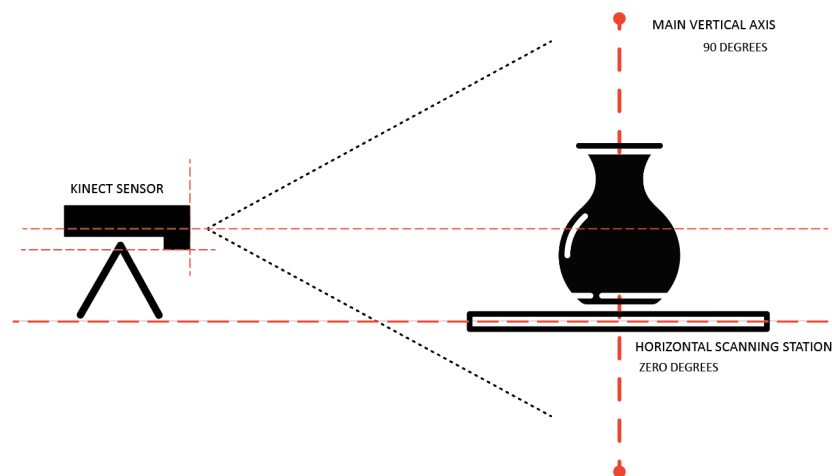
Figure 7. Ideal alignment for accurate calibration.

As we assessed our initial results, it became evident that certain aspects required further attention. The challenge of perfecting the mesh resolution might find its solution in enhancing point cloud density or by implementing more advanced post-processing algorithms. Simultaneously, the minor geometric anomalies in the rendered models emphasized the need to revisit and refine our calibration methods, both from a hardware alignment perspective and in terms of software-driven calibrations.

The advantages of using "Real Time" technology as opposed to conventional methods are manifold. Users can control the output in real-time, thereby allowing adjustments before the digital model is finalized. This proactive approach minimizes post-production edits, which are often time-intensive.

Moreover, the entire digitization journey—from geometry extraction to cataloging—can be executed seamlessly under a single command line, eliminating the need to transfer files between platforms.

Progressing into the second half of 2022, substantial strides were made, turning the conceptual proposal into a tangible working prototype. With this foundation in place, the team delved into software development and intricate calibrations, constantly refining and tweaking to ensure the highest levels of accuracy and efficiency.

Rendering glass materials requires computationally intensive processes due to the unique properties of glass. For real-time glass rendering, it's essential to select software with real-time rendering engines capable of handling refraction, reflection, and other light interactions specific to glass.
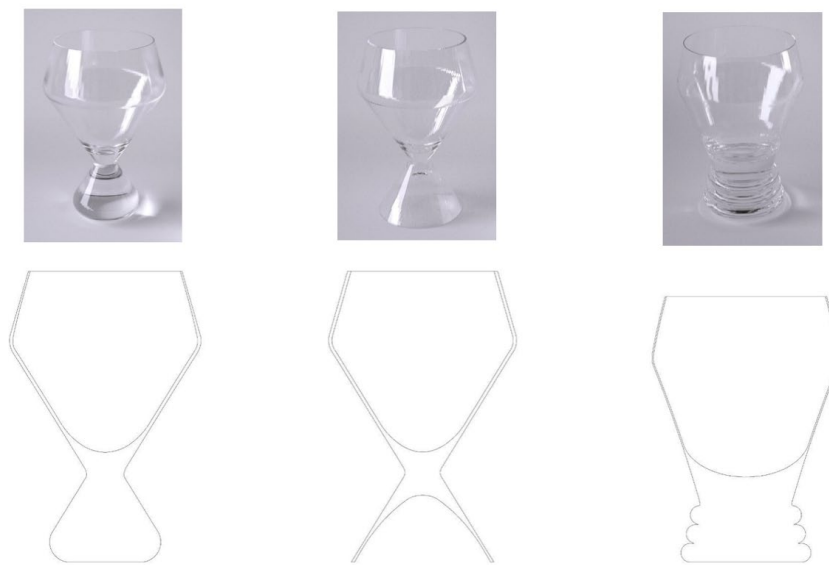
Figure 7. 2D Glass contour extractions and 3D renderings

DISCUSSION: IMPACT AND INNOVATION

We're in the process of digitizing the comprehensive collection of the Real Fábrica de Cristales with the goal of creating a 3D public virtual library. This effort aims to make available the rich european craftsmanship traditions that date back to 1770, and ensure their continued relevance and preservation in the digital age.

By converting these physical artifacts into digital format, we're implementing advanced preservation strategies, which not only protect these items from wear and tear but also make them more accessible to the public. While the virtual library is still under development, once completed, it will serve as a valuable resource. Researchers will have an easier time examining the collection's nuances, and designers can use it as a source of inspiration, promoting a wider spread of knowledge. The archive serves as a rich resource for contemporary artists and designers. By combining historical designs with modern techniques, we're producing designs that are both innovative and connected to our heritage.

In the digital era, geographical limitations are becoming less significant. Our digital efforts promote international collaborations, especially in the domain of heritage conservation. The stories inherent in each mold can initiate discussions that bridge cultural differences and promote shared respect.

The project also benefits the academic community. The digital collection can be easily incorporated into various educational subjects, from art and design to history and cultural studies. Educators and

students can utilize this resource to enhance learning and spark interest. Through digitizing these molds, we're not just preserving history but influencing the future of education and design.

CONCLUSION

The digitization of cultural heritage, particularly that of Southern European glass molds, represents an emerging area of study and application. The Royal Crystal Factory faced unique challenges due to its "blind collection," which lacked proper documentation. Despite these challenges, the benefits of digitizing such heritage—ranging from preservation to expanded accessibility and advanced research avenues—are clear.

This project, rooted in real-time 3D scanning and computer vision techniques, secures and broadens access to a vital segment of industrial heritage. It harmoniously integrates historical craftsmanship with modern technology, resulting in a database that serves both as a testament to the past and a guidepost for future endeavors.

Digitizing the Real Fábrica de Cristales' "blind collection" is a groundbreaking stride in conserving Southern European glass molds. Our systematic methodology lays the foundation for a holistic virtual digital library. This approach protects precious artifacts, broadens global access to a storied heritage, encourages present-day innovation influenced by historical designs, fosters global cultural conversations, and presents a robust educational tool.

At its core, the project aims to curate a vast virtual archive displaying Spain's deep-rooted history in mold designs, from the 18th century to today. Beyond just preservation, this archive is poised to stimulate forward-thinking designs in the glass industry. The endeavor highlights the significant potential of real-time scanning in uncovering aspects of Spanish heritage and signals potential enhancements in the forthcoming years.

Our method's adaptability and thoroughness will support the project's ongoing growth and adaptation. As we look ahead, we anticipate refining our real-time 3D scanning capabilities incorporation new advances in AI technologies for computer vision. Alongside securing essential funding, we're dedicated to enhancing digitization accuracy, refining calibration techniques, and steadily expanding our virtual collection. In merging the past with present technological advancements, we're not only paying tribute to historical craftsmanship but also pioneering resources and techniques for the next generation.

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TENTS, TABERNACLES, AND GOSPEL HALLS:
A RELIGIOUS VERNACULAR IN ULSTER

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INTRODUCTION

This paper examines the small meeting halls that are associated with Evangelical Protestantism in Ulster,[1] taking a design perspective. Design here is understood to be concerned with the ways that people create things and environments to serve their needs, and with how those things reflect "the decisions and choices of human beings" embedded in differing contexts.[2] The meeting halls are generally small buildings, established as a regular place to meet by people who take on a personal responsibility for sharing their faith. Associated with strongly felt religious conviction, they are built from the modest resources of independent groups of believers and placed where space can be found in their locality. In order to grasp the wider spatial network that each building is a part of, an inventory has been created linked to topographic information to form a "deep map."[3] Although this paper does not present this aspect of the research, the map provides contextual data and underpins a concern with accommodating heterogeneity and accounting for holism. This map includes approximately 900 halls in Ulster, with about 400 extant today. They date from the late nineteenth-century, but a great many were built in the 1920s and 30s. Generally, hall buildings follow on from peripatetic practices such as cottage meetings and gospel missions in tents and portable halls. The buildings that result depend upon their time, context and the decisions of the 'design constituency' that produce them.[4] The result is a network of heterogeneous buildings distributed across Ulster that afford a central space to meet in –a hall.

STUDYING THE HALLS

Despite some recent interest,[5] buildings like these present difficulties for study. The sorts of structures examined here have been described as "unclassifiable."[6] As not acquiring a "style of their own"[7] and have been dismissed as representative of "black hypocrisy and "Beware, the end is Nigh" religion."[8] The aesthetic and vernacular (in a narrow sense) lenses of architectural and conservation discourses and positivist narratives that marginalize Evangelical and fundamentalist world-views conspire against their study.[9] The aim of this paper is to consider holistically the heterogenous designs of the evangelical meeting halls that dot Ulster and to provide an analysis in which processes of everyday design are explored and considered. Examination of vernacular buildings in Ulster has tended to consider the context of "ever larger units of economic and political organization"[10] as one that erodes local vernacular character, or regional identity. In the context of a growing need to explore more expansive notions of heritage and architecture[11] this paper draws upon the idea of bricolage as an everyday method of making that can incorporate creation out of the ordinary and the industrial.

Figure 1. Scripture text in concrete on a barn, Co. Antrim. Image source: the authors

BRICOLAGE

Figure 1 shows a text which has been scratched into the drying cement render on a barn in County Antrim. Possibly the opportunity to add this text presented itself during the mundane task of repairing or altering the barn. Possibly, though less likely, the cement was added especially for the purpose. The means of producing it were not "special." It is representative of a "way of making"[12] in which approaches to matter are pragmatic and low stakes. This is a design that can be described as bricolaged —the combination of ordinary available elements produces meaning. The metaphor of bricolage provides a framework for thinking about materiality as a process, as practices that are carried out through different matter. Lévi-Strauss claimed the term bricolage to describe mythical thought built from a "homogenous repertoire" both "extensive" and "limited."[13] His bricoleur "makes do" with things at hand. For Lévi-Strauss the bricoleur is distinguished from the engineer because rather than "raw materials and tools conceived and procured for the purpose of the project." his materials are to hand.[14] Roland Barthes used the term to comment on signification, pointing out that an act of bricolage involves the "seeking-out and the imposition of a meaning on the object", Barthes notes that "…the function of the object always becomes, at the very least, the sign of that function",[15] and so establishes a sense of inescapable symbolic creativity in use. Michel de Certeau took the term and created out of it a metaphor that could be applied it to daily life to help to recognize its play of symbolic and practical creativities. Certeau recognizes as a condition of modernity a "marginalized majority" of consumers rather than producers, that make use of objects, places and even language of the dominant, but whose use is not reducible to domination.[16] The term allows an image of design as multi-scalar, heterogenous and generative. Bricolage is, according to de Certeau a "poetic making-do."[17]

Statistical investigation grasps the material of these practices, but not their form; it determines the elements used, but not the "phrasing" produced by the bricolage (the artisan-like inventiveness) and the discursiveness that combine these elements, which are all in general circulation and rather drab.[18]

Homogenous materials, heterogenous in use. Photography in these circumstances affords the opportunity to recontextualize visual facts from a variety of times and places, providing a way to bring together the dispersed and disparate material practices of many small groups embedded in different contexts. It is an activity that allows second and third chances to examine, that facilitates a disruption in attention. [19] Its benefits bring dangers. Walter Benjamin describes two modes of apprehension associated with architecture: visual and tactile. He notes the place of habit, and of apprehension in "an incidental fashion", suggesting that visual contemplation and close attention contains within it, an artificiality that fails to apprehend how architecture works. [20] Visual apprehension, he suggests, itself depends upon habit. With this insight, the analysis attends to practical operations and practices in accounting for Evangelical halls. The paper draws on an extensive archive of photographs taken as part of the research between 2020 and 2023. Metadata keywords are used to analyze and recontextualize the photographs, allowing visual comparison that respects both the homogeneity and heterogeneity of the subject in the process of analysis. These are informed by contextual and historical information and by a set of semi-structured interviews with people who use and build halls that were conducted between 2021 and 2023, the argument being developed and presented through the dialogue between text and image.

THE HALLS

Halls provide a space for gathering, it is their capacity to provide shelter and facilitate social interaction in a regular place at a regular time that users assert as their purpose. This is reflected in designs in which the hall interior tends to be the central space of the building. Used for prayer meetings, gospel meetings, "Breaking of Bread", Sunday schools, Bible studies, conferences, weddings and funerals. These are multi-purpose, but the purposes are all centrally religious. The platform at the front of the interior provides a focal point and emphasizes the place of the speaking voice and of oral practices of preaching, praying, sharing, singing, and listening. At some meetings many groups disregard it, rearranging the seating "in the round" for prayer and communion creating a central focal point. These uses demand a morphology with an inward trajectory from entrance to platform. This may be amongst the few design "rules" but this is a pragmatic pattern that can be created from different objects in different contexts and it results in singular interiors. Designs demonstrate recurring elements, evidence of the wider networks within which the buildings exist and the possibilities for copying and learning from others, as well as the material limitations which may mean there may be fewer available answers to design problems. Platform benches (or "forms") were for example usually sourced from a local builders' merchants –J.P. Corry who built them for a variety of uses, including railway stations. An engineering firm in Co. Antrim now supplies an upholstered version from box-steel and these feature alongside mass-produced chairs made for offices and hotels. Pulpits and platforms need to be produced bespoke and the designs are varied, demonstrating different stylistic sympathies and means from basic boxes to large curving prows. Designs of the interiors demonstrate principles rather than rules, accommodating the differing means, constituencies, beliefs, and contexts into a pattern which can be made with more or with less, by groups or by an individual.

Figure 2. Interior of a gospel hall in Carnlough, Co. Antrim. Image source: the authors

Physiognomy and Morphology

The term "hall" has a metonymic quality, it describes the building based upon its most important attribute. This is reflected in exteriors that tend reflect the most efficient method of creating the interior. The tendency is to make the hall building as a kind of tunnel, the hall running the full width of the building. At its most simple, only the hall itself is present –the hall is the hall. Corrugated iron and timber have provided economic means of creating this sheltering space and are now making their way into recognition in heritage and conservation discourse.[21] Brick and stone built halls follow similar economical plans. To add spaces tends to require that they be appended or extruded from the hall within the bounds of the site. This design characteristic, and the way it interacts with the morphology of the inward trajectory generates the external the massing enveloping the hall. From outside the hall, the windows that line its walls are evident, sometimes exterior supporting pilasters, which would complicate the interior space make the exterior envelope of the interior hall clear and may be capped or decorated. Such characteristics form small visual design cues, tightly imbricated with their own material conditions and locally significant.

Figure 3. An image matrix of selected hall exteriors. Keywords: Exterior; Primary façade -angle. Image source: the authors.

The design requires an entrance on one end of the tunnel, often a problem solved with either a side or gable entry. The side entry is more flexible but has fewer opportunities for visually distinguishing the building, so may reflect instances where recognition is less of a concern. The gable entry provides more opportunities for physiognomic distinction, immediately affording a large, high wall (a canvas that is well known to the region's mural painters). A central entrance tends to be flanked and surmounted by a bilaterally symmetrical arrangement of windows and texts, reflecting the bilateral symmetry of the interiors. Architectural details such as a parapet, shouldering the gable, or extending it on kneelers can develop this façade economically. The pediment can provide a high point for displaying a text or for the hall's name.

The gable entry form is challenged by practical considerations as the hall plans become more complex. Toilets are often needed. These ideally have to be added "before" the main hall, legislation requires that they have windows, and the gable becomes complicated, the face of the building more compromised. A porch can address these needs and the vernacular that emerges includes these additions. Porches provide the opportunity to remake the façade and often run stylistically counter to the original building as groups respond to the perceived shortcomings of their hall. The designs often assert difference to the older pitched and gabled building behind: squaring off; removing symmetry; using contemporary materials such as decorative stone cladding; or recently, utilising more glazing to create a more "open" appearance.

Figure 4. The gospel hall in Moira, Co. Down with added brick porch. Image source: the authors.

The flexibility provided by the principles that order the designs allows for a range of buildings to be used as halls. Many of the earliest halls where converted cottages or rural schoolhouses which provided a sympathetic interior arrangement and were plentiful and already involved with interdenominational religious meetings. In Armagh, the gospel hall was once a dramatically styled Masonic Hall and the whimsical, ornate architecture of the building appears to contrast dramatically with the approach to materiality characteristic of the halls. The adaptation of this building demonstrates an approach to architecture that is ambivalent rather than wedded to ideals of simplicity. The building's stylistic content is simply not a problem –the addition of text and its new function designates it as a "Gospel Hall" and that is that. In the reused halls text is revealed as fundamental element in design.

Figure 5. Entrance to Armagh Gospel Hall, Co. Armagh, a converted Masonic hall. Image source: the authors.

As buildings are knocked down and rebuilt, the shortcomings of the "tunnel" design can be solved by larger designs if this is within the means available, or they can be addressed by side-entry buildings which allow the development of more areas "before" the hall. Cross-gables supply a gabled entrance façade without reducing the utility of space between entrance and hall interior. The range of building types that can be drawn on is expanding and the work of text in distinguishing the buildings becomes more important. These buildings also draw on prevalent modernist influenced styles which match well with their utilitarian concerns. Produced using the blockwork construction, PVC windows and rainwater goods and roughcast or pebble-dashed render of new-build homes, the relationship between building and text is important in distinguishing these halls where some of the physiognomic cues are now absent. Emerging are bungalow style halls which feature large, simple scriptural texts.

Figure 6. Craigyhill Gospel Hall, Co. Antrim. Image source: the authors.

Text

Very few halls are not inscribed with passages of scripture taken from the Authorized Version of the Bible. As an informant explained, a gospel hall is literally "a hall with the gospel on it."[22] Since text can recontextualize the architectural meaning of the building it provides flexibility and tactical possibilities in distinguishing halls. As a low-cost technology, ubiquitous in commercial and industrial applications there are a wide and constantly changing variety of technologies available, and the displays of text evident in halls are constantly changing. Two broad types of text – "exclamatory" and "devotional" can be discerned, these are reflected in characteristic forms, the design of textual displays always incorporating a rhetorical component, expressed through color, composition, type choice, graphic form and material.[23]

Exclamatory texts are focused on the process of "conviction", on the power of the verse to "speak" to the individual, become an inward voice and convince them to be "saved."[24] They are designed primarily with the non-believer in mind. The designs are likely to be outdoors, large-scale, high-up, ephemeral, and visible and they sometimes appear incongruous in context. They demonstrate design

concerns with reading quickly –with transmission and legibility. A colorful palette is evident with text against saturated colored grounds and strident color choices aimed at emphasising rather than "sweetening" the message. Stylistic decisions are often dismissed as beside the point, a local sign-painter explained that the form "…doesn't matter, people can read it, they can read them clear as anything. That's all that matters."[25] The stylistic agnosticism itself points to the authority of the Biblical text; The differences in form and material are anchored by consistency in content, an insistence on the King James Version of the Bible and the repetition of a canon of verses which is shared across many different groups and denominations in Ulster and beyond. Principles of design can also be discerned in the relationship between graphic organization and the speaking voice. Texts are visually organized to preserve the cadence and the tonal emphases of speech, emphasizing orality like the buildings themselves.

Figure 7. "Exclamatory" texts on the wall of the Ebenezer Gospel Hall, Belfast. Image source: the authors.

Devotional texts, by contrast, tend to exist in contexts in which believers meet, they are congruous with their surroundings. These texts are produced to "uphold" believers, playing a role in communal religious practices. They provide opportunities to "make the word of God into an image"[26] using ornamental typefaces, calligraphy, initial caps, trompe l'oeil scrolls and banners and drawing on Blackletter and gothic type or on the visual legacy of Romantic Victorian Evangelicalism. The ornamentation encourages slow reading, and these texts are kept and used for longer and are more often hand-made. The colors are more subdued; gold, silver, brushed aluminium, and rich wooden tones. In more recent examples materiality takes the place of elaborate decoration. Three-dimensional acrylic and stainless-steel letters familiar from commercial applications materialize the Word of God.

Figure 8. A "devotional" text, hand-painted and hung at the front of the gospel hall in Lisnagat, Co. Armagh.

THE MATERIALITY OF ULSTER'S EVANGELICAL HALLS

Taking at face-value the proposition that the building is most important as a shelter to gather in, the various spatially and temporally dispersed solutions to the problem of how to create that shelter for meeting –the "hall" as interior, in turn lead to halls as buildings with a characteristic presence in streets, villages, fields and towns. The design of a hall is the solving of the problem of how to build one within the resources of the group of people or individual that desires to see it built, on a larger scale it is also the shared design problem of how to produce a network of small places which are more than the sum of their parts. The elements from which the buildings are made are not singular. It is through combinations, conceptualized here as bricolages, that characteristic presences emerge. These operate at multiple scales. The hall interior provides an affective environment, its exterior is a visible "witness" in the locality, but it is also part of the network of further halls. Entry to this system has a low cost (Low-cost in the sense that they are within the scale of means of ordinary people and groups of ordinary people rather than institutions). The interplay of text and building, with text called upon both to evangelize, and for its power in recontextualizing and transforming meaning is a powerful mechanism for producing out of the ordinary. In text too, it is the repetition of content in differing forms and materials, supported by the Evangelical insistence on the words of the King James Bible that provides for a characteristic presence from limited resources. Taken together the halls demonstrate the fertile relationship between constraints and meaning that characterize the bricolage.
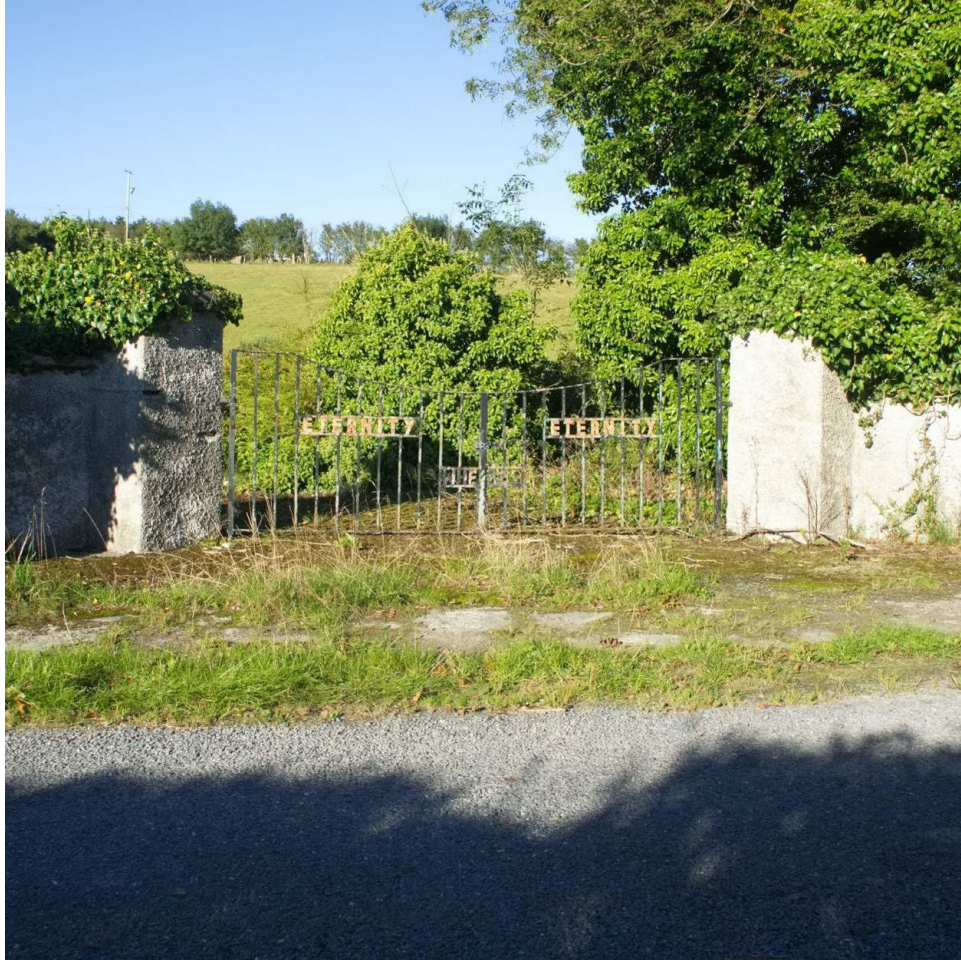
Figure 9. "ETERNITY WHERE?" The Gate of Woodgrange Mission Hall, Co. Down. Image source: the authors.

NOTES

[1] The term 'Ulster' corresponds both to the Province of Ulster, containing nine of the 32 counties of Ireland, and often in usage to the region of Northern Ireland created after 'Partition' in 1921 containing six of the nine counties. It is used here to refer to the nine county Province. A helpful designation for studies of phenomena which predate Partition, but which still reflect geographically a 'Northern' character or dispersion.

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[14] Lévi-Strauss, 12.

[15] Roland Barthes, *The Semiotic Challenge* (Oxford: Basil Blackwell Oxford, 1988), 183.

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IS THERE A CHANGE IN THE SIGNIFICANCE OF CULTURAL ASSETS THROUGH CONSERVATION AND RESTORATION TREATMENT?

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INTRODUCTION

The restoration and conservation of archival materials and museum objects from the collections of the Auschwitz-Birkenau State Museum, the *moai* stone statues on Easter Island or the Monument ensembles in Golm have one in common they are the foundation of our collective memory and should be preserved for future generations.

This paper show that there can be a significant change in the significance of cultural heritage through conservation and restoration treatments. This occurs because cultural properties, including artifacts, artworks, buildings, and other elements of cultural heritage, can deteriorate over time due to various factors such as environmental conditions, human interaction, and natural aging. Conservation and restoration measures are undertaken to preserve and restore this cultural heritage.

Figure 1. (Left) Barbed wire near by the entrance of Auschwitz-Birkenau State Museum (Center) Stone statues on the easter island (Right) Golmer monument ensemble Photo: B.Kozub

First example

After the liberation of the concentration and extermination camp Auschwitz on January 27, 1945, the site was placed under legal protection, and intensive investigations were initiated.

The original archival materials and physical remains secured as evidence of the committed crimes now belong to the museum's collection.

On July 2, 1947, the State Museum of Auschwitz, comprising the surviving parts of Auschwitz one I and Auschwitz two II-Birkenau, was founded.[1] In 1955, new departments were formed, including the archive, collection, publication departments and conservation.

It was also at this time that the first museum conservator began his work. In the 1960s, a second person followed, primarily responsible for caring for the collection, especially movable objects such as textiles, shoes, and suitcases. The list of historical evidence to be secured included the archives of the camp administration, personal belongings, and every detail and document related to the existence of the camp, life, and death.[2]

Figure 2. (Left) Auschwitz-Birkenau State Museum (Center) Suitcases at the Museum's permanent exhibition in Block 5. (Right) Photo: B.Kozub

The conservation and restoration difficulties in the museum's activities arise from the diversity of objects,[3] ranging from everyday items like shoes and clothing to suitcases, hair, archival materials, artworks, wooden barracks,[4] brick storage buildings, and metal fencing installations. Additionally, the work is complicated by the sheer volume.

Although the records of the restoration and conservation treatments carried out on cultural heritage since the museum's founding until the establishment of the new conservation workshop in 2003 are incomplete, a certain approach becomes evident, confirmed by the museum's inclusion in the UNESCO World Heritage List in 1979.[5] With the recognition as a World Heritage site, the museum adopted international principles for the conservation and restoration of cultural heritage[6]

Second example

The island Rapa Nui (Easter Island) is located in the southeastern Pacific. Politically, the island belongs to Chile, geographically it belongs to Polynesia and is known for its stone sculptures, the so-called *moai*. There are about 900 moais on the island, most of which are made of lapilli tuff. They were carved between the 10th and 16th centuries and have been listed as a UNESCO World Heritage Site since 1995. Their cultic significance has disappeared from collective memory. However, scientific research leads to the conclusion that they were an integral part of the ancestor cult.

In the 18th century, European eyewitnesses who visited the island reported the presence of still-standing statues along the coast.

During internal unrest and fierce battles, a lot of the originally over 1000 moai were toppled. Many of the stone sculptures are damaged and lying face down.

Almost all of the moai stone statue found on the island today were carved from the lapilli tuff of Rano Raraku. Most of them were built using a tuff outcropping in the southern part of the Rano Raraku volcano, where ancient quarries are still visible.

Since 1956, several moai have been set up again, and detailed research has been conducted regarding their morphology and the mechanisms of deterioration.[7] The first research on the morphology and nature of the damage to the rocks was carried out at the request of UNESCO in 1973 and 1981.

Figure 3. The fifteen newly erected stone monuments at Ahu Tongariki Photo: B.Kozub

The most significant transformation through restoration and conservation treatments occurred in the 1960s. Repositioning numerous sculptures to their initial placements brought about a change in their appearance. The installation of the monuments, along with the implementation of restoration and conservation strategies, contributed to an increased worldwide recognition of these sculptures.[8] Nowadays, the focus is on documentation and long-term monitoring. The results obtained are regularly discussed and evaluated at international conferences. Contemporary efforts in restoration and conservation focus on preserving artifacts through the utilization of 3D technology for continuous long-term monitoring. The primary detrimental phenomenon is precipitation, followed by wind-driven erosion, biological proliferation mainly caused by lichen and algae, as well as salt degradation associated with maritime aerosols. Additionally, the impacts of temperature fluctuations on the tuff substrate also exert an influence.

Third example

The monument ensemble in Potsdam/Golm, originally erected in 1910, encompasses a residential dwelling and an accompanying garden house. The structure witnessed expropriation after World War II, prompting subsequent renovations. However, a period of neglect from the 1990s until 2006 significantly compromised the ensemble's integrity. Restoration endeavors commenced in 2006, guided by the twin objectives of adhering to contemporary energy-saving standards and safeguarding its historical authenticity.[9]

Figure 4. (Left) Conservation and restoration treatments could begin in 2006
(Right) Monument ensembles in Golm 2023 Photo: B.Kozub

The historical significance of the ensemble as a testimony to a bygone era required a careful approach to restoration. An essential part of this process was the restoration of the windows and the exterior plaster, both of which were carried out according to historical findings. Of particular interest was the discovery, through extensive research, that the house was roofed with cement tiles, an innovation prior to 1919. The importance of this architectural detail was acknowledged in a brochure[10] published by the cement company, underscoring the progressive nature of the house for that time.

Historical preservation and sustainable energy initiatives are often viewed as harmonious goals, yet the actual execution of restoration projects reveals the intricate balance required between these seemingly disparate objectives. Of particular interest is the conundrum faced by preservation authorities in Brandenburg regarding the integration of solar panels on historical rooftops.

The modern paradigm of environmental consciousness has catalyzed efforts to enhance energy efficiency across various sectors, including historical building restoration. The current German government, in alignment with international accords, has established stringent energy renovation mandates. As a consequence, restoration projects must incorporate energy-efficient measures while preserving the architectural integrity of historical structures.

The state of Brandenburg, known for its rich historical heritage, has grappled with the challenge of reconciling energy-efficient practices with stringent preservation guidelines. Specifically, the prohibition imposed by preservation authorities on the installation of solar panels on historical rooftops has posed a considerable hurdle. These roofs, often characterized by their unique architectural features, have been deemed vulnerable to alterations that could compromise their historical authenticity.

In light of the aforementioned preservation restrictions, restoration practitioners have encountered the necessity of securing special permits to implement energy-efficient solutions that align with contemporary environmental imperatives. A new monument protection draft simplifies the approval process for photovoltaic systems on and around historical monuments, thereby obviating a substantial impediment that previously hindered restoration initiatives.[11]

The restoration of historical buildings in the contemporary landscape necessitates a nuanced approach that acknowledges the intricate interplay between preservation mandates and evolving energy efficiency imperatives. The case study in Brandenburg underscores the formidable challenges faced by restoration practitioners in navigating political constraints and compliance requirements.

CONCLUSION

The examples presented highlight the transformative effects of conservation and restoration practices on cultural heritage. The initial instance demonstrates that these treatments encompass more than just evidence preservation. By attaining museum status and securing its place as a World Heritage Site, the international conservation and restoration principles were incorporated into the institution.

Similarly, the second example underscores how post-1960s conservation efforts triggered a global reevaluation of reclining stone sculptures. Through careful restoration, these sculptures gained renewed attention. This transformation resulted in an elevated worldwide appreciation for these monuments, showcasing the profound influence of preservation efforts on the perception of cultural treasures.

In the third example, the recognition of a residential house as a monument instigated a transformative journey in its historical narrative. Through meticulous conservation and restoration, it metamorphosed from a domestic dwelling into a living testimony of the cultural heritage.

Ultimately, the question of whether conservation and restoration treatments alter the significance of cultural heritage necessitates individualized analysis. The presented instances confirm that these changes extend beyond the physical realm, impacting historical narratives, global perspectives, and intrinsic value. As such, exploring the potential shifts in cultural heritage significance through conservation and restoration remains an intricate endeavor, contingent upon the unique qualities of each cultural heritage.

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RETROFITTING LUNDAGER: TOWARDS CLIMATE CHANGE MITIGATION AND ARCHITECTURAL SENSEMAKING

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INTRODUCTION

This paper presents the results of one part of a research project carried out in collaboration with the National Museum of Denmark and Roskilde University. As a cross-disciplinary research project between the fields of communication, history and critical heritage studies, and architecture, the overall aim is to investigate how the experiential potential of selected vernacular buildings at the Open Air Museum outside Copenhagen may be enhanced by making architectural interventions, and subsequently investigating whether the visitors' experience of these interventions may become embodied aesthetic knowledge and inspire future (more) sustainable actions. The architectural subproject described in this paper is the making of a retrofit insulation of an existing threshing floor [*Lo*] in the *Lundager Farmhouse,* that is a part of the Open Air Museum. The intervention is an investigation of how to reuse and make a retrofit insulation in an existing room using biogenic materials and existing building components, so that the cultural-historical and aesthetic qualities present in the existing building are not weakened, but rather strengthened. The intervention is designed by the authors and built by students and teachers from the Royal Danish Academy in 2023.

BACKGROUND AND RESEARCH QUESTION

Providing a global assessment of climate change mitigation progress and potentials, IPCC points out that "[…] in developed countries the highest mitigation potential is within the retrofit of existing buildings."[1] Similarly, a recent Finnish study proposes a hierarchy for resource efficient construction within the planetary boundaries prioritising the utilisation of vacant and shareable spaces over renovating existing buildings, extending existing buildings and building new.[2]

Even if the reuse and retrofit insulation of existing buildings may hold a large potential to save operational and embodied energy, there may be a latent conflict between a new intervention and the values of the existing building. Consequently, retrofitting strategies often seem to be characterised by either apprehensive restorations or oblivious renovations.

Discussing the environmental significance of reusing existing buildings, a recent Norwegian report points out that not only should upgrading of existing buildings be prioritized over demolition and construction of new buildings, just as complete life cycle analyses constitute important decision making tools, also cultural and historical conservation values should be considered.[3] In a similar perspective, a recent Danish study, aiming to maintain the existing cultural-historical values, indicates that a gentle restoration of a historical timber frame building may in fact be a viable alternative to a more comprehensive renovation regarding environmental impact seen in a life-cycle perspective.[4]

Figure 1. Lundager Farmhouse.

Figure 2. Lundager Farmhouse.

Instead of understanding existing buildings and their cultural-historical, technological, and aesthetic qualities as something that is either in opposition to climate change mitigation actions or not relevant at all, ICOMOS has argued that "[…] cultural heritage is a source of creativity and inspiration for adaptation and mitigation actions that are responses to the findings of climate science."[5] This leads to the research question asking how cultural-historic, technological, and aesthetic qualities may inform adaptive reuse and retrofit insulation? What characterises a retrofit strategy that respects existing cultural-historic, technological, and aesthetic qualities and, in continuation, what are the perspectives of this regarding future sustainable building cultures?

RESEARCH METHOD

The research method in this paper is a *combined strategy*, involving the qualitative analysis of an existing building and the design and construction of an experimental retrofit structure within an existing space of the building.[6] The analysis of the existing building is seen from the perspectives of cultural history, technology, and aesthetics, aiming at developing architectural strategies in response to the findings of climate science and inform discussions on the adaptation and mitigation potential of existing buildings. The design and construction of the experimental structure is situated within the framework of *research by design* as described by EAAE[7] and is methodically developed through the architectural phenomenological method as described by Andersen.[8]

Building on the above framework, the research process is structured as follows. First, characteristic motives from the *Lundager Farmhouse* have been identified and photographed with the aim of developing a better understanding of the specific architectural situation, including cultural-historic, technical, and aesthetic values (Fig. 1–2). Second, selected motives have informed the design of a retrofit insulation in the threshing floor of the existing farmhouse (Fig. 3–4). Given the circumstances of building within a museum object, the aim of the design has been to develop an architectural entity which clearly corresponds with the existing building, while concurrently being autonomous and distinguishable as something new. Third, the experimental retrofit has been built by students and teachers as part of the curriculum. Fourth, the experimental retrofit has been described and documented photographically (Fig. 5–10). Fifth, the documented motifs, the design documents, and the documentation of the retrofit are considered empirical findings, which have been described and analysed through a phenomenological-hermeneutic lens in relation to the theoretical framework. Finally, the significances of the results have been discussed in relation to the research question and recommendations have been made.

THEORETICAL FRAMEWORK
Conservation

Western conservation theory may be considered an ongoing discussion between positions along an axis demarcated by maximalist and minimalist interventions represented by Viollet-le-Duc and John Ruskin, respectively.[9] Having mayor impact on conservation practise in the 20th century, *The Venice Charter* argued that the aim of restoration is *not* the unity of style but rather the harmonious yet distinguishable integration of missing parts with the whole.[10] Today, conservation theory is contested, including not only the conservation object, but also the users. Laurajane Smith has argued that heritage values, meanings, and identities are continuously created and recreated in a cultural and social *process*.[11] Introducing the concept of *sustainability*, Salvador Muñoz Viñas has furthermore argued that conservation does not represent a final truth but is instead rooted in the uses, values, and meanings that an object has to people.[12]
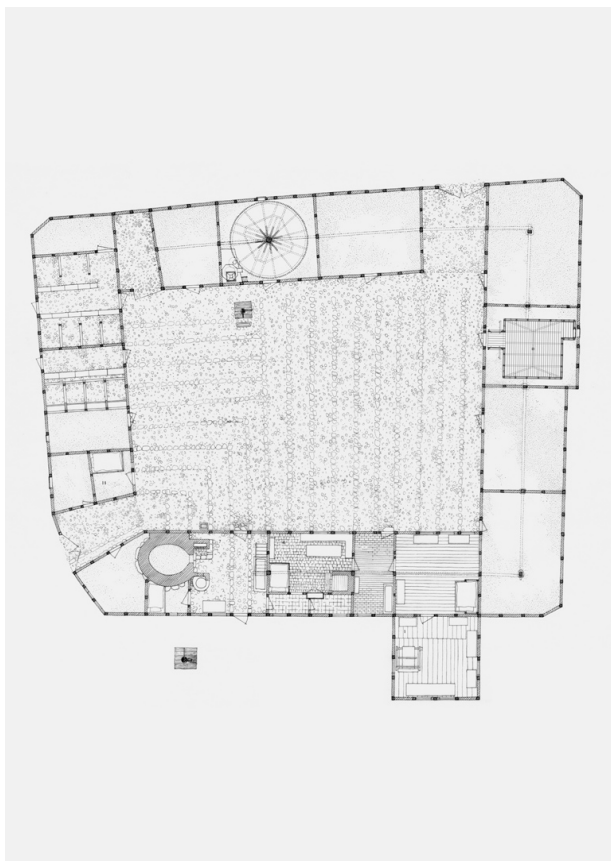
Figure 3. Lundager Retrofit, site plan.

Figure 4. Lundager Retrofit, section.

Sustainability

The term of sustainability – or rather, *sustainable use* – was coined by Hans Carl von Carlowitz in 1713 as the balancing of harvest and growth in a given system.[13] In resonance, the Brundtland Commission Report *Our Common Future* defined sustainability as "[…] development that meets the needs of the present without compromising the ability of future generations to meet their own needs."[14] Following decades of work by the UN and the member states, the 17 Sustainable Development Goals, adopted by all United Nations Member States in 2015, aim at ending poverty, reducing inequality, improving health and education while tackling climate change and preserving oceans and forests.[15] However, failing to deal with the increase in resource use, the SDGs have been criticized as prioritizing economic growth over ecological integrity.[16] Material resources are limited on a bounded planet[17] and the safe operating space of numerous planetary boundaries are long exceeded.[18] Combining an inner *social foundation* with an outer *ecological ceiling* and visualizing them in combination as a doughnut, Kate Raworth has proposed the probably most comprehensive model for a future sustainable development.[19]

Aesthetics

Separating *noeta,* as the object of logic, from *aisthetike,* as the things perceived, Alexander Gottlieb Baumgarten coined the term *aesthetics* in 1735.[20] Somewhat in resonance, Martin Heidegger understands the relation of humans to the world as not just utilitarian or theoretical, but also poetic. Describing a painting by Vincent van Gogh, Heidegger makes clear that a pair of peasant shoes are not only equipment for walking or a circumspect object, but for the artist "[…] a becoming and happening of truth."[21] Central for this becoming and happening of truth is, the ancient Greek concept of *techne*. Deriving from *teks-*, it describes "to weave," "to fabricate" or to "to make wicker or wattle fabric for (mud-covered) house walls."[22] As understood by Heidegger, however, *techne* is neither art nor craft in the present day sense, but rather a mode of presentation where "[t]he rock comes to bear and rest and so first becomes rock; metal comes to glitter and shimmer, colors to glow, tones to sing, the word to say."[23] Focusing on what a building *does* rather than what it *is*, David Leatherbarrow similarly points out that, indeed, "a building is a technical and aesthetic work, but it is known as such through its workings […] through its actions or performances."[24] To Leatherbarrow, architectural elements are understood as passively active through an *interenvironmental system of correspondences*.[25] Rather than focusing on a dualist perspective, attention is directed towards a cultivation of potential between things and rests on the ways things may "exceed themselves."[26]

RESULTS AND ANALYSIS

The three characteristic motives that have informed the retrofit are *post*, *lining* and *lighting*. Each motif has been selected in accordance with the methodical and theoretical framework as based on an analysis of the existing farmhouse. Each motif has furthermore been selected with the intention of demonstrating a degree of commonplace traits, as to be relevant in a larger architectural context.

Post

The *Lundager Retrofit* is a new interpretation of the traditional *Lundager Farmhouse's* post and beam timber structure. Constructed with a series of central columns carrying a longitudinal beam stabilised with diagonal braces, this characteristic ridge-post framing typology can be traced back to the Stone Age. The new intervention similarly comprises a timber structure with a freestanding post, joined by wood-on-wood joints (Fig. 6, 8). The loadbearing structure is made entirely of locally sourced Douglas timber, which may be considered a potential renewable resource because of the relatively short geological time scale. Sequestering CO_2 when growing, wood acts as a carbon sink when

Figure 5. Lundager Retrofit.

Figure 6. Lundager Retrofit.

maintaining its chemical form. The new structure stands on a steel ground screw foundation, that, compared to a conventional 30 cm wide and 90 cm deep concrete foundation along the exterior walls, reduces emissions by 1.66 tonnes of CO_2, corresponding to approximately 85%.[27]

Lining

As an interpretation of the traditional wattle and daub, the retrofit structure is lined with 90x300x600 mm Hempcrete blocks (Fig. 6, 9). The blocks comprise the panels of the half-timbered structure and are joined using clay mortar. The hempcrete panels are plastered with clay level with the timber and subsequently limewashed. Hempcrete is an insulating building block consisting of pressed hemp bound together by lime. Hemp is a fast-growing, hardy plant, sequestering 75 kg of CO_2 per m^3 material. A *Isohemp* hempcrete block has a thermal conductivity (λ-value) of 0.071 W/mK.[28] An existing half-timbered wall retrofitted with 200 mm hempcrete has an overall climate impact of heat loss and materials of 68.6 CO_2 e/year. In comparison, 300 mm mineral wool - due to a greater climate impact during production - has a total climate impact of 71.6 CO_2 e/year.[29] With reference to the traditional thatched roof of the farmhouse, the roof of the retrofit is furthermore insulated with 80x600x1200 mm grass fibre mats (Fig. 10). The material is locally collected, dried, and pressed surplus grass from public squares and parks. With a thermal conductivity (λ-value) of 0.040 W/mK, *Gramitherm* grass insulation is 100% recyclable and sequesters 1.5 kg of CO_2 per kg of material.[30]

Lighting

As part of the intervention, a 19th century window was restored (Fig. 6). Loose paint was scraped off and decayed wood was carefully replaced. It was primed with boiled linseed oil and painted with linseed oil paint in three thin coats. The window was finally fitted with an interior window frame and built into a deep nook, providing seating and reflecting light diffusely. While conserving both aesthetic values and material resources, restoring and retrofitting an existing window reduces the heat loss from around 313 kWh/m^2 per year to 66 kWh/m^2 per year.[31] Fitted with an interior window frame with double energy glazing, the total heat loss would be 25 kWh/m^2 per year.[32] Not taking a full LCA perspective into account, a similar new wood/aluminium window with a double energy pane will have a heat loss of around 72 kWh/m^2 per year while a corresponding new wood/aluminium window with a three-layer energy pane will have a heat loss of around 42 kWh/m^2 per year.[33]

Results

In conclusion of the above, the *Lundager Retrofit* may be understood as being part of a larger system of cultural-historic, technological, and aesthetic correspondences involving landscape, building, and intervention. Manifesting knowledge developed through an in-depth analysis of the existing technological properties, aesthetic qualities, and experiential effects, the *Lundager Retrofit* may be understood as making sense in the specific architectural situation as well as in a larger inter-environmental system. Furthermore, the intervention may be considered sense-making by way of responding to and expressing architectural qualities without compromising existing heritage values. Finally, it may be argued that the adaptation of the existing building is characterised by sense-making and making sense by harmoniously integrating the conservation of cultural-historic and aesthetic values as well as the energy- and material resource saving actions as part of a mitigation strategy.

DISCUSSION

As the findings suggest, not only technological measures, but also cultural-historic and aesthetic aspects should be taken into consideration when retrofitting. In this perspective, the principles of the *Venice Charter* may once again become relevant. Being in principle similar to the existing building,

Figure 7. Lundager Retrofit.

Figure 8. Lundager Retrofit.

but in a contemporary interpretation, the *Lundager Retrofit* may be considered a *harmonious yet distinguishable integration* of new and old. As such, the intervention exemplifies a strategy that neither rejects any change nor transforms the existing building to unrecognizability, but rather respects and enhances the existing qualities within a *system of correspondences* that is guided by sustainable actions. Even if contemporary conservation theory has shifted its focus from the original physical *material* towards cultural and social *processes*,[34] it may be argued that a renewed comprehensive focus on physical material is pivotal as part of a future circular economy.[35]

Even if a retrofit insulation may save energy, improvements in efficiency have, however, historically been cancelled out by growth in floor area.[36] As such, efficiency measures alone are inadequate as also underlined in the SER (Sufficiency, Efficiency, Renewable) framework.[37]

Traditional building culture may be characterised by making use of locally sourced materials, accommodating cyclic renewal, and being designed according to the principles of protection by design, while simultaneously allowing parts of the building to age and be replaced without compromising the whole. Similarly, the retrofit is designed for disassembly, planned with simple maintenance in mind, and built with nontoxic materials from near and traceable supply chains. By e.g., using clay mortar (which is "weaker" than the hempcrete), dry-fit wood-on-wood joints, and a clear structural layering, the design supports maintenance, recycling, reuse of individual elements and allows the materials to be returned to the ecosystem at the end of lifespan in accordance with the principles of a circular economy.[38]

In a renewable's perspective, added building materials in the *Lundager Retrofit,* such as wood and hemp, may be considered renewable resources and potentially abundant, carbon neutral, and recyclable. Even if clay is not a renewable material as such, it may be considered both abundant and recyclable. In this perspective, the *Lundager Retrofit* exemplifies a resource saving-, carbon uptake-, and storage-strategy using regenerative bio-based materials.

In a sufficiency perspective, fair consumption of space and resources is required. According to the IPCC, sufficiency requires optimising the use of buildings, repurposing unused existing ones, prioritising multi-family homes over single-family buildings, and downsizing dwellings[39] As pointed out by Stewart Brand, what allows adaptation to changing requirements over time is dependent on the separation of the differently paced systems of the *Site*, *Structure*, *Skin*, *Services*, *Space plan* and *Stuff*.[40] In this perspective, the regular space plan as well as the clear tectonic articulation of the *Lundager Retrofit* may easily allow future optimization and repurposing. More importantly, as pointed out by the IPCC, people do not demand primary energy and physical resources as such, they demand services.[41] As seen from an architectural perspective, it may furthermore be argued that what is important is not bricks or electricity as such, but rather quality homes.

CONCLUSION AND RECOMMENDATIONS

As described above, the existing *Lundager Farmhouse* has inspired adaptation and mitigation actions in response to the findings of climate science as called upon by ICOMOS.

Generally applicable, but with different results depending on the architectural situation, the proposed strategy requires that a careful building analysis be done in advance of any intervention. In this, it is recommended that not only technological, but also cultural-historic and aesthetic qualities be taken into consideration. Furthermore, it is recommended that sufficiency measures should supplement adaptive reuse and retrofit insulation using renewable resources strategies to mitigate climate change. When designing, these general recommendations should be complemented by taking design for disassembly, protection by design, maintenance, and supply chains into consideration.

In addition to the strategy and recommendations, the results of the *Lundager Retrofit* have prompted a re-evaluation of several theories and practises, that are normally taken for granted.
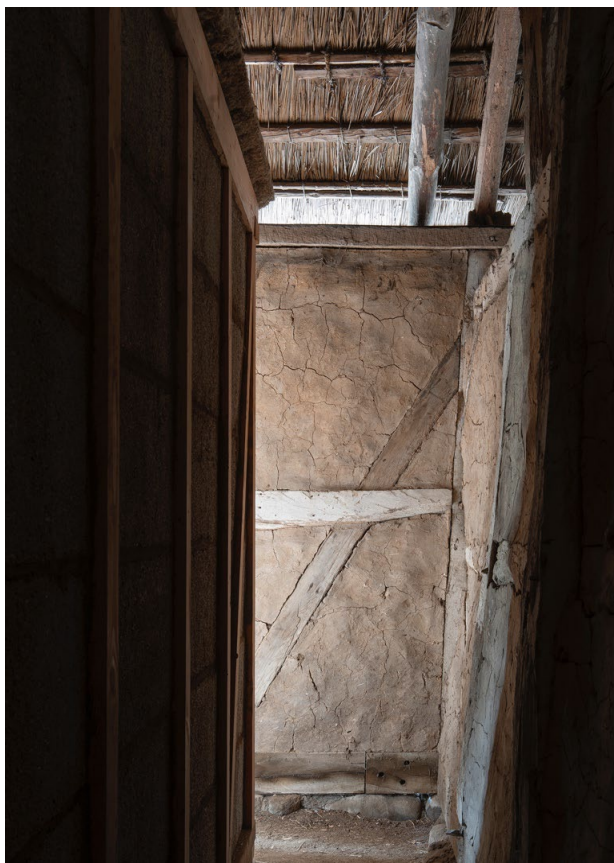
Figure 9. Lundager Retrofit.

Figure 10. Lundager Retrofit.

As not only efficiency, but also renewables and sufficiency strategies should be taken into consideration when working with existing buildings, a discussion of maximalist and minimalist interventions has, again, become pertinent. In the case of the *Lundager Retrofit*, this becomes a question not of reducing, but rather enhancing existing cultural-historic and aesthetic qualities that have low climate impact – limiting interventions to what is sufficient.

Balancing the intervention with the existing building, the *Lundager Retrofit* adds a new perspective to the discussion of the relation between new and old. Being neither an apprehensive restoration nor an oblivious renovation, the intervention is characterised by a harmonious, yet distinguishable integration – a redefinition of the strategy as originally called for in the *Venice Charter*. Similarly, acknowledging the urgency of the accelerating climate, resource- and biodiversity crisis, both the importance of the material substance as well as cultural and social processes are recognised.

The qualities of the intervention are, in this respect, not only related to the building as an individual object, isolated in time and space, nor do they represent a visualisation of the so-called *spirit of the place*. [42] Rather, they are characterised by being part of a larger system of cultural-historic, technological, and aesthetic *correspondences* involving landscape, building, and intervention.

In conclusion, the *Lundager Retrofit* embodies architectural adaptation and mitigation actions in response to the findings of climate science, characterised by both sense-making and making sense.

NOTES

[1] IPCC Intergovernmental Panel on Climate Change, *Climate Change 2022 – Mitigation of Climate Change – Working Group III – Sixth Assessment Report of the Intergovernmental Panel on Climate Change* (2022), 31.

[2] Matti Kuittinen, "Building within planetary boundaries: moving construction to stewardship."
Buildings and Cities 4-1 (2023): 565–574. August 20, 2023, DOI: https://doi.org/10.5334/bc.351.

[3] Selamawit Mamo Fufa, Cecilie Flyen and Christoffer Venås, *Grønt er ikke bare en farge: Bærekraftige bygninger eksisterer allerede* (Oslo: SINTEF akademisk forlag, 2020).

[4] Thomas Hacksen Kampmann, Teddy Serrano and Morten W. Ryberg, "Comparative Life-Cycle Assessment of restoration and renovation of a traditional Danish farmer house." Building and Environment 219 (2022). August 20, 2023, DOI: https://doi.org/10.1016/j.buildenv.2022.109174.

[5] ICOMOS Climate Change and Cultural Heritage Working Group (2019), *The Future of Our Pasts: Engaging Cultural Heritage in Climate Action* (Paris: ICOMOS, 2019), 14.

[6] Linda Groat and David Wang, *Architectural Research Methods* (Hoboken: Wiley, 2013).

[7] "EAAE Charter on Architectural Research," EAAE, accessed August 24, 2023,
https://www.eaae.be/about/statutes-and-policypapers/eaae-charter-architectural-research/.

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[9] Jukka Jokilehto, *A History of Architectural Conservation* (London: Routledge, 2017).

[10] ICOMOS, "The International Charter for The Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)," accessed August 24, 2023, https://www.icomos.org/images/DOCUMENTS/Charters/venice_e.pdf.

[11] Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006).

[12] Salvador Muñoz Viñas, *Contemporary Theory of Conservation* (Oxford: Elsevier, 2005).

[13] Finn Arler, "Bæredygtighed og bæredygtig udvikling", in Finn Arler, Mette Alberg Mosgaard and Henrik Riisgaard, *Bæredygtighed – værdier, regler og metoder* (Aarhus: Aarhus Universitetsforlag, 2015).

[14] World Commission on Environment and Development, *Our Common Future [Brundtland Report]* (Oxford: Oxford University Press, 1987).

[15] "The 17 Sustainable Development Goals," United Nations, accessed August 24, 2023, https://sdgs.un.org/goals.

[16] Nina Eisenmenger et al., "The Sustainable Development Goals prioritize economic growth over sustainable resource use." Sustainability Science 15, 1101–1110 (2020). August 20, 2023, DOI: https://doi.org/10.1007/s11625-020-00813-x.

[17] Herman Daly, *Ecological Economics and Sustainable Development, Selected Essays of Herman Daly* (Cheltenham: Edward Elgar Publishing Limited, 2007).

[18] Johan Rockström, Will Steffen W, Kevin Noone et al., "A safe operating space for humanity." Nature 461, 472–475 (2009). August 20, 2023, DOI: https://doi.org/10.1038/461472a.
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   Kate Raworth, *Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist* (New Orleans: Cornerstone, 2018).

[19] Kate Raworth, *Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist* (New Orleans: Cornerstone, 2018).

[20] Alexander Gottlieb Baumgarten, *Reflections on Poetry* (Los Angeles: University of California Press, 1954).

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[22] "*teks-," Etymology Dictionary, accessed August 20, 2023, https://www.etymonline.com/word/*teks-#etymonline_v_52573.

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[24] David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 49.

[25] David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 38.

[26] David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 91.

[27] This according to the supplier.

[28] This according to the supplier.

[29] Thomas Hacksen Kampmann, Teddy Serrano and Morten W. Ryberg, "Comparative Life-Cycle Assessment of restoration and renovation of a traditional Danish farmer house." Building and Environment 219 (2022). August 20, 2023, DOI: https://doi.org/10.1016/j.buildenv.2022.109174.

In a more nuanced LCA perspective, it may also be argued that using a thinner hempcrete block (i.e. 75mm) only produces a slightly higher environmental impact than a 200mm block while being resource efficient and, in some cases, more suitable for the architectural task at hand.

[30] This according to the supplier.

[31] Thomas Hacksen Kampmann, "Gamle vinduer modarbejdes." Arkitekten 04 (2022), 32.

[32] Thomas Hacksen Kampmann, "Gamle vinduer modarbejdes." Arkitekten 04 (2022), 32.

[33] Thomas Hacksen Kampmann, "Gamle vinduer modarbejdes." Arkitekten 04 (2022), 32.

[34] Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006).

[35] "Let's build a circular economy," Ellen MacArthur Foundation, accessed August 20, 2023, https://ellenmacarthurfoundation.org.

[36] IPCC Intergovernmental Panel on Climate Change, *Climate Change 2022 – Mitigation of Climate Change – Working Group III – Sixth Assessment Report of the Intergovernmental Panel on Climate Change* (2022), 100, 102, 955.

[37] IPCC Intergovernmental Panel on Climate Change, *Climate Change 2022 – Mitigation of Climate Change – Working Group III – Sixth Assessment Report of the Intergovernmental Panel on Climate Change* (2022), 957–959.

[38] "Let's build a circular economy," Ellen MacArthur Foundation, accessed August 20, 2023, https://ellenmacarthurfoundation.org.

[39] IPCC Intergovernmental Panel on Climate Change, *Climate Change 2022 – Mitigation of Climate Change – Working Group III – Sixth Assessment Report of the Intergovernmental Panel on Climate Change* (2022), 955, 958, 959.

[40] Stewart Brand, *How Buildings Learn: What Happens After They're Built* (New York: Penguin Books, 1994).

[41] IPCC Intergovernmental Panel on Climate Change, *Climate Change 2022 – Mitigation of Climate Change – Working Group III – Sixth Assessment Report of the Intergovernmental Panel on Climate Change* (2022), 505.

[42] Christian Norberg-Schulz, *Genius Loci – Towards a Phenomenology of Architecture* (New York: Rizzoli, 1980), 166.

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SOUND LIFELINE: SARAJEVO UNDER THE SIEGE, A CITY RECONFIGURED THROUH SONIC EXPERIENCE

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INTRODUCTION

This research has been conducted and financed under the patronage of the Large-Scale Co-operation Creative Europe project entitled "B-AIR Art Infinity Radio[1]" which consists of a consortium of nine partner organizations from seven European countries from varying scientific and artistic fields. The project explores how sound stimuli affect our cognitive and emotional development, in other words, what sound represents to different groups of people and their environment, with particular focus on vulnerable groups. The topic is explored through the prism of each partners' expertise and our team at the International Burch University (IBU) has been exploring the relationship between sound, space (architecture), memory. The vulnerable group in our context are the survivors of the Bosnian war and the siege of Sarajevo (1991-1992).

This article is summary of our scientific research which has a 'research to create' approach where the scientific research supports the artistic creation and vice versa. The three artistic components which resulted from this research a documentary film, an electro-acoustic composition and a music composition, have been exhibited at the Historical Museum of Bosnia and Herzegovina in Sarajevo in April, 2023 followed by an exhibition at the Research Centre of the Slovenian Academy of Arts and Science as part of the Global SpecifCity Festival in Ljubljana organized by Radio Television Slovenia in June, 2023.

Sound and Architecture

Within the field of architecture, the relationship between sound and space can be classified as acoustic and/or aural in nature. The acoustic architecture is a term used to refer to the physical properties of sound in an architectural space which can be empirically measured and interpreted, whereas the aural architecture encompasses the emotional, behavioral and sometimes physical response to sounds in a space. This research is rooted in the aural sphere of architecture and the role it plays in the context of sonic memory related to war. The term 'soundscape' was first coined by Canadian composer, environmentalist and writer R. Murray Schafer, referring to the auditory landscape or transient composition of layers of sonic information within an environment. Aural architecture and soundscapes exist regardless of whether or not they are deliberately designed. There is also an inextricable relationship between soundscapes and the built environment, as the accumulation of daily activities constitute the 'soundscape' while the built environment in which the soundscape is produced

amplifies and modulates it. Thus, a soundscape can also be thought of as an expression of a society and an environment and can help add to an understanding of a place, which may not otherwise be visually identifiable.

Here a soundscape is positioned as 'an environment of sound' (or sonic environment), with emphasis on the way it is perceived and understood by an individual or by a society'.[2] In this regard, space is in the sounds, at least in a manner perhaps not too far removed from Henri Lefebvre's conception of space as a function of social production.[3] Therefore, in order to understand any given sonic environment, one has to understand the semiotics of sound functions through the experience of the auditor, who interprets meaning within their environment through the act of listening.

Listening/Witnessing/Testifying

Listening is a central component in this research in two separate but conjoined senses: first, and most obviously, it seeks to understand the dynamics of discrete acts of listening in wartime; second, it relegates this listening to witnesses as its primary methodology, which is later interpreted, recreated and addressed through the three specific artistic modalities that are part of this exhibition

Fifteen participants were interviewed about their sonic memories of the siege period. The participants range in age and occupation and they also lived in different parts of the city during the siege. All the witnesses are well aware of the soundscape of Sarajevo before, during and after the siege. The interviews were conducted in a semi-formal style in the studio environment at the International Burch University either in Bosnian or English. Albeit informal, the questions were structured to reflect the multitude of spatial scales and variety of daily experiences, or sonic environments, during the war. The questions did not explicitly focus on ballistic sounds or 'sounds of terror' but rather tried to understand how the siege affected spatial morphology and the daily routine conducted in it, and furthermore, how that was reflected through the soundscape and what physiological effects it had on the witnesses both during and after the war. For this very reason the name of the project is "Sound Lifeline".

According to anthropologist Veena Das, witnessing or testimony, when listened to sensibly by a conscientious and committed listener, is more than a historical narrative; it can also be therapeutic. She claims, "the desire to speak from the subject position of the bereaved witness can be understood both in terms of publicizing tragedy to avoid its repetition—the logic of "never again"—but it also participates in the recuperative process of speaking (testimony) in the face of the unspeakable (trauma)." [4]

The interviews have been conducted with the incredible generosity, openness and honesty of the following fifteen participants: Adela Jusić (visual artist), Adi Sarajlić (sound producer), Dina Memić (historian and curator at the Historical Museum of BH), Džemil Hodžić (video editor/founder of Sniper Alley project), Enes Zlatar (musician), Enrico Dagnino (photojournalist), Husein Mahmutović (musician/artist), Mirsad Tukić (sound engineer and artist), Mirza Ćorić (musician), Nermina Zilđo (art historian and curator), Nihad Ćengić (architect and professor), Nihad Kreševljaković (historian and director of MESS festival), Paul Lowe (photojournalist and lecturer), Sabina Tanović (architect and researcher), and Zoran Doršner (architect).
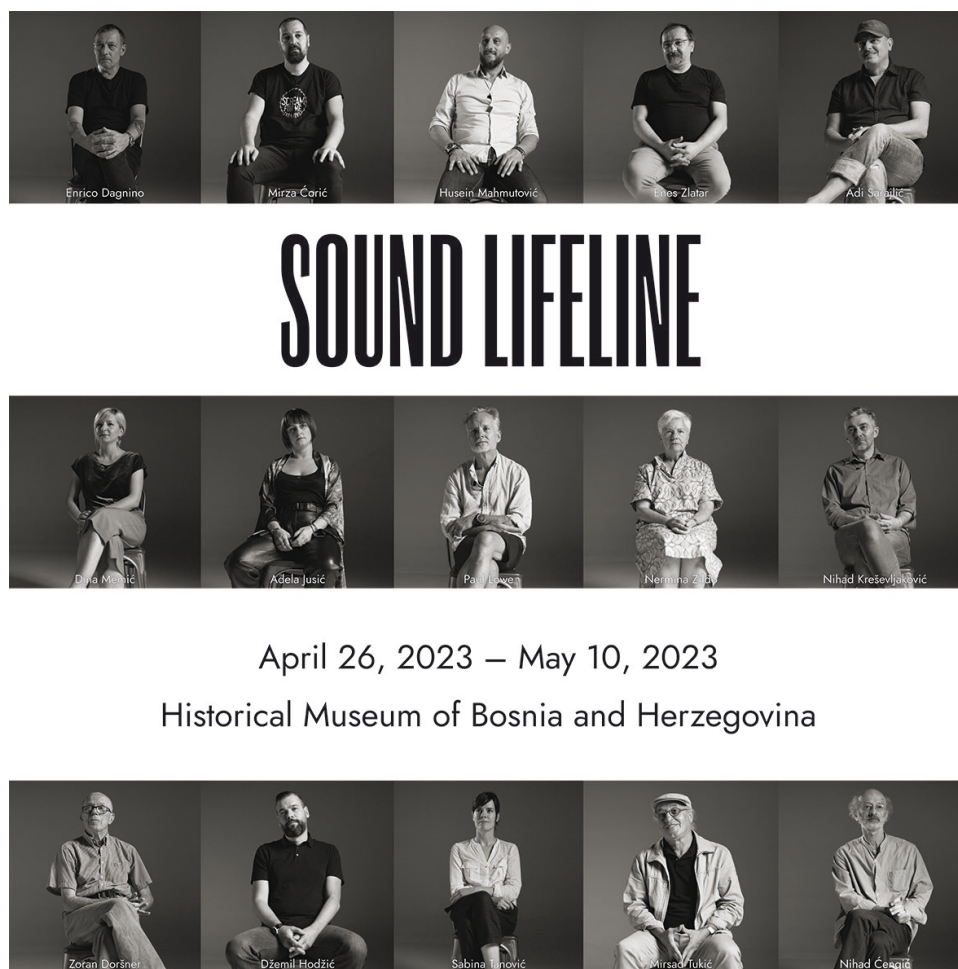
Figure 1. Sound Lifeline exhibition collage of witnesses (by Agencija Ideologija for IBU).

Deciphering the soundscape of the siege

The interviews were transcribed and analyzed as a means of understanding the war soundscape and its impact on the witness. The analysis relies on the current war theory studies[5] as well as relationships between music, sound and violence.[6] However, while most of these studies have focused on wartime and detention contexts and the experience of the soldiers (with the exception of Velasco-Pufleau, who interviewed civilian victims of a terrorist attack during a rock concert), this research explores the particularities of listening to the experiences of people—civilians—who were exposed to long-term sonic violence during the siege of Sarajevo. Through the individual testimonies, there are many collective patterns within the sonic remembrance of the witnesses. Below is a summary of the most dominant sounds as testified in the interviews. For a more comprehensible study please visit the project webpage, where you will be able to download all of our research.

Defining the sound source: Urban morphology and the siege line

Sarajevo geographically is located in a valley, and the urban formation grew around the river Miljacka. Since the city grew linearly along the river, the layers of Ottoman, Austro-Hungarian and Socialist architecture can be identified within the sequenced part of the city, each exhibiting specific scale, proportions and materials that uniquely affect the acoustics of each area. The major vehicular artery runs parallel to the river and became known as the "Sniper Alley" during the siege as it was exposed to sniper attacks from the surrounding hills. The siege line circumscribed the city and for the

most part was located in the surrounding hills from which the city was under constant attack, with its citizens being heavily exposed to direct military attacks. This total exposure to potentially fatal danger forced the witnesses to become very aware of the different ballistic sounds and their relationship to space, which in turn affected the methods and rhythms of how they moved through space.
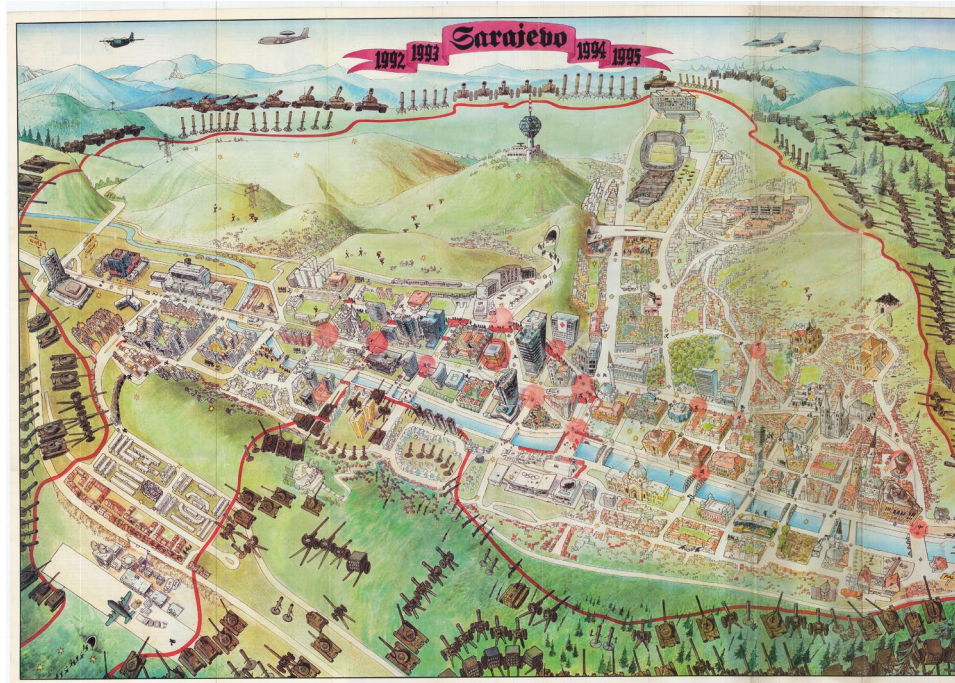
Figure 2. Map of Siege of Sarajevo (FAMA collection).

Geography as a sound amplifier

As mentioned above, since essentially all urban noise disappeared during the siege, the geography of the valley created a sort of echo chamber with sounds that under the peaceful circumstances could not be heard (like the flow of the river, for example) now becoming predominant sonic elements. According to witnesses, one could hear footsteps or conversations that were taking place a few kilometers away once the ballistic attacks quietened down. At the same time, due to the infrastructural damage, new infrastructure and means of transport (especially of water and wood) had to be improvised. As such, the sounds of trolleys, bikes and canisters being dragged through the streets became the new daily sounds. One of the witnesses described the sound of the broken electricity wire hanging on the broken pole swing back and forth, almost producing a musical sound.

According to witnesses, there were very few motorized vehicles on the streets and consisted primarily of the heavy UN transporters which moved slowly through the city. At times, however, a car at a very high speed (avoiding sniper fire) would screech by, transporting the wounded to the hospital. During the military attacks, very harrowing screams and cries of the civilians could also be heard, often accompanied by the sounds of hastened, panicked shuffles stamping on shattered glass.

New rhythms and sounds of daily life

On a more intermediate architectural scale, buildings became 'hollow' as most of the glass was shattered early in the conflict. The witnesses therefore described the sensation of 'living in a tent,' where the outdoor and indoor sounds would intertwine. Basements often became shelters and they

took on the roles of communal spaces and sometimes even schools. Their internal echo became a new sonic experience of indoor living.

Due to the lack of electricity, and thus minimized visibility within the interior spaces, sound became the main sense for orientation in space. The echo of canisters being dragged through common staircases, the number of footsteps to one's apartment, all became important orientation elements in space. The humming of the generators, for those lucky enough to have them, became the background buzzing noise. On the other hand, on the rare occasions when electricity was turned back on, all the electrical devices in the house would suddenly 'come alive' and a general euphoria would take place.

Sound as a safe place and a space of resistance

It is also very important to note the role that sound played in civic resistance. Individuals communally acted to create an alternate soundscape against the one of war. This took place in different forms from cycling in order to create enough electricity to watch a movie, to producing and receiving music. Here the distinct motivation to act, generating personal sounds against the war forced upon the people, becomes very significant. According to the witnesses, during the war music and radio played an important role in creating an alternative 'space' where through the means of a sonic experience citizens could feel connected to each other, but perhaps even more importantly, to the rest of the world. Thus, common spaces like corridors and lobbies, which were the safest as they were on the interior cores away from the windows, became new places of socialization among neighbors where impromptu music performances would take place. Many concerts and theater plays were also organized in both formal and informal circumstances during the entire length of the conflict. Children continued to take music lessons and many rock bands formed during the siege. Radio like Radio Zid, Studio 99 and the national RTV stations became crucial in bringing the news but also providing cultural content and new music on international playlists, one of the few means of keeping in touch with the world. As such, music and radio became key aspects of the cultural resistance that took place by the citizens of Sarajevo.

Silence as a psychological weapon

The most prevalent sonic memory in most of the testimonials is that of silence. Silence, which under different circumstances might be synonymous with ease, in the context of the siege became the counterpart to the ballistic sounds and an equal signifier of danger. Thus, although at times bringing emotional relief, silence also signified tension in the physiological anticipation of what is to happen next. Silence in combination with spatial properties of the city's architecture also allowed sounds that were previously masked by pre-siege daily urban noise to be amplified and clarified.

Addressing sonic war memories

Although our investigation lies at the intersection of sonic memory and the architectural/spatial realm of wartime Sarajevo, it is also influenced by anthropological, artistic, therapeutic and music spheres. Having examined the war soundscape as narrated by our witnesses, the goal of the project is to investigate alternative models of addressing sound memory/trauma by resting on current warscape theories but also through artistic production. As such, for this part of the project the aim of the exhibition is to operate in three modalities: an electro-acoustic sound composition, a documentary film and a musical composition.

The examination of the testified war sounds was approached in a very similar manner as one would with an architectural project–starting with the city scale and working our way down to the street level, followed by interior spaces and finally looking at it from a human scale. All three artistic components are also conceptually arranged in this manner and each has its own specific purpose within the project.

For the exhibition, rather than drawing scientific conclusions about the nature of auditory experience in wartime, we asked the visitor to participate in the witnessing, experiencing and restorative nature of the sonic realm through active listening.

Electro-acoustic composition

The electro-acoustic composition "Symphony of the Siege" by Haris Sahačić is an attempt to spatialize and recreate some of the key experiences described as sound memories through the fifteen testimonies. Psychological research and practice have shown that imprints from the past can also be transformed by having *physical experiences* that directly contradict the helplessness, rage and collapse that encapsulate trauma.

"Symphony of the Siege" is a recreation of sonic experiences with new sequences and spatial order, based on the narrational testimony. The aim of the work within the project research is two-fold. The first aim is to re-introduce the war sounds to the witnesses in a safe and reconceptualized space and sequence and in this way as stated above the protagonist/witness is able to replay and *change* scenes from their past and thus 'normalize' the war sounds through listening to the composition. The second is to introduce those sounds to the visitors of the exhibition who have not experienced the siege of Sarajevo, again in a safe and controlled environment with a carefully composed flow, as a means of better understanding the survivors and their testimonies.

The electro-acoustic composition is acoustically projected through six active sound monitors in a pitch-dark gallery and thus creates a sense of spatial depth through sonic projection. The piece is composed as a symphony consisting of four acts (based on four spatial scales), each of which consist of a number of sound miniatures. Each sound miniature is a recreation of one acoustic moment described by the witnesses. The flow and order of the miniatures is also reflected in the structure of the documentary film. The spatial scales of the sound scenography move from the entirety of urban territory to the space of an intimate moment. As Judith Herman asserts, "the fundamental stages of recovery are establishing safety, reconstructing the trauma story, and restoring the connection between survivors and their community."[7]

Figure 3. Electro-acoustic installation "Symphony of the Siege" by Haris Sahačić'at the Historical Museum of Bosnia and Herzegovina (photo by MESS).

Documentary Film

Since the act of witnessing publicly becomes a testimony, the documentary film *Narrating the Siege* (2023) by Lejla Odobašić Novo and Emir Klepo is the spoken testimony of the fifteen witnesses interviewed for the project. The film focuses on sonic memories of the siege as the central element of the war experience. As Anna Papaeti asserts, in the process of witnessing, "emerges as an ethical moment that calls us to make sense and respond to these stories, their multiple versions and voices, in ways that open up the debate about the violence and abuse of the past and the present"[8]

Odobašić Novo and Klepo's Narrating *the Siege* and Sahačić's electro-acoustic composition "Symphony of the Siege" are complementary. The documentary film contextualizes the electro-acoustic sound composition through the testimonies. In terms of the sonic narration both pieces are arranged in the same spatial sequence, starting with that of sounds at the city scale and moving down conceptually to the sounds of the street level, followed by the sounds of interior spaces and finally ending within the human scale and the sound of intimate personal experience. Much like "Symphony of the Siege", *Narrating the Siege* begins with the sound of a military plane and ends in a very intimate space, that of personal loss. Changing of the spatial scales allows the viewer/listener of the exhibition to understand the all-encompassing sensory experience that sound played during the war.

Figure 4. Photos of the Exhibition of the project "Sound Lifeline" at the Historical Museum of Bosnia and Herzegovina (photo by Amina Alic).

Figure 5. Photos of the Exhibition of the project "Sound Lifeline" at the Historical Museum of Bosnia and Herzegovina (photo by Blackbeard Photography).

Sound Performance

Mirsada Zećo's sound performance or sound bath "Peace" is the third part of the exhibition and is based on music and therapeutic theories. The performance has been pre-recorded and is also structurally based on the narrowing of the sound scales as the performance progresses, ultimately ending in silence. The performance is played in the same space and right after Sahačić's "Symphony of the Siege." Thus, the role of this sound bath is to regulate the sonic distress that the visitor might experience after listening to the electro-acoustic piece.

The theoretical basis for using a music performance as a means of addressing sonic memory/trauma relies on the premise that physiological processes can be modulated via brain-based bypassing of areas damaged by trauma. For example, Perry's neurosequential model[9] suggests that regular and repetitive rhythmic activities can regulate these primitive areas of the brain. These studies do demonstrate that music listening can improve physiological markers of distress in people who have had adverse experiences.

CONCLUSION

This article is a summary of the "Sound Lifeline" project funded by the Creative Europe grant, where the scientific research supports the artistic creation in an attempt at understanding the transformative sonic agency in context of architecture, memory and war during the siege of Sarajevo (1991-1995) while also seeking to address the sonic trauma. The three artistic components, a documentary film, an electro-acoustic composition and a music composition, each reinterpret the witnesses narratives in a new and neutral space by highlighting the transformative agency of sound from that of weapon of war and psychological torture by perpetrators, to that of a tool of orientation and movement in space by the citizens of Sarajevo and finally as a means of resistance through music and radio.

NOTES

[1] Project Reference number: 616930-CREA-1-2020-1-SI-CULT-COOP2. For more information about the project please visit the website at https://b-air.infinity.radio/en/
The European Commission's support for the production of this article and does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

[2] ISO 12913-1:2014(en), Acoustics -Soundscape - Part 1: Definition and conceptual framework, available online: https://www.iso.org/obp/ui/#iso:std:iso:12913:-1-ed-1:v1:en (accessed 1 September 2022).

[3] Henry Lefebvre. The Production of Space. (Oxford: Blackwell Publishing, 1991), 68.

[4] Veena Das. *Life and Words: Violence and the Descent into the Ordinary*. 1st ed., (University of California Press, 2007), accessed 24 Mar. 2023. *JSTOR*, http://www.jstor.org/stable/10.1525/j.ctt1pprtk.

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[7] Judith L. Herman. Trauma and Recovery: The aftermath of Violence—From Domestic Abuse to Political Terror. (New York: Basic Books, 2015).

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SKETCHING THE PHYSIOGNOMY OF A DISTRICT OF ATHENS THROUGH CINEMATIC IMAGES OF THE 1950s AND 1960s

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INTRODUCTION
Cinema and City

The urban landscape is a palimpsest of previous historical, design and social phases. The results of these different phases of the past are the material structures and intangible atmospheres that make up the overall urban experience. The moving image, according to Webber & Wilson (2008), as a form of imaginary tour, shares the dynamics of a city walk and, at the same time, has the ability to create its own movement in it. Cinematic images, without faithfully representing the public space, have the ability to convincingly convey its reception. In addition, the cinematographic lens, acting as a catalyst, transforms the space into a carrier of meanings and messages and transports the viewer to a virtual reality. As a consequence, the cinematic creation turns into an informal urban study, an interpretation of the city through the experiential relationship with it, but also an act of reflection on its past, present and future.

In addition, cinema as a recognized art form has the privilege of not being limited to the present but extending both into the past and the future. According to Marc Ferro (2002), "*the film acquires value not only because of what it witnesses, but also because of the socio-historical approach it allows*".[1] In this light, using it as a historical source, we are given the opportunity to see how the people of that particular era saw the past of their city, but also how they imagined its future.

Films, however, as artworks maintain a certain distance from reality and, at the same time, an attitude towards it.[2] To overcome the opposition between reality and representation, Pierre Sorlin (2004) proposes as a methodological tool the concept of "image". According to him, "*images do not constitute reality but our only access to it*".[3] In his book, *European Cinema, European Societies 1939-1990*, he uses this methodological framework to examine cinematic images of cities and especially in the films of Italian Neorealism. The concept of "image" helps him to consider "*neorealist films as evidence*" without diminishing their artistic value, which is constituted by the structure of the story, the quality of photography, etc.[4]

The urban phenomenon in Greek Popular Cinema of the 1950s and 1960s

The dialectical relationship between Greek cinema and the city is consolidated during the first post-war decades (1950s and 1960s), confirming in Greece also the rule of parallel paths of cinema and urbanization, with domestic cinematography coming of age at the same time as the reconstruction of the Greek post-war city.

At the end of World War II, Athens may not have the image of a modern city, but from the 1950s onwards, it gradually acquires the characteristics of a modernized urban center. The Greek cinema of the 1950s spectacularly changes its orientation from the countryside during the 1930s and focuses its gaze on the city, with the capital prominently undergoing intense reconstruction due to urbanization. It projects an image of the city, which oscillates between the poor neighborhoods of the suburbs and the "good" districts of its central areas, with the comforts offered by the bourgeois apartments.[5] Thus, the popular cinema of this period ends up having a rich and varied iconography representing the Greek urban landscape.

During the 1960s, there was a transition of Greek cinema, but also of society, "*from the home yards to the living rooms*",[6] which was partly due to the intensification and standardization of film production.[7] Cinematic images of the city, mainly of Athens and to a lesser extent of Thessaloniki,[8] shift from the public space to the private space of the apartments.

In popular Greek cinema, new themes are emerging, such as "antiparochi system",[9] the representation of professions related to reconstruction (e.g. contractors, brokers, architects, civil engineers) (Figure 1, in the middle), the change in the residential area (new urban apartment, modernization of household appliances and furniture, etc.) (Figure 1, left),the development of new residential areas of the middle classes (Figure 1, right), the tourist orientation of the Athenian area and the promotion of Greek tourism,[10] especially after 1963 which coincides with the development of domestic tourism.

Figure 1. (left) Scene[11] from inside the residence of the family of Charilaos Bardas (actor: Orestis Makris) from the film "The Aunt from Chicago" (1957) by Alekos Sakellarios. Charilao's four daughters listen to dance music of the time from 45 rpm vinyl records
(in the middle) Scene[12] from the film "Miss Director" (1964) by Dinos Dimopoulos starring Jenny Karezi and Alekos Alexandrakis as civil engineers
(right) The intense reconstruction of Kypseli appears in a scene[13] from the film "Law 4000" (1962) by Giannis Dalianidis

The Greek popular cinema as a source of urban memory

The Greek popular cinema of the first post-war decades (1950-1970) is one of the dominant directions that popular culture took in Greece during this period,[14] as well as an important legacy of domestic cultural production. "*The black-and-white and colour novels of Greek films reflect, sometimes indirectly and subtly, sometimes directly and consciously, the modernization of post-war society from agrarian to industrial*".[15] So, the entire filmography of Greek commercial cinema can be considered as a database, as a visual archive that is an important source of the urban memory of Greek cities, regardless of its artistic value.[16]

CINEMATIC "URBANOGRAPHY" OF KYPSELI

Kypseli is an area of the wider center of Athens, which was created during the first half of the 20th century and is admittedly an essential part of Athenian history. This paper proposes an alternative mapping of the urban landscape through films that represent and depict this district of Athens in the period of 1950 and 1960. Kypseli in these films is sometimes used as a background for the heroes, while sometimes it dominates as a subject and is itself at the center of the action. The aim is to highlight the social history and the latest urban building and natural heritage of this district of Athens. Highlighting its particular historical and cultural values can also contribute to the planning and management of the area's modern urban landscape.

"Via Veneto of Athens"

Fokionos Negri Street, famous Street of Athens in Kypseli which turned into a pedestrian street by the 1980s, was established in the 1930s by Mayor Kostas Kotzias (1934-1936) after the arrangement of the Levides stream. The architect Vasilis Tsagris, in 1937, created a linear park, planted trees and shrubs, then built fountains and playgrounds between two asphalt roads. In 1935, the architect Alexandros Metaxas built the Municipal Market of Kypseli which is a typical example of Athenian modernism and has been classified as a monument because it is an excellent example of a public building that was built during the interwar period. In Nikos Tsiforos' film *The Beauty of Athens* (1954), we can see the main characters (actors: Mimis Fotopoulos and Gkelly Mavropoulou) in Fokionos Negri Street in the early 1950s (Figure 2, left and in the middle). The street linear park also houses original artworks such as the statue "Greyhound dog" by the sculptor Euripides Vavouris, which was placed in Fokionos Negri Street in 1940. The statue is a full-length marble sculpture, 1.65 m long,[17] which appear again in the foreground in the 1963 film *Some People Prefer it Cold* (Figure 2, right), albeit in a different location as it was placed at various points along the road through the years.

Figure 2. (left and in the middle) Scenes[18] from the film "The Beauty of Athens" (1954) by Nikos Tsiforos (right) Scene[19] from the film "Some People Prefer it Cold" (1963) by Giannis Dalianidis

Figure 3. Scenes[20] from the film "We caught the good one" ("Hit the Jackpot") (1955) by Giannis Triantafyllis

The 1950s and 1960s are the decades of building growth and prosperity of Kypseli. Fokionos Negri Street is a pole of attraction for affluent and middle social classes who choose the neighborhood as a place of their residence, but also of internal migrants coming from the province. In the comedy film *We caught the good one* ("*Hit the Jackpot*") (1955) the actor Kostas Hatzichristos in the role of an

internal migrant, is in the linear park of Fokionos Negri Street in the well-known during the first postwar decades, "PI" with the ducks (Figure 3 in the middle and right). We have the opportunity to see many shots of the landscape architecture formation of Fokionos Negri and the building of the Municipal Market of Kypseli (Figure 3,left), in the mid-1950s. We can also, meet the morning visitors of the linear park, nannies with babies in prams (Figure 3 right), children feeding the ducks (Figure 3,in the middle), street vendors (Figure 3, left) and men sitting on the concrete pavement reading their newspaper and some of them also receiving shoe shine services from an itinerant bootblack (Figure 3 right).

A "secular" area

Fokionos Negri Street was secular, fascinating and the most vibrant area of the city, day and night. It is no coincidence that in the 1950s and 1960s the Athenians called it the "Via Veneto of Athens" as a direct reference to the legendary street of the Italian capital and that became one of the most expensive neighborhoods in Athens. The parks, the fountains, the modern apartment buildings, the famous bars and, mainly, the "polite society" who frequented the area (from artists to businessmen and from rebellious youth of the 60s to ladies of Athenian high society) gave an incomparable glamour in Fokionos Negri.
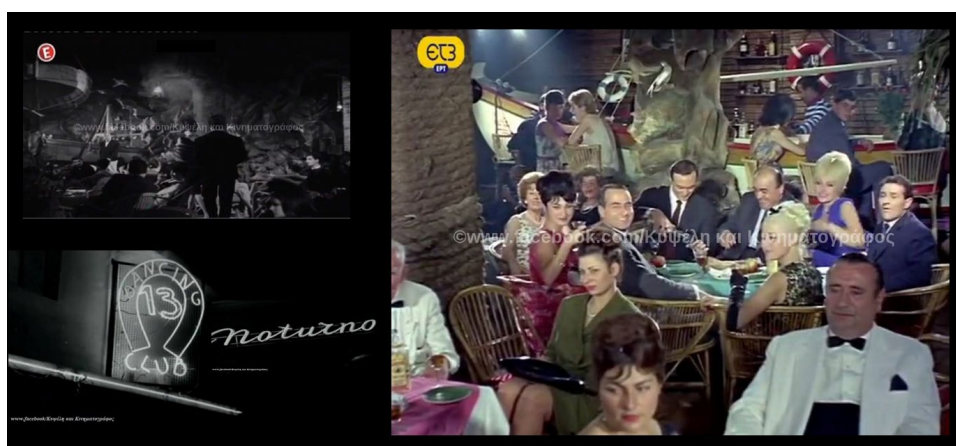
Figure 4. (top left) Scene[21] from the film "Anxious Youth" (1963) by Panos Glykofrydis in the nightclub Quinta (bottom left) Scenes[22] with signs of night clubs of Kypseli from the film "This Something Else" (1963) by Gregory Grigoriou (right) Scene[23] from the film "Three girls from America" (1964) by Dimis Dadiras in the nightclub Quinta

The entertainment character of the area is created by the number of theaters, cinemas and evening centers that existed. Scenes of the drama film *Anxious Youth* (1963) by Panos Glykofrydis (Figure 4, top left) and of the romance comedy film *Three girls from America* (1964) by Dimis Dadiras (Figure 4,right) were shot in the well-known nightclub of the era, *Quinta*, at 82, Fokionos Negri Street, which was the ultimate hangout for youth and artists in the 1960s. In fact, the owner of the club, the swimmer and polo player of the Olympiakos team, Babis Moutsatsos (1933-2017), also takes part in these films. While, in the romantic comedy film *This Something Else* (1963) by Gregory Grigoriou (Figure 4,bottom left), we can see images from signs of night clubs of the area (*Dancing Club 13, Hobby Club, Noturno* etc).

The presence of a multitude of secular centers, theaters and cinemas, as well as the proximity of Kypseli to the center of Athens resulted in the concentration of representatives of the intellectual, artistic and political world in the district. For example, the famous pastry shop *Select*, which started operating in 1948 on the corner of Eptanisou and Thiras Street and from November 1959 was

transferred at 23, Fokionos Negri and Eptanisou Street, was the haunt of directors, screenwriters and actors, such as N. Tsiforos (1909-1970) , A. Sakellarios (1913-1991), K. Pretennteris (1926-1978), C. Giannakopoulos (1909-1963), O. Laskos (1907-1992), V. Avlonitis (1904-1970) and N. Stavridis (1910-1987).[24]

A district with "juvenile temperament"

The carefree and sometimes explosive adolescence of Kypseli in the 1960s will be associated with films with a youth theme.[25] Through a multitude of films with a youthful mood and against the backdrop of the urban landscape and the entertainment venues of Kypseli, we distinguish hangouts and attitudes of the Greek youth of the 1960s. In a scene from the musical film *Some People Prefer it Cold* (1963), the famous actors Kostas Voutsas (Kleopas) and Vangelis Voulgaridis (Giorgos) are in one of the youth hangouts of the time in Fokionos Negri Street, *Luna Park*, and playing "football" (Figure 5, top left). We can, also, see *Luna Park* in scenes from the drama film *The Downhill* (1961) by Giannis Dalianidis (Figure 5, top right).

Figure 5. (top left) Scene[26] from the musical film "Some People Prefer it Cold" (1963) by Giannis Dalianidis in the "football" Luna Park in Fokionos Negri Street (top right) Scene[27] from the drama film "The Downhill" (1961) by Giannis Dalianidis in the "football" Luna Park in Fokionos Negri Street (bottom left)Scene[28] from the film "The teddy boy of Fokionos Negri" (1965) by Kostas Karagiannis (bottom right) Deportation scene[29] in the film "Law 4000" (1962) by Giannis Dalianidis

The "footballs and billiards" were connected to Kypseli in the 1960s, as it was a place of entertainment for the youth of the time. In 1965, Kostas Karagiannis with the film *The teddy boy of Fokionos Negri* (Figure 5, bottom left) tries to convey a part of the image that had been created for the neighborhood and its patrons. In many of the "footballs and billiards" of the district, frequented the so-called "teddy boys". In Greece, the young people whose behavior was characterized as cheeky and provocative by the then government were called "teddy boys". According to Law 4000/1958, the police could arrest young people who they believed were committing acts of insolence and take them to the detention center. There, they would cut their hair short, tear their pants and then parade them down the street humiliating them. The law was heavily criticized for promoting public castigation.

The description of "teddy boys" in Giannis Dalianidis's film *Law 4000* from 1962 was made entirely in places and haunts of Kypseli (Figure 5, bottom right) because the neighborhood represented their natural space in the society's consciousness.

Interwar modernist "glamour"

Figure 6. Scene[30] from the film "Neither cat. Nor damage" ("No harm. No foul") (1955) by Alekos Sakellarios

Figure 7. (left) Scene[31] from the film "The drunkard" (1950) by Giorgos Tzavelas (right) Scene[32] from the film "Lost Angels" (1948) by Nikos Tsiforos

The modern architectural heritage from the interwar era appears in the films of the 1950s, emphasizing the interwar identity of the Fokionos Negri Street. The iconic "Lanaras apartment building" (1938), residence of a well-known family of industrialists, is in the film of 1955, titled *Neither cat. Nor damage* (*No harm. No foul*), the residence of the wealthy protagonists (actors: Vasilis Logothetidis and Ilya Livykou). In the Figure 6, we can see the other protagonist (actor: Lampros Konstantaras) sitting and waiting for the beautiful Ilya Livykou, in the famous pastry shop of the era, *Select*, opposite the "Lanaras apartment building".

The famous apartment building, also, appears in the film *The drunkard* (1950) by Giorgos Tzavelas (Figure 7, left), together with the very interesting modern "Tompros apartment building" (1935) at 21, Fokionos Negri Street, on the left of the photo. In the film *Lost Angels* by Nikos Tsiforos from 1948 (Figure 7, right), the viewer can see the characteristic entrance of the interwar "Zounis apartment building" (1939). While in the background of the scene from the film *The Beauty of Athens* from 1954 (Figure 2, left), we see, perhaps, the first interwar modern apartment building at 9, Fokionos Negri Street and Agathoupoleos Street, the "Protopappas apartment building" (1933). It is important that these interwar apartment buildings still exist today, despite the intense reconstruction of the district of Kypseli during the decades 1950-1970.

"A neighborhood of artists"

Figure 8. (top left and in the middle) Scenes[33] from the film "Elias of the 16th"(1959) by Alekos Sakellarios The cafe where the three friends meet in the film has given its place in an apartment building (top right) Scene[34] from the film "Who Thanasis!!!" (1969) (bottom left and in the middle) Scenes[35] from the film "The chaufferaki" (The little chauffer) (1953) (bottom right) Scene[36] from the film "Jeep, Kiosk and Love" (1957)

Agios Georgios Square, a small circular square in Kypseli which took its name from the church of Saint George in its eastern side, has as a characteristic feature, a brass lamppost in the middle of it, a metal pole decorated with a composition of three little boys revolving around it. These are three full-length child figures, 1.30m high, with wreaths in their hair, holding a cup, a branch and a horn in their hands. On the metal base of the sculpture is the signature: A. DURENNE[37] / Fondeur à PARIS, which indicates the name of the foundry where it was made.[38] The lamppost-statue can be seen in a scene from the film *Elias of the 16th* [*Police Department*] (1959) by Alekos Sakellarios (Figure 8, top left and in the middle) with the actors Kostas Hatzichristos and Thanasis Vengos and, also, in scenes of the film *Who Thanasis!!!*(1969) with the actor Thanasis Vengos (Figure 8, top right). The square was the setting for many more well-known films of the 1950s and 1960s, which were a great success. *Lost Angels* (1948), *The chaufferaki* (*The little chauffer*) (1953) (Figure 8, bottom left and in the middle), *The liars* (1954) and *Jeep, Kiosk and Love* (1957) (Figure 8, bottom right) were filmed there.

After war, the streets around the square were inhabited by middle-income people, while the single- and two-storey houses of the interwar period were gradually replaced by multi-storey apartment buildings that "hug" the square in a circle. We can see some of these apartment buildings in the film *Who Thanasis!!!* from 1969 (Figure 8, top right). However, the square was not only a filming location, but together with the wider region, it was, also, the area of residence of many actors, intellectuals and journalists.[39]

"The square of a hero and a little further…"

Figure 9. (left) Scene[40] from the film Poor and Rich (1961) by Orestis Laskos (right) Scene[41] from the film Beethoven and Bouzouki (1965) by the same director

At the beginning of the twentieth century, Kypseli was an area full of trees, springs with abundant water and streams. It was a place of excursion and recreation for the Athenians of that time. In the middle of the nineteenth-century, the hero of the Greek War of Independence 1821, Konstantinos Kanaris (1790-1877), lived in a rural mansion at 56, Kypselis Street, it the center of the area. This is also the reason why the central square of Kypseli since 1937, when his statue, designed by Lazaros Fytalis (1831-1909) in 1876,[42] was moved there, is called "Konstantinos Kanaris Square". The Square, as the "natural beginning" of Fokionos Negri Street, followed the urban course of the well-known street from the interwar period onwards. In the early 1960s, many apartment buildings were already erected and in the Greek cinema of the time, "the Athenian dream" of the modern apartment and particularly a penthouse is conveyed. The film *Poor and Rich* (1961) by Orestis Laskos, has as its theme the protagonist's acquisition of a newly built modern apartment, which is located in Kypseli Square (Figure 9, left), as a symbol of social status. The "rhetoric of reconstruction"[43] and, at the same time, the nostalgic feeling for the changing city, are presented in the film *Beethoven and Bouzouki[44]* (1965) by the same director. The main house and the small rooms in the yard of Kostantinos Kanaris are the setting of the film. The characteristic scene at the end with the sign where it says misspelled that it is "for demolition" (Figure 9, right) turned out prophetic. The house of Konstantinos Kanaris, in reality, has been demolished and in its place a multi-storey apartment building has been erected with, only, a marble inscription on the facade reminding of the past.

EPILOGUE

The intensive reconstruction of Kypseli in the late 1950s and during the 1960s shows it to the public as a new neighborhood ready to welcome the dynamic middle-class strata that emerged during that period.[45] The multi-storey apartment buildings of the "antiparochi", with the various types and sizes of apartments, attract, also, many internal migrants from the Greek countryside. As we saw in many films of the 1960s, Kypseli and especially Fokionos Negri is a new film location which expands the Athenian cinematic geography.[46] In fact, it, also, gives its name to the titles of films with well-known protagonists, such as *An Italian Woman from Kypseli* (1968) (Figure 10, left), *The giant of Kypseli* (1968) (Figure 10, in the middle), as well as *The teddy boy of Fokionos Negri* (1965) (Figure 10, right).

Figure 10. (left) Poster[47] of the film "An Italian woman from Kypseli" (1968) (in the middle). Poster[48] of the film "The giant of Kypseli" (1968) (right) Poster[49] of the film "The teddy boy of Fokionos Negri" (1965)

The Greek popular cinema of the 1950s and 1960s is inspired by the physiognomy of Kypseli and at the same time, influences its image. Kypseli is a district, the structure of which derives from the location of the upper and middle class around the historic center of the Greek capital from the end of nineteenth-century to the 1960s and 1970s, when it represented a specific way of life and recreation. Around 1990s the area received the negative impact of suburbanization and, today, has developed a multi-cultural character in a historically formed urban environment, which is still alive and dynamic.

NOTES

[1] Marc Ferro, *Cinema and History* (Athens: Metaichmio, 2002), 46.

[2] Pierre Sorlin, *European Cinema. European societies 1939-1990* (Athens: Nefeli, 2004).

[3] Sorlin, 18-19

[4] Afroditi Nikolaidou, "*City and Film Format: the city films of Greek cinema (1994-2004)*" (PhD diss., Panteion University of Social and Political Sciences, 2012), 30.

[5] Anna Poupou, "The Rhetoric of Reconstruction. Themes of the transformation of the urban space in the Greek cinema of the 60s", Archeiotaxio 13 (2011): 42.

[6] Angeliki Mylonaki, *From the home yards to the living rooms. Images of urban space in Greek popular cinema (1950-1970)* (Thessaloniki: University Studio Press, 2012), cover page.

[7] Poupou, The Rhetoric of Reconstruction, 42.

[8] Thessaloniki, also known as Thessalonica, Saloniki, Salonika, or Salonica is the second-largest city in Greece , with slightly over one million inhabitants in its metropolitan area, and the capital of the geographic region of Mavedonia.It is also known in Greek as η "Συμπρωτεύουσα" ("Symprotévousa"), literally "the co-capital., a reference to its historical status as the "Συμβασιλεύουσα" ("Symvasilévousa") or "co-reigning" city of the Byzantine Empire alongside Constantinople (accessed August 18, 2023, https://en.wikipedia.org/wiki/Thessaloniki).

[9] "Antiparochi system" – The consideration or Contractual consideration: As a legal term, it means the provision of a plot of land to a contractor or builder, in exchange for the acquisition of one or more properties in the structure to be erected. It is a building method that was heavily used in Greece during the post-war period.

[10] Poupou, The Rhetoric of Reconstruction, 43.

[11] Pinterest, accessed August 26, 2023, https://gr.pinterest.com/pin/491244271835329587/.

[12] News.gr, accessed August 30, 2023, https://www.news.gr/ellada/article/2443575/pio-ktirio-ine-simera-afto-pou-epevlepan-karezi-alexandrakis-sto-despinis-diefthintis.html.

[13] Kypseli kai kinimatografos, accessed August 29, 2023, https://www.facebook.com/groups/1467254720246180/media/albums

[14] Nikos Filippaios, "Three Greek entertainment films: Cracks in the long utopia '60s", Theater Polis no. 5-7 (2021): 164-178, https://epublishing.ekt.gr.

[15] Nikos Komninos, *Theory of Urbanity (Volume One). Crisis, Metropolitan Reconstruction, New city planning* (Athens: Sygchrona Themata, 1986), 42.

[16] Poupou, The Rhetoric of Reconstruction, 40.

[17] Zetta Antonopoulou, *The Sculptures of Athens. Outdoor Sculpture 1834-2004* (Athens: Potamos, 2003), 131

[18] Retromaniax, accessed July 15, 2020, https://www.retromaniax.gr.

[19] Greek-Movies, accessed July 18, 2020, http://greek-movies.com/movies.php?m=398.

[20] Kypseli kai kinimatografos, accessed August 25, 2023, https://www.facebook.com/groups/1467254720246180/media/albums.

[21] Kypseli kai kinimatografos, accessed August 30, 2023.

[22] Kypseli kai kinimatografos, accessed August 31, 2023.

[23] Kypseli kai kinimatografos, accessed September 1, 2023.

[24] Bouras, Dimitris, "The Fokionos of the Greek "star-system"", Kathimerini, Seven Days, Kypseli. The urban yesterday, the colorful today, February 23, 2003, 32.

[25] Georgia Eleftheraki,""Urbanography" of a region of Athens (Greece) through forms of art and culture", The City and Complexity – Life, Design and Commerce in the Built Environment, AMPS Proceedings Series 19.1 (2020): 384

[26] Kypseli kai kinimatografos, accessed August 26, 2023, https://www.facebook.com/groups/1467254720246180/media/albums.

[27] Kypseli kai kinimatografos, accessed August 26, 2023.

[28] Vimeo accessed June 8, 2020, https://vimeo.com/.

[29] Mixani tou xronou, accessed May 25, 2020, http://www.mixanitouxronou.gr/.

[30] Retromaniax, accessed July 20, 2020, https://www.retromaniax.gr/vb/forum/ινηματογραφική-λέσχη/ελληνικές-ταινίες/23103-πού-γυρίστηκαν-οι-ελληνικές-ταινίες-1ο-μέρος/page103.

[31] Kypseli kai kinimatografos, accessed August 29, 2023, https://www.facebook.com/groups/1467254720246180/media/albums.

[32] Kypseli kai kinimatografos, accessed August 29, 2023.

[33] Kypseli kai kinimatografos, accessed August 29, 2023.

[34] Kypseli kai kinimatografos, accessed August 29, 2023.

[35] "Pos Itan Oi Palies Geitonies Mesa Apo Ton Elliniko Kinimatografo", World Reader's Digest, accessed June 6, 2020, http://www.periodiko.net/πωσ-ήταν-οι-παλιέσ-γειτονιέσ-μέσα-από-τ/.

[36] Kypseli kai kinimatografos, accessed August 29, 2023.

[37] "*Antoine Durenne (1822 - 1895) was an internationally renowned French art founder. He attended l' École des Beaux-Arts in 1842. Durenne purchased a small foundry in Sommevoire, near the Val d' Osne, Haute-Marne, France, and established The Durenne firm. By the 1860s, numerous examples of high quality bas-reliefs, fountains, statues and vases were being produced and the firm began exhibiting at various exhibitions, including the 1862 and 1867 International Exhibitions in Paris. Antoine Durenne was a founding member of the l' École Nationale des Arts Décoratifs. In 1888 the foundry acquired the address of S.A.d.F. du Val d'Osne, 26 Rue du Faubourg Poissonniere, Paris". (*accessed August 7, 2023, https://www.cedricdupontantiques.com/product/a-french-19th-century-cast-iron-fountain-of-a-maiden-signed-a-durenne-sommevoire/?print-products=pdf).

[38] Antonopoulou, *The Sculptures of Athens*,109

[39] "Many actors, intellectuals and journalists lived in the square and in its wider area, such as the actors Elli Lambeti (10, Agios Georgios Square), Stefanos Stratigos and Gkelly Mavropoulou (9, Ithakis Str.), Kostas Voutsa and Sperantza Vrana (25, Eptanisou Str.), the poet Odysseas Elytis (11, Ithakis Str.), the journalist-writer Freddy Germanos (18, Ithakis Str.), the journalist Vassilis Raphaelidis (31, Tinou Str.), the painter-poet Nikos Eggonopoulos (Kodrigtonos Str. and Kypselis Str.), the writer Dido Sotiriou (8, Kodrigtonos Str.),the poet Nikos Gatsos (101, Spetson Str.) and many others" (accessed August 29, 2023, http://criticeduc.blogspot.com/2017/09/blog-post_22.html).

[40] Kypseli kai kinimatografos, accessed August 30, 2023.

[41] Kypseli kai kinimatografos, accessed August 30, 2023.

[42] Antonopoulou, *The Sculptures of Athens*,78.

[43] Poupou, The Rhetoric of Reconstruction, 43.

[44] Bouzouki: lute-like stringed folk musical instrument.

[45] Eleftheraki,""Urbanography" of a region of Athens (Greece) through forms of art and culture", 384.

[46] Eleftheraki,383.

[47] "Mia Italida apo tin Kypseli", Wikipedia, accessed May 24, 2020, https://el.wikipedia.org/wiki/Μια_Ιταλίδα_από_την_Κυψέλη.

[48] "O gigas tis kypselis", accessed May 24, 2020, http://m.ishow.gr/production/258774/o-gigas-tis-kypselis.

[49] Το ρεμάλι της Φωκίωνος Νέγρη, accessed August 30, 2023, https://el.wikipedia.org/wiki/Το_ρεμάλι_της_Φωκίωνος_Νέγρη.

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THE TRANSFORMATION OF POST-INDUSTRIAL HERITAGE: CULTURAL, URBAN, ENERGY AND ENVIRONMENTAL BENEFIT. CASE STUDY FROM ZABRZE, POLAND

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INTRODUCTION

This case study serves to investigate opportunities and potential risks associated with the adaptive reuse and revitalization of the 19th century boys' school building in Zabrze, Poland. It aims to explore the multifaceted dimensions of this process focusing on social and technical aspects. The building is currently vacant and there are plans to redefine its function for an educational, modern medical simulation center at the Faculty of Medicine of the Academy of Silesia. The article outlines the history and contemporary context of the transformation of this post-industrial heritage. In this case study, the cultural and societal values of revitalization are outlined and explained, the life cycle energy saving potential is presented as well. In addition, the environmental impact reduction by reusing and retrofitting this historical building are analyzed from life cycle perspectives.

METHODOLOGY

The study analyzed data from the design documentation for the reconstruction of a historic building for the purposes of the Medical Simulation Center of the Academy of Silesia. Historical and interpretive analyses were conducted in the subsequent sections of the article, allowing for the description of the spatial conditions of the building and its surroundings. The analysis shows both the potential and the risks of the adaptation process in architectural and urban scales. These analyses were based on in-situ, literature and archival research.[1] Analysis of the facility and its surrounding area involved examining descriptive records and iconographic resources. These resources encompassed design documents such as land development plans and building permits. These materials were gathered from various literature sources, online repositories, and documentation owners (the Academy of Silesia).

A comparative study between models of the existing structure and the planned adaptive reuse was conducted to perform a life cycle assessment, evaluating the impact of the planned changes on the environment, particularly in case where parts of the existing building are reused. The Software used for this assessment included: Autodesk Revit, Tally® (complies with the ISO 14040-14044 LCA

requirements) [2] and Gabi 2018 database, which are typically used for this kind of interdisciplinary yet architectural analysis.

CURRENT STATE AND PLANS FOR REVITALIZATION

Zabrze is a postindustrial city with a population of around 158.5 thousand, it is the 6th most populous city in the Silesian voivodeship. The city is part of a polycentric and heavily urbanized metropolitan area in Upper Silesia called the Upper Silesian-Zaglebie Metropolis (GZM).[3] From the 18th century the growth of the Upper Silesia region, now in the south of Poland, was tightly connected with the development of heavy industry: for example, coal mines, steelworks, and zinc production, coke plants and others. Cities grew around industry sites and transportation routes, eventually forming a large urban organism in which administrative boarders between cities are unrecognizable within unique architectural formations. Industrialization influenced the cityscape, exemplified by workers' housing estates called "familoks". Despite their formal variety they still are still a characteristic element of local landscape and impact the genius loci of Silesian cities including Zabrze.[4]

Figure 1. The housing estate as seen from the Londzina Street. Own work, 2023

The analyzed building at Londzina street in Zabrze is part of a decaying historical workers' housing estate formerly a part of the Donnersmarck steelworks complex. It is located near the city center in its northern part. The complex comprises residential housing from the late 19th and early 20th century, that differ in form or decorations from each other. Nonetheless they are mainly homogeneously styled brick buildings of similar heights (figure 1). The urban layout forms a distinguishable, organized settlement that unfortunately struggles with spatial disorder due to the deterioration of the structures and their surroundings (in situ analysis in the years 2020-2023, figure 3).[5]

The school was founded in the late 19th century, and in subsequent years its construction saw the addition of extra sections. Today, the main structure stands as a three-story building adorned with a decorative brick façade on a stone plinth (figure 2). Its historically preserved design, including original brick textures and embellishments, contributes to the cultural heritage of Zabrze. This is reflected in the opinion of the city inspector from the Zabrze City Conservation Office: "An

undeniable asset of the complex is the fact that the original finishing materials of the façade, i.e. bricks, stone, and plaster typical of school buildings from the turn of the 19th and 20th centuries, have been preserved. The characteristic feature of these buildings is the contrast between the brick surfaces of the walls and the stone elements, as well as the locally applied plaster as a filling material on the panels."[6] The building at 2 Londzina Street is listed in the municipal registry of monuments.[7]

Figure 2. The old school building at Londzina Street. Source: Own work, 2023

Up till around 2016 the building was used as a primary school. In 2020 the Academy of Silesia bought the building to transform it into a medical simulation center, where medical students can learn lifesaving medical procedures using phantoms, computers and laboratories. The institution is supposed to centralize in one building practical training offered at the Academy to health professional students. While not being a patient substitute, medical simulation benefits medical education, ensuring standardized teaching, patient safety, and diverse scenario training.[8] During 2020 and 2021 an adaptive reuse design was carried out. A team from the Academy of Silesia, comprising health professionals, lecturers, researchers, and administrative staff, together with the architectural office Tomasz Bradecki Studio BB developed a functional program. In addition to classrooms, an administrative area, laboratories, including a dissecting room, and supplementary functions such as a hotel and a cafeteria were designed. In order to fit the functional program big changes to the structural system were planned. Only the exterior walls and one interior wall are to remain while the roof structure and the interior walls are going to be redesigned. The foundations need to be deepened and the soil to be strengthened using the jet grouting technique. The architectural concept for this adaptive reuse is based on restoring and preserving the original external appearance of the building and preserving its stylistic features. The renovation will adhere to City Council guidelines. This involves repairing cracks and cleaning the brick, replacing the roof while maintaining its original design, and adding white PVC windows that mirror the original layout. Existing or replicated wooden entrance doors will be kept, and a garage door will be installed on the west side for ambulance entry. Additionally, windows will replace bricked-up arcade.[9]

The complex adaptive reuse of the building, while focusing on meeting the needs of the Academy of Silesia, its students and researchers, is also about to contribute to improving living conditions in and around the workers' housing estate. Expected benefits are both technical and social, and include:

- cultural,
- urban,
- energy,
- environmental.

In the paper, for brevity, cultural and urban benefits are discussed in one section. This applies also to energy and environmental benefits.

CULTURAL AND URBAN BENEFITS
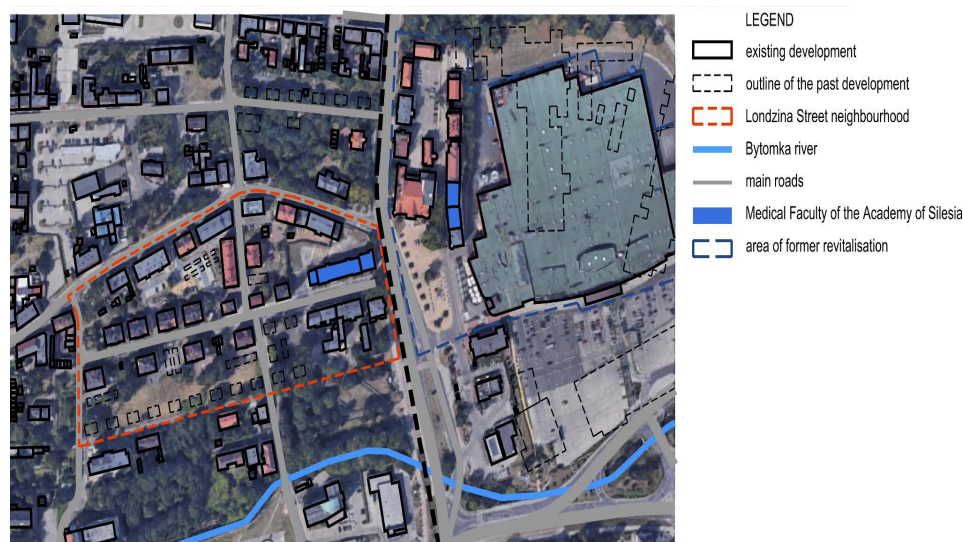
Figure 3. The Londzina Street neighborhood and the already revitalized site of the Donnersmarck Ironworks. Own work based on Google Maps.

The spatial layout of the discussed estate was dictated by and focused on the needs of the Donnersmarck Ironworks. Company housing estates were not established based on the old order associated with the city center, but near industrial sites. Employers created places of integration for their employees, which contemporary researchers see as both socially modernizing and controlling places where, for example, people from rural areas became workers.[10] Buildings and/or settlements were owned by companies and provided housing, living conditions, and appropriate infrastructure as well as public space for their employees. They appeared from the mid-18th century until World War II. Initially, they were seen as foreign elements artificially introduced into the local landscape and their inhabitants were usually migrant workers. Over time, the settlements became home to their residents, which, like mines and steelworks, influenced the landscape of the region and the mentality of the people.[11] The 20/21st century marks the fall of industry in Poland. The Ironworks was demolished after years of restructuration. Unemployment in Zabrze rose to 24 % and new ways for city development were sought after.[12]

In the situation where the industrial plant related to the settlement no longer functions, workers' colonies have become a difficult legacy of the region. Although the situation has improved in recent years, workers' colonies in Upper Silesia are often in poor technical condition and some are even associated with poverty, unemployment, or are even considered dangerous places.[13] A well-known example in Zabrze is the 'Zandka' workers estate (also serving the Donnersmarck ironworks), with

impressive architectural and urban features and a high crime rate.[14] Without appropriate action, this heritage will deteriorate . In case of the Donnersmarck ironworks, the sites have been revitalized into the so called 'quarter of arts'[15] with shops, services, educational and cultural institutions. Most of the space left from the ironworks site was used up by the shopping mall. The former casino building became the New Theatre, the steelworks library building is now the Philharmonics, and another part of the library became the Faculty of Medicine of the Academy of Silesia.[16]

The revitalization of the old school building will be a next step in the ongoing process of revitalization surrounding the 'quarter of arts'. Spatially it will contribute to the preservation of the genius loci while organizing its immediate neighborhood. It will also create an influx of people to the workers estate as students, teachers and researchers will walk between the Medical Faculty at the 'quarter of arts'. This will create a connection between the already revitalized area of the 'quarter of arts' and the area of the workers' estate that still needs revitalization. While the industrial history will be preserved, the Medical Simulation Center in the revitalized building will be an addition to the services provided at the 'quarter of arts'. On top of didactic classrooms, research laboratories and hotel rooms for people affiliated with the Academy of Silesia it will also offer public access to a cafe, events and conferences. The building will also require teaching and maintenance staff creating job opportunities for both local residents as well people from other parts of Poland.

ENERGY AND ENVIRONMENTAL BENEFITS

Revitalization is not only a social but also a technical process. The life cycle energy saving potential is presented as well. In addition, the environmental impact reduction by reusing and retrofitting this historical building are analyzed from life cycle perspectives.

Adaptive reuse is often seen as a more sustainable option than demolition and new construction, as it can help to reduce waste/and conserve resources. However, there has been limited research on the environmental benefits of adaptive reuse from a life cycle perspective.

Figure 4 shows the avoided environmental impacts through adaptive reuse, which are calculated using life cycle analysis methods. First a 3D representation model was built to present historical conditions and adaptive reuse conditions. Then, the material quantitative was extracted from the 3D models and fed into a life cycle assessment software. The environmental impacts in multiple categories from two different conditions were calculated and compared, the results are explained as follows. The avoid impacts are mainly associated with the reuse of existing materials, such as masonry walls and the foundation. These strategies can reduce the environmental impact in all life cycle stages, A1–C.The life cycle stages included in this study comply with EN 15978, which are described as follows: product stage (A1–A3), construction stage (A4–A5), use stage (B1–B5), end-of-life stage (C2–C4), and beyond life stage (D). Among all categories, global warming potential sees the largest benefit, with 82% avoided, followed by smog formation potential (51%), acidification potential (27%), and eutrophication potential (21%); the effect on ozone depletion potential is negligible. According to these findings, the research team also reached the preliminary conclusion that adaptative reuse significantly contributes to reducing the built environment's impact by avoiding unnecessary new construction activities. The quantifiable benefit is particularly obvious in avoided global warming potential, at over 80%.

As illustrated in Figure 5, the building enclosure (including the exterior walls and roof) dominates in all environmental impact indicators except eutrophication potential, due to its use of a brick masonry wall. In sum, the building enclosure contributes to approximately 86% of global warming potential, 72% of smog formation potential, and 64% of acidification potential. Therefore, preserving and maximizing the reuse of the existing building's exterior walls and roof system can help to avoid

significant environmental impacts accumulated in the demolition and building of the new building's enclosure.
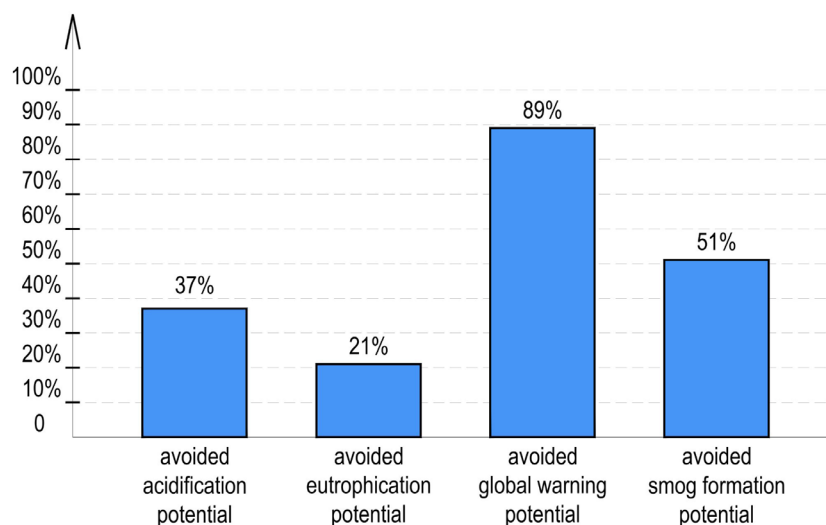
Figure 4. Avoided environmental impacts through adaptive reuse. Avoided environmental impacts (as percentages) were computed by comparing LCAs: existing structure vs. planned reuse. It's calculated by dividing impact from reused components by total impact of the renovated building. Source: own work
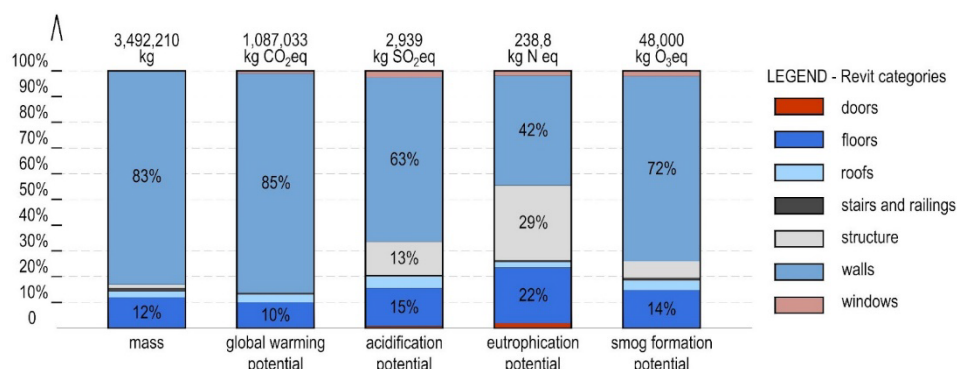
Figure 5. building components' environmental impact. Walls drive most environmental impact (85%), being 83% of the building's mass. Floors (12%) mirror material diversity's impact (10% global warming, 15% acidification, 22% eutrophication, 13% smog). Roof (<2% weight) influences impacts due to materials (13% acidification, 29% eutrophication, 8% smog), with notable wood volume despite lower weight. Source: own work

CONCLUSIONS

Zabrze is a city in Upper Silesia in Poland, a region developed for and because of mines and industry. This crucially influenced the culture, tradition and identity of the region. Changes at the beginning of the 21st century led the industry to be phased out and decreased mining employment. As a result cities depopulated. Post-industrial areas, historic industrial buildings and workers' housing estates, still characterize the landscape of Zabrze today and need to be continuously redefined - otherwise they deteriorate. The value of the building in question therefore lies also in its architecture, which represents local traditions and contributes to the city's 'genius loci'.

The revitalization of the old school building into a medical simulation center serves as an example of how universities can influence urban renewal, leveraging historical architecture to preserve the genius loci and traditions of the area. By preserving the appearance of the historical architecture, the project pays homage to the past an integrates into the cultural fabric of the neighborhood. This transformation creates new job opportunities, affecting the local economy. The establishment of a link between Londzina Street and the "quarter of arts" encourages interaction between different parts of the city, fostering a more cohesive urban landscape. The project's impact extends beyond physical changes; it introduces a fresh influx of people to the area, enhancing social diversity.

Adaptive reuse emerges as a strategy for urban regeneration, effectively addressing both physical and social challenges. By repurposing existing structures, the approach contributes to sustainability and economic viability, minimizing the environmental footprint associated with new construction. This revitalization project shows the effectiveness of adaptive reuse in avoiding unnecessary environmental impacts, while simultaneously breathing new life into neglected urban spaces.

In conclusion, the conversion of the old school building into a medical simulation center not only rejuvenates a historical site but also exemplifies the potential of adaptive reuse to revitalize cities, foster economic growth, and preserve the essence of a community's heritage.

NOTES

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[12] "Zabrze. Raport za 2020 rok" (Zabrze: Urząd Miasta w Zabrzu, 2021), 21.

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WHAT CAN WE DO WITH CONTESTED MONUMENTS?

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INTRODUCTION[1]

Conflict over interpretations of history spans a range of issues, including legacies of slavery, fascism, communism, colonialism, inter-ethnic tensions, mass human rights abuses and other relevant subjects.[2] In almost all cases, calls for removing statues, renaming streets, and reframing school or university curricula are symptomatic of deeper divisions within societies. Confronted with public protests, street demonstrations, and social media campaigns, decision-makers have often responded in haste, sometimes in a panic, and more often than not without the benefit of established principles, processes or best practices, resulting in remedies that are sometimes inadequate, ineffective or arbitrary with potentially long-term, unintended consequences. The chapter will develop an analysis of different cases of disputes over statues, street names, and other historical legacies in public spaces to identify principles, processes and best practices for decision-makers, civil society advocates, and educators confronting the complexities of divisive historical memory.

Thus, our analysis is largely concerned with the question: what can we do with monuments that have lost their significance or whose significance is now contested? Especially in recent years, there has been an increase in the movements contesting monuments and sites worldwide. An iconic example is the Rhodes Must Fall movement,[3] but there are countless examples all around the globe.[4] When societies experience a political transition – for example, from a dictatorship or authoritarian regime to a democracy –, there is the question: what should we do with the remnants of the past? Should we conserve them as they are? Should we contextualise their meaning in the present? Or should they be removed?

DIFFERENT REMEDIES TO DEAL WITH CONTESTATIONS

Strategies to deal with contested histories have varied worldwide depending on the monument's location, size, iconography, and symbolism. Some have been erased and replaced, while others have intervened with artistic approaches to change their meaning. Drawing from the Contested Histories database, we have identified four broad categories of remedies for addressing and resolving controversies over physical representations of historical legacies: resignification, removal, relocation, and naming.

Resignification
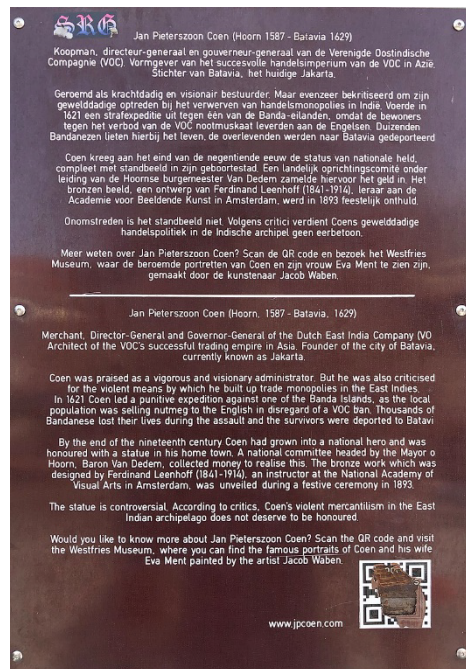
Figure 1. Contextualising Plaque in Coen's Statue.[5]

Resignification entails the transformation of the object's signalling to the public. The least intrusive and fastest resignification approach is contextualising the historical legacy being represented, for example, via installing a plaque that will give context to the monument – this is known as Placarding. Greater context works to balance and/or alter the meaning of certain historical narratives and/or clarify problematic iconography to provide a more nuanced lens through which to perceive the object and its legacy. Wording and language are crucial and should be sensitive to nuance. An example of placarding is the Jan Pieterszoon Coen monument in Hoorn, The Netherlands, where a contextualising plaque was installed in 2012 – although it failed to stop the contestation over Coen's legacy and monument.[6] Nonetheless, there are other successful examples of placarding, as is the case of the city of Bourdeaux, France, where a contestation over street names named after slave traders emerged and was resolved by contextualising who these figures were through the installation of plaques.[7]

More complex, additive methods of resignification include artistic intervention and the installation of counter monuments; both are considered effective remedies to resignify and confront public silence. We will first analyse the Pink Tank by David Cerny in Prague, Czech Revolution, and the Monument to the Soviet Liberation as examples of artistic intervention.

On the one hand, the Pink Tank by David Cerny is a World War II memorial installed in Prague, Czech Republic, originally known as the Monument to Soviet Tank Crews.[8] Erected in July 1945 at Kinsky Square, it was built to commemorate the arrival of General Ivan Knoev's 1st Ukrainian Front on May 8, 1945, ending the German occupation of the city. Nonetheless, this narrative is also contested by a counter-narrative according to which the citizens of Prague had already liberated the city before the Soviet armies' arrival.[9] After the 1989 Velvet Revolution and the end of communist censorship, the tank's legacy was put into question. As the debate raged on what to do with the contested monument, a group of students led by David Černý used the cover of the night on April 27-28, 1991, to paint the tank in pink as an artistic sign of protest and derision, and add on its turret a large erect middle finger whose meaning is all too obvious.[10] As a consequence, Cerny was arrested,

which prompted protests and, in the end, concluded in the tank's abolishment of its status as a cultural monument, the liberation of Cerny and the relocation of the tank to the Military Museum in Lesany, which has been repainted green and pink on numerous occasions since then. Although Cerny's actions were originally considered vandalisation, with his intervention, the tank became an art piece capable of questioning and contesting the legacies of the Soviet liberation and occupation of the country.

Figure 2. Monument to Soviet Tank Crews painted pink by David Cerny.[11]

On the other hand, the Monument to the Soviet Army in Sofia, Bulgaria, is a monumental complex surrounded by a park.[12] The main statue depicts a Soviet soldier, a Bulgarian woman holding a baby and a Bulgarian man. However, the secondary sculptural ensemble has become a canvas for political protests and contestations over the ensemble's historical legacy. Originally built to commemorate the 10t anniversary of the country's liberation by the Soviet Army in 1954, since 2011, it has been painted with different motifs, and a movement calling for its removal started. However, it never gathered enough support for the removal. In June 2011, the monument was painted overnight by a group of artists under the collective name Destructive Creation, who painted the soldiers as American superheroes – Superman, Joker, Robin, Captain America, Santa Claus, Wolverine and others.[13] Although the painting didn't last and the monument was cleaned days later, it provoked a debate over divisive public opinion, divided into a more pro-Russian attitude and an anti-Russian attitude. In 2012, the monument was again used as a canvas for political protests as the soldiers were given Anonymous Guy Fawkes mass and part of an anti-Anti Countering Trade Agreement protest that was going on in the country and the rest of Europe.

Additionally, the monument has become a place to protest current Russian policies and acts. In 2012, the soldiers were given Pussy Riot masks in protest of their detention; in 2013, during Bulgariás National Dar for the Commemoration of the Victims of Communism, they were painted with the colours of the national flag, white, red, and green; in 2013, it was painted in pink in honour of the anniversary of the 1968 Prague Spring with a Bulgarian inscription that read 'Bulgaria Apologises' (the pink was a clear reference to Cerny's Pink Tank).[14] More recently, in 2014[15] and 2022[16] the monument was painted with the colours of the Ukrainian flag as a protest, first for the invasion of Crimea and then the 2022 war.

Figure 3. The Monument to the Soviet Liberation painted as superhero characters.[17]

As examples of counter monuments, we will briefly analyse the Comfort Women Statue in Seoul, South Korea, and the Monument to All the Victims in Budapest, Hungary.

First, Comfort Women is a euphemism for women who were sexually exploited by the Japanese military during the Second World War.[18] Since its unveiling in 2011, the statue in Seoul – also known as the Statue of Peace – has been a source of ongoing contention in Japan-South Korea relations and has resulted in a proliferation of replica statues around the world.[19] The life-size bronze statue of a seated young girl was first installed on December 4, 2011, across the street from the Japanese Embassy in Seoul, which the Japanese government will contest as a hinder to diplomatic relations between both governments.[20] The statue was installed with the support of local civil society[21] to commemorate the women and girls compelled to provide sexual services for the Japanese military during World War II but also as a physical representation of the survivors' demands for an official apology and compensation from the Japanese government.[22]

Figure 4. Statue of Peace in Seoul in front of Japanese Embassy.[23]

Second, the Monument to All the Victims in Budapest, Hungary, was erected overnight from July 20 to 21, 2014. The monument aims to commemorate "all the victims" of the German occupation, Hungary being represented as the archangel Gabriel attacked by an imperial eagle representing Germany.[24] The monument was quickly contested due to its distortion of history and the failure to acknowledge the active role of the Hungarian government in the deportation of over 450.000 Jews during the occupation.[25] Amid the continuous protests against the monument, a counter monument was erected with photos, personal artefacts, as well as notes from people having lost their families in the Holocaust. One note reads: "My mother was killed in Auschwitz. Thank you 'Archangel Gabriel.'"[26] The juxtaposed counter-monument – named *Eleven Emlékmű* (Living Memorial) – includes personal relics, stones, photos, and more. Protestors also organise regular public talks and cultural events. Even though the counter monument itself has been subject to contestation and attempts to remove it, it is repeatedly reconstructed.[27]

Figure 5. Monument to All the Victims in Budapest and counter monument.[28]

Removal

Removing a disputed object from public view, temporarily or permanently, may act as a remedy to de-escalate the potential for conflict. Temporary removal will allow time for reflection on and in-depth consideration of an object's historical importance and appropriate text steps. At the same time, permanent removal or the erasure of the monument is considered a last resort when no other option is feasible. As examples of removal, we can consider the Stalin Statue in Prague, commonly referred to by Prague citizens as the Line-up for Meat Statue, in Letna Park, which was removed and replaced with a metronome statue in 1991. The monument depicted Stalin at the front of a line of workers and scientists. Erected in May 1955, until 1962, it was considered the largest group statue in Europe. The monument had been somewhat contested since its erection, as after Stalin died in 1953, the cult of his persona started to decline. The city's residents renamed Line for Meat, as it resembled the queue outside a shop. The monument was erased, as it was blown up, and a metronome replaced it today, called Time Machine. The Metronome was made for the General Czechoslovak Exhibition in 1991,

which marked the 100th anniversary of a similar exhibition in 1891, the General Land Centennial Exhibition.

Figure 6. Stalin Monument in Prague.[29]

A more recent example, also in Prague, is the Konev Statue, removed in 2020. The statue was unveiled in 1980 and dedicated to Russian General Ivan Konev, who commanded the Soviet Army that liberated the city in 1945 to commemorate the 35th anniversary of the liberation of Prague – as previously mentioned, this event is also contested as some believe the city had been liberated by its citizens before the Soviet Army's arrival.[30] The socialist government commissioned the monument to honour Konev as the liberator of Czechoslovakia from Nazi occupation. The monument was somewhat contested in the 1990s after the 1989 Velvet Revolution, but it was not until 2014 when the statue was painted pink as a protest against the occupation of Crimea by Russia.[31] At the time, the statue was cleaned, and many drew parallels to the 1991 Pink Tank.[32] However, the statue will keep on getting painted and graffitied in the following years. In 2015, "Heil Putin" graffiti appeared, and the Municipality re-asserted their anti-graffiti policy and cleaned the statue.[33] That same year, on the 70th anniversary of Prague's liberation, two petitions were issued: one called for removal, the other for preservation. The Municipality installed a plaque to contextualise the monument and its legacy as a compromise.[34] But this did not stop the painting as in 2017 the dates 1956, 1961, 1968, and 2017 were graffitied. This new graffiti references the contested parts of Konev's biography: 1956 was the repression of the Hungarian Uprising, 1961 the construction of the Berlin Wall and 1968 the Soviet invasion of Czechoslovakia.[35] A year later, the monument was painted pink again on May 8, Victory Day. In 2019, it was painted red with the sentence "No to bloody marshal! Never forget!" and the years "45, 56, 61, 68" painted again. At this point, the Municipality changed their stance and decided to cover the monument to protect it, although it only took an hour for it to be repainted. Throughout the contestation of the statue, there was diplomatic tension between the Czech and Russian governments. Russian Ministry of Foreign Affairs had insisted that the Czech authorities take immediate action and restore the Konev monument to ensure its preservation, also referring to the Russian-Czech Treaty on Friendly Relations and Cooperation, signed in 1992, which deals with the

material conditions of the former Warsaw Pact occupation, acknowledging the unlawfulness of the Soviet Union's conduct and declaring friendly relations between post-Soviet states and former satellites, which included the upkeep of military graves and monuments.[36]

Regardless of the Russian Embassy's opposition and criticism, the statue was removed in 2020 as it was costly to repaint and restore the statue due to the continuous protests, which provoked the Russian Government to file a criminal case against the Czech government over "the suspected public desecration of Russia's military glory."[37]

Figure 7. Marshal Konev Statue in Prague before its removal.[38]

Relocation

At last, we will analyse two cases of relocation where the monument has been contextualised in a different and maybe more creative way. One is the Grūtas Park in Lithuania. The Soviet Sculpture Museum Grūtas Park was officially opened on the first of April 2001. It is an open-air 20-hectare park near Druskininkai, about 130km southwest of Vilnius.[39] It houses dozens of Soviet-era statues depicting prominent Communist Party figures, including Lenin, Stalin and Marx, removed from public spaces after Lithuania became independent in 1990.[40] There are also two barrack-style buildings displaying historical artefacts and context-setting documents. Other park features include a zoo for children, a playground, a 40s-50s-style Soviet "house" with displays of artwork and propaganda and a café serving 'themed' food. The park opened on April Fool's Day, which some observers deemed significant. Although there was general approval of the park, there was also some criticism and divisive opinions. It has been harshly criticised for its 'irreverent' treatment of Lithuania's Soviet past and is seen by some to ridicule the hardship and suffering experienced under the Communist regime.[41]

Figure 8. Grūtas Park in Lithuania.[42]

A similar example is the Memento Park in Budapest, Hungary, an open-air museum similar to Grūtas dedicated to collecting statues and sculptures from Hungarian Communist Period. After the fall of Communism in 1989, many statues were removed from public space.[43] As the debate over what to do with the legacies of Communism in the public space, the new government decided to relocate the fallen statues to an old sports arena outside Budapest. It commissioned architect Akos Eleod to create the open-air museum. The Museum opened in 1993 and counts with 42 status, quoting the architect: "This park is about dictatorship. And at the same time, because it can be talked about, described, and built, this park is about democracy. After all, only democracy can let us think freely about dictatorship."[44] The Park has been praised as a good remedy to deal with contested issues, as it acknowledges history without glorifying it.[45]

Figure 9. Memento Park in Hungary.[46]

Renaming

The last remedy that has been used to deal with contestations is that of renaming contested names. Although, the remedy of renaming is more noticeably used to deal with contestations over streets, squares and parks named after sometimes infamous historical figures, like colonisers (for example, the

renaming of Amherst Street in Montreal, Canada), racist (for example, Dr Karl Leuger Ring in Vienna, Austria) or authoritarian leaders (for example, Francisco Franco Street in Murcia, Spain); these have sometimes provoked disputes over the street map. In Madrid, in 2018, then-Major Manuela Carmena created a committee to research streets named after infamous historical figures and propose new names, this way, more than fifty streets linked to the Francoist dictatorship were to be renamed. However, the change did not last long, as after the election of a new government in 2021, part of the streets – and some more – were renamed back to their contested names.[47]

CONCLUSION

To offer a first answer to the question of what we can do with contested monuments, it is clear after looking at the examples that there is not only one answer and that many times what might seem like a good remedy can provoke unwanted consequences – for example, removing the contested monument of Marshal Konev in Prague put pressure in the already delicate relation between the Czech and Russian government. Furthermore, a remedy that might have worked in one context might have not worked in another, thus, when deciding on how to deal with contestations it is important to fist consider the context of the monument and the physicality. Due to the size or enormity of some monuments, as the Valley of the Fallen in Madrid, some remedies might not be applicable to those monuments. Thus, there is no universal answer to how to deal with contested monuments. And there is also a non-permanent solution, as what might work at one time might be contested later on. Nonetheless the first step to deal with contested monuments is to start the conversation around them, their legacy and what do they represent.

NOTES

[1] This chapter is based on the research conducted in the frame of the Contested Histories Initiative (CHI). The CHI studies disputes over statues, street names, and other historical legacies in public spaces to identify principles, processes and best practices for decision-makers, civil society advocates, and educators confronting the complexities of divisive historical memory. CHI is jointly managed by the Institute for Historical Justice and Reconciliation and EuroClio – European Association of History Educators and works in cooperation with several organisations. To know more please see: contestedhistories.org.

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PUBLIC SPACE, WELL-BEING AND CULTURAL IDENTITY

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INTRODUCTION

The most serious crises concerning the sustainability of the built-up environment are environmental and socio-cultural crises. Sustainability stands on three pillars – the environment, social and cultural values and connections and cultural capital. Economic sustainability – the widely recognised and crucial part of sustainability – is part of cultural capital as it submits to cultural values.[1] However, the other aspects of socio-cultural values including identity are often neglected. The decline of identity and its importance in architecture was influenced by modernism, which also led to the decline of public space. Both present threats to the sustainability of the built-up environment and both will be examined in a mutual relationship.

Focusing on the sustainability of the built-up environment is not an option but a necessity. The urban environment significantly impacts human life, given the growing urban population.[2] As Hannah Arend noted, what we encounter shapes our existence.[3] The paper presents an architectural view of sustainability, not philosophical or social. However, architecture intertwines with humanity and, as a result, with philosophy, social science, and psychology. It is evident in one of the oldest literal works ever written – the Epic of Gilgamesh. The work presents architecture in the context of immortality. The conclusion of the story is that human legacy is found in the work it produces.[4]

The relation between architecture and man is bidirectional. Architecture influences and is influenced by society. As a result, it represents the identity of an era and the values of the society that shapes it. In addition, preserved architecture work documents the strongest and most sustainable communities.

Development of Urban Structure

Civilization's progress is connected to urban growth. The first urban settlements - Çatalhöyük, Eridu, Uruk, ... – emerged in the Middle East after the Neolithic Revolution, which reflected surplus-food production associated with the spread of agriculture and the development of new technologies.[5]

The rapid increase in population that significantly influenced city structure caused another revolution – The Industrial Revolution. It changed society's values and the principles of economics as it substituted regulation of production and distribution for competition.[6] It caused new demands for residential and industrial development. In many cases, these industrial localities lost their sustainability over time.[7] The Industrial Revolution changed the traditional structure of cities and their panorama.

This era was followed by modernism in architecture, which destructively impacted urban structure. It abandons traditional forms, which led to the decline of public space. Its fascination with vehicle transport pushed aside pedestrians in urban designs and killed the diversity of cities through

functional zoning and obsession with order. As a consequence, public space has become a lost space between buildings.[8]

Public Space: State-of-the-Art

Nowadays, public space is coming back into focus. However, its importance is often perceived in a narrow context. The view of architecture itself often hovers on the edge of technical craft, suppressing one of the most important values of architecture - its ability to communicate.[9] It results in two approaches. The first one submits the design of public space primarily to technical parameters and technical and transport infrastructure. The regulations issued by urban planning and public administration institutions are the evidence.[10] The second approach – known as placemaking – focuses mainly on the connection between man and place. It opts to create quality public space through community-based participation.[11]

To fully understand these approaches, it is necessary to present a brief public space evolution. The positive development of public space can be traced throughout human history as architecture articulated the public space. At the end of the eighteenth century, Marc-Antoine Laugier began the first discussions focused on the form of architecture.[12] In doing so, he anticipated the slow process that resulted in the decline of public space in architectural modernism at the beginning of the twentieth century.[13]

The Modern Movement in architecture focused on functionalism, abstraction and the search for universal principles. It led to a disconnect between buildings and their context.[14] It favored rationality over emotion. And perhaps as a consequence, rather than a primary intention, modern architecture lost its ambition to articulate public space. As a result, the human-scale proportions disappeared from the urban environment and public spaces became lost lifeless spaces.[15] The European Modern Movement had a strong social mission, even though the aesthetic was similar to the International Style – more associated with American architecture – which focused on physical function and form only. However, both movements neglected the cultural function of architecture.[16]

In response, participation and activistic approaches appeared in the second half of the twentieth century, calling for the revitalization of public space. The initiatives were not primarily architectural, but architects gradually adopted them as tools involved in the design process. They demanded a human-focused approach, returning human-scale proportion to the public space, and promoting human intervention such as social and cultural happenings. It resulted in architecture in placemaking. One of the most significant contributors to placemaking theory in architecture is the Danish architect, Jan Gehl.[17] The benefit of this movement is significant, but as it treats – from an architectural point of view – the symptoms, not the causes, it is necessary to go deeper into the approach towards public space.

According to Norberg-Schulz, the possibility of choice a city offers liberates its citizens and allows them to experience a sense of togetherness.[18] Differently put, the buildings should serve even those who never enter their interior. HafenCity in Hamburg is proof of these approaches and was used as a case study.

Loss of Identity

Cultural identity faces a crisis as one of the consequences of the decline of public space is its loss. Additionally, the loss is a continuing process due to globalization. The significance of identity is generally perceived mainly through preserved cultural heritage, but its importance goes beyond the legacy of past eras even though it reflects distinctiveness as a crucial aspect of identity.[19]

Almost a century ago the International Style highlighted uniformity in architecture. It can be rightly argued the world is even more "international" now and the risk of losing cultural-civilizational and

socio-cultural values is increasing. Simultaneously, global political events result in growing patriotism and the need to preserve national identity.

Paper Structure

The introduction presented an architectural point of view on current crises concerning the sustainability of the urban environment. It introduced the current state and development of public space and cultural identity as both are key areas to preserving the sustainability of the built-up environment and human well-being. The next chapter goes deeper into the meaning of identity and public space for a vital urban environment. Theoretical knowledge is proved in a case study of HafenCity in Hamburg, which is one of the case studies used in further research. HafenCity case study is unparalleled in its size and complexity and demonstrates economic sustainability, architecture and public space that serves their mission.

APPROACH AND METHODOLOGY

The research is established on the theoretical works of Jane Jacobs, William H. Whyte, Christian Norberg-Schulz and Michal Šourek. The theoretical approach presents the fundamental elements to sustain an economically, socially and culturally vital urban environment, which are then illustrated in a case study of HafenCity in Hamburg.

Loss of Identity Threatens Sustainability

The identity of a place is reflected in the relationship it creates with people. According to Maslow, one of the basic human needs is to belong.[20] Western society is witnessing an increasing threat of social isolation due to social media, technology and lifestyle changes.[21] The covid-19 pandemic proved that virtual public space cannot fully substitute for physical public space and fulfil the human need for personal interaction. Public space also serves as a mediator of architecture and provides the ability to identify with one's surroundings, which provides a sense of belonging and is a necessary aspect of creating a relationship between people and places.[22] Lack of connection and identification with one's surroundings leads to loss of interest, which necessarily presages economic decline and unsustainability.

The city is perceived in motion. Speed determines the quality of experience, the quantity of impulses and the measures of detail the human brain is able to notice.[23] The most intense experience is provided by the slowest pace – walking. Michael Kimmelman points out the importance of slowing down to create a memory.[24] The slower the speed, the higher the ability to identify with one's surroundings. As a result, sustainable urban structures favor pedestrians.

Public Space Shapes Identity of Place

To define a strong identity of a place, Norberg-Schulz used the term "genius-loci", also known as the "spirit of a place", without which it is impossible to identify with one's surroundings.[25] Public space shapes the cultural identity of a place. It even becomes its materialization. As evidence, French Gothic Cathedrals cannot be found in Arab regions. The same goes for narrow Italian streets which cannot be found in Scandinavia.

Public Space as a Path to Vital City

The key to a city people enjoy living in and proudly call their home is vital public space. Public space is a communication platform in the urban structure, which conveys socio-cultural, social, and physical values. It becomes a place of consumption and mediation of experiences or benefits and creates an environment for shared experience and interaction between consumers.[26] The offered benefit might be

an exchange of goods and services, social interaction, convenient public transport and architecture itself. Public space acts as a mediator of diversity, which is crucial for vibrant cities as it supports economic, social and cultural processes.[27] Public space also reflects the democratic identity of society, becoming a place where individuals unite to share their worldview.[28]

RESULTS – HAFENCITY CASE STUDY

The HafenCity urban development is unparalleled in size and complexity. The master plan, approved in February 2000, is based on the winning design by the Hamburgplan team with Kees Christiaanse and ASTOC.[29] The master plan sets guiding parameters enabling following architectural competitions to focus on design and quality of space. A vital aspect of success was transparent and efficient communication among stakeholders, developers and the public. To speed up the process, the plots were pre-purchased and after the term's agreement sold to the developers.

Figure 1. HafenCity Masterplan by ASTOC/KCAP[30] – The maritime industry shaped the urban structure as HafenCity is on a river island within a former harbor. It consists of ten districts, each harmoniously incorporated into the whole. The diversity of space, architecture and function resulted in vital urban development supporting economic, social and cultural sustainability.

Architecture, Identity, and Diversity

The architectural design embraced the historical and environmental context bestowing the district with a distinct identity. The northern part serves as a connecting area between old and new, as it resembles the ambience of historical Speicherstadt through red brick facades and complementing materials. The new development incorporates preserved architectural landmarks into the design exemplified by the Elbphilharmonie built atop Kaispeicher A. A set of guiding principles and rules allowed freedom of architectural expression forming a diverse-looking city while maintaining the connecting atmosphere of the various districts and proper urban density.

Architecture in HafenCity articulates the public space. It supports the industrial origin of the area by preserving steel bridges, footbridges and harbor cranes on the harbor basin banks. Contemporary elements such as public lighting, railings and some art sculptures emulate the use of metal steel as the primary material. Even something as simple as street names point to maritime history, fostering the identity of the district.

Figure 2. View of HafenCity[31] – The diversity of the panorama and the attractivity of the area are supported by architectural landmarks of Elbphilharmonie, Marco Polo Tower and HafenCity University.

Environment

Water is the dominant natural feature in HafenCity, which led to designing public spaces facing harbor basins. However, the river is not only an attractive element – it poses a flood-related sustainability risk. To counter this, HafenCity employs a three-leveled construction approach. The lowest level grants water access, the middle level hosts leisure promenades and public spaces, and the highest protects city streets against floods. These levels are interconnected with stairs, ramps and footbridges, allowing comfortable movement for pedestrians.

Public Space

The HafenCity public space is diverse, offering urban spaces and green spaces including new squares, promenades, terraces, calmer leisure green areas and parks. The articulation of space allows for intimate courtyards, play zones for children, leisure activities and open public spaces for urban life and cultural events. The mixture spread through HafenCity prioritizes the dominant function of the individual district.

Figure 3. Magellan Terraces[32] – Public space in HafenCity respects the human-scale proportions and brings details to the space in the form of alternating paving, greenery and artistic elements, which make the space more enjoyable.

Figure 4. Art elements in the public space[33] – Art is an expression of culture and fosters the identity of a place. The HafenCity public space integrates art through urban furniture, wall detailing, street sculptures and materials.

Promenades, Streets and Squares

As Jane Jacobs noted, streets and their sidewalks are the most vital organs of a city.[34] HafenCity urban design embodies this philosophy by providing urban public spaces – the streets and squares – with various kinds of atmosphere and functionality, which support economic, social and cultural sustainability.

Figure 5. Überseeboulevard [35] – The life of city streets is supported by active parterre with local businesses, shops, cafes, etc. The public spaces host street and seasonal markets and cultural events.

Figure 6. Promenade in HafenCity[36] – Promenades face the harbor basins, creating a stronger connection to the place. The architectural landmarks mediate the experiential character of the architecture and allow pedestrians to enjoy richer visual stimuli.

Terraces

The most prominent terraced public spaces - Magellan Terraces and Marco Polo Terraces - are in the heart of the new district and serve as urban living spaces with links to office, residential and commercial amenities. Both spaces are connected to green urban areas.

Figure 7. Marco Polo Terraces [37] – The space is articulated by architecture, greenery, paving and small architectural elements. The visual segregation of the public space from the street is created by a row of trees. To ensure comfortable movement in the space, the height levels are connected in multiple ways.

Figure 8. Marco Polo Terraces[38] – The harbor basin, architecture, greenery and Elbphilharmonie view shape the identity of this public space. Urban furniture allows a free way of use such as sitting, lying down, gathering, etc. The variety and adaptability of a sitting space support a sense of freedom, safety and social interaction.

Figure 9. Marco Polo Terraces[39] – A vital facet of public space design is its night-time scene. Proper lighting condition enables comfortable and safe use of public spaces after dark.

Parks

HafenCity features green spaces, with the biggest Lohsepark and smaller parks, offering venues for leisure. Lohsepark holds a distinct identity through its connection to the history of the place. Memorial harmoniously incorporated in the park design reminds of the deportation of Jewish, Roma and Sinti people from the former Hanover station during the Second World War.

Figure 10. Baakenpark[40] – The artificial hill serves as a landmark of a space, allowing for a view of the HafenCity panorama.

Concept of Transport

The focus of transport infrastructure is on pedestrians and cyclists as HafenCity is a district of "short distances" – most basic errands are manageable on foot. Public transport and car-sharing strategies allow for lessening parking space in the streets and bringing the space back to citizens.

DISCUSSION

Since the Industrial Revolution, the urban structure has gone through a major transition. Especially the Modern Movement has adversely impacted it, resulting in the decline of identity and public space. At present, the environmental and socio-cultural crises endanger the sustainability of urban development.

The main hypothesis suggested the loss of identity is a sustainability threat. The identity is materialized in public space and reflected in the connection architecture and surroundings can form with humans. The hypothesis was confirmed based on the theory of Norberg-Schulz, the identification with surroundings is based on the identity of a place – genius loci – and allows a sense of belonging.[41] When the bond between individuals and their surroundings weakens, disconnection emerges, foreshadowing unsustainability.

The public space is the mediator of identity and serves as a platform of urban communication.[42] The fundamental elements articulating vital public space and fostering identity, which were demonstrated in the case study HafenCity, are subsequently summarized. Public space is articulated by architecture. To design vital public spaces, architecture must have a positive communication power. It must respect the historical development and the cultural, social and environmental context of the site, which supports the identity of a place. Additionally, art, greenery, used materials and urban furniture in public spaces foster the identity of a place. Diversity of function, space and architecture ensures economic sustainability and supports the ability to identify with one's surroundings while offering attractive benefits and experiences. Among these benefits is the experiential aspect of the architecture itself. A vital public space needs to work with human-scale proportions and make the space comfortable for pedestrians. One important benefit provided by public space is convenient transportation infrastructure.

CONCLUSION

Public space is coming back into focus in architectural design, but the context is often narrow. The two common approaches focus on technical parameters of space or placemaking. As a result of the Modern Movement, architecture lost interest in articulating public space which caused its decline and the decline of the identity of architecture. As a consequence, people lose the ability to identify with their surroundings.

It is necessary to be concerned with the sustainability of the urban environment as it has become an everyday human influence.[43] Sustainability contains three pillars – the environment, social and cultural values and connections and cultural capital.[44] Globalization is a threat to socio-cultural values. It weakens the ability to identify with one's surroundings and the sense of belonging, which is one of the basic human needs.[45]

The paper is an introduction to further research on cultural identity, public space and the sustainability of the urban environment.

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QUEER ORIENTATIONS: THE ARCHITECTURE OF THE ORIENTALISTS

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INTRODUCTION

Queer as a concept began with issues related to gender, but in its contemporary conceptualization, it has begun to encompass various fields, including geography and space. For our purposes, queer has two characteristics that are fundamental for our study cases, which are to consider within its definition the homosexual tendencies that were common to the three cases studied: Frederic Leighton,[1] Pierre Loti[2] and Robert Grenville Gayer Anderson,[3] and to constitute a liminal space,[4] a space of vagueness, where it is sometimes possible to locate what has no place in any other cartography. Due to the limited length of this paper, rather than a detailed examination of each case study, we want to focus on aspects common to all three and treat them in a more transversal way.

Liminal Territories

Liminal territories have always existed, but in this example, they were created by the colonial system itself.[5] Imperialism created new frontiers, both physical and symbolic. Among these, the Mediterranean was undoubtedly the liminal space par excellence,[6] where Europe met Asia and Africa, with countries colonised mainly by France and England. For this reason, it became a meeting place, but also a place of escape and escapism for many Europeans in search of something more than exploration. Robert Aldrich told us that the colonies provided many possibilities of homoeroticism, homosociality and homosexuality and different experiences by which men could express their attraction to other men especially male youths.[7]

Mediterranean liminalism is evidenced by the fact that, for many European travelers, the symbolic borders of the East began within Europe itself, for whom countries like Italy, Greece and Spain were as exotic and dissolute as the countries of the Middle East and Africa.[8]

There were two agendas for these travellers: an official one, under which they travelled with the aim of carrying out geographical explorations, archaeological surveys, ethnographic studies, etc.; and a personal one, which was dictated more by interests and whims.[9] It is this last agenda that we wish to consider in this article.

The Orientalist *Mise-en-scène* and Escapism to the East.

The myth of the homoerotic Mediterranean was created and perpetuated by painters, architects, writers, poets, etc., who travelled and live in this sotadic region.[10] Byron, Lawrence, Burton, Flaubert, etc., created through their stories the myth of a Mediterranean and a homoerotic Orient, they installed

the *mise-en-scène* for later European travellers. Their prestige gave them a certain license that not all Orientalists had, and they had to be more modest. For them, the pretext of a cultural trip turned their journey into a personal quest. It was Richard Burton who defined this area as a sotadic zone:

There exists what I shall call a "Sotadic Zone," bounded westwards by the northern shores of the Mediterranean (N. Lat. 43) and by the southern (N. Lat. 30). Thus, the depth would be 780 to 800 miles including meridional France, the Iberian Peninsula, Italy and Greece, with the coast-regions of Africa from Morocco to Egypt. (*A plain and literal translation of the Arabian Nights,206).*

This vast liminal space was perfect for those who were in search of an escape from the strict moral norms of their own countries.

Orientalism, as is well known, used various means to assert European superiority over the Eastern regions. This was precisely the main purpose of journeys to the East, to map the East, as a political affiliation and, at other times, in a symbolic or imaginary way.[11]

While those who travelled for institutional purposes had to procure a series of duly coded products: histories, cartographies, archaeological and photographic surveys, etc.,[12] the private journey was reflected in personal notebooks or logs, which recorded many of the experiences of these travellers, which were disseminated mainly through literary fiction (Loti, Gayer Anderson) or pictorial (Leighton). And it is through these works that an intimate profile of the personal lives of these characters has been constructed.

These Mediterranean or Eastern escapades became spaces where the subject could do what in Spanish is called "di-vertirse" (to have fun), from the latin root *vertere*, to turn around, to become an "other".[13] Something that somehow happened to most Orientalists after visiting the East. The Orient allowed them to create a second identity that they somehow never left.[14] Here, too, these characters could give free rein to their hidden sexual desires and longings, disguised by oriental clothing.[15]

Many of these travellers were particularly attracted to young men, whom they associated with the ancient ephebes,[16] made fashionable by the neo-Hellenism of the time. Thus, many of them looked for a helper or assistant to take the place of the Hellenic *eromenos*, the subject under the direction of an older man, the *erastes.*[17] Thus, we find Pierre Loti's Samuel,[18] Gayer Anderson's Abdul[19] and Frederic Leighton's Henry Greville.[20]

For a long time, the ephebe was a frequent topic among these writers, who included it in their literary fiction, as in the case of Thomas Mann,[21] or pictorially, as in the case of Frederic Leighton, and photographically, as in the case of the controversial William Gloeden.[22] Through fiction, the hidden homosexual desires and longings of their authors were revealed, who sublimated through their work the forbidden love they felt for these ephebes.[23]

This can be seen in the painters who seemed to be looking for an archetype of male beauty, a clearly Hellenic archetype, to contrast with the oriental subjects. It was only through these mythological representations that their works could be accepted in official artistic circles, as homosexual scenes were forbidden.[24] These images were clothed in the garb of Socratic love, alluded to by Marsilio Ficino in the Renaissance, where beauty was a path to divine knowledge.[25] For this reason, mythological figures such as Ganymede, Icarus,[26] etc. were often presented as symbols of this Socratic love.[27] The boundary between this Socratic love and physical love sometimes seemed quite blurred, as in the case of Winckelmann, one of the greatest promoters of Hellenism, but who seemed to place physical beauty above spiritual beauty.[28]

The ambiguity and liminality offered by this 'sotadic' space, in Burton's words, allowed these travellers to forge a second identity, to become the 'other' they so desired, in this case reversing the colonialist stance common in Orientalism. This Mediterranean transformism needed a platform on which to manifest itself, and this was the trigger for the need to construct an ad hoc refuge for it.

Liminal architectures

Just as there are liminal territories, there are also liminal spatialities, and it is under this conceptualisation that most of the Orientalist residences[29] can be understood, especially the three cases studied. In the case of Pierre Loti, not only does his literary production have a strong Orientalist character, but his own residence in Rochefort is also a completely eclectic synthesis of various facets of Orientalism, ranging from Arabic rooms to Chinese rooms to Japanese rooms, and so on.[30] In the case of Frederic Leighton in London, part of his pictorial production takes on Orientalist features, but it is above all the collection of Orientalist objects and the construction of the Arab Hall in his residence[31] that allow him to be positioned as such, and finally, lesser known, there is the figure of the English colonel Robert Gayer Anderson, who acquired a house in Cairo on loan, in order to live there and lead a life "à l'orientale".[32]

The cases were chosen because the three subjects share homosexual tendencies, ranging from Leighton's homosexual sublimation,[33] Loti's bisexualism[34] and Gayer Anderson's more questionable pederasty.[35] The fact that these houses still exist and can be visited also contributed to the choice of cases.

The East of Orientalism is an East constructed for those who have dreamed of it, imagined it, visited it, and lived in it. It is above all a personal Orient, which is why we cannot speak of a single East, but of a personal East.[36]

Although not all Orientalists were homosexual, many used the Orient as a medium to express and manifest their repressed sexuality.[37] To this end, Orientalism had constructed a series of devices that began in literature, in travel diaries, and were later transferred to painting and then materialised in architecture. The café, Haman, the garden, etc,[38]. appear within these devices.

All these spaces have been characterised as liminal spaces, spaces that facilitate homosocial and homosexual encounters, as in the case of Haman.[39] They are also places where the boundaries between self and other are blurred. But what happened at the level of public space was also replicated in private space, particularly in private homes, which in this case took on the role of a personal liminal space, and it is in these spaces that orientalism and queer meet.

Queer collecting and aestheticism

It is in these refuges that we will find an aesthetic that we can call queer. One of the characteristics of these residences is their physical distance, since they were often far from their owners' countries of origin (Gayer Anderson), or functional distance, since they were far from important urban centres (Loti), but above all a stylistic detachment since the oriental style placed them in a status closer to personal whim, than to the desire to be integrated into the status of official architecture.[40] Although the three houses are works that do not display an Orientalist or eclectic character from the outside, their Orientalism is more evident in their interior design.[41]

These were places where objects were on display for their own sake, rather than for use, and where a ritualised behaviour created a complicated relationship with the space and its objects. Entering such a room, just looking at the objects around, it would reveal the nature of the owner's personality and character.[42]

Leighton invested in a purpose-built studio-house that legitimized his claims to artistic superiority as both a painter and interior decorator. This was a site where artistic genius was performed; here, arresting objets d'art were artfully arranged to form a pleasing composition, a tout ensemble. (*Oriental Interiors,127*)

This cite of Anne Anderson is an allusion to a very common characteristic of the intellectuals of the time, and that was their love of collecting. Collecting was one of the great passions of 19th and early 20th century Europe,[43] and it is an element that characterises these three figures. Although many of

the pieces in these museums no longer exist, we know from written and graphic evidence that these three individuals were enthusiastic collectors, particularly of Oriental objects.[44]

This collection was very eclectic and, although it usually included exotic pieces of all origins, it had a strong oriental accent: ceramics, carpets, etc.[45] The objects played an important role, dressing up the interiors,[46] transforming them as if they were a stage, into exotic spaces alluding to distant regions. All this undoubtedly gave these spaces a theatrical aspect,[47] very much in keeping with the activities that took place in them.

The late emergence and incorporation of Islamic art into European museums[48] meant that its presence often had a fictional rather than an archaeological basis, as Kive has demonstrated with the importance of the book The Arabian Nights in the subsequent classification and display of oriental objects.[49] This fictional plot somehow made aesthetics a more important concept than historical data in the objects exhibited. They were exhibited in ad hoc rooms, as can still be seen in many museums worldwide, where the aim was to create an oriental atmosphere where the visual and aesthetic took precedence over the historical.[50] The aesthetic component of these objects was also accentuated by the fact that they were displayed in a context different from were originated, which allowed some of them to take on a quasi-fetishistic character, as in the case of the textiles.[51]

Curiosly, it was precisely this quality that led collectors to create a very heterogeneous collection of oriental elements, which, however diverse and different their origins, created an oriental atmosphere, as is clearly illustrated by each of the rooms in Pierre Loti's house.[52] The same was true of Gayer Anderson's house, whose collection of Egyptian objects was of very different value.

The house was therefore a collection of personal objects that formed a personal and intimate map of their passions. Objects that sometimes seemed to be confused between reality and fiction. This was the case, for example, with Pierre Loti and the tomb stele of Aziyadé,[53] a character who in his own work seemed to move between the real and the fictional. The author has created a new space in accordance with the destination to which he has recently been travelling and about which he has been writing.[54]

This personal geography, however, sought to establish itself on certain objective bases, this would give these interiors a certain degree of veracity.[55] To do this, they had recourse to original objects. For example, Sir Frederic Leighton asked Richard Burton to send him oriental ceramics from a recently demolished mosque in Damascus[56] so that he could place them in his Arab room, which in turn was based on an Arab-Norman building, the Zisa in Palermo.

This collection made it possible to construct what we might call a *mise-en-scène* for the persona that these subjects had constructed out of their experience of the Orient. The interesting thing about this collecting is that, as Baudrillard points out, the ultimate object of every collector is the person himself.[57]

CONCLUSION

In this way, we could conclude by stating that these houses were more than just residences, they were personal theatres designed to house their queer identity.

A common cliché of late nineteenth-century decadents, and one under which the subjects of this study can be clearly categorised, is the residence as a personal theatre. They were all decadent in different ways, for there is an inherent relationship between Orientalism and decadentism. They all shared the ultra-refinement, social degeneracy, historical pessimism, and misogyny characteristic of decadents.[58]

Although two of them were married, they never managed to have a stable relationship with a woman.[59] Women could be objects of fiction (Leighton), of sublimation (Loti), but rarely objects of desire. There is obviously a high degree of narcissism to be found among them, for they all saw themselves as artists, and as such, as *alter deus*.[60] That is why they loved not only the male figure but

also themselves, hence their interest in self-portraits. Their villas were nothing more than buildings in which they wanted their own figure to be highlighted. These mansions thus have three facets: the physical, the building itself; the fictional, the one they constructed through their fantasies; and finally, the intimate, the refuge, the place where they could manifest their queer sexuality.

The Orient had already been framed by Orientalist literary and pictorial production. This framing, which turned the Orient into a painting, opened the door to the next step, which was to turn the Orient into a model, a stage set, as was already the case with the hundreds of Oriental pavilions that proliferated at the World's Fairs.[61] These pavilions, as the nickname they were given *follies,*[62] were real toys that European society liked to display at these exhibitions and in their private gardens. These houses could also be considered private follies.

The universal exhibitions succeeded in fetishising the Orient, turning it into a stage set and a commodity. The framed image could now be reproduced, multiplied, transported elsewhere and finally transformed into an object of consumption.[63] In this way, whether through a painting, a pottery, a carpet, or a folly in a public or private park, the Orient became accessible as a commodity. As a result, many people felt entitled to create a personal Orient in their homes, fully aware of the scenographic character of this architecture.[64] That is why these Orientalist shelters never end up being a real home, because they can only be a home for the fictional subject created by their own characters; they are not houses, they are theatres for the spectacle of their own lives in a fictional version. The fact that this is clearly demonstrated is by the activities that take place in them. Loti's house was usually the scene of theme parties that were publicised and photographed,[65] Leighton's house was open to the public at weekends for the exhibition of his work,[66] and Gayer Anderson's house, was finally a museum for his collection and for himself.

These houses were museums and monuments to themselves, populated with objects that represented the ideal beauty that they sought and supported for their own image, which is reflected in the importance of being portrayed, thus becoming one object more among these exotic and queer interiors.

NOTES

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[4] David, Leeming. *Encyclopedia of Psychology and Religion*. 3rd ed. Cham, (Switzerland: Springer Nature, 2020), 1364.

[5] Robert Aldrich. *Colonialism and Homosexuality*. (Routledge., 2012), 180.

[6] María Belmonte Barrenechea. *Peregrinos de la belleza : viajeros por Italia y Grecia*. (Barcelona: Acantilado, 2015), 9.

[7] Aldrich, *Colonialism and Homosexuality*, 3.

[8] Dinah Birch and Francis O'Gorman. *Ruskin and Gender*. (Basingstoke, England: Palgrave Macmillan., 2002), 74.

[9] John Pickles. *A History of Spaces: Cartographic Reason, Mapping and the Geo-Coded World*. (London, England: Routledge, 2004), 125.

[10] Aldrich, *Colonialism and Homosexuality*, X.

[11] Edward Said. *Orientalism*. (London, England: Penguin Classics, 2003), 211.

[12] Kate Flint. *The Victorians and the Visual Imagination*. (Cambridge, England: Cambridge University Press, 2008), 13.

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[14] Joseph Boone. *The Homoerotics of Orientalism*. (New York, NY: Columbia University Press, 2015), 96.

[15] Ronald Hyam. *Empire and Sexuality*. (Manchester, England: Manchester University Press Melland Schill Studies, 2017), 88.

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[17] James Davidson. *The Greeks and Greek Love: A Bold New Exploration of the Ancient World*. (New York, NY: Random House, 2009), 20.

[18] Richard Berrong. "Portraying Male Same-Sex Desire in Nineteenth-Century French Literature: Pierre Loti's 'Aziyadé.'" *College Literature* 25, no. 3 (1998): 91–108. http://www.jstor.org/stable/25112405.

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[23] Aldrich, *The Seduction of the Mediterranean*, 27.

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[25] Todd Reeser. *Setting Plato Straight: Translating Ancient Sexuality in the Renaissance*. (Chicago, IL: University of Chicago Press, 2016), 137.

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[27] Wouter Hanegraaff and Jeffrey Kripal. *Hidden Intercourse: Eros and Sexuality in the History of Western Esotericism*. (Fordham University Press, 2022), 184.

[28] Alex Potts. *Flesh and the Ideal: Winckelmann and the Origins of Art History*. (New Haven, CT: Yale University Press, 2000), 58.

[29] These are not the only orientalist residences associated with homosexual subjects; we can also point to William Beckdorf in the Monserrat Palace in Sintra, or more contemporarily to Ives Saint Laurent in the Marjorelle House in Marrakech and the painter Claudio Bravo in the same city.

[30] Bruno Vercier, Jean-Pierre Mélot and Gaby Scaon. *La maison de Pierre Loti à Rochefort.* (Paris: Editions du Patrimoine CMN, 2003), 54.

[31] Mary Roberts. "The Resistant Materiality of Frederic Leighton's Arab Hall." *British Art Studies*, no.9. (2018). : doi.org/10.17658/issn.2058-5462/issue-09/mroberts.

[32] Foxcroft, *Gayer-Anderson: The Life and Afterlife of the Irish Pasha*, 170.

[33] Keren Rosa Hammerschlag. *Frederic Leighton: Death, Mortality, Resurrection*. (London, England: Routledge, 2018), 79.

[34] Richard Berrong. "Portraying Male Same-Sex Desire in Nineteenth-Century French Literature: Pierre Loti's 'Aziyadé.'" *College Literature* 25, no. 3 (1998): 91–108.

[35] Foxcroft, *Gayer-Anderson: The Life and Afterlife of the Irish Pasha*, 31.

[36] Ali Behdad. *Belated Travelers: Orientalism in the Age of Colonial Dissolution*. Edited by Stanley Fish and Fredric Jameson. (Duke University Press, 2020), 116.

[37] Said, *Orientalism*, 236.

[38] Henning Bech. *When Men Meet: Homosexuality and Modernity*. (Oxford, England: Polity Press, 1997), 111.

[39] Aaron Betsky. *Queer Space: Architecture and Same Sex Desire*. (New York, NY: William Morrow, 1997), 162.

[40] Caroline Holmes, Nicholas Barlow, and Tim Knox. *Follies of Europe: Architectural Extravaganzas*. (Woodbridge, England: Garden Art Press, 2008), 11.

[41] It should be noted that Gayer Anderson's house was only slightly intervened by him, as it was a historic heritage building.

[42] Betsky, *Queer Space: Architecture and Same Sex Desire*, 65.

[43] Susan Pearce. *On Collecting: An Investigation into Collecting in the European Tradition*. (London, England: Routledge, 1999), 258.

[44] Werner Muensterberger. *Collecting: An Unruly Passion: Psychological Perspectives*. (Princeton, NJ: Princeton University Press, 2016), 139

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[47] Margot Brandlhuber, ed. *In the Temple of the Self. The Artist's Residence as a Total Work of Art: Europe and America 1800-1948*. (Ostfildern, Germany: Hatje Cantz, 2022), 9.

[48] Benoit Junod, Georges Khalil, and Stefan Weber, eds. *Islamic Art and the Museum*. (London, England: Saqi Books, 2013), 67.

[49] Solmaz Mohammadzadeh Kive. "The Exhibitionary Construction of the Islamic Interior"*, in Potvin, John, ed. *Oriental Interiors: Design, Identity, Space*. London, (England: Bloomsbury Academic, 2015), 39.

[50] Mohammadzadeh, 42.

[51] Lisa Golombek. "The Drapped Universe of Islam", in *Content and Context of the Visual Arts in the Islamic World*. Soucek, ed. Priscilla P. (Ann Arbor, MI: ACLS History E-Book Project, 2009), 36.

[52] Bruno Vercier, Jean-Pierre Mélot and Gaby Scaon. *La maison de Pierre Loti à Rochefort.* (Paris: Editions du Patrimoine CMN, 2003), 11.

[53] Thomas Armbrecht. "The Nostalgia of Nowhere: Pierre Loti's Utopian Spaces." *Mosaic: An Interdisciplinary Critical Journal* 36, no. 4 (2003): 81–102.

[54] Mauricio Baros. *La construcción de la interioridad en el orientalismo arquitectónico : los refugios orientalistas de Pierre Loti, Frederic Leighton y Claude Monet*. (Editorial Académica Española, 2017), 174.

[55] Linda Nochlin. *The Politics of Vision*. (London, England: Thames & Hudson, 1991), 73.

[56] "Letter from Sir Richard Francis Burton", Leighton and the Middle East, accessed March 20, 2023, https://www.rbkc.gov.uk/leightonarabhall/letter_to_leighton.html

[57] Jean Baudrillard. *The System of Objects the System of Objects*. (London, England: Verso Books.), 97.

[58] David Weir. *Decadence and the Making of Modernism*. (Amherst, NY: University of Massachusetts Press, 1995), 10.

[59] Pierre Loti married Blanche Franc de Ferrière in 1886, Robert Gayer Anderson married Kathleen Silver and Leighton remained single. Neither Loti nor Gayer Anderson lived with their wives.

[60] Ernst Kris and Otto Kurz. *Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment*. (New Haven, CT: Yale University Press., 1981), 49.

[61] Mark Crinson. *Empire Building: Orientalism and Victorian Architecture*. (Routledge, 2013), 61.

[62] George Mott. *Follies & Pleasure Pavilions*. (London, England: Pavilion Books, 1989), 18.

[63] Sibel Bozdoğan. "Journey to the East: Ways of Looking at the Orient and the Question of Representation." *Journal of Architectural Education* 41 (4) (1988): 38–45.

[64] Francine Giese and Ariane Varela Braga, eds. *The Myth of the Orient: Architecture and Ornament in the Age of Orientalism*. (Pieterlen, Switzerland: Peter Lang AG, Internationaler Verlag der Wissenschaften, 2017), 20.
[65] Peter Turberfield. *Pierre Loti and the Theatricality of Desire*. (Brill/Rodopi, 2008),19.
[66] Caroline Dakers. *The Holland Park Circle: Artists and Victorian Society*. (New Haven, CT: Yale University Press, 1999), 60.

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DISCOVERING THE PAST WHEN MAKING HISTORICAL DOCUMENTARIES

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INTRODUCTION

There is a growing need in the cultural heritage sector today to learn more about how to convey historical knowledge and historical insight using different forms of media, not least film. For this reason, I have developed two freestanding courses in historical documentary production, where beginners build on their practical filmmaking competence through close collaboration with professional documentary filmmakers. These two undergraduate courses are taught online so that professionals at museums, archives and cultural heritage sites (or those who are cultural heritage enthusiasts in their spare time) can continue working while taking them part-time.

During these courses the students examine how historical documentary film has the potential to convey knowledge about our past. In this article I will briefly explain the special possibilities that the medium of film offers to explore times past and I will also describe the approaches to the subject that have evolved to become some of the cornerstones of my teaching.

Between artistic and academic research

I have myself produced many historical documentaries and also written a number of non-fiction books on history. As a senior lecturer at Dalarna's Audiovisual Academy, I have guided students forward in their creative filmmaking, and through this have come to reflect on these processes.[1] In my work, both as filmmaker, teacher and academic writer, I have become attentive to how filmmaking affects one's understanding of a topic.[2] From my double stance – of both the artist and the academic researcher – I am able to analyze how filmmaking contributes in a special way to the understanding of history. My conclusion is that the filmmaker can attain and convey a special kind of understanding of the past. In other words, there are insights that can be gained through documentary filmmaking that cannot be captured in the same way when carrying out research for academic writing about the same material.

Film and history - a growing field of research

Robert A. Rosenstone was one of the first to recognize the relationship between film and history in the 1980s, and a key idea of his was the complementary rather than contradictory relationship between audiovisual history and written history: "…moving images and soundscapes will create experiential and emotional complexities of a sort unknown upon the printed page."[3]

This field of research has now grown considerably. Most of the studies focus on fiction film, but Eleftheria Thanouli also writes about documentaries, saying that both fiction and non-fiction film

"liberates the forces of imagination, while, at the same time, unleashing our scepticism regarding our ability to fulfill Ranke's dream to present the past 'wie es eigentlich gewesen'".[4] Desmond Bell concludes that the historical documentary plots new ways to narrate and that the genre "encourage[s] the viewer to actively engage with how we make sense of the past".[5]

Efrén Cuevas states, in the book *Filming History from Below. Microhistorical Documentaries (*2022), that there is still a surprising lack of research on history and documentary film. Although there is today a wide and varied range of documentaries that explore the past with other approaches than the standard TV-formatted informational documentaries. Documentary films can also be experimental, autobiographical, essayistic, and at the same time can be built with methods used in written history, involving meticulous research processes, support from witnesses and experts (who may or may not appear in the film), and a detailed examination of archival sources (with a particular emphasis on audiovisual archives). These documentaries often avoid the omniscient perspective usually used in informational documentaries. Instead the past is explored via alternative routes which may include questioning the research processes, revealing the constructed nature of the historical narrative and working with archival sources with a critical approach.[6]

Films of this kind therefore differ markedly from the informational/expository model of the historical television documentary, but also from ethnographic or observational approaches to filmmaking.[7] A historical documentary can, in Cuevas' words: "articulate around the 'I' of the filmmaker who remembers, through his or her presence as an autodiegetic narrator. These films effectively capture the temporality associated with the mnemonic act, presenting a constant flow in which past and present are dynamically intertwined. In this sense, the past is not frozen in a time that no longer exists, but continues being affected by the present, as it is somehow recreated when it is invoked." [8]

The Italian historian Carlo Ginzburg has described a method for making discoveries in historical material, which I encourage my students to apply, and which Andrej Slávic and Efren Cuevas also emphasize as significant in this context.[9] The method described by Ginzburg is about following concrete and distinct traces.[10] One should work like a detective, says Carlo Ginzburg, by interpreting signs, analyzing clues, and with a special eye for the unexpected that may reside in the details. You can search for the apparently insignificant and, in doing so, find keys to contexts that were previously hidden. A close examination of traces, seemingly insignificant and silent, can lead to unexpected insights where dimensions that were previously hidden can come to light.[11]

The digital turn and courses of a new kind

Almost everyone nowadays has an easy-to-use film camera in their mobile phone, and it has become much easier both to edit and publish films online. Online access to cultural heritage has also presented new avenues for filmmakers. Digitization has made it easier to explore collections in galleries, libraries, archives and museums, and to make use of old photographs, artwork, prints, manuscripts, letters and diaries. In other words, technology has opened up new opportunities in many different ways for filmmakers, and as José van Dijck has pointed out, this means that new practices and forms of cultural expression are being developed at the crossroads where memory meets media.[12]

Development in communication technology has also opened up new opportunities to create courses in film production online. Digital communication nowadays allows students not only to see and hear each other in the online classroom, but also to show each other films without interruption to image or sound, and to discuss them during viewing. Just a few years ago, the technology used for online lessons required extensive preparation, as the teacher had to upload a filmed clip hours before to be able to show it to students online. The idea that all students in an online classroom would easily be able to show films to *each other* in real time was unheard of six years ago.

Dalarna University is renowned for being Sweden's leading university when it comes to online education. Online courses in film production are rare, because film skills and knowledge are heavily practice-based; the courses at Dalarna University contribute to didactic development by taking on the challenge of remote teaching in this field. As a senior lecturer in Moving Image Production, I have also been tasked with establishing historical documentary film as a new area of expertise. Similar courses in historical documentary production online, as far as I know, do not exist at other universities in the Nordic region, nor elsewhere in Europe. In this respect, too, the courses contribute greatly to pedagogical development and education.

During the two courses, the students turn their ideas into completed documentary films.[13] The curriculum breaks down the documentary production process into clearly defined steps, enhancing students' ability to gain in creative and technical confidence. Students and teachers meet regularly on Zoom, in small seminar groups, to discuss and review the ongoing work. The students learn to mediate history through the creation of short historical documentaries that combine narration, archive material and newly filmed footage, and at the same time they come to reflect on the relevance of making historical documentary films outside of traditional professional fields such as film and TV production, thus broadening the main field of societal application.[14]

Historical documentary as genre of its own

The term 'documentary film' was coined in the 1920s by Scottish filmmaker John Grierson, who defined it as a narrative genre or, more precisely, as "the creative treatment of actuality". The documentary film is always, in one way or another, about what has been. Something is recorded that is later played back. What is shown belongs to the past when the screening occurs. In the recorded film, you see what has happened. The leading film theorist Bill Nichols describes the documentary film as a type of creative storytelling with thoughtful design and conscious aesthetic posture.[15] Nichols writes that documentaries "offer an aural and visual representation of some part of the historical world" and that they "speak about the historical world through both sounds and images".[16]

But I consider this approach of Nichols to be too general. I think we need to recognize that historical documentaries differ from other documentaries, and ought to be treated as a special genre within a wider context of documentary filmmaking. The genre can easily be defined by not primarily focusing on actions and events that take place in real time in front of the camera. This is a genre where actions have already occurred before the camera starts recording. Here the filmmaker is confronted with very different conditions: to portray something that has already happened – maybe a long time ago. In focus in the story are actions that took place in the past. The narrative, therefore, has to be built up with traces, memories, archival documents, photographs or other forms of testimony. And the filmmaker has to master a process whereby these traces – that at a first glance may seem unsubstantial, maybe even boring – can open up in front of the camera and turn into something full of vitality, interesting and even very touching.[17]

Historical documentary film production should be based on robust archival research and an academically diligent use of sources, but it should *not* be conceived as just an academically oriented video essay, a lecture with audiovisual material. The students must also learn to develop narrative and aesthetic components, to focus on the thoughtful design and conscious aesthetic posture that is the mark of creative documentary filmmaking.

The genre can be seen as a kind of 'essay film', as the voice of the narrator often becomes very personal when inviting the audience to see what is left from the past, and to reflect on materials that are sometimes very enigmatic and maybe unexplicable.[18] It is also useful to consider Alexandre Astruc's concept of 'le camera stylo' in this context, the idea that film can be used not only for storytelling but also to communicate thoughts.[19]

Figure 1. Search result for the town "Falun" at the digital archive "Digital museum". Photograph named "Group portrait of Student Company, Summer 1916" in the Swedish Army Museum's photographic collection. The photo was taken over a hundred years ago at Kaserngården, where the Media House at Dalarna University is now located and where teaching in Film and TV production is conducted today. https://digitaltmuseum.se/021017390094/grupportratt-av-studentkompani-sommaren-1916

Discovering history through filmmaking

The camera lens can serve as a kind of (metaphorical) magnifying glass for historical knowledge. When you slow down and carefully view a series of photos, listen to an old recording, or watch and listen to old footage, the material can take on a different or deeper meaning when observed in a new age, because it is being introduced into a new context – as illustrated in Figure 1 and 2.[20] In my teaching, this is precisely the starting point: looking through the viewfinder, you can get closer to thse traces of history. The philosopher Walter Benjamin observed how comprehension in this way can be extended: "By close-ups of things around us, by focusing on hidden details of familiar objects, by exploring commonplace milieus under the ingenious guidance of the camera, the film /…/ Evidently a different nature opens itself to the camera than opens to the naked eye".[21]

Historical documentary films do not necessarily have to be authoritative accounts of history "as it really was". In my view, the historical documentary is primarily about traces, the mediums that carry a historical memory forward, and filmmakers have special opportunities to approach historical sources with a film camera and other production equipment, thus reflecting on – and also prompting reflection in others about – the conditions under which we can even know anything about the past.

Filming the physical

It is important in my teaching to emphasize that when you film, you start from the concrete, the bodily, and therefore you like to stay close to the sources. Searching digital archives is effective, but the person filming should also strive to visit the physical archive herself if possible, because there is a materiality to traces and sources that is often very telling.[22] The filmmaker can capture much more than just the literal content of words in a text that is written on a page in a diary or in an old letter. Documents also have a materiality, a physicality, that speaks and can be conveyed through film.

The camera starts with something that emerges in the light in front of the lens. But what am I really seeing? When the camera's optics get close to something written, or to an old photograph or an object,

it can grow in significance as you examine it closely through the lens. The camera also enables the subject to be viewed from entirely different angles, for example from the air using a drone.

 This also requires a kind of open approach from the person filming. I can be well-read on my subject, and before the recording I might think of different ways to visually convey what I have already read. But at the same time, I have to be prepared to let myself be surprised, because in the camera I will see things that would otherwise not have been visible. This might involve zooming in on a small detail. But it could also involve zooming out, looking up and looking around, observing the environment where the trace exists. How has it come about that my trace has been preserved, and if so why here? What kind of place is this archive? Is it a grand, venerable museum building in marble and gold, or is it a forgotten suitcase that has been found in an attic? Why does this trace even exist and under what conditions?

Figure 2. But who were these boys and what did they think about life and the future that particular summer, in the middle of the First World War? A lot happens in the picture when you zoom in. Stop and take a closer look at their facial expressions.

What am I *actually* seeing? For someone who not only downloads digitized sources online but is also filming the physical traces on-site, the difference becomes clear between, for example, whether a source material is well hidden in a private family collection or professionally preserved in a large public archive.

In film, traces are put together

The special ability of the medium of film to bring together what is otherwise separate is central to my teaching. As a filmmaker, you start from what others have left behind them. It can be any type of trace: a photograph, an audio recording, a drawing, a painting, a document, an old book, an object, a historical setting or a landscape. Or, of course, a human being – a living witness. But it is by combining different types of traces that you can take advantage of film's special capacity to make

things meet that would otherwise not meet.[23] In the historical documentary film, you can both look out over a landscape and look into an archive at the same time. You can let objects, documents and photos "return" to the places where they originally belonged. And when you, as a filmmaker, display some concrete preserved historical material, you can even evoke philosophical or existential thoughts about the very conditions of our knowledge. How is it that we know anything today about times that once were?

Figure 3. From the film What measures to save a people? (2015) Photo: Claes Gabrielson.

Creating a voiceover script and reflecting on history

When the filmmaker with the camera approaches traces of the past in order to assemble them into a film story, the narrative voice often takes on a unifying and driving role. The language, the spoken text, the words in the speaker's script and how they are performed, leave a strong mark on the film.[24] However, the narrator's voice can encompass various tones and assume different positions in relation to the material. In the book *New Documentary*, Stella Bruzzi gives many examples of how speaker voices are used with different variations, where the expressions can be anything from explicitly poetic to consciously ironic.[25] Efren Cuevas also finds that there are important distinctions to be made here.[26]

The narrator does not have to be an authority with a distant and detached overview. It can be a personal voice showing wonder, or a very private voice that evokes feelings of intimacy and closeness.[27]

The narrator's intention doesn't always have to be to encourage the audience to wholeheartedly immerse themselves in a visual universe, either. One example is a historical documentary about Herman Lundborg, head of the Swedish State Institute for Race Biology in Uppsala, *What measures to save a people?* (2015, 59 min). I made this film together with Claes Gabrielson, and in collaboration with Swedish Television (at the same time as I was writing a literary nonfiction book, a biography of Lundborg).[28] Our aim was not for the viewer to enter without reservation into the world of thought that is reflected in the collections of race photographs that are preserved at the Uppsala University Library. We aimed to confront the audience with the fact that these images exist as a historical reality, a tangible heritage to be managed – in some way. Figures 3 and 4 show how looking at race biological photographs in an archive was interpreted by Claes Gabrielson in the film. And in

the speaker's text I wanted to make the viewer reflect, to see these photographs not as depictions of some supposedly real "racial types" but as traces, remnants of a highly problematic activity.[29]

CONCLUSION

From my double stance – of both the artist and the academic researcher – I am able to analyze how filmmaking contributes in a special way to the understanding of history. When producing historical documentaries, you have the opportunity to awaken thoughts about historical knowledge in a special way. In this genre you can invite the audience to see what is left from the past, and to reflect on materials that are sometimes very enigmatic and maybe inexplicable. Historical documents, photographs and other traces also have a materiality, a physicality, that speaks and can be conveyed through film. By combining different types of traces you can take advantage of film's special capacity to bring things together that would otherwise not meet.

As a filmmaker you therefore have special conditions through which to approach historical sources, to reflect upon them, and perhaps even to evoke reflections in others. Insights can be reached during the filmmaking process which are not as easy to capture and share with others when writing. Something happens to the understanding of the past when you produce historical documentary film.

Figure 4. From the film What measures to save a people? (2015) Photo: Claes Gabrielson.

ACKNOWLEDGMENTS

NOTES

[1] Maja Hagerman, "Teaching how to Make the Past Visible" (Audiovisual Symposium Notes 22, November 25, 2022, , Falun, Sweden, Dalarna University, 2023).

[2] Maja Hagerman, "Minnets medium," in *Minnesbrunnen : om helgon, skallmätare och hotet mot demokratin* (Stockholm: Norstedts, 2022)., 44-54.

[3] Robert A. Rosenstone, *History on film/film on history* (Harlow: Pearson/Longman, 2006)., 159. See also Robert A. Rosenstone, "History in images/History in words: Reflections on the Possibility of Really Putting History onto Film.," *American Historical Review* 93, no. 5 (1988).

[4] Eleftheria Thanouli, *History and film : a tale of two disciplines* (New York, NY: Bloomsbury Academic, 2019)., 231.

[5] Desmond Bell, "Documentary film and the poetics of history," *Journal of media practice* 12, no. 1 (2011), https://doi.org/10.1386/jmpr.12.1.3_1; Bell, "Documentary film and the poetics of history.", 26.

[6] Efrén Cuevas, *Filming History from Below: Microhistorical Documentaries* (New York: Columbia University Press, 2022)., 6.

[7] The term "expository documentary" is defined by Bill Nichols, *Introduction to documentary* (Bloomington, Indiana: Indiana University Press, 2017)., 121.

[8] Cuevas, *Filming History from Below: Microhistorical Documentaries*., 36.
Philip Rosen also points out that documentary "involves a synthesizing knowledge claim, by virtue of a sequence that sublates an undoubtable referential field of pastness into meaning. Documentary as it comes to us from this tradition is not just post facto, but historical in the modern sense." Philip Rosen, "Document and Documentary: On the Persistence of Historical Concepts," in *Theorizing documentary*, ed. Michael Renov (New York: Routledge, 1993).

[9] Andrej Slávik, "Microhistory and the Cinematic Experience: Two or Three Things I Know about Carlo Ginzburg," in *Microhistories*, ed. Magnus Bärtås and Andrej Slávik (Stockholm: Konstfack, 2016)., 58-60. And Cuevas, *Filming History from Below: Microhistorical Documentaries*., 18.

[10] Carlo Ginzburg, "Clues: Roots of an Evidential Paradigm," in *Myths, emblems, clues* (London: Hutchinson Radius, 1990).

[11] Peter Aronsson, Andrej Slávik, and Birgitta Svensson, *Images in History/History in Images [Elektronisk resurs] Towards and (audio)visual historiography* (Stockholm: Kungl. Vitterhets Historie och Antikvitets Akademien, 2020). http://lnu.diva-portal.org/smash/get/diva2:1413381/FULLTEXT01., 10-11.

[12] Jose van Dijck, *Mediated memories in the digital age* (2007).

[13] Three examples of student projects are as follows. The first is *Gustaf Larsson. A Farm Worker's Life* **(**2022, 10 min) by Josefine Svensson, curator at Södermanlands museum. This film received the second prize for "Creative editorials" at the European Digital Storytelling Festival in July 2022: https://www.youtube.com/watch?v=rocWjjUykHY. The second is *Single Ticket Only* (2022, 6 min) by Garbis Sarafian, about his father's photograph collection from Cyprus. This film and Hagop Sarafian's photos from Cyprus have become part of the collection at The Center for Visual Arts and Research Nicosia, Cyprus: https://vimeo.com/672418289. The third is *Nannas värld (Nanna's world,* 2023, 7 min*)* by Sara Heine, museum educator in Sigtuna. This film on the found photo collection of Nanna Lindgren was screened at Unica 2023 in Comacchio, Italy, the Annual Film Competion arranged by the International Union of Cinema https://youtu.be/LREFVZJ1t20

[14] The two courses at the first cycle (undergraduate) level are "Film as a Narrative Medium for Cultural Heritage and History" (7.5 Credits) and "Film as a Narrative Medium for Cultural Heritage and History - Continuation Course" (15 Credits). The first course started in January 2019 and has been offered six times; the second started in August 2020 and was offered for the fifth time in autumn 2023.

[15] Stella Bruzzi, *New documentary*, 2. ed. (London;New York;, 2006)., 3.

[16] Nichols, *Introduction to documentary*.,48.

[17] Cuevas, *Filming History from Below: Microhistorical Documentaries*., 29-33.

[18] Nora M. Alter and Timothy Corrigan, *Essays on the essay film* (New York: Columbia University Press, 2017)., 9-17.

[19] Alexandre Astruc, "The Future of Cinema," in *Essays on the essay film*, ed. Nora M. Alter and Timothy Corrigan (New York: Columbia University Press, 1948/2017).

[20] Elizabeth Edwards, *The camera as historian : amateur photographers and historical imagination, 1885-1918* (Durham, N.C.: Duke University Press, 2012)., 24-25.

21 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Walter Benjamin, Hannah Arendt, and Harry Zohn (1992)., 229-230.

22 Laura U. Marks, *The skin of the film : intercultural cinema, embodiment, and the senses* (Durham, N.C.: Duke Univ. Press, 2000).

23 Walter Benjamin was also interested in the role of the montage, see Daniel Mourenza, *Walter Benjamin and the aesthetics of film* (Amsterdam: Amsterdam University Press, 2020).

24 Michel Chion and Claudia Gorbman, *The voice in cinema* (New York: Columbia Univ. Press, 1999)., I.

25 Bruzzi, *New documentary*., 50.

26 Cuevas, *Filming History from Below: Microhistorical Documentaries*., 32.

27 Chion and Gorbman, *The voice in cinema*., 27, 55.

28 Maja Hagerman, *Herman Lundborg : Rätsel eines Rassenbiologen* [Käraste Herman. Rasbiologen Herman Lundborgs gåta.], trans. Krister Hanne (Berlin: Berliner Wissenschafts-Verlag, 2020).

29 "*What measures to save a people?* (2015, 59 min) https://vimeo.com/ondemand/66847

Besides being a senior lecturer in Image Production at Dalarna University, I am also affiliated to the Centre for Nordic Studies at the University of Helsinki, where I am currently writing my doctoral thesis in history on race biology, photography and collaboration over national borders within the scientific network for racial hygiene from 1910 to 1935. In short, I examine the role photography played at a time when ideas about and the practice of racial biology were widespread within Europe. In addition, I am making a historical documentary film on the same topic.

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PALEONTOLOGY AND WILDNESS AS HERITAGE PERFORMANCE IN THE BURGESS SHALE

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Figure 31. Hikers visiting the Burgess Shale at the Walcott Quarry by Chris Chang-Yen Phillips

INTRODUCTION

There is something awe-inspiring about hiking through a forest and up along a mountain to hold an image of an underwater relative from half a billion years ago. To not just hold *one*, in fact, but to walk over a whole family photo album. That is an experience you can have in fossil quarries in the Canadian Rocky Mountains known collectively as the Burgess Shale. Science writer Stephen Jay Gould once called the marine organisms there "the world's most important animal fossils," because of how much they have helped us understand the diversity of early life.[1] This paper is part of my thesis research attempting to understand how scientists negotiated access to the Burgess Shale in Yoho National Park in the 20th century and helped influence what was allowed there, as a lens to understand power relationships around fossil sites in parks. This work is inspired by Ramachandra Guha and Harriet Ritvo's research into the power that biologists have exerted to claim land[2] and exclude others from parks.[3] This paper will put the Burgess Shale in context with two other fossil sites in Canada:

Dinosaur Provincial Park and the Joggins Fossil Cliffs, all added to UNESCO's World Heritage List for their geological values. Like other fossil sites around the world, they were designated as natural heritage sites, and my goal is to reframe the idea of "natural" in these places.

THE BURGESS SHALE

Today, the term "Burgess Shale" refers to a constellation of sites throughout Yoho and Kootenay National Parks, but here I will focus on the two sites in Yoho that scientists had identified at the time of the World Heritage Site designation: the Mount Stephen Trilobite Beds, and the Walcott Quarry, on either side of the Kicking Horse Pass in British Columbia (BC). If you visit these sites, you will step over shattered chunks of shale with impressions of trilobites, *Anomalocaris* claws, and other flattened small marine creatures. They are remnants of life just after the Cambrian explosion around 500 million years ago, when complex multicellular life suddenly began experimenting with movement, eyesight, and building legs and claws and gills – "the advent (at least into direct evidence) of virtually all major groups of animals."[4]

Among Indigenous groups in this region, Ktunaxa, Stoney, and Secwépemc traditional territory extends through Yoho, and oral histories place the Kicking Horse Pass itself within traditional territory for Ktunaxa and Stoney peoples.[5] Stoney Chief John Snow states that they were always present in this part of the continent,[6] so it seems likely that people from these groups observed some of the Burgess Shale fossils long before settler surveyors and labourers arrived. Yoho is part of a long history of Indigenous peoples' exclusion from national parks in Canada: in 1884, two years before Yoho was created, BC Indian Reserve Commissioner Peter O'Reilly assigned Ktunaxa people reserves far south of the present-day park. He was given orders to make sure the reserves were smaller than the ones on the east side of the Rockies, and to clear land for white settlers who might be attracted by the new railway.[7] The first settlers to notice Cambrian fossils in the Burgess Shale were in the Kicking Horse Pass to help develop the town of Field and the Canadian Pacific Railway line.

Reports of the trilobite beds on Mt. Stephen attracted Charles Doolittle Walcott, an American geologist and Secretary of the Smithsonian Institution.[8] The new railway allowed Walcott, his family, and a team of assistants to come to Yoho to find more fossils, and in 1909 and 1910 they identified what is now called the Walcott Quarry. Over the next decade, they dug and dynamited to extract fossils, sending tens of thousands of slabs to the Smithsonian in Washington, DC, and returning many summers up until 1924.[9] Walcott believed that most of the animals he saw fit into modern groups. In the 1960s, the Geological Survey of Canada and Cambridge University's Harry Whittington led another survey there.[10] A picture began to emerge suggesting that life in the Cambrian was far more different from modern-day fauna than previously imagined: the complexity of these organisms put into question the idea that life on Earth started simple and became more complex and advanced over time. The Royal Ontario Museum led another major collecting program at the Walcott Quarry in the mid-1970s.

Thus, when Canada was drawing up its first nominations to the World Heritage List, the Burgess Shale was a site of recent excavation and active research. The main character of the Burgess Shale's nomination was Peter H. Bennett, Special Adviser to the Parks Canada Assistant Deputy Minister on the UNESCO World Heritage Convention, who travelled around Canada identifying sites and monuments to nominate. Most of the nominations he developed were natural heritage proposals. In 1978, Bennett wrote that Canada would be "unlikely to get many properties on the List. Of those that are accepted, most will probably be natural sites. The difficulty in nominating Canadian cultural sites is always likely to be justifying them as 'of outstanding universal value' (and not just of national significance)."[11] Putting natural heritage front and centre also sent a message that Canada was a nation with a history just as ancient as the old churches and pyramids likely to make it onto the list.

Another insecurity worked in favour of the Burgess Shale's nomination. In 1979, Parks Canada representatives debated nominating just the Burgess Shale, or the entire Rocky Mountain parks area in Alberta and BC.[12] The director of the Western Region office of Parks Canada favoured nominating the whole mountain park system. A staffer told him that Bennett and his advisors dismissed that idea because "the proposal would not stand up as being more significant in the mountain ranges of the world than some others."[13] Ironically, the Burgess Shale was absorbed into the new Canadian Rocky Mountain Parks site in 1984, with essentially these borders.

Impact of designation

Before the designation, the Burgess Shale sites do not seem to have been a major draw to Yoho National Park. It was illegal to remove any of the fossils in a national park, but there was no need to get a permit to hike in the area.[14] Afterward, Parks Canada staff started to feel this open access wasn't feasible anymore. A Calgary Herald article in 1982 mentioned that according to the chief warden, "The number of visitors – and potential thieves – to the fossil beds has nearly doubled since the publicity that accompanied their designation as a United Nations' world heritage site".[15] "We don't want to cut the public off from the fossil beds," chief warden Gordon Rutherford is quoted as saying. "But we are concerned about their protection."[16]

Randle Robertson was a warden in Yoho National Park in the 1970s and 80s. According to Robertson, he was the one that suggested to the chief warden and the superintendent that it was time to first close off these areas to anyone without a permit. Wardens could search visitors' backpacks for fossils, but Robertson said the park managers thought it detracted from the idea of parks as a "place for people to go have fun." They didn't have enough staff to monitor this new volume of visitors either.[17] So, according to Robertson, he drew up draft maps of areas he thought should be restricted around the Walcott Quarry and the Mt. Stephen fossil beds, and the superintendent signed off on them.[18]

Today, members of the public can only visit these sites with a permit, or on an interpretive hike led by Parks Canada or the Burgess Shale Geoscience Foundation. After the Burgess Shale became a part of the Canadian Rocky Mountain Parks site, these restrictions remained as a legacy, even though many more fossil sites have been identified outside of these zones in Yoho and Kootenay, and these are not subject to the same access restrictions. Todd Keith is the current Parks Canada land use manager for Yoho, Kootenay, and Lake Louise, and says there are tradeoffs to the site restrictions. They limit visitors' freedom to engage with this landscape on their own terms and put a burden on their staff to maintain the closures and communicate them to the public, but he says the restrictions are necessary because enforcement is so difficult for Parks staff trying to prevent fossil theft.[19]

Natural heritage sites are uncommon on the World Heritage List, and places recognized for their geological or paleontology value even more so. In 1996, Australian paleontologist Roderick Wells wrote a framework for evaluating new World Heritage List candidate sites focused on geological history. Wells said that sites should be selected based on their significance in telling the story of evolution, and particularly that "[t]he 'events' to be represented in the history of life should where possible, encompass the iconography of a tree of life not a ladder of progress."[20] He pointed to the Burgess Shale as a significant site for telling the story of "the Cambrian explosion in body plans" in marine environments.[21] Not every fossil bed gets any legal protection, and they are under threat from construction, vandalism, industrial pressure around the world.[22] The fact that harvesting the Burgess Shale fossils was regulated, and that many can still be seen in context on a hike, is rare. This happened largely because they were in a national park; BC didn't have legislation regulating fossils until 2018.[23]

DINOSAUR PROVINCIAL PARK

Dinosaur Provincial Park, in the neighbouring province of Alberta, made it onto the World Heritage List one year before the Burgess Shale, in 1979. The fossils there date back to the Cretaceous, around 75 million years ago. This landscape is a combination of grasslands and badlands today: a dry, hilly ecosystem with hoodoo landforms easily eroded by wind and rain. Research teams from the Royal Tyrrell Museum and the University of Alberta run field expeditions in the park most summers now, and the site is a major tourist attraction in the province. Access to most of the backcountry is forbidden to the general public, but there are campsites, a small visitor's centre, and guided hikes that allow visitors to see fossils for themselves.

There is a seasonal rhythm to fossil collecting in Dinosaur Provincial Park, similar to the Burgess Shale. Paleontologists wait until after the snow melts to begin field work, and any rain can make it treacherous to hike through the hills because the slopes are made largely of bentonite clay, a common ingredient in toothpaste. Intense frost-thaw cycles and erosion uncover new specimens every year, and can destroy exposed specimens quickly. Paleontologists have said that helps justify regular collecting programs.[24] Before the passage of Alberta's Historical Resources Act, jurisdiction over rights to collect and remove fossils was contested. After the foundation of the park in 1955, its managers insisted that any fossils collected in the park should remain there, but in one particularly contentious 1970 incident, University of Alberta paleontologist Richard Fox removed a *Centrosaurus* specimen without officials' knowledge or consent, to their great displeasure.[25]

The Alberta government supported the nomination of Dinosaur Provincial Park, and worked with Peter H. Bennett and his ministry to help write the proposal and to "delineat[e] a core area, free of minerals, which fully represents the Park's unique features."[26] This provincial support likely pushed it to the top of the priority list for Bennett and his superiors, along with the fact that it would stand up as a natural heritage site, was not the subject of current Indigenous land claims, and was already protected by park boundaries. In reviewing the proposal, the IUCN agreed that the site had outstanding universal value, "unmatched in terms of the number and variety of high quality specimens"[27] of Cretaceous species like nodosaurs, tyrannosaurs, and pachycephalosaurs. The "exceptional natural beauty" of the present-day steppes and wetlands was another factor, though described in a way that reinforced the "undisturbed" wilderness narrative that erased Indigenous presence in the area from the park's narrative.[28] Finally, the IUCN was convinced that the site's integrity would be preserved by the size of the protected area and that "any palaeontological resources found outside the area are protected by the Alberta Historical Resources Act of 1978."[29] While UNESCO World Heritage designation itself does not confer protection of heritage resources, the prestige of such programs can thus create incentives for states to do so on their own.

JOGGINS FOSSIL CLIFFS

The final site I want to discuss is the Joggins Fossil Cliffs in Nova Scotia, on the Atlantic Coast of Canada. The name comes from the Mi'kmaw word for the place, Chegoggins.[30] It was inscribed onto the World Heritage List in 2008, and the senior author of the nomination was a geoheritage and Earth science researcher named John Calder. These cliffs preserve the remains of ancient forests and of the oldest known reptiles in the world. It is a slice of the Pennsylvanian or Late Carboniferous time period, from around 310 million years ago.[31] The cliffs are part of the Bay of Fundy coastline, with tides that rise and fall between 12 and 16 metres.[32] Hiking out there in the summer of 2022 with our friends and their dog was fascinating for me, having lived most of my life on the prairies. Our guide gave us hardhats to wear on the beach, because these intense tides are part of the reason new fossils are always emerging at Joggins: the waves are constantly ripping away at the cliffs. We could see half

of an ancient tree trunk embedded halfway up the cliff, and we could also see many around us that had fallen and shattered out of those rocks.

The tilted arrangement of the fossil and coal layers here was studied by modern geology founder Charles Lyell, used as evidence in the first debates on evolution, and was cited in Charles Darwin's *On the Origin of Species*. A combination of local and provincial laws prohibit construction, mineral exploitation, and land uses that might interfere with the erosion processes "or the aesthetic qualities of the views and natural vistas along the shoreline."[33] Nova Scotia's Special Places Protection Act only allows fossil collection by scientists with a Heritage Research Permit, so members of the public cannot collect common loose fossils (as is the case the UK's Dorset and East Devon Coast World Heritage Site), nor can the non-profit Joggins Fossil Institute build its own collection of fossils from the beach. Instead, a provincial institution lends fossils to the non-profit to display and study, and those loans have to be renewed every year.[34]

The provincial government's logic in not allowing amateur collection of fossils is that it is difficult or impossible for casual collectors to know whether they are looking at something common, rare, or one of a kind.[35] An absurdity emerges: visitors can walk down the beach on their own but not remove fossils, yet twice a day the Bay of Fundy rips many of these exposed rocks into the water.

CONCLUSION

By entering the orbit of parks systems and the World Heritage List, these sites have become engulfed in the discourses of heritage and wilderness. Laurajane Smith has argued that heritage is not an innate property of a place, it is a discourse and a cultural practice that "promotes a certain set of Western elite cultural values as being universally applicable."[36] Similarly, Phillip and April Vannini argue that wildness is not an innate property but "an emergent outcome of activity, of performance, of inhabitation."[37] By dipping these sites into these discourses, we have altered what is considered permissible – for scientists (restrictions on collecting methods) and for the public (much tighter restrictions on access and taking fossils home, plus more surveillance).

Vincent Santucci, Peter Newman, and Derrick Taff have identified a broad range of values that humans place on fossils, including "scientific, educational, recreational, spiritual, commercial, and even aesthetic values."[38] The fact that they are non-renewable is part of what gives them value both for scientists and for commercial interests. Fossils can create or reinforce identity, like through state or provincial fossils. Colour, detail, and symmetry can evoke aesthetic connections with fossils. They can have recreational value as destinations for family vacations, their sale can be very lucrative, and they can be part of spiritual ceremonies and beliefs. In Joggins, our guide told us it used to be so common for people to take forearm-thick *Stigmaria* roots home that locals called them Joggins doorstops.

The designation of the Burgess Shale, Dinosaur Provincial Park, and the Joggins Fossil Cliffs as natural heritage sites infused them with discourses of heritage and wilderness that privileged some of these values over others. Kanyen'kehá:ka history professor Cody Groat and Metis professor Kim Anderson have argued that the "natural" heritage nomination of the Canadian Rocky Mountain Parks "[did] not reflect Indigenous ways of knowing". They point out that this nomination mentioned the Burgess Shale fossils, but "fails to mention the Piikani, Siksika, Kainai, Atsina, Tsuu T'ina, Nakoda, or Nehiyawak who have occupied the mountains since time immemorial." They argue that "an artificial division between natural environments and built landscapes or between tangible features and intangible practices or beliefs [ignores] relationality. It is what informs time and holds us through the generations–those relations between human, natural, and spirit worlds."[39] These are sites that have inspired art, that people love to hike along, and that amateurs feel drawn to collect from. UNESCO World Heritage Status has made it more difficult to express some of these alternate values.

Wildness at the Burgess Shale, Dinosaur Provincial Park, and the Joggins Fossil Cliffs seems to be a performance of scientific research, and tightly regulated interpretive hikes. Is there room at these fossil sites to recognize them as part of Indigenous cultural landscapes too? Is there space for more amateur collecting, art, or doorstops in a fossil site that makes it onto the World Heritage List? If not, what are the consequences for people already alienated from nature, who need so many more points of contact with wild things and the living world?

NOTES

[1] Stephen Jay Gould, *Wonderful Life: The Burgess Shale and the Nature of History* (New York: W.W. Norton, 1990), 23.

[2] Harriet Ritvo, "Zoological Nomenclature and the Empire of Victorian Science," in *Victorian Science in Context* (Chicago: University of Chicago Press, 1997), 334-53.

[3] Ramachandra Guha, "The Authoritarian Biologist," *Seminar*, no. 466 (June 1998): 17–25.

[4] Gould, *Wonderful Life,* 24.

[5] Marianne Ignace and Ronald Eric Ignace, *Secwépemc People, Land, and Laws*, McGill-Queen's Native and Northern Series: 90 (Montreal: McGill-Queen's University Press, 2017), 16; "Who We Are: Ktunaxa Nation." Accessed April 3, 2022. https://www.ktunaxa.org/who-we-are/; Robert W. Sandford, *Ecology & Wonder in the Canadian Rocky Mountain Parks World Heritage Site* (Athabasca University Press, 2010), 31.

[6] John Snow, *These Mountains Are Our Sacred Places: The Story of the Stoney People* (Calgary: Fifth House, 2005), 3-4.

[7] Gabriel Lacombe, "Treaty Negotiations Related to Kootenay National Park, an Opportunity for Reconciling the Interests of the Ktunaxa/Kinbasket Tribal Council and Parks Canada?" (master's thesis, Simon Fraser University, 1998), National Library of Canada/ Bibliothèque nationale du Canada; W.M. Smithe to P. O'Reilly, June 13, 1884, in *RETURN To an Order of the House for a return of all lands set apart for Indians in this Province subsequent to the return made to this House on 13th January, 1873, with the names of the tribes and the number of Indians for whom each reserve has been made; and a return of the reserves which have been made to the Chief Commissioner of Lands and Works, but not assented to by him.*, (Victoria: British Columbia Legislative Assembly, 1885), v. https://open.library.ubc.ca/viewer/bcsessional/1.0060971#p24z-2r0f:

[8] Desmond Collins, "Chapter 1: A Brief History of Field Research on the Burgess Shale," in *A Burgess Shale Primer: History, Geology, and Research Highlights. Field Trip Companion Volume, ICCE 2009.*, ed. Jean-Bernard Caron and Dave Rudkin (Toronto: The Burgess Shale Consortium, 2009), 16.

[9] Ellis L. Yochelson, "Discovery, Collection, and Description of the Middle Cambrian Burgess Shale Biota by Charles Doolittle Walcott," *Proceedings of the American Philosophical Society* 140, no. 4 (December 1, 1996): 469–545.

[10] Simon Conway Morris and Harry B. Whittington. "Fossils of the Burgess Shale: A National Treasure in Yoho National Park, British Columbia." Miscellaneous Report 43. Ottawa: Geological Survey of Canada, 1985, 2.

[11] Peter H. Bennett, "Preserving Our Human Heritage," *Conservation Canada*, Vol. 4 Issue 3, Autumn 1978, 12.

[12] A.T. Davidson to W.C. Turnbull, 23 November 1979. LAC Committees, Boards, Councils, Commissions – UNESCO 1977-1985. RG 84 – Parks Canada, Folder 1165-36 / U88 & ENV, Box 38, Library and Archives Canada (Winnipeg). Bennett discussed it with the Assistant Deputy Minister of Parks Canada and they agreed it met the conditions for a natural property of outstanding universal value, based on reviewing (presumably academic) literature and talking to paleontologists. They asked Jim Aitken to help write the nomination – Aitken worked at the Institute of Sedimentary and Petroleum Geology in Calgary, Alberta at the time and had been in charge of the Geological Survey of Canada's overall fossil collection program in the Burgess Shale in the 1960s.

[13] W.C. Turnbull to Peter. H. Bennett, 14 November 1979, LAC Committees, Boards, Councils, Commissions – UNESCO 1977-1985. RG 84 – Parks Canada, Folder 1165-36 / U88 & ENV, Box 38, Library and Archives Canada (Winnipeg).

[14] Brian Patton and Bart Robinson. *The Canadian Rockies Trail Guide: A Hiker's Manual to the National Parks*. Rev. ed. (Canmore: Devil's Head Press, 1978), 181.

[15] Catherine Butlin, "Light-Fingered Public Pockets Fossils," *Calgary Herald*, June 12, 1982. This figure may be a slight exaggeration.

[16] Butlin, "Light-fingered public pockets fossils"

[17] Interview with Randle Robertson, 2022.

[18] Interview with Randle Robertson, 2022.

[19] Interview with Todd Keith, 2022.

[20] Roderick T. Wells, "Earth's Geological History : A Contextual Framework for Assessment of World Heritage Fossil Site Nominations" (IUCN, February 1, 1996), https://www.iucn.org/content/earths-geological-history-a-contextual-framework-assessment-world-heritage-fossil-site-nominations, 12.

[21] Wells, "Earth's Geological History," 22.

[22] Jere H Lipps, "PaleoParks: Our Paleontological Heritage Protected and Conserved in the Field Worldwide," in *PaleoParks - The Protection and Conservation of Fossil Sites Worldwide*, ed. Jere H Lipps and Bruno Granier, Book 2009/03 (Brest, France: Carnets de Géologie / Notebooks on Geology, 2009), 1-2.

[23] Larry Pynn. "B.C. Launches First Ever Rules to Regulate Fossils." The Narwhal, November 21, 2018. https://thenarwhal.ca/b-c-launches-first-ever-rules-to-regulate-fossils/.

[24] Interview with John Acorn, 2023.

[25] Philip J. Currie. "History of Research." In *Dinosaur Provincial Park: A Spectacular Ancient Ecosystem Revealed*, edited by Philip J. Currie and Eva B. Koppelhus. Life of the Past. Bloomington, Indiana: Indiana University Press, 2005, 16; Interview with John Acorn, 2023.

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[28] IUCN, "IUCN Review – Dinosaur."

[29] IUCN, "IUCN Review – Dinosaur."

[30] John Calder, *The Joggins Fossil Cliffs: Coal Age Galapagos* (Halifax, Canada: Formac, 2017), 72.

[31] Calder, *The Joggins Fossil Cliffs*, 7.

[32] Government of Canada Parks Canada Agency, "World's Highest Tides - Tides in Fundy National Park," March 17, 2023, https://www.pc.gc.ca/pn-np/nb/fundy/nature/environment/marees-tides.

[33] J. Boon and John H. Calder, "Nomination of the Joggins Fossil Cliffs for Inscription on the World Heritage List" (United Nations Educational, Scientific, and Cultural Organization, January 2007), www.whc.unesco.org/en/list/1285/documents, 15.

[34] Melissa Grey and Deborah M. Skilliter, "Collections Management at the Joggins Fossil Cliffs UNESCO World Heritage Site; a New Model?," *Geological Curator* 9, no. 5 (May 2011), 276.

[35] Calder, *The Joggins Fossil Cliffs*, 48.

[36] Laurajane Smith, *Uses of Heritage* (New York, NY: Routledge, 2006), 11.

[37] Phillip Vannini, and April Vannini. *Inhabited: Wildness and the Vitality of the Land*. (Montreal: McGill-Queen's University Press, 2021. http://ebookcentral.proquest.com/lib/ualberta/detail.action?docID=6728660), 141.

[38] Vincent Santucci, Peter Newman, and Derrick Taff, "Toward a Conceptual Framework for Assessing the Human Dimensions of Paleontological Resources," *New Mexico Museum of Natural History and Science Bulletin 74* (September 1, 2016), 239.

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CONTRIBUTIONS OF SURFACE DESIGN IN THE CONSTRUCTION OF GEOPRODUCTS OF THE CAÇAPAVA GEOPARK ASPIRING UNESCO

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INTRODUCTION

Surface design is a branch of the design area in various places, supporting and exceeding creating prints; additionally, the broad concept that surface design carries can represent its users in specific circumstances. Printing developed by humans was mainly due to the need to color and adorn environments, and while it has come a long way from handmade forms to contemporaneity. Therefore, human beings' evolution configured their habitat, modifying and influencing artifacts' final appearance.[1]

Hence, inspiration for surface design can arise from any stimulus that triggers a creative process, and identity and cultural aspects can be used, including elements of natural and cultural heritage. In this perspective, surface design acts as a vector for supporting the culture and identity of a region and can be worked through modeling, textures, and prints, and also applied in different supports, such as geoproducts. They are seen as identity products connected to the geodiversity of the territory that covers a geopark and help promote territorial attractions and recognize cultural and natural heritage.[2] It also stimulates tourism and economic development of the cities in which they are located.

Nevertheless, geoparks emerged from a denomination of the United Nations Educational, Scientific, and Cultural Organization for unique and unified geographical areas where landscapes and sites of international geological relevance are managed.[3]

Estimated as a living territory, geoparks are based on concepts of education, protection, and sustainable development in local communities, going a long way to achieve UNESCO World Geopark certification. However, not all existing geoparks have the certificate, portrayed as aspiring geoparks, such as the Caçapava Geopark aspiring UNESCO.

Therefore, the main objective of this study is to identify how surface design contributes to constructing the geoproducts of the Caçapava Geopark aspiring UNESCO. Regarding the methodology, a qualitative and descriptive approach was proposed along with bibliographic research. In addition to the introduction, surface design is presented, the Caçapava Geopark aspiring UNESCO and its geoproducts are contextualized, and the surface design contributions are indicated.

Surface Design

The surface is considered the main point of interaction between objects and users, and since the oldest civilizations, it has been subject to interference by human beings.[4] The term "surface" can be allusive to images, and we note that "everything the eye sees has its surface structure, and each type of sign [...] has a very clear meaning".[5] Therefore, the surface is everywhere, as a vessel for human expression, and it should not be considered only as material support since we can assign several forms of communication between objects and users. Furthermore, "the surfaces are communicative interfaces in their essence, they exercise the mediating function between the internal and external environment," allowing information to be transmitted and perceived through colors, graphics, shapes, and textures.[6]

The link between surfaces and design is through surface design, which is considered a branch among the design aspects. Surface design can be understood as a creative activity that evaluates the function, aesthetics, and structure of a given artifact's surface, adapting both to the production process and the intended audience.[7] Then, it explores, unites, treats, and highlights the objects' interface, contributing to user communication.[8] It is part of the human being to modify the environment in which one is inserted as a form of expression connected to the culture of society, and the need for expression collaborated for developing and improving techniques to create artifacts.[9]

The field of action was restricted to textile design in its early days; however, the term has become decisive for surface treatment projects broadly. Thus, it also addresses supports such as packaging, stationery, ceramics (utilities and coatings), visual interfaces, textiles, clothing, and other products related to design and fashion,[10] as listed in Figure 1.
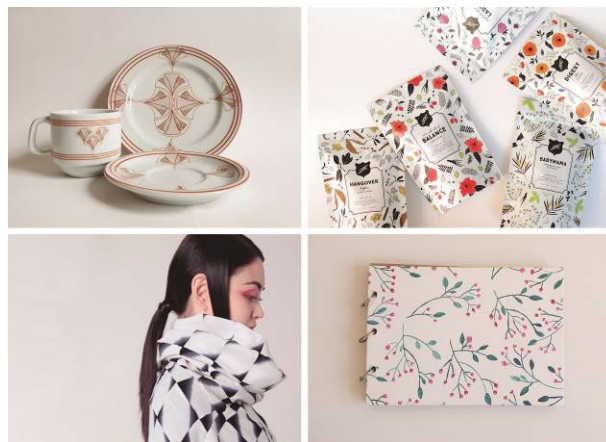
Figure 1. Field of action of surface design.

Nonetheless, the surface design enables diverse experiments among numerous areas for its scope, along with maintaining a unique space in the design area, and it "embraces a field of knowledge capable of substantiating and qualifying surface treatment projects in the human social environment".[11] The surface design can be portrayed in two- and three-dimensional ways. Regarding the first, the creative elements are used as modules, placed through repetition systems, which are subsequently applied to surfaces such as running or localized prints.[12] In contrast, the second emphasizes functions such as definition and coating.[13]

The functions of defining and evidencing are highlighted as surface-object and surface-envelopment. The surface-object deliberates volumetry to structure objects so that the visual and tactile result derives from its construction, while the surface-envelopment characterizes and covers the objects from previously existing volumes and does not change the initial configuration already proposed in the artifact (Figure 2).[14]

Figure 2. (a) Surface-object; (b) Surface-envelopment.

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In this sense, simple forms can become interesting compositions depending on how they were worked. Furthermore, it should be understood that any surface can receive a project and applying surface design both in design and other areas, such as fashion, can create meanings and symbols.[15] Consequently, it is possible to develop surface design to improve geoproducts found in geoparks by using specific elements as a creative reference. Following this section, notes on the Caçapava aspiring UNESCO Geopark are highlighted.

Caçapava Geopark Aspiring UNESCO

The "geopark" concept emerged from a UNESCO denomination for unique areas where landscapes and sites of geological relevance are managed through multidisciplinary teams. It was defined by consolidating territorial strategies and actions aimed at geoconservation practices, including sustainable and economic development of the cities involved.[16] UNESCO World Geoparks and the Global Geoparks Network comprise various heritages that carry scientific relevance, rarity, and beauty, representing the geological history of a region and the events and processes that formed them. [17] However, not all existing geoparks worldwide are certified as such, being commonly portrayed as aspiring geoparks. Among the several existing, the UNESCO aspiring Geopark Caçapava stands out.

Caçapava do Sul is in Rio Grande do Sul State (southern Brazil), in a region commonly known as Campanha Gaúcha. The municipality is esteemed by many as the "perfect outdoor classroom for the natural sciences; [...] scenic beauty that translates into enormous potential for tourism and adventure sports; [...] rich and diverse historical-cultural heritage".[18] It is one of the oldest municipalities in Rio Grande do Sul, which can be perceived through its geological and geomorphological formations.[19]

For some time, researchers in Natural Sciences have pointed out the potential of Caçapava do Sul's territory for creating and implementing a geopark because of its geodiversity, inventorying geosites, and identifying places of geotourism interest.[20] Since 2015, work has been carried out between two Brazilian federal universities (Federal University of Santa Maria and Federal University of Pampa, Campus Caçapava) and the Secretariat of Culture and Tourism of Caçapava do Sul for developing actions and activities related to geotourism, heritage preservation, local entrepreneurship, and creative economy.[21]

Nonetheless, the Caçapava Geopark was institutionally consolidated in 2018, and in 2019, the universities involved prepared for the candidacy of the Caçapava Geopark Project, submitting to UNESCO the following year.[22] Then, UNESCO agreed to the Caçapava aspiring UNESCO Geopark (Figure 3).

Figure 3. Logo of the Caçapava Geopark Aspiring UNESCO, inspired by the Guaritas Geosite.

The territory must have geodiversity and biodiversity with educational, scientific, and tourist value to obtain the UNESCO certificate. Hence, there are 46 geosites in the Caçapava aspiring UNESCO Geopark, some with basic infrastructure and easy access for tourist activities, following geoconservation strategies.[23] Regarding biodiversity, the endemic flora of the region stands out, especially in the Guaritas and Serra do Segredo regions, highlighting the flowers Petunia Exserta, Pavonia Secreta, and Petunia Secreta, in addition to cacti and bromeliads (Figure 4).[24]

Figure 4. Geosites and representations of endemic flora.

Regarding attractions in geoparks, geopatrimonial education is one essential pillar, along with disseminating and highlighting environmental and geological heritage. "Geodia" can be pointed out as an event where several activities are developed in the municipality, including trails, climbing, exhibitions, and educational workshops.[25] Furthermore, adventure sports and geotourism activities and training workshops involving artisans are also performed.

Tourism and the local economy benefit from the actions proposed by Caçapava Geopark, and the typical local products, handicrafts, and geoproducts integrate the artisan community/local producers and tourism development.[26] Therefore, local production also promotes geoparks. Additionally, indicative stamps have been developed to distinguish between supporters, partners, and geoproducts, containing the former indications.[27]

Geoproducts

Geoproducts are artifacts whose main creative reference is the geodiversity of certain territories, particularly geoparks. Derived from souvenirs, objects characteristically consumed by tourists, geoproducts are part of a wide range of actions promoted by geoparks and help the local economy, heritage valorization, and tourist attractions. From the emergence of geoparks, handicrafts and other products with geological connotations were conceived, representing fossils and other typical elements.[28] Meanwhile, stimuli occurred for creating innovative strategies to benefit the local development of the territories, supporting geoproducts.[29] Since they derive from souvenirs,

geoproducts can consist of the product itself, highlighting elements of local geodiversity, representing labels, and packaging regarding cultural and natural heritage.[30]

It is clear how geoproducts contribute to the local economy, including their importance in geotourism and creating experiences and memories for tourists and users,[31] developing ways to bring the geopark home.[32] Therefore, geoproducts can be identified and categorized as artisanal and handicrafts, cosmetics and food products, marketing, tourist facilities, and services (Figure 5).[33] The Caçapava Geopark aspiring UNESCO has artisanal, handicrafts, and food products.

Figure 5. Certified geoprodutcs of the Caçapava Geopark Aspiring UNESCO.

However, there is no single definition of what geoproduct means, and it is up to each geopark to assign its criteria for the most appropriate categorization. For some geoparks, geoproducts involve productions made sustainably by the local community and emphasize the identity and geodiversity of the territory. For others, they consist of products identified by the geopark through indicative stamps and logos. Nonetheless, there is a consensus among geoparks to establish them as identity products, capable of communicating the identity and experiences of the community in which the geopark is located through raw materials found in the region, collaborating for cultural and local valorization.[34]

Thus, it is essential to observe the geoproducts fluidly as they are subject to modifications according to tourist supply and demand.[35] In addition, geoproducts promote a new look at the heritage of geoparks, and their uniqueness stands out since their creation is carried out artisanally. Hence, it is reaffirmed that they carry the territorial identity with them because they help in various significant points in geopark and local community development.

Contributions of surface design in constructing geoproducts

Based on the theory addressed and the author's experience with geoproducts, we sought to understand and identify how surface design can contribute to constructing geoproducts of the Caçapava aspiring UNESCO Geopark. Nonetheless, valuing the territory and developing meaningful products through surface design is critical. It is perceived that artifacts benefit their users affectively and psychologically, in addition to adapting and being functional to the physical environment, assuming particular meanings for each society since it reflects cultural values and references.[36]

Furthermore, the surface design combines products' functional and aesthetic characteristics.[37] To identify its contributions, we sought to map existing geoproducts in the Caçapava aspiring UNESCO Geopark, which emphasized the surface as the main point, highlighting the surface-object and surface-envelopment. The mapping was carried out in January 2023 in Caçapava do Sul, and some geoproducts are listed in Figure 6. All artifacts are found in the region and developed primarily by artisans with the indicative geoproduct stamp.

Figure 6. Geoproducts mapping.

Several heritage elements were used as references in the geoproducts, such as cacti, pebbles, and the giant sloth, including crochet, biscuit, embroidery, and application techniques. Additionally, identity prints were observed in certain products, both localized and running, based on the endemic flora and geosites of the region (Figure 7).

Figure 7. Pieces with prints based on the endemic flora and geosites.

From this, one can perceive how the surface design provides visibility to the geoproduct and its elements, carrying innovative ways of perceiving an object and highlighting values that result in differentiated products. Therefore, "the surface, in its conception of interactive space, tends to function as a receptacle of many meanings.[38]

Furthermore, conceiving the surface design in geoproducts provides a new look for the cultural and natural heritage, the creative references in the Caçapava Geopark aspiring UNESCO territory, and the geoproducts, developing unique and significant artifacts.

CONCLUSION

By developing this study, it was possible to observe the benefits of surface design in constructing geoproducts of the Caçapava aspiring UNESCO Geopark as a vector for territorial valorization and assisting with expressive and unique products. Based on qualitative, descriptive, and bibliographic research, the study provided information on surface design, illustrated Caçapava aspiring UNESCO Geopark, and presented the concept of geoproducts indicating how surface design contributes.

Therefore, the research expanded the knowledge in the area by addressing surface design and its definitions. The study contributed to a better understanding of the Caçapava aspiring UNESCO Geopark and its geoproducts, indicating its role in developing the territory of Caçapava do Sul, RS, Brazil. The objective was achieved regarding identifying the contributions of surface design in the geoproducts of the Caçapava aspiring UNESCO Geopark since the identity artifacts and prints use heritage, cultural, and natural elements, including geodiversity as a creative reference, which contributes to the exclusivity of the product.

Nonetheless, the contributions of surface design in constructing geoproducts happen primarily on artifacts, handmade products, and prints portrayed as identity, which means transmitting local and territorial identity. It is recognized that surface design acts as the main communicator, while the geoproduct provides the work support and the geopark, the references through its geological, natural, and cultural heritage. For future research, expanding surface design and construction geoproducts is highly suggested to improve knowledge and experimentation between the areas and to contribute to heritage valorization and designing unique products.

ACKNOWLEDGMENTS

OBSERVATION
On May 24th, 2023, UNESCO recognized the Caçapava Geopark Aspiring UNESCO as a global geopark, so from that date it started to be considered and called Caçapava UNESCO Global Geopark.

NOTES

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RECYCLING HERITAGE: THE DOUBLE LIFE OF ARCHITECTURAL REPRESENTATIONS

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INTRODUCTION

UNESCO's 1972 convention concerning cultural and natural heritage defines our architectural heritage as 'monuments', 'groups of buildings' or 'sites'.[1] Preservation strategies directed at such phenomena are linked to their material, physical existence which in each individual case introduces particular challenges, opportunities and dilemmas. This paper will discuss another variety of architectural heritage, namely architectural representations of the past. If we include representations in our understanding of architectural heritage, we are dealing with a body of material which presents other challenges and – just as importantly – other possibilities regarding preservation. Just like buildings or physical sites, representations are material phenomena – actual drawings on paper or three-dimensional objects in cardboard, wood or other material. Even digital representations depend on some sort of hardware in order to be experienced and handled. As such tangible matter, representations present us with material preservation challenges.

Still, if we change our view and think of architectural representations as bearers of information as much as actual objects or files, we are dealing with a different kind of cultural heritage and therefore a different kind of preservation issues. Architectural representations exist as records of past practices holding information on professional rules or conventions of specific historical eras. But at the same time, they can be considered a sort of virtual legacy that lends itself to reproduction and interpretation and which can be preserved as well as cultivated through recycling. It is such inventive actions of preservation which will be discussed in the following.

Recreation and continuity

This paper takes its point of departure in the assumption that architectural representations form part of our intangible cultural heritage. Although they fail to fit comfortably within any of the four domains defined in the UNESCO Convention concerning the Intangible Cultural Heritage,[2] their significance as bearers of disciplinary knowledge and the way they are handled by architects, qualify this position. To support this argument let us turn to the architecture historian and theorist Alberto Pérez-Gómez. In a contribution to a discussion on architecture's epistemological foundations, he writes:

"Lacking a living tradition for architectural practice since the nineteenth century, we are in fact called to re-construct it, visiting and interpreting the traces and documents of our past, invariably with fresh eyes, to discover hitherto hidden potentialities for the future (…)"[3]

The text was published in 1998 and thus written at a time when the architectural discourse was oriented very much towards scientific models and data-driven design. For Pèrez-Gòmez, such approaches led to a formalistic and even unethical architecture. Thus, we may understand the statement in its contemporary context, as a call for action in order to go against these trends, advocating for an increased attention to our disciplinary heritage.

At the same time, the quote portrays a very essential aspect of our discipline; it refers to a way of dealing with the past which, I would argue, is deeply embedded in architectural practices. A modus operandi, one might say, in which architectural representations – as some of those 'traces and documents' referred to in the quote - play an important part.

Accordingly, we could compare Pèrez-Gòmez's statement to the UNESCO definition of intangible cultural heritage, as being - among other things – "practices, representations and artefacts" which, the convention claims, "is constantly recreated by communities and groups (…) and provides them with a sense of identity and continuity (…)"[4]

The key words here are *recreated* and *continuity*. In what we usually understand as intangible heritage, the "constant recreation" most often concerns ritualised practices or traditional crafts, that is specific procedures carried out in particular situations and with particular aims. *Continuity* is closely connected to repetition and reoccurrence and the act of redoing what has been done before ensures a strong connection between a present reality and a communal past.

So, when Perez-Gomez refers to a 'living tradition' of architecture which has been lacking for centuries, it conjures up an image of unquestioned norms and established ways of recognising and producing architecture as well as certain sanctioned aesthetic standards: an ingrained agreement in the profession which is today absent and replaced by a different and more intricate relation to architectural works and ideas of the past. It is this other and less restrictive connection to what has been done before in which images, drawings and other representations of architecture created by our predecessors play an important part.

In our present age, most architectural representations are created as digital files and have never had a proper existence as material, tangible artefacts. But at the same time, those pre-digital representations which exist in archives or private collections quite often have been given another life as scanned or photographed reproductions, and this is exactly how most of us usually relate to these documents of the past: whether we meet them in books, journals or on the web it is as reproductions, duplications or clones of original files.

Unstable Artefacts

The term 'architectural representations' is not very precise. It covers a large array of artefacts that portrays architecture: they can be in two or three dimensions, be drawings, collages, photographs, films or models... they may be created by architects although this is not necessarily the case, and representations may depict anything from initial design ideas to realised structures. It could also be argued that architectural representations include written accounts both technical and fictional. However, the representations discussed here are limited to drawings produced in the past as part of architectural proposals. This means that we are looking at representations which were created as projections – directed at a future and depicting the yet-not-existing. At the same time, being historical documents, they present themselves to us as artifacts of the past. This double or ambiguous temporal dimension make these architectural representations a sort of architectural *future in the past tense*.

Consequently, there are two crucial characteristics of this type of artefacts: firstly, their predominant presence is in the form of reproductions rather than originals. Secondly, they are simultaneously pointing back and forth in time. This means that they exist in a sort of unstable condition – as an

accumulation of many versions or reworkings in different media, and oscillating somewhere between a specific past and a possible future.

It is this unstable or unsettled character, which make architectural representations such a potent reservoir of knowledge – not only on what architecture is and has been, but also – and just as importantly - about what it can become. And it is this unstable character combined with the fact that drawings are an easily manipulable media which encourages us to handle them as a versatile and adaptable material, constantly adding to their many-versioned existence.

In the following, two examples of the re-use of architectural representations will be presented; one from the realm of a contemporary practice, the other from the domain of architecture theory.

The Skt Gallen Plan

The first example is found in the architecture office of Caruso StJohn. In an essay entitled "Working with References" from 2015 Adam Caruso reflects on his and his partner's practice and how they draw on architectural references in their work: "Over the past 25 years we have returned to certain references over and over again. I suppose there is something about these that especially resonates with how we see the world and with the kind of architecture that we want to make."[5]

Two of these references, he discloses, is the Skt. Gallen monastery plan and the German photographer Thomas Struth's image of the Campo dei Fiori in Rome. Although the photograph falls outside the category of this exploration, it very clearly points to the relation which exist between a representation and the thing represented. Obviously, the reference cherished by Caruso StJohn is not the Campo dei Fiori *per se* – it is a specific version of the place, mediated as a black and white two-dimensional image which highlights certain spatial and compositional qualities of the actual location. This distance or detachment from the depicted is an essential characteristic of the representation and important for our way of handling it.

The second reference mentioned by Adam Caruso, is a rather simple plan of a Benedictine Monastery. If we look closer into this reference, we will learn that the original 9th century plan is actually a highly valued piece of architectural heritage. The plan is one of the oldest surviving architectural drawings in Europe and the original is considered a national treasure and kept safely at the *Stiftsbibliothek* in the St. Gallen Abbey; a building complex which by the way is itself a UNESCO World Heritage Site.[6] So, within this UNESCO site we find preserved another piece of heritage: five pieces of parchment, carefully sewn together on which a red ink drawing outlines the organisation of a Benedictine monastery. 400 years after the drawing was made the backside of the parchment was used for a written account of the life of Saint Martin. Thus, what exists today is a fascinating palimpsest-like artifact rich in historic traces of gradual transformations.
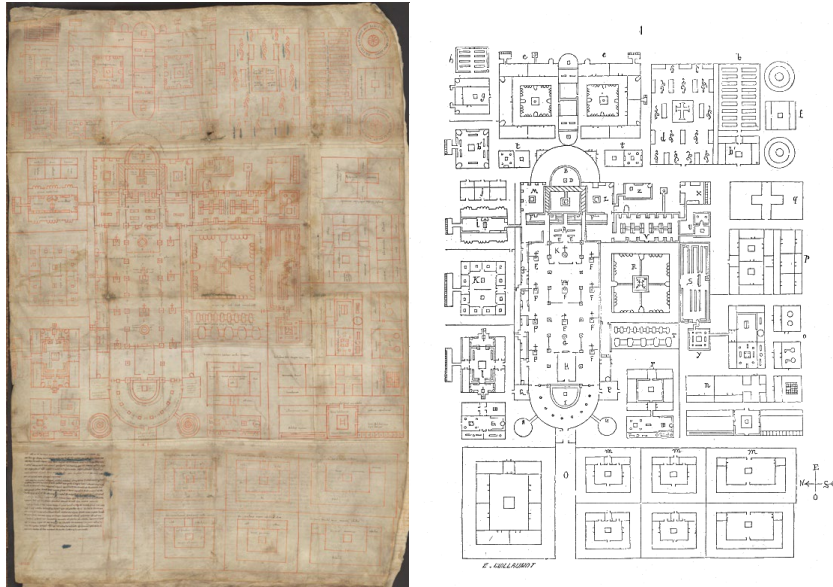
Figure 1 & 2. The original parchment and a re-drawing from ca. 18?

Intriguing as this object and its layered origins may be, the plan that Caruso refers to and which is depicted in the article he wrote, is not the original but a more readable version. A simple web search will show that a large number of different reproductions of the St. Gallen plan exist, many of which seems to originate from a version published in Viollet-le Duc's Dictionary of French Architecture.[7]

One of these simpler versions was included in Caruso St Johns 1999 competition project for the Centre for Contemporary Arts in Rome.[8] Not only is the image used on their competition boards a reproduction but even a cropped version of the reproduction – disregarding the actual composition of the plan but highlighting its inner spatial logic. The cropped St. Gallen plan serves as a kind of explanatory diagram, supporting the architects' ambition to create what Caruso describes as "a consistent spatial network" and a "flat, non-hierarchal organization". [9]

What is the point in using a 1200-year-old drawing as an indication of a spatial atmosphere in a contemporary cultural institution, we might ask. It is, of course the architects' way of providing their office with a sort of architectural pedigree – lending weight from the history or tradition of architecture. But it is also a demonstration of how the transhistorical continuity or consistency of representational techniques and formats give us easy access to knowledge from the past. Knowledge which is not frozen and fixed, but also not completely vague. A plan is still a plan, as it were, but we are inclined to interpret it in continuously new ways. Whoever created that drawing somewhere in Germany in the 9th century most certainly did not have thoughts on 'consistent spatial networks' or 'non-hierarchal organizations' in mind. But that does not make Caruso St John's reading less valid. It is the act of decontextualizing a representation of the past – releasing it as it were from its particular time, place and physical materiality – which invites exactly what Perez-Gomez described as "discovering hitherto hidden potentialities for the future". And it is this de- and recontextualizing which keeps a particular representation "vital and alive" as a source of knowledge about the discipline of architecture.

So, this is a very direct and maybe even banal example of how architectural representations of the past can lead a double life: one is the sheltered and protected life of the original artifact, heavily linked to its origins and history; and another is the freer many-versioned life of reproductions which can be manipulated and transformed endlessly. The example demonstrates how a vital cultural heritage depends on these sometimes almost disrespectful appropriations and re-circulations which takes place in the practice of architecture.

The Maison Dom-ino – perspective

A second example is from the realm of architecture theory. The article "Aspects of Modernism: Maison Dom-ino and the Self-Referential Sign" by Peter Eisenman was published in 1979 in the journal Oppositions.[10] In his text and accompanying illustrations Eisenman presents a thorough formal analysis of Le Corbusier's famous perspective drawing of the Maison Dom-ino. As the title of his article indicates, Eisenman's ambition is to link the Dom-ino drawing to a particular definition of Modernism which he was pursuing at the time.[11]

Eisenman argues the case that the term 'modernist' refers to a situation where objects of art and architecture becomes self-referential rather than representations of the human condition. Consequently, he presents a reading of Le Corbusier's drawing which differs from the prevailing one: the Maison Dom-ino is a piece of modernist architecture, he argues, not because it exemplifies the possibilities brought about by new technology and mass production or because it presents a proposal on how to deal with the housing shortage in the beginning of the 20th century; not even because it presents the radical new spatial concept of *plan libre*. It is a piece of modernist architecture, he claims, because of its existence as a *self-referential sign*, independent from these societal or technological and basically human-centered questions. Read as "an architecture about architecture", Eisenman concludes his text by stating that Maison Dom-ino reflects "…a true and seminal break from the four hundred year old tradition of Western humanist architecture."[12]
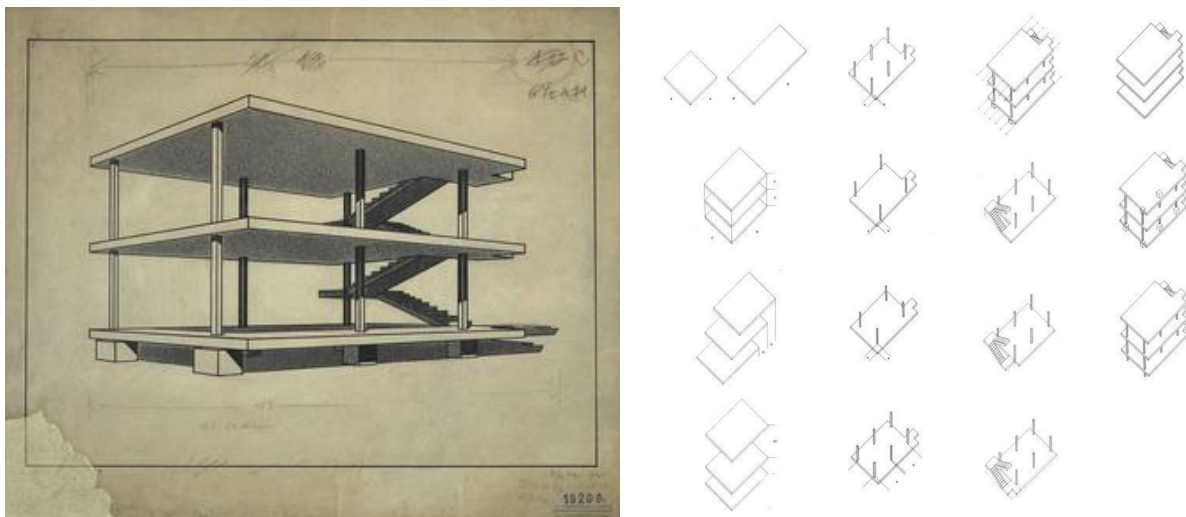
Figure 3 & 4. Le Corbusier's original drawing and Peter Eisenman's analytical drawings

The intention here is not to pursue different definitions of modernist architecture or of Le Maison Dom-ino; what is relevant is how Eisenman's formal analysis is performed through a number of re-drawings of the original representation. In the series of analytical drawings accompanying the text Le Corbusier's perspective has been translated into a string of axonometric drawings. Analytical reconstructions that offer a sequential rendering of the structure, meticulously identifying the exact relations between individual architectural elements. The choice of axonometric views is of course important for the author's argument: his re-drawing or re-construction of Le Corbusier's sketch supports the alternative understanding of the historical artifact. Not only is the chosen technique useful for Eisenman's formal analysis as it allows a measurable indication of precise spatial relations; by disposing of the perspective view he underlines how this reading aims to cleanse the Domino project of any connection to a humanist approach to architecture. An approach which is of course closely related to the perspectival view. Furthermore, the axonometric re-drawings establish a direct

correlation between Le Corbusier's work and Eisenman's own explorations of architecture which took place through his seminal House-projects at this time.

Again, we are dealing with a de-and re-contextualisation of a representation of the past – just like the Skt. Gallen plan Le Corbusier's original drawing leads a sheltered life in the archives of Fondation Le Corbusier in Paris, firmly anchored in the architect's collected oeuvre and surrounded by the other drawings describing his Dom-ino vision. But at the same time, the drawing will turn up in other contexts, in different versions, adding to the endless possible interpretations of the work and ultimately to the knowledge and understanding of the discipline of architecture.

CONCLUSION

This simultaneous existence of different versions, different readings, of architectural representations and the ongoing transformation of them relates to the concept of Intangible Cultural Heritage. In her book *Uses of Heritage*, Laurajane Smith argues that all heritage is intangible.[13] Her point is that what makes physical sites, artifacts etc. valuable as cultural heritage are the activities and processes of which they become part:

"Heritage is not necessarily about the stasis of cultural values and meanings, but may equally be about cultural change. It may, for instance be about reworking the meanings of the past as the cultural, social and political needs of the present change and develop, (…)." she writes.[14]

Such possible 'reworking of meanings' relates to another important aspect of heritage discussed in her book: that of 'dissonant heritage'. Referring to Ashworth and Tunbridge's work,[15] dissonant heritage is, she explains, rooted in the idea that all heritage is created by interpretation. Rather than serving a "consensus version of history"[16], heritage necessitates negotiations. In Smith's work, the concept of 'dissonant' or 'contested' heritage relates to social and cultural power structures and clashes between established and less privileged actors. As an example of how settled Western understandings of heritage may be challenged, she refers to the debate that arose in Australia when Aboriginal custodians were accused of destroying ancient rock art at historic sites by repainting them. The custodians defended themselves by pointing out that the act of repainting was a necessary practice in order to keep the meaning of the paintings and the sites alive.[17] In my discussion, however, it is proposed that the term *dissonance* can move from referring to a conflict between opposing views and instead be understood as a productive polyphony. As a heterogeneous field of knowledge that results when objects of the past are recycled in continuously new contexts.

The two examples presented above both deal with representations of architecture projects which have not been realised. It may be that this gives the drawings a certain significance that is lacking in representations of actual, constructed works of architecture. The distance between the representation and the thing represented seems to collapse as the drawing takes on a position of primary object as well as representation. Furthermore, the lack of a material referent underscores the ephemeral qualities of the representations themselves… their position as something suggestive rather than final. Thus, it might be the case that representations of unrealised projects are more willingly reconstructed in new versions, more readily inviting an array of possible realisations, none of which can be declared as the final one.

And just as we keep reinterpreting existing buildings for changing needs and new uses, constantly finding ways of interacting with what is already there, the recirculation of existing architectural matter can be a way of critically engage with present-day challenges without losing our ground and our connection to an architectural culture.

NOTES

[1] UNESCO, *Convention Concerning the protection of the World Cultural and Natural Heritage*, (UNESCO, 1972)

[2] UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, (UNESCO, 2003), Article 2.

[3] Alberto Pérez-Gómez, "The Case for Hermeneutics as Architectural Discipline," in *Architecture and Teaching – Epistemological Foundations*, ed. Halina Dunin-Woyseth et al. (Lausanne: Comportements, 1998), 25.

[4] UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, Article 2.

[5] Adam Caruso, "Working with References," Architecture and Urbanism 534 (2015): 74

[6] "Abbey of Skt. Gall," accessed August 28, 2023, https://www.stiftsbezirk.ch/en/abbey-of-st-gall

[7] Eugène Viollet-Le-Duc, "Dictionnaire raisonné de l'architecture francaise du XIe au XVIe siècle," accessed August 28, 2023,
https://fr.wikisource.org/wiki/Dictionnaire_raisonné_de_l'architecture_française_du_XIe_au_XVIe_siècle/Architecture_monastique

[8] "Rome Centre for Contemporary Arts," Caruso StJohn, accessed August 28, 2023,
https://carusostjohn.com/projects/centre-contemporary-arts/

[9] Caruso, *Working with References*, 74.

[10] Peter Eisenman, "Aspects of Modernism: Maison Dom-ino and the Self-Referential Sign" in *Oppositions Reader*, ed. K. Michael Hays (New York: Princeton Architectural Press, 1998), 188-198.

[11] See for instance Peter Eisenman, "Post-functionalism," Oppositions 6 (1976)

[12] Eisenman, *Aspects of Modernism: Maison Dom-ino and the Self-Referential Sign*, 198

[13] Laurajane Smith, *Uses of Heritage* (Milton Park: Routledge, 2006)

[14] Smith, 4.

[15] Gregory John Ashworth and John Tunbridge, *Dissonant Heritage: The Management of the Past as a Resource in Conflict*, (Chichester: Wiley, 1996)

[16] Smith, 4.

[17] Smith, 54.

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CITIES AS MULTIPLES – EMULATION IN URBAN FORM, FROM COLONIAL CAPITALS TO NODAL SUBURBS

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INTRODUCTION

Cities serve as embodiments of societal concepts, culture, and intellect, expressing formal, structural, cultural, religious, and ideological elements through their built environment. Urban architecture critically reflects and cognitively engages with these values, while urban processes facilitate the dissemination of social and political patterns. This study delves into urban emulation and restatement's role in generating resilient urban structures and nodal suburbs within colonial cities and their enduring impact. Urban emulation involves transplanting aspects of one city's essence into another, serving as a tool for future urban design. Historical, canonical, and contemporary examples, along with design speculation, analyses how social critique and aspirations drive urban design. Cities are both shaped by and shape ideological change, forming an intricate tapestry of societal evolution. Cities as Multiples explores urbanism's generative potential and its influence on urban architecture and societal transformation in the context of Australian cities – from the formation of capitals to suburban nodes.

EARLY SETTLER AUSTRALIA -PERIMETER URBANISM

There were no walled towns in setter Australia. There may have been in North America (Detroit,[1] Quebec, Boston Island,[2] Fort Dearborn-Chicago, New York[3]), but not in Australia. There was no major land-based power rival, though France had expressed some naval interest,[4] and the first nations population was devastated by murder and disease within several years of each settlement being proclaimed.[5] Naval fortresses, either round Sydney's harbour or 57km distant at the mouth of Melbourne's Bay, were the new protection[6] and with that the settlers' city wall became a vestige. In the colonial capitals this vestige was now a wall-like perimeter in one or to flanking streets: Macquarie and Sussex Streets framing Sydney on its east and west (1788), Macquarie and Davey Streets in Hobart's south front (1804), Queen William and Roma Streets defining early Brisbane's southwest (1825), St George's Terrace along central Perth's west (1829), Spring and Flinders Streets defining early Melbourne's east and south sides (1835-37), and North Terrace in Adelaide (1836). All these streets arranged the major colonial institutions in rows: usually the governors' houses, colonial treasuries, the customs houses, hospitals, major Churches, university and school buildings, law courts, the principal railway stations, some of the military barracks and, later, exposition buildings and major sports arenas- arrayed in one or two lines around the grid plan of each town. The nearest American counterpart to this perimeter urbanism is arguably Chicago (1833-37), which, having demolished its

earlier fort, soon built a visually similar concentration of major institutional buildings along Michigan Avenue. In Australia all these streets and their building concentrations were symbolically and politically charged and worked to re-establish an absent metropolis- and at the same time *criticise* it. This they did by emulating the forms and details of crucial British and European buildings, and then, as money allowed, consciously *improve* on to or provide an alternative to perceived old-world originals. This process favoured visual impressions over detailed method or checklisting. This paralleled the general Australian tendency in building to affirm the detached house as *generally opposed* to tenements or apartment housing, and, increasingly, *in opposition* to terraced or row housing.

In Australian colonial capitals these lines of institutional buildings invariably fronted parkland and some water, which made these new boundaries moments of intense expression in transition from city fabric to open country, and a direct projection of colonial society and polity against a generally manicured 'wilderness' The perimeter urbanism often used didactic components. Howard Tanner observed that the 'wilderness' encounter- with Sydney Domain and open land to early Sydney's east, was a consequence of being consigned to the Convict barracks in Macquarie Street, from where you may have been sent from the supreme court behind that. On the way, you could pray at St James' Church, directly opposite the barracks. This diagram of social consequences formed part- a thickening, of the Australian early settler city's substitute 'wall'.

URBAN EMULATION- EARLY SETTLER PERIOD

Urban emulation, as a perceived necessity, is apparent from Francis Greenway's proclaiming himself an authentic Metropolitan voice in a bid to control government buildings in Sydney's Macquarie Street (1814). He doubtless envisaged whole precincts matching or aspiring to London regions, though he only achieved this in his didactic cluster of Macquarie Street buildings: Hyde Park Barracks, St James Church and the Supreme Court. The Supreme Court was originally house-like,[7] but the Church and barracks were decidedly institutional as British urban buildings had been: St James resembled a series of large London and British Empire Churches from the 17th to early 19th Centuries; the barracks recalled Wren's Pembroke College at Cambridge [1665].[8] Greenway claimed a true understanding of architectural principles as opposed to the primitivism and misunderstandings he saw in local builders[9] when he was forcibly shipped to Australia for bouncing a cheque in 1814. By 1850 Australian colonial towns had gained some Metropolitan sense mostly through individual but related buildings, using army or naval barracks form, some ancient Greek or Roman detail, Renaissance rustication and storey layering. There was some Tudor and medieval referencing in Churches, customs houses, school buildings, tollgates and semi-picturesque governors' houses, either in 'Gothick' or Picturesque (rural-informal) Italianate. [10] After 1850 colonial legislatures and treasuries extended this array, as 'New South Wales' split into six colonies. By then Joseph Fowles' *Sydney in 1848*[11] was proclaiming Sydney as the equal in many buildings to London and other major British cities, and notable British buildings continued as sources of distinct emulation through the nineteenth century and the twentieth. Fowles was optimistic in his 1840s assessment, but by the 1850s Australia had quite a few serious rivals in sophistication to new and leading British buildings. This not wholly surprising: by 1855 Australian architects included those who had worked for John Nash, Charles Barry, Augustus Pugin, Philip Hardwick and William Dyce, and both Pugin and Edward Blore had designed colonial buildings by invitation. The detail and veracity of these designs, and the pervasive influence of pattern-books[12] in other Australian buildings, could beat the looming fact of several thousand kilometres distance and opposite seasons.

URBAN EMULATION- MID NINETEENTH CENTURY

Distinct and more complex emulation came with enlarged colonial legislatures. Melbourne's (1856-91) and Adelaide's (1874-89, 1939) took Cuthbert Brodrick's Leeds Town Hall [1853- 58] and made it Doric, as a distinct source, citing a city of recognisable Industry and Hard Work, as good as the gentry, as an example to us all. These elements were crucial to the collective images that now drive Australian urban form. It was not by any means the centrality of or commitment to styles; there were few architects committed to one particular style in Australian cities, but not for the reason complained of by Modernists- that they had no real conviction because, evaluated constantly in terms of style, they departed from stylistic allegiance in competition designs or alternative plans. Rather, it was the visual impression that becomes uppermost, and the impression was what Australian architects served- between c1850 and 1890. If that entailed Gothic, or Renaissance, or and ancient/Renaissance mixture, or a free style, as long as it served the need for an overriding visual impression, that was enough.

Hence the 'Pergamon Altar' colonnade of Brodrick's Leeds Town Hall recurred in two major municipal halls, Launceston (1864-67) and Charles Webb's at South Melbourne (1879-80). British emulation of Jacopo Sansovino's Venetian palaces, as in Gilbert Scott's Foreign Office [1865] was arguably challenged by an upsurge of Sansovino emulations in Melbourne during the 1850s, extending on into the 1880s. From c 1844 Roman palazzi by the younger Sangallo, Raphael, and Michelangelo gained rapid emulation in Australia's colonial capitals where banks, clubs and other buildings sought commercial probity, and continued right through to Walter Bagot's Elder's rural finance offices in Adelaide (1937-40). This was aided by the inter-colonial travel of many Australian architects, recorded by Don Watson and Judith MacKay.[13] Numbers of these buildings mixed this mode with the transformed Renaissance-classicism fusions of CR Cockerell , Harvey Elmes, Edward Walters and others, again in North of England applications, as in Melbourne's Old Treasury (1857-62), which gracefully fused the general form of Sansovino's Villa Garzoni with elements of Cockerell's Ashmolean Museum and Taylorean Institute at Oxford [1841-45] and Edward Walters' Free Trade Hall in Manchester [1853-56]. The result was clearly more than its parts, as with Peter Kerr, John Knight and possibly Joseph Reed's Parliament of Victoria, which used elements of both Liverpool St George's Hall [1839-54] by Harvey Elmes and Cockerell,and Cockerell's Bank of England designs in Liverpool [1845-48] and Manchester [1846]. to line its legislative chambers, behind its Leeds Town Hall-inspired colonnade.

What is of equal interest, though, is what these expanding cities and towns omitted or avoided. Early Florentine Renaissance, though celebrated in Bavaria and widespread in other ex-colonial cultures as in the US, is not nearly so evident in Australian capitals, though Roy Grounds used it much later as one source for his Neoliberty-framed national Gallery of Victoria (1959-68). The closely connected German *Rundbogenstil* is rare also, other than in early designs for Bendigo Hospital by Germans: Wilhelm Vahland and Robert Getzschmann (1860 ff.), and again in a much later design, the south side to Melbourne's State Library and Museum (1932) by Leighton Irwin and Roy Stevenson.

IMPRESSIONIST URBANISM-MID-LATE NINETEENTH CENTURY

The real persuader was great cities with which Australians could readily identify. Paris was one, and from c 1840 Australia saw an infusion of French Renaissance, Baroque detailing and usage from Pierre Lescot's Louvre through to its more contemporary recasting in Charles Garnier's New Opera (1861-74).[14] French Renaissance spread everywhere in Australia, utilising giant Serlio-derived orders, pavilion breakfronts, Mansards, curved pediments and reflex stairs: besides its immediate Paris associationism, French Renaissance handled large block fronts and vertical presence well. Here, Australian cities paralleled both American and German counterparts, Germany in celebration of its

recent conquest of France, the US by continually identifying France as cultural epicentre. Late 19th Century Germans, especially Hugo Licht, enhanced this further by fusing French Renaissance with Hellenistic, Roman and even Petra-Nabathean sourcing. Australian architects gained photographs of Petra in c 1860 and from the 1880s much in Australian urban building reflected this influence.[15] From here Australian cities develop more parallels with a range of European cities: Frankfurt, Berlin, Leipzig, Aachen and other centres, and their parallel in Polish cities, as in Warsaw and Lodz. Apart from Lodz, so much in these cities was later bombed that reviewers such as Robin Boyd and later Max Freeland would confidently re-write their ornate main street forms as a purely Australian phenomenon, accompanied by an elaborate taste degeneration narrative: driven by the apparently unbridled taste of gold miners and spivs in an orgy of Victorian decline from assumed 18th Century purities.[16] This viewpoint (c 1945-) was directly in line with British historiography and its intense focus on styles and taste in individual buildings, stemming from the general British Rule-of-Taste vision.[17] This largely ignored urbanism and what was changing *there*.

To ignore urbanism is to ignore much of the 19th century contribution to urbanism, and in Australia it is to ignore crucial contributions by urban emulation, extending the initial impetus brought by perimeter urbanism. After c1820, the grouped buildings, forms and symbolism of the colonial capitals began to move *inward*, into the more everyday buildings of the invariably gridded streets behind the initial perimeter 'wall'. Post offices and town halls were the first to move in from the perimeter, Hobert and Perth excepted. These buildings tended to remain fairly close- a block, basically, from each other, as in Melbourne, Sydney, Brisbane and Adelaide. They were also accompanied by the senior law courts: first in Sydney, then in Melbourne and Adelaide. Hobart and Perth were again the standouts, keeping theirs at the perimeter; so did Brisbane, grouping its around Roma Street at the west end of its early colonial 'wall'. With limited colonial resources, Australians began to work these urban forms in ensemble groupings, creating precincts with linked visual qualities. It did not always work: the competing fronts and scales in Melbourne's Collins Street or Adelaide's King William Street bear this out. But a series of successful precincts still emerged: Melbourne's Rialto and Theatre and 'Paris' precincts, Adelaide's Victoria Square grouping, Sydney's mid-Pitt Street with its Venetian Gothic; Hobart with its Macquarie, Davey and Elizabeth Streets in Hobart. Melbourne's Rialto and Paris precincts show how this worked in detail, and how their presence evolved- and faced being obscured.

The styles and details in each precinct were not the same: Melbourne's Rialto precinct, for example, had three identifiably Venetian fronts out of its six, plus its four outliers in the Gothic Bank area and three more in western Bourke Street to the precinct's north. Two other buildings in this group used a broad Hellenistic façade using later Greek classicism, and a third used a free style front mixing 19th Century 'American Romanesque'[18] with elements of Norman Shaw's London Free Style. This was logical: all were the efforts of varied developers and personalities. But the point was in the scale and the grain rather than the historical specifics. All *implied* Venetian pier-based construction; all were quite skeletal in their glass-to structure ratio; all departed from established palazzo form in reasserting pitched roofs, set transverse along their streets; almost all used exposed or minimised wall areas. The Venice re-creation had earlier overseas counterparts: Alexis de Chateauneuf's *Alsterarkaden* precinct in Hamburg [1842 ff.], Glasgow's cast-iron Ca d'Oro [1872] or the closest to Melbourne, the four office buildings with hall in Manchester's Albert Square group [1866-1874). But Melbourne's set were both more extensive and ultimately more assertive: most, if not all, in sincere tribute to Ruskin and *The Stones of Venice*. Indeed, the Melbourne precinct resembles the Grand Canal vista on dry land, reading rather like Vicenza's varied frontages on its Piazza dei Signori [esp. 1464-1640] and Corso Andrea Palladio.[19]

As in their earlier boundary urbanism, the Australian colonial capitals intended critique: by visible improvement on European or British sources. The *improvement* now tended to come in more intensely figured surface grain and in more extensive groupings of buildings- with the central city areas devolving into varied precincts. Melbourne's Rialto precinct, as it became known, was one; so was its theatre district, taking on the eccentric mantle of theatre architecture in a London manner, with some involvement from Paris and the chiaroscuro texture of competing theatre management. Sop too with Melbourne's former *Paris End*, where plain trees encouraged a collective urbanism in five or six-storey buildings that lasted till their scale was broken in the 1960s. Some were more articulate and consistent visually than others, but the tendency was clearly there and could be said to mark a mid-late 19th century urbanism.

NODAL SUBURBS AND AUSTRALIAN NATIONAL FEDERATION

The years around Australian Federation, at least as a British Empire dominion, saw a broad realignment of architects round free style architecture then developing in Britain, Europe and the United States. As with earlier design, this shift in Australian architecture has largely been discussed as a style change, and as primarily domestic in scope. Outside of stylistic influences, its specific physical and political context has received less attention.[20] Outside the City Beautiful and Garden City movements, both limited in area, Australia's big change was in developing commuter suburbs using trams and especially trains. The density of Australian cities collapsed as their walk-to-work dimension, and their veranda terrace housing and narrow 'workers' cottages' was replaced, allowing large sites and spreading house forms.

The result was not, however, a slump into undifferentiated urban sprawl, as is widely maintained in Australia.[21] Architectural expression moved closer to the expressive, asymmetrical free styles ascendant in British and American houses. Like them, Australian architects sought distinctively national expression in extending verandas to homestead proportions, by experiments with internal planning and significant changes to interior decor. This national sentiment led to a weakening of the colonial city's traditional place. The crucial urban arena was becoming the functioning of a new national capital, agreed on with on Australian Federation in 1901 and placed in Canberra in 1912's design competition. In the 19th Century, colonial cities as the crux of settler society's place identity was dominant: suburban shops and government had lined arterial roads, almost in tribute, expressing both opulence yet subordination to the central colonial cities. Now, groups of suburbs began to form distinct commercial and administrative areas, serving circles of four or five 'tributary' suburbs and looking visibly different from surrounding suburban scale, services and density. Issues transcending suburban administration and affairs became increasingly focussed on the federal Government, and this was reflected in suburban form and the reshaping of suburban centres.

Some of these nodal suburbs formed along roads running at right angles to the principal arteries. Some formed distinct CBDs in smallish grids, re-imaging the central cities in miniature or at lower scale. Some suburban nodes are twins in adjacent suburbs. Railways, following their own routes and shaped by contours and terrain, pulled most of them away from the road arteries, which immediately freed up their spread and form. Much the same happened in Los Angeles, growing from several nodes including, by 1920, Pasadena, Beverly Hills, Hollywood, Long Beach, Anaheim and Santa Monica. This urban affinity may partly explain suburban place naming (Belair, Pasadena in Adelaide) and ultimately the prevailing bungalow form marking Australian suburbs in the early 20th Century. Similar nodes developed in London's middle and outer suburbs: Stratford, Richmond, Kingston, Croydon. Melbourne and Sydney each gained around ten to 14 such nodes; Brisbane, Adelaide and Perth gained four or five each, and Hobart two.[22]

CONCLUSION

Again, Australia's nodal suburbs are largely the collective transposition of cohesive visual imagery, understood at a general level and enacted with the agreement of groups of individuals in business and administration. That gives them a degree of conservatism and vested interest, which has also been a major element in urban emulation's persistence in Australia. Nodal suburbs once more read as collectives or sections of city fabric. That marks all three general phases of this pattern as seen in the urbanism of Australian settler society. These successive developments- boundary urbanism, urban emulation, and nodal suburbs- share other characteristics besides. They all have been, and remain, projective, applicable in future settings.

The approaches stemming from urban emulation have imposing resilience. Boundary urbanism of 1788-c1840 remains conspicuous in each of Australian capital cities, outside Canberra. Urban emulation of c 1840-1890 still shapes CBD precincts and Canberra, which itself defied boundary urbanism, relied in its monumental design on the clarified imagery of Paris and Washington boulevards, ordering and forming a skeleton on which the Griffins hung the capillary and soft tissue of its swirling side streets. In the former colonial capitals, now the state capitals, railway-generated nodes came under challenge from car and bus-based shopping malls after 1960.[23] These were set away from the railway nodes and placed in direct commercial competition with them. But the earlier railway-nodes continued to offer services, variation and atmosphere beyond the standardised and formulaic imagery of the malls and have almost all survived as nodes despite mall competition. Besides, the earlier railway nodes' form mostly allowed high rise, which was often difficult in mall settings. Apart from a few mall clusters (Doncaster in Melbourne, Bondi Junction in Sydney) the older railway nodes have developed even greater CBD resemblances, drawing on high-rise as a generalised source of urban emulation. In Australia, high-rise outside capital city centres emerged in the 1960s as long lines of medium-high rise with Miami Beach-Waikiki-Copacabana imagery.[24] This was applied first in resort cities such as Coolangatta and beachside areas such as South Melbourne; now it extends, in more rounded high-rise clusters, to long-established railway-generated nodes: Box Hill, South Yarra Footscray and Moonee Ponds in Melbourne; Hurstville-Kogarah, Parramatta, Strathfield-Burwood, Chatswood and Bondi Junction in Sydney. In the process, the imagery in Australian suburban nodes seem to be drifting from Pasadena and Croydon toward the similarly towered railway nodes in an arc around central Tokyo: Ikebukuro, Shinjuku and Shibuya. That is hardly surprising: neither Melbourne nor Sydney are remotely Tokyo's population, but each now has around 5.8 million people: more than enough.

NOTES

[1] A timber stockade surrounded Detroit MI as protection from, variously, the British, French and First Nations peoples (1701-1796). Quebec in Canada had a stone walled perimeter and central redoubt (1690-1871) after initial timber stockading (1608). Pittsburgh PA grew around Fort Pitt (1758); Fort Wayne IN (1796) stemmed from an earlier French fort, Miami, of 1706.

[2] Using the island as protection from land attacks.

[3] Hence Wall Street, named for a wall that straddled the lower end of Manhattan Island (1653-99). Chicago was built within and around Fort Dearborn (1803-37).

[4] As with La Perouse's visit in 1788, the Baudin visit and Peron report after 1805.

[5] See Australian Law Reform Commission, 'Changing Policies Toward Aboriginal People', via https://www.alrc.gov.au/publication/reconciliation-of-aboriginal-customary-laws, viewed 24 May 2023. This cites the generally understood figure of population reduction: 300,000 to 60,000 in twenty years, citing murder, disease, especially smallpox, and alcohol as principal causes. Some sources, as with Creative Spirits' site, estimate of 770,000 first nations people in 1788, reduced to 117,000 by 1900, the eve of Australian Federation.

[6] In Australia, building of perimeter forts began with the Bradley's head battery in 1800-01, followed by Forts Philip and Macquarie in Sydney, with seven forts by 1851 and 19 emplacements round Sydney Harbour and coast altogether by 1871. In Australia the main perceived threats were from France (1788-1815, 1844 and again in 1853 on into the late 1880s), the United States (1839, 1854-56, 1861-65 and to a degree later), and the Russian Empire (1823-35, 1841, 1854-56, 1862-64, 1877-78, and 1882). By 1880 Melbourne and Hobart each had five fortification areas, all removed from the central city, and Adelaide had three forts in its harbour and beach region by c 1878. See esp. Alan Dupont, *Australia's Threat Perception: a Search for Security*, ANU, Canberra, 1991.

[7] Two-storeyed, with an apsidal wing at one elevation; a common British pattern-book plan at the time (1819-28).

[8] Greenway's use of structural brick bichrome echoes Christopher Wren's usage in Kensington Palace London (1689 ff.) and Clive Lucas notes other, more regional 17th Century sourcing for Greenway forms in Philip Cox and Clive Lucas, *Australian Colonial Architecture*, Lansdowne, Melbourne, 1974.

[9] See Greenway's letter to Governor Macquarie, cited in Morton Herman, 'Greenway, Francis Howard', *Australian Dictionary of Biography* (*ADB*), Melbourne, 1966, pp. 470-472; Howard Tanner, 'Francis Greenway', in his *Architects of Australia*, Macmillan, Melbourne, 1981, pp. 10-12 esp. Tanner first argued Greenway's didactic court-barracks-open country sequence here.

[10] See esp. Miles Lewis, 'Architecture from Colonial origins', in *The Heritage of Australia*, Macmillan, Melbourne, 1980, pp. 68-82, and entries on these styles in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2012.

[11] Joseph Fowles, *Sydney in 1848*, self-published the same year. Fowles catalogued Sydney in the prevailing British manner, with elevations sketched in runs of long streetscapes. This practice may have influenced the Australian colonial tendency to group major institutional buildings in single long lines.

[12] Pattern-books were often published by architects or designers, including perspectives, elevations and plans. They were ancestors, in that role, for architectural magazines.

[13] Inter-colonial travel by architects is well-documented in Don Watson and Judith McKay, *Queensland Architects of the Nineteenth Century: A Biographical Dictionary*, Museum of Queensland, Brisbane, 1995.

[14] Miles Lewis observed this, and the tendency to mix French sources with ancient Greek detailing, as in JAB Koch's architecture: 'Architecture from Colonial Origins', above. He, and Peter Kohane, draw attention to the widespread Australian influence of influence of Hugo Licht, architect and mayor of Leipzig, and his *Architektur Deutschlands*, Wasmuth, Berlin, 1879-82. See Peter Kohane, 'Classicism Transformed', *Transition*, June 1983.

[15] Peter Kohane discusses the Petra influence in his 'Classicism Transformed' and Jennifer Fowler noted that JJ Clark, author of Victoria's Old Treasury on Melbourne's institutional perimeter, brought a series of Petra photographs back from his overseas tour of c 1860. The Treasury was completed in 1862. JA Fowler, *John James Clark*, MA Thesis, Monash University, 1995.

[16] This assumed that mid-19th Century people had lost a grasp on taste and innate fitness, though whey they should have and the convicts and soldiers of the early settler period had not, remains shrouded by a fog of commentators' assumptions.

[17] Seen most clearly in John Summerson's *Architecture in Britain 1530-1830*, Penguin, London, 1969. Its view was paralleled, and preceded, by Robin Boyd's *Victorian Modern*, Melbourne, 1948, and Morton Herman's *The early Australian Architects and their Work*, Angus and Robertson, Sydney, 1955.

[18] 'American Romanesque' was a term widely used by Australians in the 1890s-1900s. They also referred to 'Mr Richardson's Romanesque' or 'Yankee Romanesque' (as a pejorative), though its wide Australian usage was also connected with Alfred Waterhouse's London Natural History Museum [1865-81] and other British examples, and to contemporary Romanesque revivals in France and Germany.

[19] But without their Palladian buildings. It is worth noting that Glasgow's ca d'Oro, or Peter Ellis' Oriel Chambers [1864-65] in Liverpool, for that matter, were designed in response to cast-iron construction. Melbourne's precinct fronts did not have that expression in mind, though William Wardell's Gothic Bank at 380 Collins Street (1883-85), was arguably a response to its cast-iron columns internally. They do not seem connected with James Bogardus and others' cast-iron warehouses in Lower Manhattan [1856 ff.].

[20] There are several reasons. Discussion of Australian architecture has emphasised its wholesale reflection of overseas influences: imperial in the period 1788-c1900, and overlapping with Australian architects' desire to reproduce a perceived Metropolis locally. In that sense the historiography of Australian architecture has been dominated by a widespread desire for stylistic, as opposed to urban, emulation, in individual buildings. This reflects an old-fashioned imperial history model, 'imperial fiat, local response', previously applied in South Asian history and supplanted by historians' theorisation of two-way influence around 1970. Even an interest in Australian differences in architectural culture has been frowned on locally, with it either being assumed to be nationalistic personal politics from the commentators, or with the spread of pop psychology in architectural circles, a 'neurotic' worry about cultural specificity that should not be publicly indulged. For the continued role of a distant 'Metropolis' or imperium in Australian architectural ideology, see Conrad Hamann, 'The Misty Metropolis', *Fabrications*, 30, 2, April 2020, pp. 241-261.

[21] Arguably the result of homogeneous 'sprawl' characterisation of suburbs in American and some British commentary in the 1950s. Robin Boyd picked this up as marking suburban development in *Australia's Home*, Melbourne University Press, 1952, and *The Australian Ugliness*, Cheshire, Melbourne, 1960. Boyd's US counterparts are surveyed by Gerard Leone in 'The Suburban Jeremiads: Critical Dialogues in American Suburbia', 2007, via http://humanities.sas.upenn.edu/06-07/uhf_fellows.shtml, viewed 26 May 2023.

[22] As listed by Ian Nazareth, Conrad Hamann, Rosemary Heyworth, 'A hundred local cities: nodal suburbs and radical change in Melbourne's suburban development', *Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, Auckland, July 2021, published 2022.

[23] Almost all the early Australian malls resembled semi-open regional centres appearing in the US, summarised in Victor Gruen and Larry Smith, *Shopping Towns USA: the Planning of Shopping Centers*, Reinhold, New York, 1960. Based on car and bus access, they sought to bypass railway nodes and provide clean-sheet areas for homogeneous retail precincts, as with Northland, Detroit, 1954, Edina Minnesota, 1950-56 or Riverside Plaza, California, 1958. Australia's first three were Chermside in Brisbane and Top Ryde in Sydney, both 1957, and Chadstone in Melbourne, 1958-60. By 2018 78 more had been built around Australia.

[24] Miami Beach and Waikiki were seen widely in Australia through two influential Warners TV series, *Surfside 6*, (72 episodes, 1960-62), and *Hawaiian Eye* (134 episodes, 1959-63).

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KEY ISSUES FOR EFFECTIVE HERITAGE-LED PLACEMAKING PROCESSES: PRACTICES OF ADAPTIVE REUSE AND COLLABORATIVE APPROACHES IN THREE RURAL INDUSTRIAL SITES IN WEST SWEDEN

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INTRODUCTION

The concept of heritage-led regeneration integrates the care for selected pasts in place development. It often involves transforming former industrial sites, which has proven profitable and beneficial in various ways, including environmental and socio-economic benefits.[1] Heritage-led regeneration is closely linked to placemaking, which involves managing public spaces to enhance local identity through community involvement and place-specific design. Challenges for such activities cannot have a one-size-fits-all solution due to the unique characteristics, needs, and context of each place.[2] This paper examines the material, immaterial, and managerial aspects of effective heritage-led placemaking processes in Swedish industrial sites, emphasizing the need for flexible consensus-building among stakeholders as outcomes continually evolve.

Heritage-led placemaking: risks and approaches

A broad set of research has shown the positive outcomes of heritage-led regeneration and placemaking activities,[3] but there are also several risks: ignorance of the conflicting community values, property-owners' inability to see potential and change, non-financially viable reuse strategies, lack of resources from the conservation sector to protect a growing amount of heritage, and the focus on single buildings with lack of comprehensive development, as well as accelerating real estate value and consequently gentrification.[4] To avoid such risks, collaborative planning has long been advocated, which allows for discussion between different groups and letting communities focus on their management of shared space.[5] Lew,[6] Akbar and Edelenbos[7] and Zhou et al.[8] shows how this collaboration standard may be nuanced.[9] They identify three approaches to placemaking that are organic (bottom-up), planned (top-down), and collaborative placemaking. Organic placemaking involves a bottom-up approach led by local communities who wish to manage their own environment, often with slow change and low economic capacity. The planned, or top-down approach to placemaking is led by e.g., governments or private investors with high economic capacity and efficiency. The collaborative placemaking includes multiple layers of management and stakeholders with local involvement, but with a higher capacity than the strict organic approach. Most places fall somewhere in the continuum between top-down and bottom-up approaches. Yet, the more successful

a placemaking is, the more external interest it gets leading to larger economic capacity and thus top-down planning.

Methodology

This study examines three cases in Västra Götaland, Sweden, focusing on former industrial villages shaped by a dominant company. These localities are now part of placemaking processes and marketed to visitors. The research involves interviews, content analysis, and a theoretical framework to analyze the data and identify patterns in the cases. The theoretical framework encompasses contrasting pairs derived from heritage and placemaking literature, [10] including central heritage features (material/immaterial), heritage focus (protection/use), placemaking orientation (result-process), and management approaches (bottom-up/top-down).

The cases

Nääs Fabriker, a former cotton spinning mill in Tollered, now houses a variety of businesses and creative activities. After the closure of industrial manufacturing in the late 1970s, the municipality purchased the factories with the goal of creating a center for small industries, crafting, and education. In the 1990s, a private company acquired the premises and began significant redevelopment in 2012. Today, Nääs Fabriker features a hotel with restaurant and conference facilities, as well as shops, cafes, and event spaces.

Figure 1. Nääs Fabriker. Photo: Nääs Press

Rydal, a village of around five hundred residents, thrives around its old spinning mill. This industrial hub now serves as a public museum, conference center, handicraft boutique, and home to several private businesses. Placemaking efforts began in the 1980s and have continued with varying intensity, adapting to evolving priorities. Multiple stakeholders have invested in diverse projects to transform the mill into a vibrant space for businesses, activities, and visitors. The municipality-managed museum, which showcases the textile industry's heritage alongside art, design, and textiles, draws over 10,000 visitors annually.

Figure 2. Rydal museum. Photo: Mark Municipality

Glasets Hus in Limmared, Sweden, is the country's oldest operating glasswork, founded in 1740. Limmared, with approximately 1,500 residents, is centered around the glasswork industry, employing around 500 people. In response to local concerns about socio-economic decline, a placemaking process began in 2010. Led by the former CEO of Limmared glass factory, Glasets Hus was established as a dedicated glassware house, including a museum, restaurant, exhibition hall, glasswork atelier, and conference facility. The local community, represented by the association Kultur 1740, manages Glasets Hus with support from the municipality. The former CEO continues to drive its development.

Figure 3. Glasets hus. Photo: Jonas Ingman

FINDINGS AND INSIGHTS
Different uses of material and immaterial resources in heritage-led placemaking

Storytelling is essential for creating appeal by incorporating both material and immaterial elements of heritage in placemaking. This is evident in the different heritage approaches employed in the case studies, such as material protection, leveraging the past for landscape development, and highlighting immaterial heritage. Rydal focuses on industrial textile production, preserving local histories and

knowledge alongside historic structures. Nääs Fabriker emphasizes entrepreneurship and historic architectural values, while Glasets Hus in Limmared centers around the traditions of glasswork and handicraft to enhance attractiveness. These locations thus utilize industrial heritage as a marketing tool, creating a unique identity for each village. This form of storytelling positions heritage as a selling point, serving as a resource for attraction. Notably, all locations utilize their industrial heritage as a "brandscape,",[11] to market each village. For example, an employee at Lerum municipality observes that Nääs Fabriker's brand is larger than that of the municipality itself.

The entanglement of material and immaterial elements of heritage is evident in all three locations, but to various degrees. While Glasets hus in Limmared is a new facility, built to support the local glassware production, in Nääs and Rydal, the placemaking processes revolve around preserving and reusing historic factory structures set in beautiful natural surroundings near water. The material heritage of these sites includes machinery and spaces associated with past industries and handicraft. The CEO of Nääs Fabriker emphasizes the significance of cultural heritage as the driving force behind the place's appeal and development, which they actively promote. Municipal representatives from business development share a similar perspective, recognizing the cultural environment as a valuable resource for attracting both locals and tourists.

At Glasets Hus in Limmared, the rich immaterial heritage of glassware is in focus. Similarly, the Rydal Museum presents the local industrial history, and various museum projects have focused on textile heritage and crafting. Besides the museum, tenants involved in textile production is occupying the spaces. One significant tenant is the International Weaving Center Sjuhärad, whose aim is to build a platform for weaving and textile heritage in the region, fostering the development and preservation of weaving art and handicraft. The textile heritage thus remains a prominent theme, featured in museum exhibitions and connected to the old spinning mill and its past and present uses.

As these cases show, the significance of industrial heritage, encompassing both material and immaterial elements, plays a central role in the placemaking processes as acknowledged by various stakeholders including private companies, local associations, property owners, and municipal and regional officials. The presence of a rich history and community engagement in utilizing that history for creative ideas contribute to creating a livable community. This integration of heritage within the broader local development aligns with international recommendations, such as those put forth by UNESCO in 2011.[12] The study respondents highlight the importance of social and cultural practices, including local crafting traditions, names, and the spirit of the village, in addition to the physical built environment. This approach recognizes heritage as a valuable resource for fostering sustainable development, as discussed by a variety of scholars.[13] It emphasizes heritage as an active agent in facilitating transformation and underscores the idea that managing heritage involves envisioning and designing the future. However, conflicts sometimes arise in the development and conservation of these sites. At Nääs Fabriker, the lack of legal regulations poses challenges in preserving cultural values such as original materials during alterations and development. Municipal informants argue that the municipality must prioritize investment in the facilities, potentially explaining the choice of not imposing a heritage regulatory framework in the detailed planning stage. In contrast, the exterior of the old mill at Rydal enjoys legal protection as both a listed building and an area of national interest for cultural heritage, thus subject to stringent planning regulations and consent processes.

Different cooperation characteristics of heritage-led placemaking

The three cases demonstrate how each heritage-led placemaking activity involves distinct patterns of cooperation. Common to all three cases are the significant challenges related to network communication and the establishment of a shared vision between stakeholders.

Initially, when the municipality ran Nääs Fabriker, they employed a collaborative approach to placemaking, with a focus on gradual interventions in cooperation with tenants and stakeholders. However, the sale of the property to a real estate company in the 1990s was well-received by the municipality, resulting in the private company playing a dominant role in the development over the past three decades. Presently, the municipality's involvement primarily revolves around granting building permissions and engaging conservation specialists when physical alterations are needed. The collaboration between the municipality and the private company is relatively smooth, as the municipality appreciates the local development initiatives facilitated by the company. Nääs Fabriker serves as a significant employer in the area and attracts numerous visitors who contribute to the local economy. It is worth noting that Nääs Fabriker is part of a larger destination area that includes other locations along the Sävelången river. The primary challenge, as identified by both the CEO of Nääs Fabriker and municipal representatives, lies in aligning their visions when one partner is commercially oriented and privately owned, while the other partner carries public responsibilities.

In contrast, at Rydal, the municipal owner Mark Municipality Estates takes the lead in setting the conditions and driving the development of the former spinning factory and its associated premises. The chairman describes a different challenge compared to Nääs, as it revolves around collaboration between the property owner, the museum, and other municipal organizations and politicians who often lack understanding and engagement in Rydal. Museum representatives describes how the administrative municipal counterpart sometimes struggle to fully comprehend the museum's visions. Despite being one of the municipality's most important tourist destinations, explaining the museum's significance to the local committee remains a struggle, therefore, creating a shared image of the place's future and its creative possibilities becomes challenging. Financial stability poses a challenge in this context. Both residents and former factory employees highly value the industrial heritage and are invested in its development. However, the municipality sometimes finds it difficult to identify appropriate uses for the facilities. While the current tenant contributes to economic stability, they have encountered difficulties in securing tenants over the years.

During the development of Glasets Hus in Limmared, a core project group consisting of an association, engaged residents, resulting in over 15,000 volunteer hours and the support of 20-30 individuals working on weekends to prepare the facilities. Local companies also aided voluntarily. Today, it attracts approximately 100,000 visitors annually but relies on volunteer efforts, with 140 volunteers (many of whom are seniors) and 12 employees. The manager, who operates on a voluntary basis, is seen as instrumental to the organization's success, as other volunteers appreciate the commitment and work. However, the manager also acknowledges the challenges of running an organization without a formal manager. It is crucial for Glasets Hus to have an independent and functional organization as the municipality lacks the funding and resources to manage it themselves. Today, an agreement for collaboration between the public sector and associations with non-profit social purposes has been established, emphasizing a shared vision and complete transparency in running the cultural center. The municipality provides funding, but the association decides how it should be utilized, with the municipality refraining from interference or exerting management control. While smaller companies still operate at Nääs Fabriker, the overall development of the site is now managed by a single company. The CEO of Nääs Fabriker emphasizes the need to prioritize economic returns and acknowledges that they cannot engage in charity work, despite recognizing and appreciating local efforts to support e.g., local craftmanship etc. Several studies, including Lew (2017), Xie (2015), Willim (2008), and Porter (2015),[14] highlight the commercial focus in heritage and placemaking processes, which engages with image and brand, potentially simplifying complexities and presenting a "frozen" image to attract visitors and investment. However, as highlighted by respondents, the private company's involvement in buying and developing the site

ensures the ongoing use and continuous development of the buildings at Nääs Fabriker. The economic strength of Nääs Fabriker alleviates funding issues faced by both Rydal and Glasets Hus. Thus, a commercial focus on utilizing heritage is not inherently negative and can even be a positive force, enabling the protection and development of important local heritage when public funding is lacking.

In Rydal, one of the main challenges lies in fostering collaboration between local stakeholders, the property owner, and the rest of the municipal organization, to provide for sustainable financial stability. In contrast, Glasets Hus is characterized as a collaborative effort involving civil society, local companies, and the municipality, with economic and spatial contributions to the local development. Although the process initially started as bottom-up placemaking driven by the local community, the involvement of the municipality and private companies, particularly financially, proved crucial.

Most respondents addressed in this study underlines that it is essential for locals to know whom to approach for important matters, and for the municipal organization to fully understand and make use of local knowledge and visions, social structures, and avoid bureaucratic delays. Moreover, respondents argue that private investors ought to take the collective image and heritage into account. The often occurring separation of networks between communities and professionals/officials contributes to a certain disconnection. This is similar to arguments made by Friedmann,[15] that placemaking should be driven by inhabitants, with planners playing a role in engaging and building relationships. Franklin and Marsden[16] even suggest that involving outside professionals closely with the community during the placemaking process can help overcome this disconnection. In fact, the involvement of a regional actor (Västra Götaland Region) in placemaking efforts the recent years, serves as a response to these challenges, offering process support to communities in steering development and improving communication.

CONCLUSIVE REMARKS

The case studies in Västra Götaland, Sweden, highlight that there are a variety of approaches that can be taken to achieve effective placemaking. First, both material and immaterial aspects of heritage-led placemaking are important but can be utilized in many ways and with different emphasis. Material heritage, such as factory structures, is often preserved and reused, while immaterial heritage, such as cultural practices and traditions, can be equally as important. The integration of both material and immaterial aspects contributes to the appeal and development of these places.

However, while heritage utilization is significant in all cases examined here, it is part of a larger complex situation influenced by broader trends and developments. External factors such as funding, investments, municipal and regional planning, and internal factors including property owners, municipal collaboration, influential individuals, and shared vision impact the overall development. Thus, conservation and adaptive reuse cannot be regarded as a separate theme in heritage-led development.

Effective place-specific storytelling requires a managerial approach that navigates the dynamic collaborative process, involving varying stakeholder commitment, funding sources, and public-private partnerships. The involvement of stakeholders, including private companies, municipal organizations, associations, and volunteers, influences the success and development of the sites. Collaboration allows for discussions between different groups and enables communities to manage shared spaces. Three approaches to placemaking are identified: organic (bottom-up), planned (top-down), and collaborative, with most places falling somewhere in the continuum between top-down and bottom-up approaches. The case studies reveal the uneven and ever-evolving nature of these processes. The challenges include aligning visions, understanding the significance of heritage, and fostering collaboration between different parties. Building shared visions, effective communication networks,

and engaging professionals and the community are important factors in achieving successful placemaking outcomes. To maximize the potential for successful placemaking, consensus-building among a network of stakeholders is crucial, encompassing both the use of the place and financial considerations. Without consensus, development risks stagnation. However, consensus should be viewed as a momentary state, subject to change as new stakeholders, perspectives, and circumstances emerge.

NOTES

[1] Bie Plevoets & Koenraad Van Cleempoel. *Adaptive reuse of the built heritage: concepts and cases of an emerging discipline*, 2019

[2] Cara Courage & Anita McKeown (ed.), Creative placemaking: research, theory and practice, 2020.

[3] See e.g., Trevor Sofield, Jaume Guia, & Jan Specht. "Organic 'folkloric' community driven place-making and tourism". *Tourism Management,* Volume 61, (2017): 1-22., Antonia Gravagnuolo, Serena Micheletti & Martina Bosone. "A participatory approach for "circular" adaptive reuse of cultural heritage. Building a heritage community in Salerno, Italy". *Sustainability* (Switzerland), 13(9), (2021)., Viola Fabi, Maria Pilar Vettori & Emilio Faroldi. "Adaptive reuse practices and sustainable urban development: Perspectives of innovation for european historic spa towns". *Sustainability* (Switzerland), 13(10), (2021)., and Christer Gustafsson. "Conservation 3.0 - Cultural heritage as a driver for regional growth". *Scires-It,* 9(1), (2019): 21-32.

[4] Duncan McCallum. "Regeneration and the historic environment". In: M. Forsyth, ed. *Understanding Historic Building Conservation*. s.l.:John Wiley & Sons, Incorporated, 2007: 35-45. and Massimo Preite. "Urban regeneration and planning". In: J. Douet, ed. *Industrial heritage re-tooled : the TICCIH guide to industrial heritage conservation*. New York: Routledge, 2016: 101-109., and Plevoets & Cleempoel, *Adaptive reuse of the built heritage*, p.74-75.

[5] Patsy Healey, *Collaborative Planning: Shaping Plances in Fragmented Societies*. 2nd ed. Basingstoke: Palgrave Macmillan, 2006. p. 278-279, and Alex Franklin & Terry Marsden. "(Dis)connected communities and sustainable place-making". *Local Environment*, 20(8), (2015): 940-956.

[6] Alan A.Lew. "Tourism planning and place making: place-making or placemaking?". *Tourism Geographies,* 19(3), (2017): 448-466

[7] Poeti Nazura Gulfira Akbar & Jurian Edelenbos. "Positioning place-making as a social process: A systematic literature review". *Cogent Social Sciences,* 7(1), (2021): 1-30

[8] Lingxu Zhou, Geoffrey Wall, Dapeng Zhang, & Xiaoyun Cheng. "Tourism and the (re)making of rural places: The cases of two Chinese villages". *Tourism Management Perspectives,* 40 (November), (2021)

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[11] Robert Willim. *Industrial Cool: om postindustriella fabriker*. s.l.:Humanistiska fakulteten, Lunds universitet, 2008. p.123-124

[12] UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*, Paris: UNESCO, 2011.

[13] E.g., Preite, "Urban regeneration and planning", Harold Kalman. *Heritage Planning: Principles and Process*. Taylor and Francis Group: s.n., 2014., and Kalliopi Fouseki, Torgrim. S. Guttormsen & Grete Swensen (ed.). *Heritage and Sustainable Urban Transformations*. London and New York: Routledge, 2020.

[14] Lew, "Tourism planning", Willim, *Industrial cool*., Philip Feifan Xie. *Industrial heritage tourism*. Bristol: Channel View Publications, 2015., and Nicole Porter. *Landscape and branding: The promotion and production of place*. London: Routledge, 2015.

[15] John Friedmann. "Place and place-making in cities: A global perspective". *Planning Theory and Practice*, 11(2), (2010): 149-165.

[16] Franklin and Marsden, "(Dis)connected communities"

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INFRASTRUCTURE AS HERITAGE: EXPLORING THE ELSINORE HIGHWAY AS DISSONANT HERITAGE

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INTRODUCTION

To propose a stretch of highway as important heritage from contemporary society can appear unconventional, maybe even controversial. However, the evolution of frameworks for the classification and management of heritage have drastically expanded the realm of what can be considered heritage. The Councel of Europe's 2005 *Faro Convention,* [1] UNESCO's 2011 *Recommendations on the Historic Urban Landscape*[2] and ICOMOS' 2014 *Florance Declaration*[3] collectively represent radically inclusive heritage definitions and cover three important heritage policy organisations in Europe. Together, these three documents consider (1) heritage as *"all aspects of the environment resulting from the interaction between people and places through time",*[4] and (2) context *"(...) includes notably the site's topography, geomorphology, hydrology and natural features, its built environment, both historic and contemporary, its infrastructures above and below ground, its open spaces and gardens, its land use patterns and spatial organization, perceptions and visual relationships, as well as all other elements of the urban structure",*[5] and finally (3) landscape is understood *"(...) as a fusion of culture and nature"* with the significant clarification that *"[i]n many landscapes, concepts such as "natural" and "cultural" have lost much of their meaning, being replaced by a biocultural understanding, where not only settlements and agriculture, but also species and habitats are determined and preserved by people."*[6]

It seems safe to conclude that every feature of our environment can realistically be perceived, analysed, and described as heritage. This is first and foremost a testament to the substantial and democratic evolution of the realm of heritage, yet the testing grounds for the wide scope of such documents may produce what Tunbridge and Ashworth[7] has termed "dissonant heritage" and unearth new perspectives on what, why and how we choose to define, protect, and manage as heritage. This paper explores a specific place, a stretch of the Elsinore Highway north of Copenhagen, as a particular case that represents a range of topics often liminal to the realm of heritage. As the first stretch of highway in Denmark it has historical significance, but infrastructures and their material and relational characteristics are often foreign to traditional places of heritage. The paper is anchored in Harvey's and Waterton's[8] call for an interdisciplinary approach, where the fields of heritage and landscape are integral to one another. The scope of this paper is not to establish a comprehensive solution to the problems presented, rather it is to use the case to poke around the grey areas and difficult gaps between heritage definitions and recommendations on the one hand side, and on-the-ground evidence on the other hand side.

BACKGROUND AND RESEARCH QUESTION

In January 1956 the first stretch of highway, Hørsholmvejen, opens to the public in Denmark. Planned before World War 2 and subject to a lengthy construction process due to the German occupation,[9] the highway was the first cars-only motorway. Today, Hørsholmvejen is known as the Elsinore Highway and is part of the E55 European highway, which directly connects it, geographically as well as culturally, with cities and places as diverse as Helsingborg in the north, Kalamáta in the south, and Berlin, Prague, and Venice on the way. Between 2008 and 2016 the Elsinore Highway was expanded to six lanes on a stretch almost identical to the initial highway from 1956. The expansion included expropriation of protected nature reserves[10] and removal of vast stretches of barrier plantings. The nature reserves, which the highway cuts through, have been listed after the planning and inauguration of Hørsholmvejen,[11] although this is mostly due to the environmental and conservation movements gaining momentum during the post-war wave urban expansion in Denmark. The highway expansion also included entirely new groundworks, six new bridges, new on- and off-ramps, new safety equipment, new draining facilities, and new fauna passages.[12] Thus, from a perspective of material heritage and authenticity, the original highway has been substantially altered, if not fully reconstructed.

Figure 1. Hørsholmvejen, 1956 (archival photo)

In November 2022, the Danish Agency for Culture and Palaces adopted a new strategy for listed buildings and sites that specifically designate infrastructure and recent history as new themes of priority for future listings,[13] which legally brings a new realm of our environment into the scope of heritage considerations. This paper rests on a conception of heritage as both a cultural construct, continuously negotiated as part of contemporary society,[14] and as situated material evidence,[15] and asks, which dissonances surface when infrastructure, specifically the case of the Elsinore Highway, is perceived as heritage, and how a photographic analysis can aid the heritage assembly process?

THEORETICAL FRAMEWORK – DEFINING INFRASTRUCTURE AND HERITAGE

The term infrastructure needs clarification, since it can easily cover phenomena as diverse as hospitals, deep sea cables or the facilities and people necessary to run a particular organization. To narrow down this obscurity and focus the definition, this paper adopts anthropologist Brian Larkin's sound clarifications: *"Infrastructures are built networks that facilitate the flow of goods, people, or*

ideas and allow for their exchange over space. As physical forms they shape the nature of a network, the speed and direction of its movement, its temporalities, and its vulnerability to breakdown. They comprise the architecture for circulation, literally providing the undergirding of modern societies, and they generate the ambient environment of everyday life."[16]

Further, the taxonomy from my forthcoming article, *nexus*, *artery* and *reservoir*,[17] will be adopted to describe three infrastructural elements that are typically present in most infrastructural networks. *Nexuses* transform and distribute, they are the sites where energy changes form e.g., power plants, or where people or goods change medium and destination e.g., airports and terminals. *Arteries* are corridors for transport. They are often hidden underground, but as rivers, highways, and powerlines they also form significant elements of contemporary landscape. *Reservoirs* comprise the various forms of storage that are central nodes within most infrastructural networks e.g., dams, water towers, parking garages etc. As evident in these brief examples, *nexuses* and *reservoirs* can typically quite easily fit into widely acknowledged definitions of the heritage object, as they comply with notions of a visually intelligible architectural entity with a clearly defined boundary. This is documented in the oeuvre of photographers Bernd & Hilla Becher and their lifework's contribution to industrial heritage.[18] If we look at *arteries*, however, matters become complicated. *Arteries* break down most of the categories that typically define the heritage object or place. First, *arteries* often traverse distances far beyond notions of place and locality, crossing cities, regions, countries and even oceans. Second, their relational entanglement with other nodes within infrastructural networks makes it highly difficult, if not impossible, to draw a boundary encircling and conceptualizing arteries as objects or places.[19] Third, arteries are most often continuously remade from a material perspective, as mentioned above with the expansion of the Elsinore Highway.

Given the expansive heritage definitions in the three policy documents listed in the beginning, heritage is considered as a hermeneutic process of interpretation of the past, anchored in both historical sources and material remnants, and continuously renegotiated by every generation inheriting their surrounding world. Such an interpretative assembly process essentially highlights the *management of change* as the pivotal matter, which aligns with both the *Faro Convention's* focus on object *and* process [20] as well as Braae's heritage-oriented contribution to transformation theory.[21] Further, the exploration of infrastructure as heritage is anchored in Tunbridge and Ashworth's assertion that all heritage assembly processes involve dissonance[22] that should be brought to the fore to negotiate the management of heritage. However, in this paper their extensive focus on heritage as commodity is not the centre of attention. Rather, the material preoccupation in Olsen's account of the phenomenology of things,[23] highlighting the qualities of artefacts, places, and landscapes, which affect our senses and imagination, is the focus of the analysis. Finally, like Tunbridge and Ashworth, Olsen considers heritage an assembly process defined by remnants of the past.

Figure 2. Reyner Banham loves Los Angeles, 1972 (cinema still)

ANALYSIS – THE HIGHWAY AS A SEQUENCE OF LANDSCAPES

Below is a presentation of six images taken from each of the bridges crossing the expanded section of the Elsinore Highway. The purpose of the photographic analysis is to shed light on how the contemporary highway presents itself spatially and materially, and how it is inscribed in the surrounding landscape. Following fig. 3 below, the images correspond to a northbound direction, looking north from each bridge.[24] Methodically, the images are inspired by the work of Bernd & Hilla Becher[25] and compositionally indebted to the work of Massimo Vitali[26] and Alexander Gronsky.[27] The photographs have been taken using a technical camera with shifted optics, allowing for straight verticals and reposition of the centre of the highway within the frame. This enables the construction of the distinct compositional figure of the diptychs, each of which consists of two photographs taken from the centre of every overpass. The slightly elevated vantage point and the diptychs' composition emphasize the space of the highway, allowing both the material qualities of the road and its fixtures to be rendered visible, as well as focusing on the large-scale spatial movement and connection to the wider landscape. Two circumstances should be noted: (1) the elevated vantage point differs from that of the driver or passenger (see fig. 2), however, to better encapsulate the full view from all passengers and windows a wider scope has been selected; and (2) as each view is two separate photographs in the same direction, the diptychs introduce some doubling in the images.

From a theoretical perspective, the image category proposed in Hans-Georg Gadamer's phenomenological aesthetics opens for the image to be considered autonomous from the depicted, allowing for new meanings and interpretations to surface.[28] This visual translation from embodied experience to photographic image holds the potential to change our perception of infrastructures and their impact on the landscapes we inhabit.[29] In previous writings, I have elaborated on this particular realm of image theory and the photographic method employed.[30]

Figure 3. E55 exits, bridges and photo standpoints. White markings denote protected nature reserves.

Figure 4. Jægersborg Exit 16 Klampenborgvej

Figure 5. Lundtofte Exit 15 Rævehøjvej

Figure 6. Nærum Exit 14 Skodsborgvej

Figure 7. Gl. Holte Exit 13 Langhaven

Figure 8. Vedbæk Exit 12 Elleslettegårdsvej
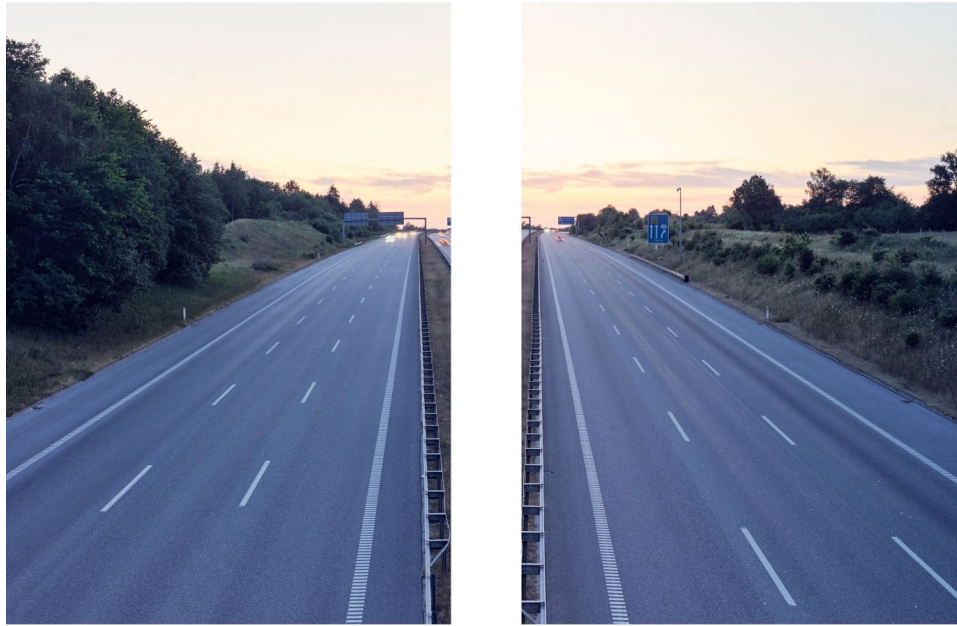
Figure 9. Høsterkøb Gøngehusvej

The images in fig. 4-9 provide a sequence of landscapes presenting the highway as a distinct spatial corridor. Fig. 4 highlights the presence of the ubiquitous highway signs, and at the same time shows the rising terrain and lush plantings. Fig. 5 shows the deep axial movement towards the horizon, emphasized by the flat, smooth surface of the lanes and the dense barrier plantings. In fig. 6, on- and off-ramps widens the surface of the corridor, lush greens take over retaining walls, and the horizon is closer as the landscape is about to open. Fig. 7 marks the opening of a deep tunnel valley, where the horizon and the following mile of highway is clearly visible. Earthworks, soundwalls and scattered plantings makes the right border less defined. Fig. 8 opens towards the Maltegård and Holtegård nature reserves on the right hand-side, whereas signs and barrier plantings mark the left boundary. Finally, in fig. 9 the corridor moves towards the crest at the end of the valley. Barrier plantings are defined to the left and the landscape remains opens to the right.

The expanded highway appears as a continuous artery, spatially characterised by an even, smooth surface, consistent integration of fixtures (signs, pole lights, sound walls, guard rails etc.) and, most importantly, mature barrier plantings, which are lush, dense, and spatially support and enhance the experience of movement through a green corridor at high velocity. The opening towards the tunnel valley of Maltegård and Holtegård nature reserves is precisely choreographed.

DISCUSSION

A central dissonance intrinsic to a highway project is the negotiation between the neighbouring places, suffering from the highway's noise and pollution, and the infrastructural interests of society at large. The Maltegård and Holtegård protected nature reserves is of particular interest since the expansion of the Elsinore Highway included the removal of barrier plantings towards the tunnel valley as a specific design decision intended to differentiate the driving experience and elaborate the connection to the landscape.[31] To the east of Maltegård and Holtegård lies the small town Trørød, whose inhabitants strongly opposed this idea, but despite strong community engagement and dedicated support from municipal politicians and institutions, the Danish Road Directorate ultimately overruled both local interests as well as recommendations from the conservation board.[32]

The design intention directed towards the drivers (more than 70.000 cars a day) is important because it suggests the highway's relevance as more than mere transportation. If the Elsinore Highway can indeed be perceived as heritage, which charters and declarations support, it must be relevant to a broad community as an experienced travel route. Contrary to most *arteries,* the highway is precisely one of the infrastructures that enable a shared experience of modernity and contemporary landscape, uniting such diverse groups as long-distance drivers, middleclass families, and the elite.[33] The conscious design decision to frame the tunnel valley and create choreographed outlook towards Maltegård and Holtegård at 110km/h is a key turning point that elaborates the extension of the Elsinore Highway as a transformation uncovering new potentials untapped during the initial construction of Hørsholmvejen.

Driving the highway enables a palpable experience of many of the relational aspects typically confined to the theory of heritage, place, and landscape. Unlike powerlines or sewage networks, *arteries* such as rivers, railroads and roads have the unique capacity to transport ourselves. Hence, we experience the actual movement through landscapes, we bodily experience the transportation from one place, through a sequence of other places, to the place of our destination. We experience the velocity with which we are mechanically propelled through changing sceneries, and through our particular frame of reference we experience and contemplate the changing amalgamation of natural and cultural phenomena we pass through. Thus, the artery itself becomes the medium through which we experience the relationship between places and the compression of time provided by our means of transportation.

Such relational characteristics are central to understanding heritage as plural, negotiated, and dissonant, as well as understanding landscape and heritage as inseparable and continuously reproduced. Both heritage theory and the charters and declarations outlined in the beginning request such relational analysis as part of the heritage assembly process. However, as recently concluded by Stilling and Braae,[34] there is a gap between the scope of inclusion in current international heritage policy recommendations, and the characterization tools employed on a national and regional level of heritage management. In the case of the Elsinore Highway, the new strategy for listed buildings, adopted by the Danish Agency for Culture and Palaces, specifically addresses this discrepancy by appointing infrastructure a future subject for listings, because of its profound significance for the development of the Danish post-war welfare society. Nevertheless, the dissonances remain unresolved since the Elsinore Highway is in the spotlight due to the age-old selection criteria of picking the *first* of something. Further, the national significance is somewhat at odds with the development from Hørsholmvejen into E55's trans-European *artery* of cultural exchange. Thus, the relational characteristics pertaining to the Elsinore Highway, revealed both analytically and aesthetically through the photographs, suggest new and different potentialities for the integration of infrastructure, heritage and landscape values in a forward-looking perspective developing the spatial, material, and natural qualities outlined in the photographic analysis. Such a perspective could, potentially, plan and manage the protected nature reserves and the highway as integrated and related heritage landscapes–rather than opposed and conflicted.

The charters and declarations quoted in the introduction shape best practice policy recommendations. The language clearly shows the wide range of actors involved in the declaration of intent and as shown above, the inherently broad concepts and inclusive definitions entail a corresponding uncertainty and ambiguity that risk tipping into the realm of contradicting obscurity. For example, much of the intended scope of the HUL–Recommendations, the Burra Charter,[35] and the Florence Declaration is to safeguard landscapes of significance–urban, cultural as well as natural–from the escalating forces of urbanization, industrialization, tourism, and mass production. Yet, paradoxically, the remnants and landscapes of those particularly destructive forces are protected as a *"major stage of*

human history" in the Dublin Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes.[36] Considering the Faro Convention's all-inclusive definition of heritage and the Florence Declaration's hybrid notion of landscape, it seems highly relevant to remain focused on the dissonances surfacing from both inclusive definitions and on-the-ground realities.

CONCLUSION

Looking into the proposed argument of infrastructure as heritage, the potential heritage assembly process for the Elsinore Highway makes several conflicting interests and dissonant perspectives appear. First, the obvious conflict between the protected nature reserves and the highway as two opposed heritage landscapes, where the latter intersects and pollutes the former. Second, the question of community and whose shared experience of the landscape, the residents or the drivers, should predominate? Third, the discrepancy between the national perspective, through which the highway is a historically significant achievement, and the necessarily transnational perspective that both the E55 and a relational concept of place and heritage entails. Finally, the narrative of the Elsinore Highway as potential heritage revolves around its position as the first of its kind in a Danish context. However, the evidence of the photographic analysis elaborates this narrative and presents an aesthetic experience of an articulated landscape corridor, which is integrated into the very landscape it brutally cuts through. This suggests a different proposition for the future management of heritage, where the integration of infrastructure, heritage and landscape values are collectively negotiated and promoted as a relationally experienced heritage landscape.

NOTES

[1] "Council of Europe Framework Convention on the Value of Cultural Heritage for Society", accessed August 27th, 2023, https://rm.coe.int/1680083746

[2] "Recommendation on the Historic Urban Landscape", accessed August 27th, 2023, https://whc.unesco.org/uploads/activities/documents/activity-638-98.pdf

[3] "The Florence Declaration on Heritage and Landscape as Human Values (2014)", accessed August 27th, 2023, https://www.icomos.org/images/DOCUMENTS/Secretariat/2015/GA_2014_results/GA2014_Symposium_FlorenceDeclaration_EN_final_20150318.pdf

[4] Faro Convention, 2005, Article 2

[5] Historic Urban Landscape, 2011, Article 9

[6] The Florence Declaration, 2014, Article 2.2

[7] J.E. Tunbridge and Gregory John Ashworth, *Dissonant Heritage–The Management of the Past as a Resource in Conflict* (West Sussex: Wiley, 1996)

[8] David C. Harvey & Emma Waterton (2015) Editorial: Landscapes of Heritage and Heritage Landscapes, Landscape Research, 40:8, 905-910, DOI: 10.1080/01426397.2015.1086563

[9] Axel Bredsdorff,"Veje i landskabet – vejens landskab", Conference presentation, The Association of Danish Landscape Architects (2018): 1

[10] "Forslag til lov om udbygning af Helsingørmotorvejen mellem Øverødvej og Isterød", accessed August 27th, 2023, https://www.retsinformation.dk/eli/ft/200913L00135

[11] "Danmarks Naturfredningsforening", accessed August 29th, 2023, https://www.fredninger.dk/fredning/maltegaard-og-holtegaard/
Particularly the listing of Maltegaard and Holtegaard, listed in 1963 and 1973 respectively, have been the source of dispute and dissonance during the extension of the Elsinore Highway.

[12] Vejdirektoratet, *Udbygning af Helsingørmotorvejen mellem Isterød og Øverødvej – VVM-redegørelse, Sammenfattende rapport* (København: Vejdirektoratet, 2009), 29-49

[13] Jens Toftgaard and Caspar Jørgensen and Eva Sievert Asmussen and Nanna Secher Larsen, *De fredede bygninger skal fortælle Danmarks historie* (København: Slots- og Kulturstyrelsen, 2022), 49-55

[14] Tunbridge and Ashworth, *Dissonant Heritage*, 6-23

[15] Bjørnar Olsen, *In Defense of Things – Archeology and the Ontology of Objects.* (Plymouth: AltaMira Press, 2010)

[16] Brian Larkin, "The Politics and Poetics of Infrastructure". *Annu. Rev. Anthropol*. No. 42 (2013) 328

[17] Lars Rolfsted Mortensen, "Nexus, Artery & Reservoir – a taxonomy for an embodied perception of infrastructures", in *Design for Resilient Communities – Proceedings of the UIA World Congress of Architects Copenhagen 2023,* eds. Anna Rubbo, Juan Du, Mette Ramsgaard Thomsen, Martin Tamke, (Cham: Springer Nature, 2023)

[18] Susanne Lange, *Bernd and Hilla Becher: Life and Work* (Cambridge, Mass: MIT Press, 2006), 206-210

[19] Doreen Massey, "A Global Sense of Place", in *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994), 152

[20] Graham Fairclough, "New Heritage Frontiers," in *Heritage and Beyond*, (Strasbourg: Council of Europe Publishing, 2009), 30-35

[21] Ellen Braae, *Beauty Redeemed: Recycling Post-Industrial Landscapes,* (Basel: Birkhäuser Verlag GmbH, 2015), 276-284

[22] Tunbridge and Ashworth, *Dissonant Heritage*, 21-23

[23] Olsen, *In Defense of Things,* 63-88

[24] There is a similar set of diptychs looking south, but due to the limited number of figures allowed in the paper, these are left out as they, by and large, depict similar phenomena

[25] Lange, *Bernd and Hilla Becher*, 79-83

[26] Massimo Vitali, *Natural Habitats,* (Göttingen: Stiedl, 2011)

[27] Alexander Gronsky, *Mountains & Waters,* (Osaka: The Velvet Cell, 2016)

[28] Hans-Georg Gadamer, *Sandhed og metode: grundtræk af en filosofisk hermeneutik*, trans. Arne Jørgensen (Århus: Academica, 2004 [1960]), 136-142

[29] Dag Petersson and Walter Niedermayr, "Photographic Space", in *Representational Machines: Photography and the Production of Space*, eds Anna Dahlgren, Dag Petersson and Nina Lager Vestberg (Aarhus: Aarhus University Press, 2013) 108-110

[30] Lars Rolfsted Mortensen, *Transformation af efterkrigstidens industrilandskaber,* (Copenhagen: Royal Danish Academy, 2016), 113-148

[31] Vejdirektoratet, *Udbygning af Helsingørmotorvejen*, 105-116

[32] Bredsdorff, "Veje i landskabet – vejens landskab", 2-7

[33] On the Elsinore Highway, former minister of justice and leader of the Danish Conservative Party Hans Engell crashed into a concrete barrier in 1997 while drunk-driving, and to public dismay the Swedish King Carl Gustaf was speeding on the highway in his Ferrari in 2000. See https://da.wikipedia.org/wiki/Helsingørmotorvejen, accessed June 19th 2023

[34] Sofie Stilling and Ellen Braae *(2023): Relational heritage: 'relational character' in national cultural heritage characterisation tools*, Landscape Research, DOI: 10.1080/01426397.2023.220099515

[35] "The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance", 2013

[36] ICOMOS "Dublin Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes," 2011, 1

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THE DEVELOPMENT OF SOCIAL MECHANISM ON REVITALISING MODERNIST ARCHITECTURE IN HONG KONG: A RETROSPECT

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INTRODUCTION

The responsibility of conserving built heritage is often attributed to government and professional bodies. However, there have been instances worldwide where prominent architects have fought against the demolition of modernist buildings, only to have their efforts rejected by authorities after prolonged battles. For instance, both the Robin Hood Gardens Estate in London and the Shenzhen Gymnasium were demolished around 2018 and replaced with new buildings of similar design, disregarding the pleas of many architectural experts who advocated for their preservation.

This paper studies the interactions between various stakeholders - such as government agencies, the public, NGOs, and professional bodies - in the conservation and revitalization processes of five public buildings in Hong Kong constructed during the 1930s and 1950s. These buildings were considered important carriers of collective memories by the public and fine examples of modernist architecture by some scholars. However, each building was subjected to a different path of conservation.

Through the succession events, stakeholders have learned to work together to address the unique challenges of preserving modern heritage. Our review highlights that while there exists a complex grading system for historical buildings, the one for modernist architecture is yet to be developed, and the primary drive to conserve modernist architecture in Hong Kong comes from the public, particularly non-governmental organizations. This paper further advocates that the design values of modern architecture need to be recognised by the social stakeholders as a key consideration in the process of conservation and revitalisation.

THE GRADING SYSTEM FOR BUILDING HERITAGE IN HONG KONG

In Hong Kong, the Antiquities and Monuments Ordinance (AMO), which came into operation in 1976, remains the only law relating to heritage conservation, with objects protected on the basis of their historical, archaeological and geological significance.

Hong Kong's Architectural Heritage Conservation List is divided into two categories, one of which is known as declared monuments and the other as historic buildings. Only the former is protected by law and are subject to stringent regulations and cannot be easily altered or demolished. Historic buildings are classified into three grades. Even if a building is classified as a Grade I historic building, could still be demolished, and the SAR Government is only required to intervene and negotiate with the

owner of the building when the latter tries to demolish the building, and only Grade I buildings of outstanding value may be listed as declared monuments and thus exempted from demolition. Grade II buildings should be selectively conserved as far as possible, and Grade III historic buildings receive only very limited physical protection.

The assessment and grading of buildings are decided by the Antiquities Advisory Board (AAB) and the Antiquities and Monuments Office (AMO). Both are statutory bodies established under the Ordinance. The AAB plays a guiding role over the AMO. Since 2000, AMO has been supervised by the Leisure and Cultural Services Department under the Home Affairs Bureau, while AAB is managed by the Secretary for Development.

In this case, departments related to heritage conservation are scattered among different government agencies with no real legal power and are not independent in decision-making, and there is a lack of transparency in the operation of the organizations. The Chairman and members of the AAB are appointed by the Chief Executive of the HKSAR, and include experts in history and architecture, as well as celebrities from the business, law or politics sector, and those interested in public service. This makes the rating of buildings itself not purely an academic judgement based on the heritage value of an object, but often the result of a multi-party game. Some members of the AMO, which is responsible for providing the AAB with heritage research reports and rating recommendations, have a narrower understanding of heritage values and are less professional.[1]

The Development Bureau(DB), which is in charge of decision-making on urban planning, land use, urban renewal and public works, while at the same time being responsible for development-related heritage conservation matters, and is tasked with the dual responsibility of urban development and heritage conservation, balancing the two. The strange phenomenon that arises is that the Secretary for Development is also the Antiquities Authority, taking on two governmental roles with opposing starting points, which reflects the HKSAR Government's stance on heritage conservation, i.e. that development in itself constitutes the economic basis for heritage conservation.

Against this background, Hong Kong's modernist public buildings are in a rather awkward position, as their existence is significantly shorter than that of monuments, there is no universally recognized standard for their aesthetic value, and the privileged locations they occupy are often coveted by capital.

FIVE BUILDINGS, FIVE PATHS

The advent of modernist architecture in Hong Kong was instigated by municipal edifices, public housing endeavors, and towering commercial establishments. This paper centers on five particular cases that have garnered attention for their notable location and public significance.

The Star Ferry Pier and the Queen's Pier

The Star Ferry Pier located in Central is an iconic landmark in Hong Kong that has served as a vital transportation link between Hong Kong Island and Kowloon since its inception in 1957. Despite its unadorned Modernist Bauhaus style, the pier's unique location in the heart of Central has made it an essential component of the daily lives of Hong Kong residents. However, due to the Central Reclamation Phase III (CRIII) project, it will be replaced by a new Star Ferry Pier at the northward-shifted shoreline. On November 11, 2006, the Star Ferry Pier ceased operations, prompting civil society "conservationists" to launch a month-long campaign protesting its demolition. The demonstration evolved into a series of sit-ins, arrests of protesters on the march, and hunger strikes. Despite the government's forced demolition of the Star Ferry Pier, the event has prompted an awakening of conservation awareness among Hong Kong people, who have begun to reflect on their

past preoccupation with economic development and neglect heritage conservation at the expense of local culture and collective memory.[2]

Although the AAB had pointed out the historical significance of the Queen's Pier as the only public pier used for ceremonial purposes in Hong Kong during the British colonial era and the spatial value of the complex with the City Hall and Edinburgh Place, the HKSAR Government still proceeded with the clearance and demolition of the Queen's Pier in August 2007 on the ground of the economic loss caused by an in-situ preservation. In the face of strong protests from various community sectors, the Government did not make much concession.(Figure 1) The reinforced concrete building, which was forcibly cut up and demolished, remains stored in the Government's warehouse, despite promises to reinstate it near its original location.

Figure 1. Banners protesting against the demolition of Queen's Pier

The events involving the Star Ferry and Queen's Pier have brought attention to the limited power of both the AAB and the AMO. The removal of heritage sites is dependent upon the government's stance. As a result of the unclear conservation policy and the absence of public involvement in decision-making, civil society organizations, and academics resorted to taking action and protesting on the streets to express their conservation views.

The Old Wan Chai Market and the Central Market

The Old Wan Chai Market, constructed in 1937, is a remarkable example of Hong Kong's early Bauhaus style. It was incorporated into the Government's development program in 1996, triggering a series of public preservation campaigns. Despite being recognized as a Grade III historic building in 1996, the building was demolished in 2009 to make way for a 46-story residential and commercial complex.(Figure 2) Only the façade was retained, which is a common practice for preserving Western classical buildings. This approach means that the value of modernist architecture is assessed in the same way as Western classical buildings.

Figure 2. The old Wan Chai Market in the 1950s and after the revitalization in 2014

The Central Market, another earliest practice of modernist architecture in Hong Kong, was designed by British architects of the Public Works Department and completed in 1939. It was used as a market from its construction until it ceased operation in 2003. The Government originally planned to demolish it, but in 2009 it was included in a conservation and revitalization project due to opposition from various groups. It was reopened in August 2021 and includes retail, dining, and other civic amenities for the general public.

The building before renovation had a distinct feature of functional spaces, which were created by different spans of the reinforced concrete frame structure. Even people without professional experience can appreciate this new type of space. [3] The Urban Renewal Authority(URA) commissioned the revitalization of the Central Market, which used various approaches such as professional assessments, public consultations, design competitions, public exhibitions, questionnaire surveys, and public engagement. However, due to a general lack of understanding of the fundamental value of modernist architecture, i.e. "space-structure relation," the final revitalization scheme was based on the functional factors and without spatial consideration.[4] This led to changes in the position of the building's climatic boundaries, increased internal partitions, removal of most original stalls, and changes in the height of openings in the patio facade. Unfortunately, this resulted in the loss of crucial original spatial qualities. In fact, the implemented revitalization design is a "minimalist" version of the original proposal, which would have caused even more damage to the existing building.

The Old Central Government Offices

The Central Government Offices (CGO) complex was built in three phases between 1953 and 1959 on the hinterland of government power, the Government Hill. The openness of its public space has long made it not only a necessary route for many citizens to commute to work or take a walk, but also a place for the public to express their views to the Government in a centralized manner. In 2002, the SAR Government proposed building a new headquarters on the Tamar site. The approval of the funding in 2006 led to a public debate on whether to preserve or demolish the CGO. In October 2010, the DB announced the "Government Hill Project", which plans to auction off the West Wing of CGO and its surrounding land to a developer. The area will be turned into a commercial complex with offices, a mall, and a public green space. This sparked a conservation campaign from civil society organizations due to the building's close proximity to the public.

Initially, the Government's attitude was unyielding as in the previous conservation cases, determined to demolish the West Wing. After more than 2 years of campaign, the CGO was eventually preserved in its entirety and handed over for use by the Department of Justice and legally related NGOs.(Figure 3) The revitalization strategy did not involve major spatial and structural changes as in other similar projects, but preserved the spatial characteristics of the whole complex as well as the individual buildings to the greatest extent. This shows respect for the values of modernist architectural design, i.e. spatial and structural qualities, not just the so-called "Bauhaus style" of the exterior image. As an

important part of the revitalization strategy, the pathway from Queen's Road to the Hong Kong Garden via the West Wing lifts from the 7th floor across the site and the opening of the restaurant to the public are two important social functions that have been preserved, preserving the "collective memory". This makes CGO the most successful conservation project in Hong Kong.

Figure 3. Feature articles published in local newspapers and magazines and pamphlets distributed during the campaign to save the West Wing of CGO from demolition

The backbone of the preservation campaign was the Government Hill Concern Group (GHCG). The GHCG is a loose group formed by a group of people who are particularly concerned about the preservation of local architectural heritage, backed up by the Central and Western District Concern Group, the Conservancy Association, Designing Hong Kong and other formal private organizations, with many urban planning and architectural design professionals among the participants.

Drawing upon the lessons learned from past conservation campaigns, the GHCG was quick to challenge the government's development plan and to advocate for the site's classification as a "Government, Institution, and Community (GIC)" site, as well as a "Historic Preservation Area," in order to maintain its publicly-owned nature. The group's planning application to the Town Planning Board garnered public concern and caught the government's attention. In addition, the group compiled an independent assessment of the CGO complex, known as the "*Government Hill Compendium*," which evaluated the site's cultural, architectural, planning, and environmental values and recommended future use of the West Wing.[5] Before the Compendium, a report completed by a British firm of conservation as commissioned by the Government has deemed the West Wing of least value,[6] and thus misused by the DB as the basis for demolition. The GHCG disseminated this information to relevant government departments and the public, and the group's efforts gained the attention of international organizations such as ICOMOS, UIA, and Docomomo International.[7] Ultimately, the three CGO buildings were graded as Grade I historic buildings and preserved in their entirety.

RECOGNISING THE KEY STAKEHOLDERS AND THE SHIFTS
The SAR Government

Before the radical protest against the demolition of the Star Ferry Pier and the Queen's Pier in Central in 2006-2007, the SAR Government's attitude towards heritage conservation was no different from that during the British-Hong Kong era, i.e., it considered that there was no point in talking about heritage conservation if economic development was hampered.

After the events, the Government realized that in order to prevent further acute social conflicts, heritage conservation should not be placed in opposition to economic development. However, its response was to turn built heritage into some kind of commercial form, partnering with property developers or other non-profit-making organizations, thus shifting the burden of restoration and maintenance to private organizations or enterprises in the form of trusteeship operations. As the driving force for conservation has changed in nature, the right to use public space often becomes a grey area. Besides the case of the Old Wan Chai Market Building, 1881 Tsim Sha Tsui (the former Marine Police Headquarters on Tsim Sha Tsui Hill), Wo Cheong Tai Hang and Cheung Kong Centre are negative examples of public open spaces that are physically difficult for the public to use after they have been handed over to private developers for management.

While the Government's ineffective response in these events was highly questionable, its performance in the ensuing Central Market was obviously much better, but on the question of how to revitalize it, it adopted an inappropriate approach of extensive internal dismantling due to the conversion of functions. The Government Hill project was adaptively reused for office purposes, preserving the complex's integrity to the greatest extent possible.

The Government's attitude towards conservation and civil society organizations has also changed significantly after the Government Hill event. From viewing conservation groups as political obstacles at the beginning to actively seeking views and co-operation at a later stage, it has gone from passive to proactive. In early 2013, the Secretary for Development invited the AAB to assist in the review of the policy on conservation of historic buildings, and the review report was published in early 2015.[8] In the past, there was no ad hoc mechanism for the public to raise their voice on conservation issues, and the public could only formally express their views on urban development by submitting planning applications to the TPB. Nowadays, the Government has consciously strengthened cross-sectoral co-operation and the participation of stakeholders and the public in the implementation of the architectural conservation policy.[9] In 2016, the Conservation of Historic Buildings Fund was established to provide financial support to NGOs and other groups to carry out public education, community engagement and publicity activities, as well as academic researches.

The Civil Society Organizations

As can be seen from these events, the driving force was the public and, more precisely, civil society organizations. The process of saving the West Wing wasn't as intense as the Queen's Pier event, but the civil society GHCG remained steadfast in their approach to comprehensive conservation, monitored the successful execution of architectural conservation, and most significantly, provided public education on heritage conservation.

Ordinary citizens gained confidence from the Government Hill event and realized they can conduct thematic studies and advocate for urban development with logical and well-reasoned research. They are not biased by interests as certain professionals might be. The Government Hill event made the Hong Kong public more concerned about their own neighborhoods and more proactive in participating in community conservation. Scholar Madonna's view that the conservation of modernist buildings has shifted from iconic buildings assessed by architectural experts to places that can be

appreciated by the general public and embody multiple values is confirmed.[10] Social acceptance will play an increasingly important role in the conservation of modernist buildings.

The Professional Bodies

The involvement of professional bodies in these events is complex. While we expect professionals to agree on the value of modernist buildings, this is not always the case. When the Central Market was proposed for revitalization, architectural academics from the Chinese University of Hong Kong (CUHK) analyzed the building's original design and architectural quality through diagrams. However, their findings did not align with other professionals involved in the conservation process. The PMT report for Government Hill did not reference any existing heritage conservation charters or explain their assessment methodology. While CUHK's research highlighted the importance of the West Wing as an integral part of Government Hill,[11] the Hong Kong Institute of Architects (HKIA) was the only professional body opposing the demolition. This highlights different design values and interests among professionals in the architectural and planning fields.

CONCLUSION

Throughout the previous paragraphs, we have identified several stakeholders involved in protecting modernist architecture in Hong Kong, their roles, and how their interactions shaped the outcome of the events. We also highlighted the crucial involvement of the public and civil society organizations. Ultimately, we want to stress that this analysis showcases the progress of a mature society in addressing the specific issue of preserving modernist architecture. The public has become more passionate about preserving Hong Kong's architectural heritage, professionals have gained a greater appreciation for modernist design, and the government has learned to respond more maturely.

NOTES

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[2] Wang Haoyu, "Mainland Architects in Hong Kong after 1949: A Bifurcated History of Modern Chinese Architecture,"(PhD thesis, University of Hong Kong, 2008), 24.

[3] Daqing Gu, Vito Bertin and Peiling Hu, "The Greatest Form Has No Shape The Case Study of Hong Kong Modern Architecture: the Central Market," *Time + Architecture* 143, no.03(2015):128, doi:10.13717/j.cnki.ta.2015.03.022.

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MESKHETIAN TERRACES: FUNCTIONAL-SPATIAL ASPECTSOF INTANGIBLE CULTURAL HERITAGE IN THE EXAMPLE OF GEORGIA

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INTRODUCTION

Meskhetian Terraces, an extraordinary agricultural landscape nestled in the historic region of Meskheti, Georgia, stand as a testament to the resourcefulness and sustainable practices of ancient civilizations. These terraced landscapes, ingeniously sculpted into the rugged topography of the region, have been deeply woven into the local culture and identity for centuries. Nevertheless, the rapid pace of urbanization, modernization, and shifting agricultural practices have placed these terraces at the brink of degradation and disappearance. This research article delves into the significance of Meskhetian Terraces as a unique cultural heritage of Georgia and lays the groundwork for exploring their sustainability, integration into modern architecture, and potential contributions to the hospitality industry.

The primary aim of this study is to underscore the importance of preserving Meskhetian Terraces as a historical Georgian cultural heritage. It seeks to unravel the traditional agricultural and architectural practices that gave rise to these remarkable terraces and the ancient knowledge embedded in their construction. The research also endeavors to assess the current challenges faced by these terraced landscapes, such as climate change, land degradation, and neglect, which threaten their very existence.

Moreover, the article outlines the objectives of investigating how modern architecture can embrace the principles of these ancient terraces to create sustainable and environmentally responsible structures. It examines the potential of utilizing Meskhetian Terraces as a unique selling point in the hospitality industry, catering to the growing demand for authentic and culturally immersive experiences among travelers.

The research delves into an in-depth analysis of the traditional agricultural practices and engineering techniques employed in constructing and maintaining these terraced landscapes. Furthermore, it evaluates the ecological significance of the terraces in promoting biodiversity, preventing soil erosion, and mitigating the impacts of climate change in the region.

In the realm of modern architecture, the scope encompasses an exploration of innovative approaches to integrate the principles of the Meskhetian Terraces into contemporary designs. This involves examining sustainable building materials, water management techniques, and green infrastructure inspired by these ancient terraced landscapes.

Additionally, the research investigates the potential of Meskhetian Terraces in the hospitality industry. It explores how hotels and resorts can seamlessly incorporate these ancient landscapes into their facilities, offering guests a genuine cultural experience and contributing to responsible and sustainable tourism.

To achieve the research objectives, a combination of qualitative and quantitative methods will be employed. Extensive literature reviews and archival research will be conducted to gather historical data about the Meskhetian Terraces, traditional agricultural practices, and architectural knowledge. These methods will provide a comprehensive understanding of the terraces' cultural, ecological, and architectural significance, laying the foundation for their preservation and sustainable integration into the modern world.

FUNCTIONAL ASPECTS

Meskhetian Terraces, locally known as "Dariji," have not only held profound cultural significance in the Samtskhe-Javakheti region but have also served essential functional roles that have contributed to the well-being and sustainability of the local communities. From the early 20th century, these terraced landscapes have been instrumental in protecting settlements from natural hazards and providing vital agricultural resources in the mountainous areas.[1]

One of the most crucial functional aspects of Meskhetian Terraces lies in their ability to shield settlements from the adverse effects of flooding and landslides. Through a clever terraced method of greenery planting, these landscapes have acted as natural barriers, mitigating the impact of heavy rain streams and minimizing the risk of flash floods.[2] By slowing down and dispersing rainwater runoff, the terraces effectively reduce the threat posed to communities residing in mountain-side areas and gorges. Additionally, their construction, featuring natural retaining walls, has proven highly effective in preventing soil erosion and reducing the likelihood of landslides during periods of heavy rainfall or seismic activity.

Beyond their protective function, Meskhetian Terraces have played a vital role in sustaining agricultural practices, especially in the cultivation of grapes for viticulture. The carefully constructed terraced fields offer ideal conditions for grape cultivation, providing excellent drainage and ample exposure to sunlight.[3] By creating an enabling environment for farming on steep slopes, these terraces have allowed communities to engage in sustainable agriculture that preserves their traditional farming heritage. The economic significance of viticulture in the region further underlines the importance of these terraced landscapes for the prosperity and livelihood of the local populace.

In the context of rapid urbanization, the preservation of green spaces has become increasingly critical for maintaining a healthy and sustainable environment. The Meskhetian Terraces offer a natural solution by acting as green oases within urban settings. Integrating these terraces into urban planning allows for the creation of green belts that not only provide recreational spaces for residents but also promote biodiversity and mitigate pollution. By planting vegetation along roadsides, these landscapes act as a natural buffer, effectively filtering pollutants and improving air quality, contributing to the overall well-being of urban dwellers.

To ensure the preservation of the region's picturesque mountain landscapes, urban development must be carefully planned and harmoniously integrated with the natural terrain. The lower plateaus can be thoughtfully designated for low-rise buildings, parks, and gardens, preserving open spaces and promoting a balance between nature and urban life. In the event of further expansion, new constructions, such as terraced buildings, can be strategically positioned on mountain slopes, ensuring minimal visual impact and the preservation of the aesthetic appeal of the surroundings.

The functional aspects of Meskhetian Terraces not only contribute to the resilience and sustainability of the region but also present a blueprint for harmonious coexistence between human settlements and

nature. Recognizing and embracing the protective, agricultural, and ecological significance of these terraced landscapes offer valuable insights for contemporary urban planning and sustainable development efforts. By upholding and integrating these functional roles into future initiatives, Meskhetian Terraces can continue to stand as a testament to the ingenuity and sustainable practices of ancient civilizations, while actively supporting the well-being and prosperity of present and future generations in the Samtskhe-Javakheti region.

Beyond their functional roles in agriculture and ecological preservation, Meskhetian Terraces hold immense cultural significance for the local communities. The terraces represent the collective memory of generations of farmers who have cultivated the land and passed down traditional knowledge and practices. The chapter examines the cultural aspects of the terraced landscapes, the role they play in shaping community identity, and the importance of preserving this intangible cultural heritage.

Throughout history, the resilience and adaptability of Meskhetian Terraces have allowed them to endure various socio-economic and environmental changes. [4] Understanding the principles that underpin their longevity can offer valuable insights for modern sustainability practices. This chapter investigates the resilience of the terraced landscapes, the factors contributing to their adaptability, and how these lessons can be integrated into contemporary approaches to land use, agriculture, and landscape management.

In Europe, a diverse range of agricultural landscape types have been created by traditional regional farming activities for centuries. Nevertheless, the fast-socio-economic changes during the 20th century have caused the loss of the traditional rural lifestyles in numerous areas. The loss of traditional agricultural landscapes throughout Europe (in accordance with the increasing intensification of agricultural management) is a reason for the decrease in biodiversity at the landscape level. [5] As Figure 1 illustrates[6], showcasing the role of terraced planting in regions prone to heavy rainfall, the principles of Meskhetian Terraces can effectively manage rainwater runoff, prevent soil erosion, and create green spaces that contribute to improved air quality and reduced urban heat island effects. This approach not only ensures the preservation of cultural heritage but also paves the way for innovative and sustainable urban design that aligns with the imperatives of climate resilience and ecological balance. By integrating these ancient techniques into contemporary urban landscapes, we move towards creating vibrant, livable cities that prioritize the well-being of both people and the planet.

Figure 1. The role of Terraced planting.

Environmental sustainability

The research on Meskhetian Terraces and their functional aspects in sustainable architecture and hospitality sets the foundation for further exploration into eco-friendly and sustainable applications of ancient heritage. As we delve deeper into the potential of integrating traditional knowledge and

intangible cultural heritage into modern practices, we unlock a treasure trove of ideas that can aid in combatting the climate crisis and promoting sustainable development.

The utilization of Meskhetian Terraces in sustainable architecture and hospitality serves as a compelling example of how ancient techniques can be reimagined and adapted to address contemporary challenges. By incorporating the principles of these terraced landscapes, we not only foster green infrastructure and natural cooling but also protect against natural hazards[7] and preserve cultural heritage. This successful integration provides valuable insights into how other traditional practices and intangible cultural heritage worldwide could hold key solutions to sustainability and climate resilience.

By examining and revitalizing these intangible cultural heritage practices, we have the potential to develop innovative solutions to combat climate change and environmental degradation. For example, traditional methods of water harvesting and management can be revived to cope with water scarcity and enhance ecosystem resilience. Indigenous agricultural techniques may hold clues to regenerative farming practices that restore soil health and biodiversity. Sustainable building methods derived from traditional architecture can be integrated into modern construction to reduce energy consumption and carbon emissions.

Additionally, the study of intangible cultural heritage can foster community engagement and empowerment. Involving local communities in the preservation and promotion of their cultural practices not only strengthens cultural identity but also nurtures a sense of stewardship towards the environment. Community-led sustainable initiatives have the potential to create positive ripple effects, inspiring others to embrace environmentally responsible practices.

ARCHITECTURAL DESIGN UTILIZATION OF THE MESKHETIAN TERRACE IN HOTELS

The Meskhetian Terraces, with their historical significance and remarkable functional aspects, offer a unique opportunity for the hospitality industry to create innovative and culturally immersive hotel experiences. By incorporating the principles of these ancient terraced landscapes into architectural designs, hotels can embrace sustainability, authenticity, and a deep connection with the local culture.

One of the key advantages of utilizing Meskhetian Terraces in hotel design lies in their inherent sustainability. These terraces have long been proven to effectively manage rainwater runoff, prevent soil erosion, and promote biodiversity. By emulating these principles in architectural designs, hotels can implement green infrastructure and sustainable water management techniques. Terraced architecture enables the collection and reuse of rainwater, reducing the hotel's water consumption and minimizing its environmental footprint. Moreover, the integration of green spaces and vegetation within the terraced structures contributes to natural cooling and improves air quality, fostering a pleasant and eco-friendly ambiance for guests.

Hotels that incorporate Meskhetian Terraces into their designs can offer guests a unique opportunity to immerse themselves in the rich cultural heritage of the region. The traditional agricultural practices associated with these terraces and their historical significance add a layer of authenticity to the hotel experience. Guests can witness or even participate in viticulture or other traditional farming activities on the terraced landscapes, providing an enriching and memorable experience that connects them with the local culture. The architectural design itself, inspired by the ancient terraced structures, serves as a tangible tribute to the region's heritage, fostering a sense of pride and identity among the local community and visitors alike.

The topography of the Samtskhe-Javakheti region, characterized by rugged mountains and terraced landscapes, provides an ideal setting for integrating hotels into the natural environment. The design of the hotels, following the contours of the terrain and embracing the terraced structures, allows them to

blend seamlessly with the surrounding landscape. The use of local materials and construction techniques further enhances the sense of place and harmonizes the hotel with its natural surroundings. This integration not only preserves the scenic beauty of the region but also minimizes visual disruptions, allowing guests to enjoy unobstructed views of the mountain landscapes.

Hotels that leverage Meskhetian Terraces in their architectural design may create an atmosphere that is distinct from conventional hospitality offerings. The terraced structures can be utilized to craft various guest amenities, such as terraced gardens, vineyards, or even individual balconies overlooking the breathtaking scenery. The terraced layout can also be adapted to create private, secluded spaces for relaxation and rejuvenation, offering guests a sense of tranquility and serenity. These unique guest experiences foster a sense of connection with nature and the local culture, leaving a lasting impression on visitors.[8]

The architectural design utilization of Meskhetian Terraces in hotels offers a plethora of opportunities for sustainable, culturally immersive, and aesthetically appealing hospitality experiences. By embracing the functional aspects of these ancient terraces, hotels can integrate sustainability, preserve cultural heritage, harmonize with the natural landscape, and offer unparalleled guest experiences. This fusion of innovative design and reverence for the region's history not only benefits the hospitality industry but also contributes to the conservation and promotion of the invaluable Meskhetian Terraces as a living legacy of Georgia's ancient civilizations.

The integration of Meskhetian Terraces in the realm of hotels, as illustrated in Figure 2, marks a remarkable synergy between ancient heritage and contemporary innovation. This visionary approach not only pays homage to the historical significance of these terraced landscapes but also presents an opportunity to revolutionize the hospitality industry through sustainable design. By seamlessly blending traditional terraced structures with modern architectural concepts, hotels can offer guests an immersive experience that connects them with the region's cultural heritage while prioritizing environmental responsibility. The integration of Meskhetian Terraces in hotel architecture symbolizes a bridge between the past and the future, where the preservation of ancient wisdom meets the demands of contemporary sustainable practices.

Figure 2. The integration of Meskhetian Terrace in hotels

CONCLUSION

In conclusion, the study on Meskhetian Terraces and their functional aspects in sustainable architecture and hospitality has provided valuable insights into the historical significance, protective functions, and potential applications of these ancient landscapes.

Meskhetian Terraces, with their ingenious terraced method of greenery planting, have proven to be essential in safeguarding settlements against flooding and landslides. This functional aspect has been invaluable for the safety and resilience of communities residing in mountain-side areas and gorges. Moreover, the terraces' agricultural significance, especially in viticulture, highlights their ability to support sustainable practices and preserve cultural heritage.

The integration of Meskhetian Terraces into architectural designs has opened new avenues for sustainable development and cultural preservation. By emulating the principles of these terraced landscapes, hotels can embrace green infrastructure, sustainable water management, and harmonious blending with the natural environment. Such integration not only enhances the guest experience by providing unique and authentic cultural interactions but also contributes to the conservation of these invaluable landscapes.

Throughout the research faced obstacles arising from the historical disappearance of Meskhetian Terraces, resulting in limited literature and information. However, the study successfully shed light on the functional aspects of these terraces.

The significance of this research extends beyond the Samtskhe-Javakheti region, as the sustainable and cultural value of Meskhetian Terraces has the potential for broader application in modern architecture and the hospitality industry. By embracing the lessons of the past and integrating them into contemporary practices, we can foster a harmonious relationship between human settlement and nature while preserving the cultural heritage for future generations.

In summary, the exploration of Meskhetian Terraces has unveiled the resilient nature of ancient techniques and their relevance in addressing current challenges. This study serves as a stepping stone for further research and practical implementation, showcasing the lasting impact of traditional knowledge on sustainable development and cultural enrichment. As we navigate the complexities of the modern world, the lessons learned from the Meskhetian Terraces can inspire us to build a more sustainable, authentic, and culturally immersive future. The research on Meskhetian Terraces paves the way for a broader exploration of intangible cultural heritage as a repository of eco-friendly and sustainable practices. As we embrace and celebrate the wisdom of our ancestors, we unlock a world of possibilities in our collective efforts to combat the climate crisis and foster a more harmonious relationship with the planet. By investing in further research and collaboration with local communities, we can tap into the rich legacy of intangible cultural heritage, unlocking solutions that will lead us towards a more sustainable and resilient future.

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THE WELFARE STATE´S SUBURBAN BUILDING CULTURE – DISCUSSING VALUES

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INTRODUCTION

The welfare state's building culture is facing major transformations. Changes in climate, demographics and in types of households[1] challenges our current way of life. To meet these changes, it is essential that we can identify the particularly representative examples from this period which are potentially to be identified as cultural heritage for the future.

Single-family housing areas are part of our collective building history, accounting for 42%[2] of contemporary Danish housing stock despite only 12%[3] of the current population consists of a family type reflecting the idea of the single-family home - a nuclear family. The lifestyle of these neighbourhoods and of the individual single-family homes claim a large extent of land and are the single largest housing contributor to CO2 emissions.[4]

IPCC Report 2022[5] finds that the largest mitigation potentials within the built environment in our part of the world is to be found in retrofitting what has already been built. The argument of this paper implies the suburb having a distinct character typical for the period, which require and calls for an assessment method embracing the transformations these neighbourhoods have undergone in the past and are facing in the future.

Historic background

Since WWII, the growing economy gave rise to the Welfare State Project and the appearance of suburbia in the outskirts of the city centres. As an example, Copenhagen's development plan, the Finger Plan,[6] 1947, comprising infrastructure, institutions and single-family housing neighbourhoods was planned with an emphasis on providing the nuclear family healthier living circumstances as the inner cities being challenged by the escalating population. Here the families would live in new single-family homes, on garden plots in a partially closed road system with segregated traffic for cars, bicycles and pedestrians near S-train station, institutions, schools, and shopping mall, aiming for the Good Life. Despite the intention of public transport, the improved income supported an ever-growing private car park[7] which developed in parallel with expanding highway infrastructure, making it possible to commute over ever-growing distances.

Contemporary background

During the peak of the intensive period 1961-1979, 450.000[8] single-family homes was built, amounting to 1.18[9] million single-family homes today and the home of 53%[10] of the Danes. Each of these houses has an average of just 2,6[11] residents leading to an average of 59.9[12] housing m² per

person. Despite the apparent abundance of housing, single-family home neighbourhoods are still being developed with an average house size of 213m[2] in 2023.[13] To add up, the use of private cars in low dense urban sprawl results in large carbon footprint typical to the suburbs.[14]

Future background

When asking a Dane which built structure represents the welfare society, 85%[15] answers: the single-family home and its neighbourhood, and 67%[16] points out that is their preferred choice of home – a lifestyle both beloved and scorn. The Historic Buildings Counsil, an advisory board to the Minister of Culture has released a new strategi for listing.[17] It emphasises the importance of the built structures from the period 1945-1975 since this period is clearly underrepresented even though more than a third of the Danish building stock originates from this era.

Lacking valuation

The Building Conservation Act[18] hasn't yet been able to encompass the specific values connected to these largescale projects even though single-family homes are one of the significant housing and building types from the uprise of the Welfare Society. The neighbourhoods are at the same time an expression of the general social development of the time and part of our common understanding and experience.

Research question

- How may the *values* of the *single-family homes* be understood?
- How may existing methods for valuation be supplemented to embrace those *values*?
- What are the perspectives of this regarding the accelerating climate crisis?

Research design

The data is collected through a case study[19] of suburban single-family homes through the following sources: 1. The official planning basis of the built environment compromising Regional Spatial Strategies 1947[20] and 2019,[21] Municipal Development Plan,[22] Local Design Guide.[23] 2. Land and property information[24] and the Local Register of Planning Decisions.[25] 3. ARCHIBO II exhibition catalogue[26] showcasing the original intention. 4. A published survey of architectural values in Ishøj Municipality.[27] 5. Preforming a visual survey and analysis of the available architectural drawings.

Selecting the case study

The Development Plan of Copenhagen[28] is chosen for its significant role in planning the built structures of the Welfare State. The plan was in 1961 extended to the municipality of Ishøj. In this period of rapid development building exhibitions showcasing single-family homes to the private market, appeared.[29] In Ishøj a building exhibition, ARCHIBO II,[30] opened in 1970, with the aim to construct up-to-date and cheap single-family homes in the shortest time possible. The development containing 95 building plots, with individual homes on each plot, exemplifying mostly catalogue type-houses and a few innovative homes reflecting the span of ideas of the era.

Methods for evaluation

Listed heritage is administered by an agency under the Ministry of Culture through the listing guidance VAF[31] whereas the local designations are administered by the regions and municipalities using the
evaluation methods KIP[32] and SAVE.[33] KIP[34] is a cultural historical method for identifying cultural environments in the open country while SAVE[35] is basically an architectural method which has been developed for registration and mapping of buildings and cities.

Heritage theory

Through the early history of architectural theory,[36] the positions have been dominated by the two presumably differing standpoints of Viollet-Le-Duc[37] and John Ruskin,[38] a strategy of reconstruction differing from the position of favouring the original substance. In more recent theoretical discussions Lauarjane Smith[39] raises the question what is heritage and to whom? Whereas Muñoz Viñas[40] describes a set of diverse values including that of sustainability to describe working with heritage.

Sustainability theory

The Brundtland report 1987,[41] has been a reference point for several following reports and sustainability theories of which the IPCC[42] reports offer current knowledge on the state of the planet. These information's have been rendered into models describing i.e., the Planetary Boundaries[43] and the Doughnut[44] model for staying within the planetary boundaries.

The characteristics

In the Municipal development plan the neighbourhood design plan encompassed one main entrance street with sidewalks. Mirrored across the street 3 dead end housing streets symmetrically is giving access to the individual plots. The plots vary from 650m^2 – 750 m^2 and the single-family homes erected were between 111-173m^2, covering the spectrum of affordable small living space to the extravagant home with inbuilt carport and indoor pool. Not all the houses were individually designed, 53 different types are listed in the 'overview of exhibiting architects'[45] where 8 were designed in groups of 4 houses; of which 7 groups did share common spaces such as driveways, courtyards, garden, play area, carport, and sheds. With the ARCHIBO II catalogue[46] as a point of departure the multifaceted descriptions of the single-family homes gives an insight in the various needs and interests of the houseowners of the time, apart from the exhibited houses themselves.

The changes

The name of the neighbourhood has changed to Bredekærs Vænge and has remained a residential area of single-family homes. The overall cadastral map of streets and land parcels haven't changed. The 7 groups of houses sharing communal spaces seen in the catalogue, have subdivided the commons into private shares, which was anticipated in the initial matriculation. The housing exhibition didn't encompass any planting scheme, and it is obvious that the private gardens reflect the choices of the individual homeowners in the last 50 years.

All granted building applications[47] have been categorized in relating groups summing up to 597 applications. Each of the 95 houses originally 93, has been granted a minimum of 2 up to10 applications. The subject of each application differs: changing heating system, adding wood stove, conservatory, carport, outhouses, swimming pools, enlarging living space, demolition permit including new construction etc.

VALUATING THE NEIGHBOURHOOD

When assessing ARCHIBO II using the official guide for listing buildings VAF[48] it challenges the practice of the assessor since the method focuses on the individual building and its immediate surroundings and not the entire diverse neighbourhood. Even if some of the individual buildings or group of buildings do carry characteristics that could represent an important example of its period the mark of time and the ordinarity of the surrounding neighbourhood would represent a hindrance. ARCHIBO II is mentioned as an important cultural environment in Ishøj, but the Municipal Development Plan excludes recommendations for future development and preservation, compromising the intention of the tool. KIPs[49] method of cultural historical approach requires the

supplement of SAVE[50] analyzing the built structures, to manifest the overall narrative as one built structure with surroundings. A SAVE[51] valuation of ARCHIBO II is not part of the priorities of the Municipality of Ishøj.

In the following 3 examples of single-family homes are reviewed utilizing an exterior visual survey as well as the above-mentioned archives.
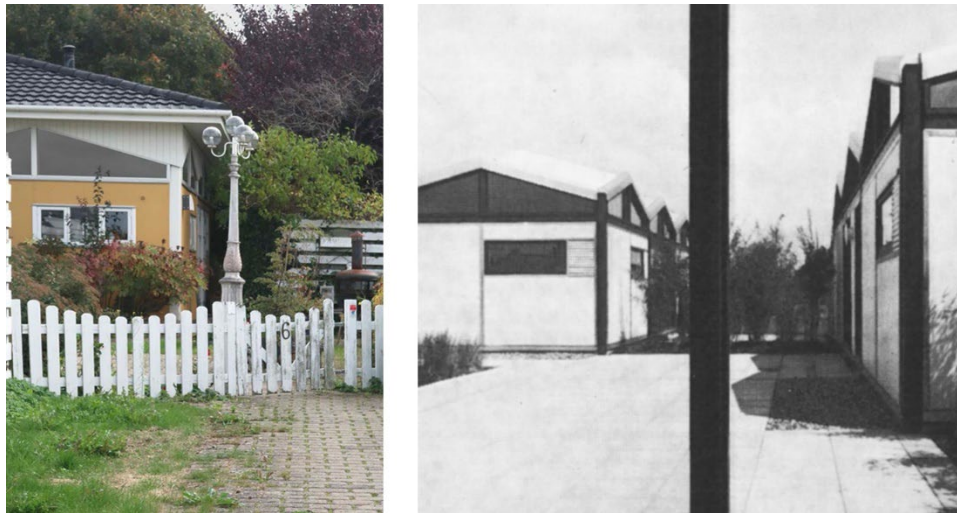
Figure 1. Image 1: Kasper Hübertz Larsen, Image 2: ARCHIBO II catalogue, 6 Brædekærs Vænge

No 8, Bredekærs Vænge. Architect: Arne Jacobsen.

KVADRAFLEX single-family home by the renown Danish architect, Arne Jacobsen as it represents itself in the exhibition catalogue. An innovative plan comprising 3 building sharing a communal centre square, parking and garden, each square house composed of 9 prefabricated squares with individual pyramid roof. A layout where the bathrooms are placed in the centre and living in the periphery. This is an unconventional architectural idea, which would fall in line with the valuation methods and the intentions of the municipality plan stating: *'it must be ensured that areas worthy of conservation* (here ARCHIBO is highlighted*) are designated ...'.[52]*

When combining the initial scheme with the information drawn from the Register of Planning Decisions[53] the situation has changed: the initial common square has now been divided into private plots, one of the originally 3 single-family homes has been replaced, and the characteristic roof profile has been 'cladded' now gathering the 9 individual pyramids under one pyramid formed shape. It is doubtful that this reminiscence, a once particular idea, meet the necessary requirements of *'originality and condition´* also stipulated in the Municipality Strategy Plan.
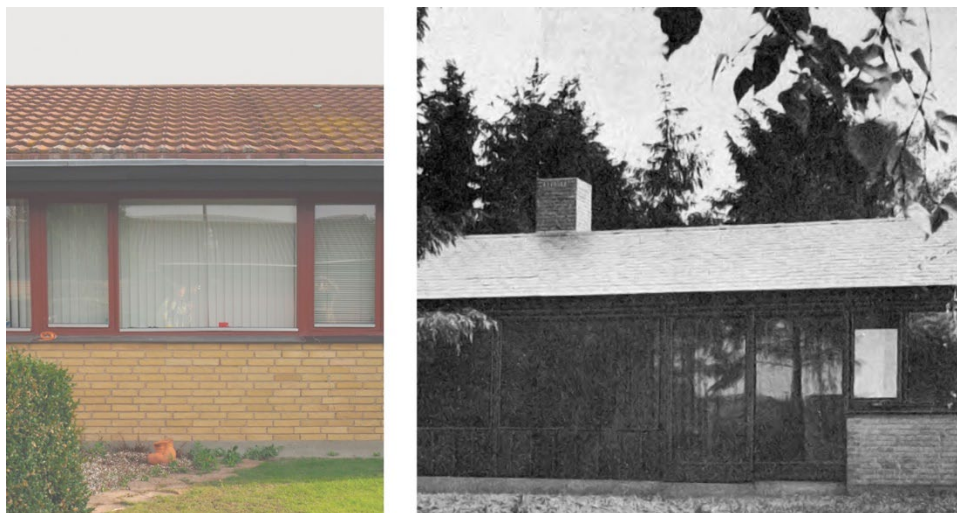
Figure 2. Image 1: Julia Fors, Image 2: ARCHIBO II catalogue, 123 Brædekærs Vænge

No 123, Bredekærs Vænge. Architect Kurt Nielsen.

Turning towards a humbler and well represented single-family home, a one story rectangular with 30deg. pitched roof. A typical plan; internal L-shaped corridor, kitchen and entrance facing north, living room with terrace facing south. In this case the changes seem more modest; outhouses and garages has changed places and a pergola, later replaced with a closed conservatory, together with minor changes in the plan. Closing in on the exterior of the original smooth roofing and the detailing of the overhang, the added roof cladding changes the overall appearance, thereby challenging the subtle composition. In the report: 'Building Culture of the Welfare Suburbs 1945-2015'[54] part of the valuation describes the single-family houses as vulnerable to both internal and external conversions that might obscure or remove the distinctive architectural characteristics of this period. It is open to the interpretation by a future assessor to valuate if the abovementioned conversion falls within the category of obscurity.

Figure 3. Image 1: Emma Kalaj, Image 2: ARCHIBO II catalogue, 127 Brædekærs Vænge

No 127, Bredekærs Vænge, Architect: Erik Johannesen.

The third single-family home is a characteristic one-story courtyard house with a flat roof construction, drawing inspiration from the Moroccan riad including living room with fireplace. A carport was added at the north façade in 1974 and 20 years later a new roof design was attached, this time with inspirations from Thailand. The transformation of the facade from original yellow brickwork in different hues and fades, has been painted white and thereby changing the entire materiality. The identity and characteristics of this specific single-family home has changed, but these changes could themselves bee relevant '*to ensure a broad and representative section of the historical development of the society.*[55] It can be stated that in the three analysed cases a lot has happened over the past 50 years however, the overall character of the neighbourhood has been preserved.

Seen through the lens of heritage theory

Until now the single-family neighbourhoods of the Welfare Society have largely been overlooked in terms of conservation, as if the dogmas of Violet-le-Duc and John Ruskin still prevails. The object itself with its adaptions might not fall in line with the ideas of neither 'a condition of completeness'[56] nor 'it is impossible, …, to restore anything that has ever been great or beautiful in architecture',[57] since the greatness of these developments lies within the scale of planning the Welfare State. In more contemporary theory of conservation Muñoz Viñas calls for 'common sense', for gentle decisions, for sensible actions'[58] advocating for wider perspective where the use and function plays an important role when valuating a conservation object. Given the importance of single-family homes to the Danes,[59] both as a place to live and as a part of their shared cultural history, some single-family housing developments may be considered. Laurajane Smith[60] argue that it is itself a constitutive cultural process to identify those places that can be given meaning and value as heritage, reflecting contemporary cultural and social values. This assumes a common understanding that these neighbourhoods hold values worth safeguarding.

Questions of sustainability

This all has to do with past and present –when looking into the future - climate[61] and other major crisis,[62] will face this neighbourhood with major transformations. When Muñoz Viñas establishes that 'sustainability in conservation mandates that future users should be taken into account'[63] the potential crucial alterations is essential in future listing and designation. If listing or designation entails a conservation preserving status quo, it could end up being counterproductive to future transformations accommodating the mitigating agenda of the climate crisis. Changes such as increasing the number of inhabitants in each single-family home,[64] enhancing the connectedness and planting between the individual single-family housing plots to increase biodiversity,[65] or downscaling individual commuting[66] and thereby creating a possibility of diminishing the dominant landscape of paved areas. But even within the existing Local Design Plan future adaptations is confronted with the paragraph stating: 'one single-family home on each plot, designed for a nuclear family.'[67] The obstacles in mitigating the coming crisis are manyfold.

New criteria for valuation?

The existing methods falls short when administering our future cultural heritage. The Municipality of Ishøj, is administering ARCHIBO II as any other neighbourhood, and thereby ignoring the cultural heritage values stipulated in the Municipal Plan, demolitions are granted, and no conservation Local Design Plan is induced for many reasons. One of them being the argument of retaining the attractive position of a municipality accommodating the ever-growing wishes of its inhabitants and thereby an upper hand in the competition amongst municipalities in the region,[68] secondly as a lower income

municipality they struggle administering complex cases but foremost because it simply isn't part of their self-understanding and internal values.[69] This calls for a dynamic method for understanding our cultural heritage.

DISCUSSION

The analysis of ARCHIBO II shows that the neighbourhood has gone through numerous changes and in that sense been subject to an organic process. The basic spatial and experiential characteristics are still there; a residential area with an open horizontal skyline, fenced individual land parcels and single-family homes, a wide street with sidewalks, reflecting 50 years of lived life with all the derivative tangible markings. It can be ascertained that the qualities described above can be documented in KIP[70] as a cultural environment, but it cannot sufficiently be accommodated by SAVE[71] as the method is understood, managed, and applied today. This has been addressed by The Historic Buildings Council under the Danish Minister for Culture in a strategic report[72] for future listings specifically aimed at the cultural heritage and built environment after WWII. This report does not embrace the future crisis, nor does it focus on the obstacles the municipalities face when administering the valuation methods. To draw a parallel to nature conservation, Bram Büscher and Robert Fletcher have proposed the concept of convivial conservation.[73] Convivial understood as 'living with'. The aim is to refrain from the perceived contradictions between conservation and designation as opposed to no safeguarding at all. This understanding of the cultural heritage and built environment falls in line with the IPCC report 2022,[74] pointing out that the largest mitigation potentials in the built environment is to be found in retrofitting what has already been built and in that sense worthy of upholding.

The blind spots

Even though ARCHIBO II has shown a relative robustness going through the organic process of change, future demands like the forthcoming EU directive on energy efficiency in buildings[75] might put a pressure on our built environment making it impossible to be recognized as cultural heritage in the future, if using the existing methods.

As long as the administration as well as the public interests, values private initiative and ownership over the future relevance in conserving the neighbourhood values according to SAVE,[76] the values stated in the Municipal Plan is in danger of disappearing. This hesitation might derive from the fact that we ourselves are still part of the development of the Welfare Society and the distance in time that is often linked to the perception of heritage is lacking.

CONCLUSION

The existing neighbourhood can be understood as an organic process constantly changing and it is suggested to integrate the concept of convivial conservation that can embrace both the past and future challenges. It is recommended that existing methods for valuation be supplemented with tools that can adjust management practices and thereby change the understanding of heritage as part of the answer to the coming crisis.

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(UN)WANTED MONUMENT: ON ART, MEMORY AND DESTRUCTION

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INTRODUCTION

Today, certain buildings are erected or selected to become monuments, to be preserved for eternity and transmitted to future generations, while others, devoid of value, without apparent collective memory, are abandoned, destroyed and reduced to rubble. In fact, a culture of memory takes place in the face of various intentional destructive processes. Hence, this paper interrogates how the field of architectural preservation develops in parallel to its demolition. It aims to demonstrate how the valuation of buildings, especially their disqualification, cannot be reduced to a simple dichotomy.

Beyond institutional criteria determining what becomes cultural heritage, this paper analyzes artistic practices exploring the built society through what is intentionally not preserved: they transform unwanted sites into monuments. More precisely, it analyzes artistic interventions on sites meant to be destroyed, as a means to question the destructive act and/or to reveal the memory of the place (G. Matta-Clark, R. Whiteread, L. Ramberg). Thus, this paper explores the role of contemporary art as mediator of unseen narratives embodied in architecture and as a catalyst to favor critical engagements. How does art draw the attention on neglected, destroyed and forgotten buildings? How does it renegotiate what is perceived as culturally significant?

HERITAGE OR WASTE?

Our world is filled with artifacts that people who came before us left behind. Yet, we only focus on and take care of a small portion of them. We ask specific structures, items, and settings to serve as mnemonic devices, to recall the histories that gave rise to them, and to make these histories accessible for our consideration and care. The current preservation paradigm, which affirms the moral necessity of material conservation and states that some items must be preserved for the benefit of future generations, prevails since the beginning of the 20th century. [1]

In 1903, the art historian Aloïs Riegl writes *The Modern Cult of Monuments: Its Character and Its Origin.* He conducts a reflective study of the monument, which he sees as a social object gaining considerable popularity among the Western society. He explains that buildings and sites with a supposedly historic value are culturally defined by time and place. They become these objects that a society refuses to lose. They are inscribed on lists and inventories and are subject to new criteria of classification and documentation. Any degradation must be avoided, in order to reveal the original

constructions. In fact, the building must be at best maintained in its inherited state, in order to allow future generations to grasp the authentic monumental architecture. [2]

Actually, in *The Fragile Monument: On Conservation and Modernity* (2012) architect and heritage scholar Thordis Arrhenius discusses how the terminology that is used when an item or structure is acknowledged for its potential contribution to cultural memory work, instantly presumes a threat, a risk of loss. We talk about the necessity for fragile and vulnerable places and objects to be protected, conserved, and preserved. The aim is to protect the threatened object from direct harm and destruction as well as from more subtle processes of erosive weathering, degradation, and decomposition. Thereupon, action must be taken in order to restore or maintain its physical integrity. [3]

However, the following question arises: what buildings deserve eternal life? What structures are sufficiently specific and valuable in order to be selected to become monuments? In fact, throughout last decades, various authors observe a tendency to "over-preserve": more and more edifices become fragile objects in need for protection.

Indeed, at the dawn of the twenty-first century, cultural theorist Andreas Huyssen observes what he calls a "memory boom". In the face of a constantly changing world, he discerns a growing need to create stable landmarks through the preservation of monuments. The quest for a buried past would have become a real necessity; a means of orientation and resistance against a Western society guided by change, progress and mass information.[4] Moreover, urban and architectural historian Françoise Choay asserts that the cult of the past has been intentionally created to mask a certain anxiety. She claims that the exponential preservation of historical sites should be seen as man's narcissistic reaction to a sense of identity loss.[5]

More recently, in his book *Preservation is overtaking us* (2014), architect Rem Koolhaas also accuses an unlimited institutional preservation, where any structure more or less ancient and associated with any event is likely to become heritage.[6] For example, the *Maison à Bordeaux,* designed by Koolhaas and built in 1998 has been labeled as historic monument by France's *Caisse Nationale des Monuments Historiques* in 2002.[7] Thus, only four years after its completion, the house officially becomes a testimony of its time. On the contrary, he points out that more and more buildings lacking in architectural quality are constructed; as he affirms that preservation is overtaking us and "this makes perfect sense because it is clear that we built so much mediocrity that it is literally threatening our lives." [8]

Indeed, while some structures are perceived as valuable and desirable, others are considered as undesirable nuisance. The former are meticulously restored and preserved, proudly shown on postcards or during guided tours, identified on maps and road signs, and presented in art and architecture literature. The latter, on the contrary, are not considered, they are either abandoned or destroyed and reduced to rubble.

In fact, following the two World Wars, various demolition machines as well as chemical solutions are invented, such as jackhammer, bulldozer or dynamite, in order to replace the labor force, who was progressively deconstructing buildings stone by stone. These tools, perfected during the Great Reconstruction, reduce entire buildings into rubble and produce a new form of ruins. Deprived of value, they become waste and are not made available for our consideration and care. They are rather brought to landfills in peripheries, where they should not be seen anymore. [9]

Moreover, while certain scholars observe a tendency to repeatedly catalog "new" heritage, others blame the recurrent destruction of buildings with no historic value. In 2006, the "Shrinking Cities" research project analyzes cities that have lost a considerable amount of population during the second half of the 20th century. Their work leads towards the following observation: the resulting urban development projects have the tendency to destroy the buildings constructed during last decades.

Hence, the researchers accuse a considerable lack of imagination leading to a significant production of waste. [10]

In the same vein, in 2010, the Rotor collective exhibited pieces of used materials on the walls of the Belgian pavilion at the Venice Architecture Biennale, including pieces of aluminum, concrete, carpets and melamine-coated panels. Thus, the curators bring materials that society refuses to keep, and deliberately decided to reject, into a gallery, a space that tends to celebrate and preserve seductive objects. They transform rubble into art in order to emphasize on the rapid wear and tear of recent fabric. In this way, they accuse the fact that as soon as the latter starts to deteriorate, they are immediately perceived as obsolete. [11]

The notion of impurity has been extensively explored by anthropologist Mary Douglas in her book *Purity and Danger* (1966). She explains that although the definition may vary from culture to culture, waste and dirt are generally what we must separate from. It is what must be taken beyond the boundaries of home, what must be banished from society in order to reaffirm its order. This work of separation delimits the boundaries of a culture, and hence of the sacred, of the valuable. Thus, it actually opens the door to culture, as it enables culture to affirm itself. [12]

Thereupon, do wasted buildings contribute to the definition of so-called cultural heritage? Do they represent the built fabric that has to be put aside, in order to define what is valuable architecture? As Douglas affirms, waste defines culture and therefore, waste in itself is cultural. In fact, obsolete structures might embody these cultural narratives that are strategically put aside. In *Out of Sight, Out of Mind: the Politics and Culture of Waste* (2016), historian Christof Mauch states that "once waste disappears, it is not meant to reappear. It therefore tells stories that are not meant to be remembered".[13] Indeed, to be considered "in ruins" and acquire a heritage label, the remains of a structure would have to attract the attention of an "author". Without narrative, without individual memory or collective consciousness, the building turns into waste and no meaning can be interpreted out of the traces left behind.

ART AS MEDIATOR OF THE REJECTED

In 2016, a book titled *Experimental Preservation* (co-edited by Jorge Otero-Pailos, Thordis Arrhenius and Erik Fenstad Langdalen) suggests to select objects that do not receive any attention in the official conservation realm. Objects, that are intentionally ignored or excluded by official narratives, especially the ones that represent the social and environmental consequences of so-called development projects that corporations or governments might not want to face or account for. "In contrast to these official objects, experimental preservationists carefully guard their freedom to choose objects that might be considered ugly, unsavoury, or unworthy of preservation." [14]

What is the purpose beyond such intention? The aim of selecting undesired artefacts is not to protect a given culture, but to enable the latter to become self-reflective and even self-critical: it is about being able to step back and question what constitutes us as a subject. In fact, experimental preservationists disagree with the idea that preservation is the representation and protection of an official and definite culture. Through their unconventional practice and methods, they aim to question institutionalized norms of practice in order to broaden our understanding of culture, knowing that the latter emerges from our choices. [15]

Thereupon, what "author" could attract the attention on wasted edifices not meant to be seen and considered? How to reintroduce them into society? Beyond restorative preservation and the search for immortal authenticity, what other methods can be used in order to value and narrate the unwanted? In fact, this article suggests contemporary art as mediator of destroyed buildings. With the emergence of various movements such as minimalism, conceptualism and the Fluxus movement in the 1960s, a part of contemporary art distances itself from the modern and bourgeois regime of artistic value and

evolves by cultivating a certain anger towards the pretentiousness of objects (marbles, statues, memorials, museums) and their supposedly ability to commemorate certain events instead of people.[16] Thus, various artists escape from the museum and invites itself in the streets. They prefer to explore society through its margins and transform the rejected and the wasted into art.

Thus, in the next part, we will briefly study three different artistic interventions on sites meant to be destroyed, as a means to reveal the object and to question the destructive act. Through the work of Gordon Matta-Clark, Rachel Whiteread and Lars Ramberg, we will question why contemporary artists use the destruction of the built fabric as the very essence of artistic experimentation.

Ephemeral monuments to destructed buildings

Firstly, we can mention the piece *Conical Intersect* by American artist Gordon Matta-Clark. In 1975, the committee, in charge of demolishing the former building of *Les Halles* in the heart of Paris, offered him two buildings built in 1699, for an intervention prior to their demolition.[17] In fact, the structures were due to be demolished as part of a large-scale urban redevelopment project, including the construction of the colossal high-tech architecture of the Centre Pompidou. Thus, Matta-Clark, who is known for his in-situ interventions and for his "anarchitecture" movement, creates an architectural installation: a radical experiment that embraces the cutting and removal of sections from two adjacent 17th-century buildings. More precisely, the artist sliced through the buildings at an angle, creating a conical void that opened up a new spatial experience.[18]

While the architecture of the Centre Pompidou (under construction back then) reveals the metal structure, as well as its water, gas, electricity and heating circuits in a massive block of pipes, iron and glass, Matta-Clarks' intervention ephemerally materializes and reveals the enclosed and intimate domestic spaces of the soon-to-disappear buildings. Hence, the latter are transformed into an "act of communication" engaging a dialogue about the nature of urban development, the ideological mask of modernism and the idea of tabula rasa. By drawing the attention on derelict spaces, the artist subverts the modernist emphasis on progress and newness.[19]

A second example is the public artwork *House* that was created by Rachel Whiteread in 1993. The piece is a concrete cast of the interior of an entire Victorian terraced house in East London. More precisely, she covered the interior of the house with reinforced steel and sprayed concrete that solidified, capturing the detailed texture and structure of the interior spaces. After the exterior of the house was removed, the cast was revealed, creating a three-dimensional representation of the interior space, including doorways, windows and other architectural elements. The sculpture was eventually demolished in early 1994, after being on display a few months.[20]

House generated a significant amount of attention and debate. It evoked discussions about the changing urban landscape, gentrification, and the relationship between people and their living spaces. Indeed, the house that she cast was located in a historically working-class neighborhood, where houses where being torn down one by one, in an effort to clear space for a park. The artwork, by preserving the negative space of the house's interior, seemed to freeze a moment in time and highlighted the traces of the lives that had once been lived there. It became a visual representation of the tensions between preserving the past and embracing the future, and a way to think about the consequences of development and its effects on communities facing displacement. This ephemeral act of preservation stands as a striking reminder of what once was and gives certain spaces the authority they never had and will certainly never have. [21]

Lastly, it is important to mention the *Monument of Doubt* by Lars Ramberg, an art installation that was exhibited in 2005 at the Palace of the Republic in Berlin. The latter was a significant cultural and political venue in East Berlin, serving as the seat of the East German parliament and hosting various events and performances. After the fall of the German Democratic Republic (GDR) in 1990, the

building was abandoned and did not have any function for more than fifteen years. Hence, since the Reunification of East and West Germany, the palace was subject to various debates: What role should it have in the future, as symbol of a past totalitarian regime? Should it be preserved or destroyed? Should the Prussian Palace be rebuilt? Indeed, the palace of the Prussian and then German Empire used to stand on the site until it was bombed during the Second World War and then completely erased by the GDR in 1950. [22]

Thus, Ramberg suggested to create a monument "over the debate itself, the transparency of the identity discourse, and the collective courage to doubt."[23] From January 26 until May 15, 2005, he installed three-story-high ZWEIFEL lettering (meaning doubt) on the roof of the palace. The aluminum letters illuminated by white neon tubes were clearly visible from a distance. Hence, he transformed the Palace of the Republic into a symbolic space for cultivating doubt; as an homage to the new period in German history, where doubt has come to symbolize democracy and critical thinking. Indeed, collective doubt enabled the reunification of East and West Germany and lifted the country out of its authoritarian past. While most monuments narrate a specific historical narrative, Ramberg aimed to provoke thought by rejecting any ideological conclusions from the continuing debates. Nevertheless, today, the German government finally made the decision to demolish the Palace of the Republic and to rebuild a replica of the Prussian Palace.[24]

CONCLUSION

To conclude, these artistic installations enable to spread a message. Beyond a simple dichotomy between strict preservation or complete destruction, heritage or waste, memory or oblivion, art enables to cultivate nuance. It rescues the rejected and transforms unwanted spaces into works of art and ephemeral monuments. Matta-Clark, Whiteread and Ramberg, among other artists, explore the built environment through what is intentionally not preserved. They open up the collective imagination to the reception of a critical stance towards the contemporary world.

Indeed, in-situ art in dialog with wasted buildings do not aim to safeguard a fixed or given identity. Nor is it about making places available for contemplation and care throughout generations. The intention behind these pieces is to catch the viewer's attention, in order to raise questions. It is an invitation to cultivate self-doubt; to become self-critical and to reflect on what constitutes us as a whole. In fact, not only stable or beautiful landmarks reflects society's identity. The material fabric destined to perished also embodies cultural narratives and reflects a certain value system. Thus, blearing the boundaries between art and preservation enables to question the notion of classical monumentality and the idea of permanence, certainty or beauty inscribed in its materiality. Finally, it reveals the need to constantly reinvent and update the monument through new aesthetic means.

NOTES

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[12] Mary Douglas, *Purity and Danger. An analysis of concept of pollution and taboo.* (London and New York: Routledge, 1966).

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[14] Thordis Arrhenius, Fenstad Langdalen and Jorge Otero-Pailos, eds., *Experimental Preservation.* (Zürich: Lars Müller Publishers, 2016), 15.

[15] Arrhenius, et al., *Experimental Preservation*, p.11-39.

[16] Octave Debary, *Resemblance in the work of Jochen Gerz.* (Paris: Créaphis, 2017), 46.

[17] Amari Peliowski, *Gordon Matta-Clark, déconstructeur de façades.* (Histoire de l'art, n°72, June 2013), 43-52.

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PRESERVATION vs TRANSFORMATION? THE PARADOX OF FRAGILITY IN UNESCO BUFFER ZONES

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INTRODUCTION

In the definition of cultural heritage, the last thirty years have seen a shift in focus from the materiality of objects, considered as witnesses of a past to be preserved, to the concept of the value these witnesses bear, broadening the vision to include immaterial and contextual aspects. The "static" idea of heritage, typical of nineteenth-century Western culture and linked to the physicality of artefacts to be preserved and/or restored, has gradually been overtaken at the theoretical level by a dynamic vision, in which cultural value is recognised in terms of meaning rather than significance; preservation and enhancement policies, albeit slowly and with difficulty, are embracing this change, extending their range of action in involving territorial systems. UNESCO has been slowly responding to this change, widening the vision of World Heritage, diversifying the categories of properties included in the World Heritage List to open to a more territorial approach,[1] and creating the List of Intangible Cultural Heritage to embrace the idea of heritage as a cultural practice.[2]

UNESCO TOOLS AND HERITAGE-RELATED TERRITORIES

The current conception of what is 'heritage' and its relationship to the territorial context inevitably influences cultural heritage protection systems and practices, which traditionally focus on safeguarding the physical qualities of circumscribed sites or places with clearly definable perimeters. For properties listed in the WHL the UNESCO guidelines do not provide direct and specific legal constraints related to the protection of properties: these are delegated to State Parties, and to administrative structures at different scales (national, regional, local, etc.). The Operational Guidelines for the implementation of the Heritage Convention, however, indicate some specific tools that must be enforced for all sites, and that influence and direct the relationship between a designated site and its surrounding territory.[3]

Management Plans and Buffer Zones

The 2002 Budapest Declaration, testify to the will to establish new strategic objectives for heritage management policies, in accordance with the socio-cultural changes taking place.[4] A greater involvement of society is identified as necessary for the survival of heritage values. Following the Budapest Declaration, in 2004 management plans become compulsory parts of any WHL nomination dossier, and the next years this obligation is extended to the already enlisted sites. UNESCO management plans are supposed to be aimed at an integrated management and valorization of the

property and its surrounding, in an inclusive approach that involves the different stakeholders and local communities. On the other hand, the only other UNESCO tool that deals with the territorial aspects of the properties is the buffer zone, which is contemplated in the Operational Guidelines since the beginnings of the World Heritage List. It is a non-compulsory definition of an area identified as an «added layer of protection»[5] of the core heritage from external threats, which has specific use restrictions. It is therefore a tool that prevents unwanted transformation and excludes a part of the territory surrounding a site, in the name of heritage conservation.

Management plans and buffer zones appear somehow dramatically conflictual, and according to the recent heritage management strategies the latter needs to be rethought, in order to be transformed into a less passive and more connective element.[6]

THE PARADOX OF FRAGILITY

In the actual implementation, the designation of buffer zones as perimeters to protect the site is still too often linked to the purely passive-defensive role originally defined in the Operational Guidelines; the result is an application of constraints on ever larger areas, which are subjected to the same kind of anti-transformative protection applied to monuments and main sites. At the same time, the visions of integration promoted within the management plans remain entangled in bureaucratic logics that disperse energies and funds, without reaching the desired effectiveness on a practical and territorial level.[7] The very idea of valorization loses momentum, being reduced to punctual activities, often concentrated within the more easily controllable limits of the core zones, or of a virtual and extemporary type; the need for protection remains in the foreground, more traditionally linked to the conservation practices of the physical artefact, which is extended to the territory through a complex system of constraints and regulations. The areas included in the buffer zones are caught between the instances of conservation and those of transformation, reducing them to marginal places compared to the great attractiveness of the UNESCO sites, and acting as a limit for the development of local activities.

The definition of a clear boundary, even if it is often only traced on a map, places cultural heritage buffer zones as a limit territory: this, which could open up to the rediscovery of its etymological meaning linked to the Latin *limen*, understood as a threshold of transition, is however mainly interpreted according to its other military etymology, which can be traced back to the Latin *limes*.[8] The marginalization that characterizes buffer zones can be correlated, especially in areas outside the large population centers, to a condition of induced fragility, paradoxical if we think of the nominal role of protection that they should assume with respect to the intrinsic fragility of the cultural heritage. Created with the aim of protecting the fragility of heritage sites, World Heritage buffer zones often find themselves in the paradoxical condition of being the weakest link in the heritage-territory system, generating what can be defined as 'the paradox of fragility'. Precisely because they are marginal areas of particular fragility, however, they can be brought to the center of the debate, and be the object of profound transformative reflection, as well as particularly valuable opportunities for redefinition.

THE ITALIAN SITUATION

In the global imagination, Italy is inextricably linked to the idea of cultural value referring to the past, considered one of the cradles of western culture; but it is also a land where the natural characteristics of places blend with the vestiges of the past and the vitality of the present, defining a cultural richness considered unique and highly attractive. Italy currently holds the record for number of WHL inscribed properties[9], but its relevance for the present study lies mainly on two factors: on the one hand the importance of cultural heritage valorization for national recovery and development policies, on the other hand the close interconnection between cultural heritage and territorial identity. The image of

cultural heritage as an isolated monument is considered alien to the Italian cultural tradition, in favour of the value of the integration between monuments, landscapes and cultural fabric.

«Our most precious asset is the context, the continuum between monuments, cities, citizens».[10]

This vision, although supported at a legal level by numerous laws considered exemplary that placed the safeguard of cultural heritage alongside the landscape protection, was lost towards the end of the twentieth century, entangled in legislative and administrative complications that caused an excessive bureaucratization of heritage protection and management processes. In addition to this, the globalizing change of economic valorization systems, oriented towards the exploitation of the 'cultural deposit',[11] and the dynamics of consumerist tourist fruition activated since the 1980s have pushed heritage towards a gradual isolation from its territorial context of reference. In recent years, however, the changes in the UNESCO system – and particularly the introduction of compulsory management plans – have resulted in some interesting, though incomplete, examples of renewed implementation of management tools that involve the territorial context and the buffer zones in the preservation of worldwide known heritage sites.[12]

The case of *Grande Pompei* project

The case of Pompeii is an attempt to construct a planning tool integrated with the management structure and perimeter of UNESCO areas, which explicitly deals with the buffer zone as a territory to be developed in relation to the polarities offered by the cultural heritage.

The 1997 WHL registration involved the archaeological findings of the Roman cities affected by the Vesuvius eruption in 79 A.D., unifying Pompeii, Herculaneum, Oplontis and Torre Annunziata into a serial site. Geographically they were defined as several separate core zones, corresponding to the individual state-owned archaeological areas, without buffer zones.

From 2010, triggered by some worrying conservation problems in the Pompeii archaeological site, the World Heritage Committee called on the State Party and the site's management body to apply more extensive and effective protection instruments. This was the opportunity for a major management plan revision, with important methodological innovations focusing on territorial development: on the one hand, the definition of a very extensive buffer zone, identified as an identity connective tissue between the different core areas; on the other hand, the promotion of a Strategic Plan for the development and management of the transformations of the buffer zone thus defined.[13]

The proposed buffer zone included a large regional area, in geographical continuity with the Vesuvius natural park; Vesuvius landscape thus becomes the identity symbol gathering a great diversity of historical and natural values. In relation to the complexity and the objectives of the proposed buffer zone, conceived as a basis for the implementation of sustainable tourism and local economic development, the Strategic Plan is configured as an instrument coordinated with the UNESCO management plan, with which it shares the general goal of safeguarding and valorizing the value of the cultural heritage, extending it to the buffer zone. It also originally included a strategic architectural-urban project, that shifts the focus from large-scale planning based on zoning to a more urban conception linked to the quality of space.[14] The actual contribution of this design approach for the Vesuvian area within the Strategic Plan, however, remains unclear: although explicit reference is made to the project's contribution in the official documents, the structure of the Strategic Plan seems not to have assimilated its true potential, limiting itself to including some of the design actions in the very extensive list of planned punctual interventions.[15]

The UNESCO advisory body expressed perplexity about the wide buffer zone proposal, requiring the clarification of the used criteria, and calling for a new proposal in 2020, furtherly revised in 2022 and still not officially validated. It is clear that the proposed 'regional' buffer zone represented an extreme attempt of territorial valorization of the site, difficult to implement and control; at the same time, the

updates of the Strategic Plan don't mention the relationship with the new buffer zone perimeter proposal anymore, but are reduced to an endless list of punctual projects without any hierarchical logic. Reiterating that its objective is the recovery and valorization of the identity, anthropic and natural features of the Vesuvian landscape, the new Strategic Plan seems, however, to be gradually moving away from the supporting principles of the OUV of the UNESCO site, unbalancing the attention towards the socio-economic dynamics of territorial regeneration. In concrete terms, very little has been achieved over the last ten years: while the consolidation and restoration works carried out within the archaeological areas have been successful, the projects of territorial value envisaged in such an ambitious strategic plan are still trapped in bureaucratic entanglements, aggravated by the lack of a preliminary agreement on the specific characteristics of the individual interventions, which frequently results in the proposal of poor architectural quality and even poorer integration with the place perception.

Figure 1. The Vesuvius as the background of archaeological Pompeii (ph: Francesco Tricarico)

The Tivoli case: Villa Adriana and Villa d'Este

Tivoli represents a special case in the panorama of Italian cultural heritage, given the presence within the same municipality of two WHL sites - Villa Adriana and Villa d'Este - and a third - Villa Gregoriana and the Aniene Valley - in the UNESCO Tentative List.[16] The analysis of this case and its use in time of UNESCO tools is particularly relevant to testify the evolution of the vision on cultural heritage in the last twenty-five years, and the effects of their implementation on heritage-context relation. In spite of their geographical proximity, their common belonging to State property and a marked continuity of landscape and territory, the historical-artistic characteristics of the individual sites resulted in their consideration as distinct parts of heritage at the turn of the new millennium: Villa Adriana was inscribed in the WHL in 1999 as an exceptional archaeological site, Villa d'Este in 2001 as a masterpiece of Renaissance gardens, while Villa Gregoriana, a nineteenth-century romantic park, has been in the Tentative List since 2006. This distinction in the inscription as World Heritage is partly due to the different management system in charge of the individual sites at the time, but derives mainly from an OUV linked to specific intrinsic characteristics of the material heritage, which is undeniably extremely diverse. Both Villa Adriana and Villa d'Este have been inscribed in the WHL with their respective buffer zones, but these were ambiguously defined in terms of criteria and

objectives. The buffer zone of Villa d'Este is extremely small, involving only the nearest buildings of the historic center, and excluding many monuments and buildings that constitute the very rich historic palimpsest of the ancient town. The buffer zone of Villa Adriana, on the contrary, has a very large extension involving extremely diverse land portions, such as the historic landscape of the traditional Roman olive groves or the residential fabric of the modern built-up area of poor architectural quality. Thus defined, the two buffer zones stand mainly as the geographic delimitation of constrained areas where the impediment to transformation has had a degrading effect on the condition of places for decades. Around Villa Adriana, in particular, the buffer zone has turned into a degraded "no man's land," due to conflicts of interest and harsh disputes over its use that have effectively prevented any kind of development, resulting in the complete isolation of the UNESCO site.[17] Despite being among the most visited heritage sites in Italy,[18] Villa Adriana and Villa d'Este are experienced in isolation, on day-trips from Rome and without any relations to other attractions in the area. This fragmentary nature of the Tiburtine cultural heritage contradicts the very essence of the cultural value of the territory, which for centuries has been constituted in the interrelationship between its historical, architectural and landscape components, to the point of becoming between the eighteenth and nineteenth centuries one of the most famous destinations of the Grand Tour, the educational journey of artists and *literati* from all over Europe.[19] It is precisely on the basis of this territorial continuity still discernible in the land watermark that, as of 2016, the management of both sites was entrusted to a unified entity, the Villa Adriana and Villa d'Este Autonomous Institute. The Institute, which wanted to give a first sign of unification of cultural and territorial identity by establishing the "VILLAE" brand, has gradually extended its cultural network system, acquiring the management of other lesser-known sites and monuments of Tivoli, and involving local actors in a rich program of events, special visits and festivals.[20] The most important step in this new territorial vision, however, is the decision to draw up a single management plan for both UNESCO sites, and contemplate within it a radical redefinition of the areas of influence by creating a joint buffer zone, with the aim of enhancing the identity of the area by highlighting an extremely rich historical and cultural palimpsest.

Again, the bureaucratization of Italian management systems and the difficulty of bringing together the interests of different stakeholders has slowed down the process of innovative redefinition of UNESCO instruments, which is still in progress and whose outcomes are still uncertain.

Figure 2. The contrast between Villa Adriana core and buffer zone (ph: the author)

CONCLUSIONS: THE PROJECT AS A PRACTICE OF CARE AND SAFEGUARD

The mentioned case studies highlight some of the main criticalities of the current UNESCO safeguard tools – and particularly of the buffer zones - linked to the territorial connection, and the difficulty in trying to innovate them in the Italian context, consistently with the new heritage vision. The fundamental conceptual shift in preservation policies theoretically aims at balancing conservation and valorization, where the former loses the connotation of static crystallization of a supposedly original and authentic state, to allow the latter to promote heritage values in synergy with ongoing socio-economic processes. However, what is still excluded from the current UNESCO safeguarding and valorization instruments is precisely the more concrete aspect of the reality of places. Even in the most ambitious tentative of updating the implemented tools, as in the examples argued earlier, the lack of practical place vision is a determining factor in the effectiveness of the implemented measures. The risk is the lack of connection with place reality, the use of inappropriate scale of action – too wide or too punctual – that can result in an aggravated isolation of heritage places. The role of the design process, ignored at the institutional level, is nonetheless included in some international innovative examples of heritage management system with a strong architectural approach. [21] As Emery emphasizes, understanding architecture as therapy of the space means first putting into practice a design of an essentially relational type, focusing on the qualitative implications of the transformations brought about through the planned works.

«To cure means to manifest relationships and to preserve them, to relate to natural otherness and to the fabric of pre-existences in a different way than the colonizing way of overcoming and almost unconditionally denying the other».[22]

From this point of view, architecture is not to be seen as a demiurgic and totalizing gesture, boasting a self-referential protagonism, but rather as a discipline that studies and structures in a holistic manner the relationship between human activity and the space in which it takes place, heritage places included.[23] The stalemate generated by the misuse of the current safeguard tools can only be tackled by starting from the recognition of the value of the project as a tool for the care, control and management of the inevitable change and adaptation of the territory to the contemporary needs of the various categories of users, local and otherwise, who are the true bearers - present and future - of the values of heritage, understood in its broadest sense as cultural practice.[24]

NOTES

[1] The turning point on this topic was the establishment of the "Cultural Landscape" category within the UNESCO Cultural World heritage, in 1992.

[2] In 2003 the Convention for the Safeguard of the Intangible Cultural Heritage resulted in the institution of the Lists of Intangible Cultural Heritage.

[3] UNESCO, *Operational Guidelines for the Implementation of World Heritage Convention* (Paris: World Heritage Centre, 1977-2022).

[4] UNESCO, *The Budapest declaration on World Heritage* (Budapest: World Heritage Centre, 2002).

[5] UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: World Heritage Centre, 2008-2022) par. 104.

[6] An International Expert Meeting was dedicated to the topic of buffer zones in 2008. It is reported in Oliver Martin and Giovanna Piatti eds., *World Heritage and Buffer Zones* (Paris: UNESCO World Heritage Centre, 2009).

[7] Pietro Antonio Valentino, "I Siti UNESCO e la valorizzazione territoriale integrata", in *Legge n.77/2006 Libro Bianco*, ed. M.R. Guido (Soveria Mannelli: MiBACT, Rubbettino editore, 2018), 58-62.

[8] Antonella Tarpino, *Il paesaggio fragile. L'Italia vista dai margini* (Segrate: Einaudi, 2016).

[9] In 2022 Italy has a total number of WHL sites of fifty-eight, considering fifty-three cultural and five natural properties.

[10] Salvatore Settis, *Italia S.p.A. L'assalto al patrimonio culturale* (Segrate: Einaudi, 2002-2007), 11.

[11] Umberto Eco, Augusto Graziani, Renzo Piano and Federico Zeri, *Le isole del tesoro. Proposte per la riscoperta e la gestione delle Risorse Culturali* (Milano: Electa, 1988).

[12] Tiziana Brasioli, Valeria Esposito, Angela Maria Ferroni and Silvia Patrignani, eds, *Legge n.77/2006. Libro Bianco* (Soveria Mannelli: Rubettino Editore, 2018).

[13] Alessio D'Auria, "Un modello valutativo integrato per il Piano Strategico della *Buffer Zone* del Sito Unesco 'Pompei, Ercolano e Oplonti'", BDC vol. 15, n°2 (2015): 296-313.

[14] Josep Acebillo, *Progetto strategico per l'area vesuviana. Rilancio socio-economico, riqualificazione urbanistica, potenziamento turistico-culturale*. Annex 4 al Piano Strategico per lo sviluppo delle aree comprese nel piano di gestione del sito UNESCO "Aree archeologiche di Pompei, Ercolano, Torre Annunziata", (Napoli: Associazione NaplEST et Pompei, 2018).

[15] "Grande Pompei", Ministero della Cultura, accessed August 21, 2023
https://www.grandepompei.beniculturali.it/

[16] The only other municipality with more than one UNESCO site in Italy is Padua, not considering the complex situation of Rome.

[17] Mario Ghio, "Sotto l'occhio di Adriano", in *Villa Adriana. Paesaggio antico e ambiente moderno: elementi di novità e ricerche in corso,* ed. Anna Maria Reggiani (Milano: Electa 2002), 211-216.

[18] In 2021 the joint sites of Vila Adriana and Villa d'Este were among the ten most visited national sites and museums (data source: http://www.statistica.beniculturali.it/).

[19] Marina Cogotti, ed., *Tivoli. Paesaggio del Grand Tour. Contributo alla conoscenza e al recupero del paesaggio tiburtino* (Roma: De Luca Editori d'Arte, 2014).

[20] "Le Villae | Tivoli", Istituto Autonomo Villa Adriana e Villa d'Este, accessed August 7, 2023.
https://villae.cultura.gov.it/

[21] It is for example the case of the Pearling Path Project, urban requalification and valorization of the UNESCO site "Pearling, testimony of an island economy" in the city of Muharraq, in Bahrein (https://pearlingpath.bh/en/ , accessed August 30, 2023)

[22] Nicola Emery, *Progettare, costruire, curare* (Bellinzona: Edizioni Casagrande, 2007).

[23] Roberta Bartolone, "Dai siti archeologici al paesaggio attraverso l'architettura", Engramma n°110 (october 2013), 58-90.

[24] Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006)

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REJUVENATING CULTURE: ENHANCING CULTURAL HERITAGE AT RĀMAPPA TEMPLE

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INTRODUCTION

Contemporary conservation relies on new historical consciousness. There is more awareness and consideration for cultural identity in this age, especially due to the easy access to knowledge that the digital era provides.[1]

This research investigates the concept of authenticity and cultural relevance in architectural conservation while also, more specifically, the social conservation of heritage spaces. Improving community life and interaction with heritage is the catalyst for the conservation efforts detailed in this research. An additional layer of this study is the impact of cultural routes and pilgrimage on the social significance of heritage. To better understand these ideas, the research utilises Rāmappa Temple Complex, in Pālampet, Telangana, India, as a case study. The 13th Century temple to Lord Rudreshwara (Shiva) built by the Kākatiya dynasty is regarded as one of the finest examples of Kākatiya art and architecture. However, its current physical and social state is no longer a true reflection of its impact on the Telugu (descendants of the Kākatiyas) people. While UNESCO has defined its physical conservation plan, its social conservation remains a question to be answered.[2]

The research aims to generate critical values for the rejuvenation of culture at heritage spaces through four distinct phases.

1. Context Analysis: a collection of investigations into the physical, cultural and architectural contexts of the site.
2. Theoretical Background: a deeper study into literature to identify relevant arguments.
3. Value Generation: an evaluation of researched arguments to form key values.
4. Proposed Solution: a conceptual master plan for Rāmappa temple based on all findings.

This framework has been formed as an exemplar to encourage further research into this field. It is the authors' belief that this framework and the critical values generated can be utilised to investigate and develop other heritage sites across the globe.

PHASE ONE: CONTEXT ANALYSIS

The first phase of research began with a detailed analysis of the physical (site), cultural history, and architectural context with the aim to identify critical issues pertaining to the current use of the heritage site. This included data collection through various sources, as well as a site visit to Rāmappa Temple.

Physical (site)

The site analysis was initiated by a thorough mapping of Rāmappa Temple and its surrounding area. Alongside ecological and topographical data, viewshafts and vistas were analysed, as these were important way-finding tools. Transportation and primary/subsidiary roadways were mapped to show the flow of traffic and access to such a rural site. UNESCO documentation on Rāmappa Temple aided in these analyses greatly, however it was the physical visit to Pālampet in February 2023 that highlighted key strengths and weaknesses in the 'feel' and 'atmosphere' of the site.[3] Hot climate conditions brought forth the immediate issue of poor accessibility around the site (especially for wheelchair users), as there was little to no shade and underdeveloped pathing networks. This site data served as a reliable source of information for the potential development of the space.

Figure 1. Rāmappa Temple as seen from current entrance.

Cultural History

Cultural history mapping of Rāmappa Temple and the Kākatiya Dynasty was another step in this context analysis. The historic value of the temple; its place in both the past and modern-day Telangana was investigated. Earlier assumptions regarding the relevance of Rāmappa were clarified with exploration into the use of the temple by the regional community. A significant limitation in the depth of cultural analysis was the research taking place in Aotearoa New Zealand, while local archives and authorities were in Telangana, India. Therefore, community statistics/needs were either concluded through interaction with locals at site, or through temple documentation.[4]

Rāmappa is still very much in use. Two pūjāris or priests conduct daily prayers inside the main shrine. Visiting numbers are low for most of the year. However, annual festivals generate great interest in the holy site. For example, the Maha Shivarāthri celebrations, in honour of Lord Shiva, occur every February/March and bring over 100,000 additional devotees to the temple.[5] It is this great influx in visitors which indicates the importance of this heritage site for the people of Telangana.

From the study of cultural history, critical issues were noted, and carried forward to the next phase. These included specific problems such as overcrowding at undersized service facilities, the misalignment of the temple entrance to the main road, and a clear emphasis on tourism over religious functions.

Architecture

Architectural context analysis stemmed from studying the vernacular of the area, but most importantly, from the heritage itself. Through hand-held photogrammetry undertaken during the 2023 site visit, a point-cloud mesh model, and later a functioning Autodesk Revit model of Rāmappa Temple was generated. Although the final model is not an as-built recreation of the temple, it produced key insights into the structural and spatial organisation, and the prominence of its various architectural elements.

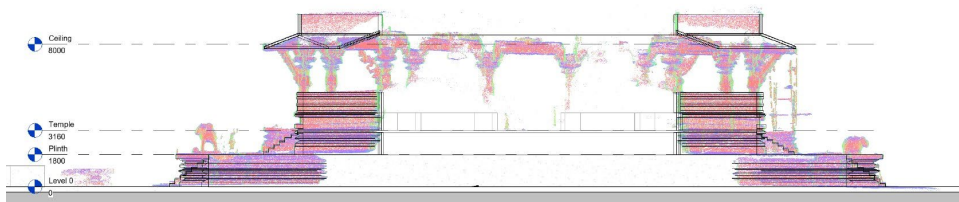*Figure 2. Mesh Model of Rāmappa Temple*

Figure 3. Point Cloud overlaid on Autodesk Revit Model

The ornate vimānam spire is made of a lighter stone, and its height makes it a beacon for the surrounding area. For pilgrims, seeing the vimānam is akin to being at the temple itself. The temple also comprises ornate bracing and columnal elements, with basalt and black dolerite interiors.[6] The stone was brought from Warangal specifically for its deep contrast with the lighter granite exterior. This was a clear indication that materiality, ornamentation, and form were integral to the design of the temple. These architectural elements and ideas were characteristic of other notable Kākatiya temples, such as the temples at Ghanpur and Hanamkonda.[7]

Based on architectural analysis through spatial studies and the compiling of applied architectural elements, potentials and limitations were underlined on any new development.

Phase One resulted in four critical problems that face the heritage site currently. These were the poor accessibility, limited connections between monuments, lack of amenity for tourists and pilgrims, and the little modern relevance as a historic space. These problems were utilised as fields of research in the next phase, where a wide range of literature was studied.

PHASE TWO: THEORETICAL BACKGROUND

The fields of research unearthed in Phase One led to a great variety of literature from a broad range of topics. These were categorised into four main areas of interest:

1. Role of Heritage Space
2. Communitas of Pilgrims/Tourists
3. Impact on Host Community
4. Role of Authenticity

The four topics were recognised to work with any site, as each could be investigated context-specifically. For Rāmappa, the context generated the following specific topics:

1. Role of a Temple in Hinduism
2. Yātra (journey)
3. Pālampet
4. Place-making at Rāmappa

Role of a temple in Hinduism

The research investigates the purpose and role of heritage sites today. For this case study, that is the role of a temple in Sanātana Dharma (Hinduism). The temple is "a link between the gods and man", where visitors may transcend from the material world to the 'truth'.[8] The ultimate divinity in Sanātana Dharma is 'Brahman', the immaterial truth. This much is known to all Hindus. In Telugu, a temple is even referred to as a 'devālayam', *the residence of the divine*.

The journey of a Hindu devotee to their place of worship is often rich with cultural customs. This experience is akin to "approaching God".[9] There are ritualistic steps taken by a devotee before entering the temple; he bathes, he wears fresh clothes, he gathers coconuts, flowers, and bananas as offerings, chants the name of his deity, removes his footwear, and finally steps inside the temple complex.[10] The sanctity and importance of these rituals directly link to the passage between man and God.

These steps are easy for a local devotee to perform, but what of the pilgrim who has travelled hundreds (if not thousands) of kilometres for a glimpse of their God? Therefore, culturally responsive architecture that aids a pilgrim to complete these rituals can certainly enhance the use and significance of a heritage site such as Rāmappa.

Yātra (journey)

A fundamental question raised regarding the research was 'How different are the experiences of the visitors of Rāmappa Temple'? Erik Cohen explores five different tourist experiences in his article, "A Phenomenology of Tourist Experiences." While Cohen's work investigates the experience of an 'outsider' tourist who is foreign to the context in which their experience is occurring, there are still some takeaways here. [11] He describes five modes: recreational, diversionary, experiential, experimental and existential.[12] These span from a hedonistic and profane approach to a sacred and spiritual one.

Traditional Religious Pilgrimage

Cohen's existential mode sits closest to the general understanding of a traditional religious pilgrimage. It is described as a sacred journey to one's centre, be it religious, cultural, or political.[13] This description extends to Hindu pilgrimage, which may be defined as the journey from one's day-to-day life to a place of worship. In Sanskrit, this journey is known as tīrthayātra (crossing-journey). However, Cohen's existential description of a "centre from which the pilgrim's life derives meaning" does not coincide with the visitors to this temple.[14] This cultural connection may not be as life-changing for all the visitors to Rāmappa. It may be defined not as a pilgrimage but as cultural tourism.

Cultural Tourism

India's relationship with cultural tourism can be described as a 'natural extension' of pilgrimage in the modern age.[15] But unlike the existential nature of pilgrimage, this journey is leisure-based, leaning towards the 'tourism' more than the 'cultural'. James Lochtefeld notes that the diversionary nature of some Indian travellers to regional heritage sites, observing travellers who journeyed not for pilgrimage, but for a 'tour', a 'vacation', or simply a 'journey to a cooler place'.[16]

This type of travel reflects in Cohen's recreational and diversionary modes, where travel is "a mere escape from the boredom and meaningless of routine".[17] This is not to say that all modern pilgrims treat tīrthayātra as such. There are many who hold a great sense of piety in their journey.[18]

The research must consider the modern cultural tourist, and how they may experience a heritage site such as Rāmappa Temple.

Cultural Pilgrimage

The differences between cultural tourists and religious pilgrims may be quite stark, but there is certainly an interface between them. The experiential mode, as defined by Cohen, may be the genesis for a middle-ground between these two current types of pilgrimage. Cohen writes that as a tourist moves from a diversionary journey to an experiential one, there begins a 'quest for authenticity', and a longing for something more than the relief of a holiday.[19] Turner and Turner argue that many tourists at cultural heritage sites are "closet pilgrims", coining the saying "a tourist is half a pilgrim, if a pilgrim is half a tourist".[20] When one seeks authenticity or new meaning, they join an 'almost sacred mode of communitas'.

There stands to be a prospect to 'convert' the recreational tourist into an experiential one – through the opportunity for an authentic cultural connection. By providing a meaningful objective for visitors to a heritage site – cultural education – a leisure trip can gain significance. Many Telugu pilgrims are visiting more than a 'sight-seeing' opportunity when they journey to Rāmappa. Their 'quest' is for the ancestral and cultural connection that they have with the 800-year-old artefact. If this quest is encouraged and offered to all visitors, their place in a communitas of Telugu and Kākatiya culture could be re-invigorated; a cultural yātra. Social significance and modern relevance would return to

Rāmappa Temple. But how can such a *yātra* be encouraged, and what effects could it have on the people who live their lives at Pālampet alongside the heritage?

Pālampet

The largest impact on the 2000 villagers of Pālampet would be the economic shift that arrive with tourism. Almost 80% of the workforce in the village currently labour in agricultural fields.[21] If Rāmappa Temple were to be developed with a wide assortment of amenity, there would be great demand for residents of Pālampet (and nearby villages) to work for the temple area.

Studies suggest that development improves healthcare for villagers, betters economic opportunities, and may even bring new modern values.[22] However, it is important to consider that an over-dependence on tourism prove detrimental, especially during off-season periods. The benefits to the local community cannot end at tourism-related economics.

Place-making at Rāmappa

Any contemporary amenity at a heritage site will certainly change the landscape. A reconstruction of heritage that does not respect the original's tradition strips the building of its identity. Although this proposal does not aim to reconstruct Ramappa, the addition of cultural amenity and new architecture must play by these same rules.

However, at the other end of the spectrum, the answer cannot lie in a blatant reproduction of traditional style. This may be inauthentic, and even tarnish the integrity of the original monument.[23] In the hopes of making relevant architecture, culture is often "turned into an object of deliberate fabrication".[24] Truly appropriate design at Ramappa would not hope to imitate the temple. There must be a clear separation between the temple and any new development. How can a new sprawl of cultural amenities generate a familiar and approachable architecture, while still maintaining a visual barrier between new and old?

The evaluation of the chosen theoretical topics brought forth several considerations to the architectural enhancement of heritage sites. These would be extended in Phase Three.

PHASE THREE: VALUE GENERATION

After assessing the four topics, it was possible to separate their main considerations into two distinct types: programme-based values and architectural values. Developing them further exposed four ideas that were identified as the key values of the research: the four pillars of enhancing heritage. These are labelled:

Programme Pillars

1. Relevance
2. Community

Architectural Pillars

3. Threshold
4. Authenticity

While the pillars have been utilised site specifically for Ramappa Temple in this research, it is the authors' belief that these pillars can be used across global heritage sites similarly.
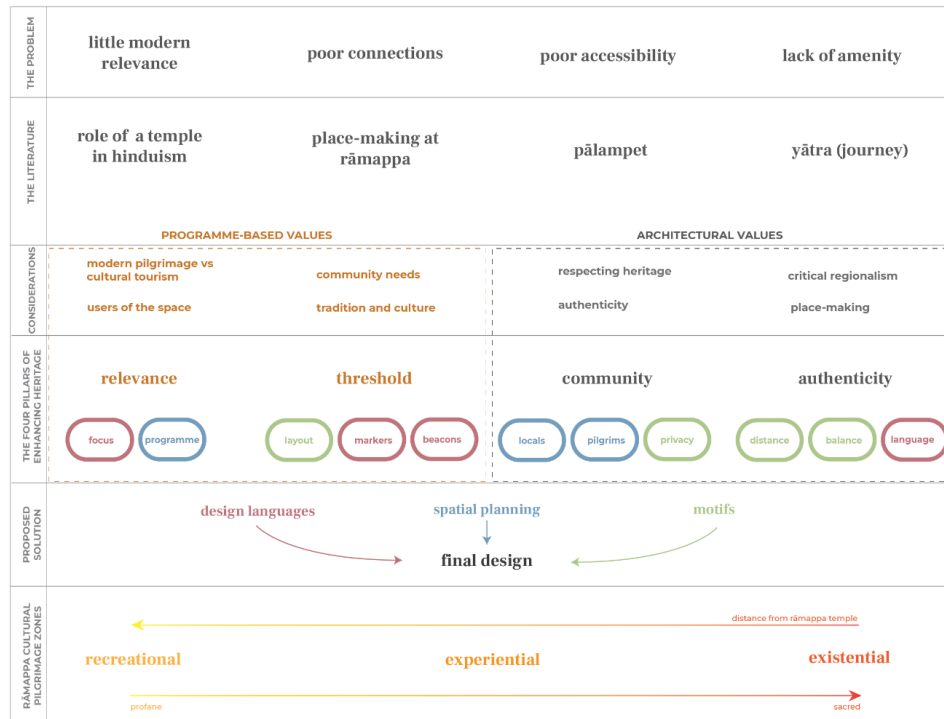
Figure 4. Chart showing process from literary arguments to design values and proposed solution.

Relevance refers to the "today function" of the heritage site. Derived from public requirements and desires of the site, relevance generates two key instruments for heritage enhancement. A programme that accommodates the modern users, and a focal point - the central reason behind the development. The case study's focal point was yātra – the cultural re-education of the visitors at Rāmappa Temple.

Pillar Two, Threshold, speaks of this site context heavily and demands a strong visual indication of the boundaries and thresholds of site. How does one know that they are at or no longer at a heritage site? Through threshold markers, beacons, and fundamental planning principles such as axiality and sightlines, this can be achieved.

Community has been a pivotal value for this project. A programme that was beneficial to locals would greatly advance the complex interaction between their everyday lives and the heritage they live beside. The separation between the tourist-heavy zones and the village of Pālampet could help keep their privacy intact, ensuring that both locals and regional pilgrims feel comfortable at site.

Lastly, the pillar of authenticity concerns the appropriateness of the relationship between new and old. The reason that contemporary architectural development was chosen to enhance the site, rather than a building that mimicked the heritage, was to retain the original value of it. One should not wonder if the new architecture was part of the original development. This would be achieved through maintaining distance between new and old, analysing regional architecture and design language so that the new architecture does not seem out of place. It also includes balancing the number of interventions placed on site.

PHASE FOUR: PROPOSED SOLUTION

The proposed master plan for Rāmappa Temple stems from these four pillars, particularly shown in the programmes, focal points, and site layout. It focuses on a cultural yātra, uses place-making tools to create a flow in its organisation, provides suitable programmes for all users of the temple and ensures a balance between respecting the heritage through distance and developing a new environment through contemporary architecture.

The key design decision was the formation of the three concentric zones: recreational, experiential, and existential. This zoning of amenity acts as a gradient from profane to sacred. The closer a visitor is to the temple, the more spiritual the amenity becomes. This eliminates the need for harsh fences at the boundary of site. Instead, the journey of the pilgrim becomes more meaningful, as all recreational activity is left in the outer zone. The experiential zone acts as a bridge between cultural tourism and traditional pilgrimage, with a programme that relates to the notion of a cultural yātra for visitors.
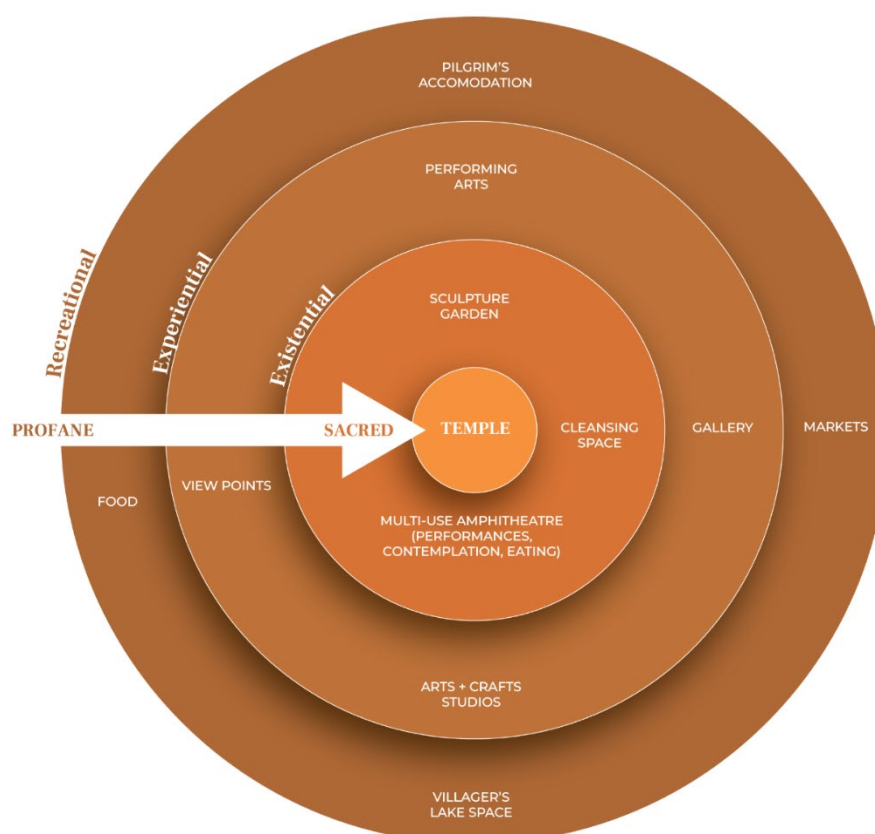
Figure 5. Concentric Zones diagram showing relationships between programmes.

Figure 6. Conceptual Master Plan of Rāmappa Site

CONCLUSION

While there are many papers that analyse the architectural conservation or restoration of heritage monuments and spaces, there have been far fewer which target the complex nuance of social conservation and cultural rejuvenation. Indian cultural heritage is unique in its vast differences from not just the West, but even between historic sites. Thus, the socio-cultural re-development of these spaces is extremely nuanced and context specific.

This research demonstrated how cultural rejuvenation can be associated with more than mere tourism, and showed how complex the topic truly is. The four phases highlighted in this research are woven together in a linear progression — such that with each step, there is a deeper understanding and level of respect for the heritage that is being investigated.

Though the investigation was limited greatly by the researchers' location (based in New Zealand with the case study in India), sufficient data was collected to create some important takeaways. The four pillars of enhancing heritage defined by this research is a framework of values to be used not only for conceptual master planning, but as an evaluating matrix for any further architectural design and development that this project may lead to. It is a reminder that the treatment of cultural heritage must be continuously examined, evaluated, and updated to suit the world's modern historical consciousness.

NOTES

[1] Jukka Jokilehto, *History of Architectural Conservation* (London: Routledge, 2002), 19.

[2] Directorate of Archaeology and Museums Department, *Nomination Dossier for inscription of The Glorious Kakatiya Temples and Gateways Rudreshwara (Ramappa) Temple at Palampet (Jayashankar Bhupalpally District), Telangana State, India as World Heritage Site* (Hyderabad: Government of Telangana, 2017), 135.

[3] Directorate of Archaeology and Museums Department, *Nomination Dossier,* 35.

[4] Durgam Suraiah, *Ramappa Rudreshvara Temple* (Hanamkonda: Sahithi Offset, 2022), 5.

[5] Directorate of Archaeology and Museums Department, 141.

[6] Philip B. Wagoner, *Heritage of the Kakatiyas: Hanamkonda, Warangal, Palampet, Ghanpur* (Mumbai: Jaico, 2018),106-107.

[7] Wagoner, *Heritage of the Kakatiyas*,109.

[8] George Michell, *The Hindu Temple: An Introduction to Its Meaning and Forms* (Chicago: Chicago University Press, 1988), 61.

[9] Stephen P. Huyler, "The Experience: Approaching God," in *The Life of Hinduism*, ed. John S. Hawley and Vasudha Narayanan (Los Angeles: University of California, 2006), 33.

[10] Huyler, "The Experience: Approaching God," 34.

[11] Erik Cohen, "A Phenomenology of Tourist Experiences," *Sociology* 13*, no.2* (May 1979): 182,
https://www.jstor.org/stable/42861228

[12] Cohen, "A Phenomenology of Tourist Experiences," 189.

[13] Cohen, 191.

[14] Cohen, 190.

[15] James G. Lochtefeld, *God's Gateway: Identity and Meaning in a Hindu Pilgrimage Place* (New York: Oxford University Press, 2010), 204.

[16] Lochtefeld, *God's Gateway,* 204.

[17] Cohen, "A Phenomenology of Tourist Experiences," 185.

[18] Lochtefeld, *God's Gateway*, 205.

[19] Cohen, "A Phenomenology of Tourist Experiences," 187.

[20] Victor Turner and Edith Turner, *Image and Pilgrimage in Christian Culture: Anthropological Perspectives* (New York: Columbia University Press, 1978), 20.

[21] "Palampeta Population," Population Census, Census Organisation of India, accessed July 29, 2023, https://www.census2011.co.in/data/village/577860-palampeta-andhra-pradesh.html

[22] Michal Apollo, Viacheslav Andreychouk, and Yana Wengel, "Pilgrimage Tourism to Sacred Places of High Himalaya and Its Impact on Residents across Generations. The Case of Yamunotri Temple." in *Host Communities and Pilgrimage Tourism: Asia and Beyond*, ed. Ricardo Nicolas Progano, Joseph M. Cheer, and Xosé Manuel Santos (Singapore: Springer, 2023), 97.

[23] John H. Marshall, *Conservation Manual: A Handbook for the Use of Archaeological Officers and Others Entrusted with the Care of Ancient Monuments* (Calcutta: Superintendent Government Printing, 1923), 20.

[24] Juhani Pallasmaa, "Tradition and Modernity: The Feasibility of Regional Architecture in Post-Modern Society," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B Canizaro (New York: Princeton Architectural Press, 2007), 133.

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MOBILIZING SOCIAL CHANGE THROUGH COMMUNITY-BASED HERITAGE IN OBERLIN VILLAGE

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INTRODUCTION

Heritage management is rife with challenges, conflict, and compromise in meeting the needs and goals of multiple affected parties. Central to these challenges and conflicts are debates about what heritage preservation should entail and who should be included in decision-making; concerns about the constraints of government policies; and discussions about successful methods for community engagement. In the twenty-first century, racial politics are at the forefront of conversations in American society about education, party politics, urban development, public health, and heritage management. Nearly 160 years following the end of slavery in the United States, heritage professionals and African American communities are still struggling to raise awareness about and preserve tangible and intangible aspects of Black cultural heritage and to address legacies of racial inequality and prejudice. In this paper, we discuss heritage initiatives in Oberlin Village, a historically African American neighborhood located in Raleigh, North Carolina, the 4th fastest growing city in the U.S. We demonstrate that initiatives led by Oberlin descendants and partners have contributed to conversations and practices related to city planning, civic engagement, racial justice, preservation, and social change in the surrounding cultural landscape.

OBERLIN VILLAGE AS A HERITAGE CASE STUDY

Founded by Free Black people prior to the end of the American Civil War, Oberlin Village is located in the Southeastern United States and is one of the longest surviving African American communities in North Carolina.[1] While Oberlin grew into a thriving neighborhood in the mid-late nineteenth century, residents have experienced structural violence, political disenfranchisement, discrimination, and more recently gentrification as the result of economic pressures and urban development. However, Oberlin's story is also one of cultural resistance, sustainability, and agency. Oberlin community members have responded to centuries of racial, political, and economic disruption, marginalization, and inequality in myriad ways, such as working to establish the village as an autonomous community, developing valuable regional networks, and emphasizing the village's significance and contributions to Raleigh, North Carolina, and American history.[2]

Since the early twenty-first century, Oberlin Village has been the center of numerous interdisciplinary, collaborative, and community-driven heritage initiatives. [See Figures 1 and 2] This work has resulted in a diverse range of programs, products, and publications including national and local designation of historic places, educational outreach and interpretive materials, public artworks,

community-university partnerships, oral history and archaeological research, creative fundraisers, and forms of racial reconciliation.

Figure 1. Celebrate Oberlin Village Barbecue Dinner 2023

Figure 2. Oberlin Cemetery Cleanup

Heritage efforts in Oberlin Village, combined with local and national discourse about racial inequality in American history, the significance of Black cultural heritage, and the importance of racial reconciliation, have all coalesced in a synergistic heritage ecology. Our usage of the term "heritage ecology" is informed by anthropology of education scholarship in which Levinson and colleagues use the term "educational ecology" to describe "a web of complex, cross-cutting activities and contexts through which individuals and organizations attempt to "teach" [citizens], even as they "learn" to adapt to [citizens'] needs."[3] We employ the term heritage ecology to characterize the multi-layered nature of community-based heritage work and the ways in which social, political, historical, economic, and intellectual factors intersect and shape contemporary practices. As we unpack some of the "complex, cross-cutting activities and contexts" related to Oberlin heritage initiatives, we focus

particularly on collaboration and partnerships, creative networks, and cultural politics, public memory, and civic action. Throughout the paper, we draw from print and television news media and incorporate quotes from Oberlin descendants. These sources provide instructive insight into the regional heritage ecology as they capture public perspectives about heritage issues, are a primary source for how people learn about local efforts, and frequently address intersections between African American history and culture and other racial, political, economic, and social issues. Oberlin Village is just one case study for community-based Black heritage and we do not want to misrepresent or diminish the complexities of Black cultural heritage issues globally, nationally, or even within the City of Raleigh. But, as we demonstrate in this paper, this case is illustrative of the regional heritage ecology and has lessons others can apply to heritage work in diverse contexts.

COMMUNITY-BASED AFRICAN AMERICAN HERITAGE WORK

There is a rich body of literature on community-based African American heritage work. Similar to Antoinette Jackson's community-based scholarship and Christopher Matthew's book on public archaeology and race in Long Island, NY, heritage efforts in Oberlin Village demonstrate the importance of collaboration, interdisciplinarity, and strategic partnerships. [4] We also draw from scholarship that examines rhetoric among heritage professionals, political activists, and cultural groups about the responsibility to preserve cultural heritage for future generations[5] and the ways anxieties about "loss" influence heritage practices across the globe.[6]

Concerns about the intentional erasure of Black heritage throughout the U.S. have inspired many Oberlin activists to increase awareness about African American history and culture and advocate for preservation of the extant built environment. In a story about historic Oberlin Cemetery being listed on the U.S. National Register of Historic Places, Cheryl Crooms Williams, an Oberlin descendant and FOV founder noted, "If we don't talk about it and bring it out, it will be forgotten. […] and that would be a shame."[7] A responsibility to honor ancestors, respectfully steward heritage for future generations, and acknowledge the significance of Black history as American history also drives Oberlin work. In a news story in early 2023, about recent demolitions of historic structures, Barry Young, Pastor at Oberlin Baptist Church, said, "These are our people, who have laid the foundation here […] and I think we need to continue to build on that foundation for our future generation, and for kids to come so that they can see and have hope […] in knowing what their ancestors […] and what African-Americans have laid here in this particular community."[8] Oberlin descendant and a founder of FOV, Sabrina Goode emphasized, "It's not just a local neighborhood. It's a state landmark that should be respected and valued. I think we have an obligation to the city of Raleigh, the state and the nation to preserve significant areas of history."[9]

Oberlin heritage initiatives connect with national trends in U.S. government-funded African American historic preservation programs that emphasize that Black history is an integral part of the American national narrative. These efforts also acknowledge that the erasure of African American heritage is the result of legacies of economic and political disenfranchisement and intentional destruction and disruption of Black communities, often disguised as progress and development. The National Trust for Historic Preservation launched the African American Cultural Heritage Action Fund program in November 2017 to provide financial, institutional, and professional support to preserve sites of African American activism, achievement, and resilience. The National Trust notes, "Black history is American history, and it is our responsibility to cultivate spaces to engage with it. […] We must tell stories that reflect our complex and difficult past—and help us shape a better collective future."[10]

Archaeological theory and practice has followed these national trends and conversations, particularly in African Diaspora community archaeology and anti-racist Black archaeology. For example, in their introduction to a special-issue of the International Journal of Historical Archaeology, V. Camille

Westmont and Elizabeth Clay note two themes and aspirations common to many contemporary community African Diaspora archaeology projects: naming and confronting narratives that continue to marginalize communities, and "generating new stories and monuments where recognition is sorely lacking."[11] Similarly, heritage and archaeological projects in African American communities have highlighted the roles these disciplines can play in confronting structural racism and promoting an anti-racist future for heritage management.[12]

HERITAGE INITIATIVES IN OBERLIN VILLAGE

Within the heritage ecology surrounding Oberlin Village, the initiatives discussed below connect with broad themes and challenges in heritage management related to marginalized heritage, cultural politics, preservation, and community engagement.

Collaboration and Partnerships

The Friends of Oberlin Village (FOV) has directed the majority of Oberlin heritage work in the twenty-first century. In 2011, descendants founded the FOV with the goals of preserving, honoring, and educating people about Oberlin history.[13] What began as a small group of descendants today also includes local residents and interested citizens, business owners, religious leaders, students, scholars, and community activists. One feature that has contributed to FOV's success is what Dru McGill and colleagues refer to as a "wealth in people."[14] They adapt this concept from economic anthropology to describe the ways FOV draws from the cultural and historical significance of Oberlin Village to strategically cultivate networks of people and institutions, amass financial, material, and technical resources, cultural capital, and scholarly expertise, and raise awareness about Oberlin Village. FOV members have connected with churches within and outside of the African American community; independent scholars and anthropology, history, Africana studies, and geo-spatial programs at nearby universities; local businesses; and city government departments in planning, preservation, and cultural resources. For example, local archaeology, geospatial science, and demography professors and students have conducted ground penetrating radar to identify the number of graves in historic Oberlin Cemetery;[15] excavated and analyzed the remains associated with a historic house, school, and shop;[16] and documented information about past Oberlin residents. Over the last decade, FOV has led hundreds of educational programs including walking tours with local politicians, church groups, elementary, high school, and university classes; given public talks at county libraries; hosted numerous volunteer organizations and civic groups at cemetery cleanups; done workshops with the regional chapter of the Afro-American Historical & Genealogical Society; participated in festivals and summer camps organized by the City of Raleigh Historic Resources and Museums Program; and more.

Integral to the success of Oberlin heritage efforts is that they are shaped by descendant knowledge, interests, and needs. Chip Colwell-Chanthaphonh and T.J. Ferguson outline a collaborative continuum to describe types of community-based research.[17] Within this framework, all FOV heritage efforts involve community "participation" and "collaboration" with meetings with multiple stakeholders and space for descendant input.[18] All collaborators consider the FOV and Oberlin descendants key partners and experts and they are always invited to the table as advisors and resources for local heritage initiatives that take place outside of the work of FOV.[19] In recent years, FOV has taken more control over proposed partnerships demonstrating the value of descendant autonomy in decision-making. The FOV board now has a review process for proposed initiatives focused on Oberlin heritage and requires all potential partners to submit a proposal with project goals and plans and provide details about how they will share results and ensure project sustainability.

Creative Networks

Like many community organizations, FOV has concerns about financial sustainability. They engage in conventional fundraising efforts, selling merchandise such as t-shirts and note-cards with the FOV logo and images of historic buildings. They sponsor an annual barbecue fundraiser that features local businesses, musicians, and historic and cultural organizations. Kindled by particularly fortuitous partnerships that highlight the "wealth in people" of Oberlin heritage work, recent creative fundraising efforts have engaged wider audiences through nuanced forms of heritage branding and ethical heritage commercialization.

For example, a Sales Director for a local microbrewery who resides in Oberlin joined FOV about five years ago and has combined his professional experience with personal commitments and passions to facilitate the development of limited edition beers and a 5k run/walk – both of which promote Oberlin history. In 2021 and 2022, the local brewery created two limited edition beers to celebrate Black History Month and honor Oberlin Village heritage.[20] The artwork on the 2021 can pays tribute to one of Oberlin's historic structures -- the Fields-Graves house.[21] [Figure 3] The 2022 can features pop art by a regional Black artist. [Figure 4]

Figure 3. 2021 Oberlin Village Beer with Fields-Graves house
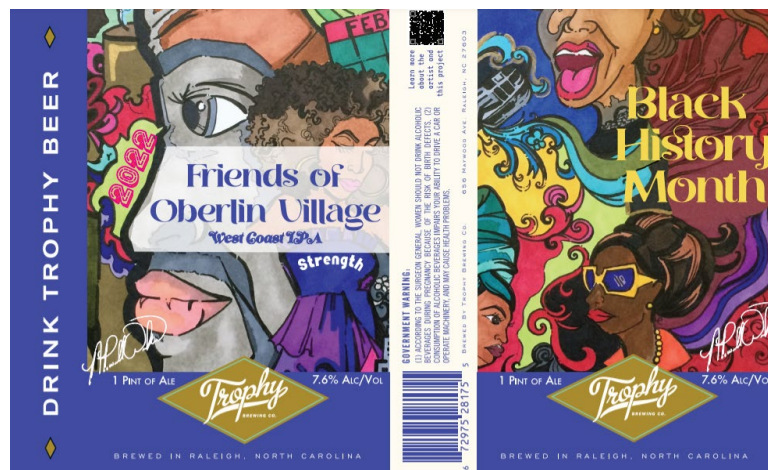
Figure 4. 2022 Oberlin Village Beer Label with Pop Art to Celebrate Black History Month

The Oberlin Village Heritage 5k Run & Walk connects with history and community activism in several ways.[22] The race takes place on Juneteenth, the American federal holiday that commemorates the emancipation of enslaved African Americans on June 19, 1865. The race aligns with other Black social movements through participation from the Black Girls Run and Black Men Run communities.[23] And, the logo on all promotional materials features earthcast pillars from the Oberlin Rising public artwork completed in 2018 by Raleigh artist Thomas Sayre.[24] [Figures 5 and 6] According to the artist's statement, the art piece, which was a collaborative effort with Oberlin descendants, "reflects on the history of Oberlin and the once vibrant African American community that created Oberlin Village."[25] The pillars have designs symbolizing the work of historic Oberlin residents with imprints of tools like rulers to reference teachers, gavels to represent judges, and trowels to represent masons. [Figure 7] The microbrewery partnership and the run/walk have extended FOV's networks, contributed to new kinds of social engagement with Oberlin heritage, and enabled people to participate in social activism connected with personal interests.

Figure 5. Earthcast Pillars from Thomas Sayre's Artwork, Oberlin Rising

Figure 6. Oberlin Rising Sign with Handprints of Oberlin Village Descendants

Figure 7. 2023 Oberlin Village Heritage 5k Run & Walk Logo with Earthcast Pillars from Oberlin Rising

Cultural Politics, Public Memory, and Civic Action

Concerns about ongoing commercial and housing developments and interests in controlling the complex historical narratives about Oberlin Village led FOV members to expand their networks and cultivate powerful allies in local business and political arenas. FOV established a "development" committee to follow proposed construction projects that threatened the physical fabric of Oberlin's built environment, advocate for preservation and sympathetic design in new builds, use local businesses to promote Oberlin history, and to shape public memory. A particularly significant set of actions has involved renaming institutions that earlier Raleigh citizens named after historical figures who were racist, enslaved people, and/or contributed to racial injustices like segregation. Although FOV did not direct these renaming efforts alone, Oberlin descendants were key stakeholders, initiators, and advisors in these processes.

One important act of mobilizing social change in the name of African American heritage was the renaming of Daniels Middle School. The school was originally named after Josephus Daniels, American diplomat and editor for the *News & Observer,* a Raleigh newspaper. Daniels was an ardent white supremacist, segregationist, and leading propagandist and purveyor of the 1898 Wilmington Massacre and Coup D'état that resulted in the destruction of Black owned property and businesses, and the murder of Black individuals. [26] The 1898 Wilmington Massacre also involved white Democrats seizing control of local politics and expelling elected Black and white opposition officials, and contributed to renewed political disenfranchisement of African American citizens. [27] In June 2020, the Wake County School Board voted unanimously to change the name of the school to Oberlin Magnet Middle School following petitions from students and FOV members and a long consultation

and advisory process.[28] Similarly, the Cameron Village Shopping Center, named for the Cameron family who donated the land for the shopping center, which opened in 1949, was renamed the Village District in January 2021 after repeated meetings with FOV leaders and threats of protests.[29] Cameron family members were prominent landowners from the late eighteenth-late nineteenth century and by the 1860s, they enslaved over 1,000 people including some of the earliest Oberlin residents.[30]

Renaming efforts are part of a national discourse in the U.S. about racist legacies and persistent racial inequality and violence in American history and the nation's cultural landscape.[31] There is extensive intellectual, political, and societal debate within the U.S. and across the globe about the significance, meanings, and appropriate treatment (e.g. removal, renaming, demolition, interpretation, erection of new monuments) of places and institutions named for problematic individuals as well as memorials and monuments erected to honor problematic individuals, groups, and historical periods.[32] Renaming and removing racist markers in the built environment are powerful actions that shape collective memory, reinforce certain values about cultural heritage, and make statements about what should be remembered and commemorated and what should be symbolically erased, forgotten, or disempowered. Drawing from Rodney Harrison's discussions about the significance of "absent heritage"[33] and Marc Augé's references to the importance of collective forgetting, efforts to rename contentious historical places can satisfy a 'duty' to forget[34] and play important roles in racial reckoning, healing, and reconciliation. Oberlin descendants have also noted the cultural trauma reinforced by material traces of racism and the collective power of renaming. In a press release about the Village District name change, Sabrina Goode said, "The original center was literally built by the hands of Oberlin laborers, so the name has always been an insensitive reminder of an enslaved past. […] We are comforted to think the resting founders of Oberlin and their descendants have a sense of dignity restored. […] Each person has a responsibility to do their part towards racial reconciliation and the first step is education."[35]

A related issue is that while businesses, street names, and educational institutions in and around Oberlin Village were historically named for racist individuals, decades of urban development have also resulted in the demolition of many material traces of Black heritage. As Sophie Yarker notes in a discussion about Byker Estate, a mid-twentieth century social housing project that involved significant urban redevelopment and demolition in a working-class district in Newcastle, UK, the absence of heritage can invoke historical remembrance and reflection. In Byker Estate walking tours in 2012, past and current residents were inspired to share memories about familial and community history and their attachments to place in the absence of physical structures from their past. Yarker demonstrates that the destruction of cultural heritage can also invoke commentary about social justice. Current and past Byker residents questioned why buildings were not simply refurbished and drew attention to the ways urban development in the name of "progress" and "slum clearance" can result in physical and symbolic displacement.[36] Development threats in Oberlin and throughout Raleigh and discussions about enduring markers of white supremacy in the built environment, have sparked similar dialogue about racial inequality in Raleigh and North Carolina and emphasized the importance of promoting and protecting Black cultural heritage locally and nationally. As Cheryl Crooms Williams notes, "Oberlin Middle School's name change really recognizes long overdue contribution [sic] that the people who lived here, worked here, worshiped here – the contribution that they made to the history of North Carolina – and America. […] I really hope there'll be many more acts like this. I hope that these acts will reform the policies and the attitudes and the ways that we look at each other – and to open up our eyes and hearts to the gifts that each of us bring to the world."[37]

CONCLUSION

What does the future hold for African American cultural heritage? The COVID-19 Pandemic and murder of George Floyd by Minnesota police officers in 2020 brought to the forefront persistent racism, inequality, police brutality, and white supremacy in the U.S. and across the globe. These tragedies also generated reflection, new forms of historical analysis and interpretation, community engagement, and anti-racist activism. In the context of Oberlin, new partnerships developed as individuals and institutions reached out to FOV to be involved in collaboration and programming. Regency Centers, the company that owns the Village District noted that events in 2020 inspired their name change, "Changing the name of this storied property […] was not a decision taken lightly. Last year brought pains, disruptions, and tragedies that caused each of us to take a step back and examine our responsibilities to the communities we serve. Regency believes it is incumbent upon our company to use its voice and available platforms to ensure this moment encourages a more inclusive future."[38] The City of Raleigh has committed financial and political support for Black heritage initiatives. In November 2022, citizens voted to pass a bond referendum for Raleigh Parks, Recreation and Cultural Resources that includes over $60 million dollars for projects associated with African American culture and history.

But, there are also ongoing threats to cultural heritage. A news story in early 2023, noted "grave concerns" about "feverish" construction of buildings surrounding Oberlin Village and the demolition of structures within the Oberlin historic district, showing the need for ongoing vigilance and heritage activism.[39] Tensions between city "growth," cultural heritage, gentrification, and the economic and social impacts of "development" on marginalized communities are frequently in the news and central issues related to Raleigh City Council decision-making.[40] Concerns about preservation, marginalized communities, and social justice are nothing new to the heritage management world. Questions that audience members asked after we presented a version of this paper at the AMPS conference, HERITAGES: Past and Present – Built and Social,[41] have helped us think more about the significance of and lessons from Oberlin Village for Black and Indigenous heritage initiatives across the globe. AMPS audience members asked how debates about Critical Race Theory are playing out in American education and whether renaming efforts are fueled by commercial interests rather than social justice ones in some instances. These questions reinforced for us the ways heritage programming and preservation efforts are political acts connected to a broad range of societal debates in a complex heritage ecology. Additionally, audience questions about racial and economic politics in the U.S. emphasized the power of heritage professionals and community organizations to contribute to social debates and ideally shape policy decisions and mobilize social change. Indeed, Oberlin descendant, Cheryl Crooms Williams hopes to inspire other communities to advocate for resources and recognition and unsurface their history, "If we can do [sic], we can also show people that you can do it too in your community. It's just a matter of having the conversations, starting the difficult ones and the ones that are so beautiful where you have people who were pioneers in different areas and paved the way."[42]

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A WALK THROUGH ANCIENT EGYPT: MODERN INCORPORATIONS OF ANCIENT THEMES

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INTRODUCTION

For thousands of years, humans have sought out beautiful objects to decorate their spaces and their persons. How those objects were commissioned or collected may have changed, but the use of storytelling through themes and motifs has not. With a specific focus on Egypt, this paper will examine one of the world's most ancient cultures and discuss how four modern-day Egyptian companies are incorporating ancient themes, through the use of pharaonic motifs, within their branding, visual merchandising, and product design. It will also examine how the use of these ancient themes may help to create more beautiful spaces and products while also connecting modern-day Egyptians, and modern-day travelers, to the country's past.

The goal of this research is three-fold. First, to describe how these ancient themes are being applied specifically within the modern Egyptian context. Secondly, to identify best-practices and insights that may be useful to existing or new designers and/or entrepreneurs who would like to create engagement between their customers and their cultural heritage. And thirdly, as inspired by the first-ever Egypt Fashion Week in 2023, to encourage designers to find inspiration within their cultural heritage and their ancient themes, but to also have the courage to make those themes intensely their own.

Storytelling Through Motif

One of the oldest human expressions is the use of art and motifs to encapsulate cultural themes and to record the stories of how humans have seen and understood their world. The Egyptians were masters of this. They "filled their homes, temples and tombs with works of art."[1] This use of art was not simply done for ornamentation; instead, the art, images, and motifs that were used carried significance, often aligning with religious beliefs and carrying a "symbolic message."[2]

Elements such as color, shape, and pattern carried meaning. Something as simple as a change from red to white skin on a depicted person could identify gender; red for men and boys, white for women and girls.[3] Motifs related to the sky were especially important. Stars often symbolized "the cosmic home which the *ba* [soul] would enter" after death. Lapis lazuli and its deep blue color with gold flecks, was often incorporated into ancient Egyptian jewelry and burial items (see Figure 2 below). This deep blue was used in tomb paintings and became "a natural symbol of the star filled sky."[4]

The sun, often represented as a circle or "solar disk, is one of the most frequently used symbols of Egyptian art" and was a religiously important motif for the ancient Egyptians.[5] At times, feather or scarab motifs might replace the circle, representing the sun and the accompanying god Ra.[6] The sun

motif was so important for ancient Egyptians that "the passage of the sun through the sky of the world and underworld, [became a] core motif in tombs of New Kingdom rulers."[7]
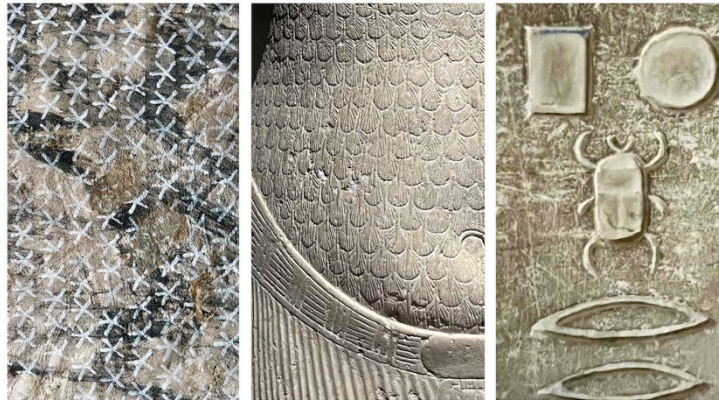
Figure 1. Ancient Egyptian star, feather, circle, and scarab motifs.

Another commonly used motif for the ancient Egyptians was that of the serpent. The serpent represented a "distinctive feature of kingship – of both sun-god in the sky and mortal king on earth".[8] It was seen as a protective motif and was often "depicted as a cobra rearing with swollen neck, ready to spit fire against any potential enemy."[9] These motifs were used across millennia and across ancient Egyptian society. Today modern Egyptian designers are still using these motifs to tell the story of their companies and their brands.

Figure 2. A Middle Kingdom coffin with lapis lazuli; The serpent, sun, and feather motifs.

Storytelling to Create Brand Identity

Branding specialist Miri Rodriguez defined storytelling as "the emotional transfer of information through the introduction of a character, plot, and conclusion."[10] As branding has become increasingly consumer centric, storytelling has become a central part of how brands create their unique brand identity with "today's connected consumer… weaving together every aspect of … [a] brand as a rich tapestry of brand story."[11] Taking ancient cultural themes, such as recognizable motifs like the circle, scarab, or serpent, and using them within a brand's storytelling and brand elements, such as product design or visual merchandising, allows brands to use their cultural heritage as an integral part of how they create connection with their customers. In the words of one of the entrepreneurs whose company is included in this study, Khaled Mehrez: "We dig through history to bring back the old wisdom and

renovate it. The new would give life again to the old and the old would give value and richness to the new."[12]

The Modern Egyptian Context

Any traveler to Egypt will immediately see that modern-day Egyptians are intensely proud of their deep and rich cultural heritage. Pharaonic, Coptic, and Islamic motifs are ubiquitous, especially within the Cairo metropolitan area where these authors were based at the time of writing. In his 2019 book, *Mystery Pieces*, Khaled Mehrez explains that these motifs, in particular "the ancient Egyptian era… holds a huge [number] of ideas for every designer who wants to be inspired by the Egyptian style."[13] They tell the story of who the Egyptians are from 4000 BC through the modern day. As such, it is no surprise that modern Egyptian brands would pull from these ancient themes and motifs, from their "built-in heritage" to lay the foundation for their own brand stories.[14]

The intense pride Egyptian designers feel towards their heritage was on show in 2023 when the Egyptian Fashion and Design Council organized Egypt's first-ever Egypt Fashion Week, allowing for over 70 Egyptian designers to showcase their brands and products to the world. They chose the theme "The Past, Present & Future" to "proudly celebrate our heritage & civilization," to "take inspiration from our culture for design," and to "show the world our present, a pool of creatives, craftsmen, and industry leaders that have forged a contemporary Egyptian DNA."[15] This intermixing of past and present within Egypt is inescapable and is itself an inextricable part of current Egyptian culture.

This first ever fashion week showed the remarkable breadth and beauty of Egyptian designers, yet many designers were taking this call for "inspiration" literally, directly incorporating ancient motifs within their work with minimal adaptation. Egyptian fashion brand Concrete's CEO, Mohamed Talaat, challenged young Egyptian designers at the show, asking them to take their inspiration less literally, arguing, "it doesn't have to be pharaonic."[16]

This paper will address his argument, looking at two companies that showed at Egyptian Fashion Week, Azza Fahmy and Mix And Match, and two that did not, Mehrez + Krema and Nefertari. How each company is using ancient motifs within their brand identity, visual merchandising, and product design will be outlined in the case studies below.

METHODOLOGY

A mixed method cross-case analysis was conducted to examine how modern Egyptian companies are incorporating ancient themes within their brands, visual merchandising, and product design to create more beautiful spaces and products, while connecting modern-day Egyptians, and modern-day travelers, to the country's past. This study consisted of three distinct phases:

The preliminary phase was a document analysis within which key motifs were identified and studied firsthand within their historical context. This included research of artifacts at the Egyptian Museum in Cairo, as well as visits to ancient archeological sites in both the Cairo area, namely the Saqqara necropolis, and the west bank of Luxor, namely the tombs at the Valley of the Kings, Valley of the Queens, and Valley of the Artisans.

Secondly, case-studies were performed with four modern-day companies incorporating ancient motifs: Azza Fahmy, Mix And Match, Mehrez + Krema, and Nefertari. These case studies were researched using both primary and secondary research methods. Two of the companies were able to be interviewed: Mix And Match and Mehrez + Krema. One shared insight through a public lecture: Azza Fahmy. All companies' history and brand identity were analyzed using publicly available marketing materials, websites, and store visits. These four companies each work in a distinct sector of

the consumer goods and services industry (accessories, home goods, apparel, personal care) and are respected within the Egyptian marketplace.

Lastly, images highlighting visual merchandising and product design were collected from the four companies and compared with the ancient motif images. These were then compiled into a survey that was shared with both Egyptian and non-Egyptian consumers chosen through voluntary sampling.

CASE STUDIES

Four companies were identified as using ancient motifs within their modern-day branding, visual merchandising, and product design. Each used these motifs in a different way, some more literally applying motifs to their packaging or product and others using the motif more as inspiration, incorporating it into the product so that it was adapted in a modern way. The authors' ratings of how each company incorporated ancient motifs is outlined in Table 1 below. Here the companies have been rated according to their use of ancient motifs in each category using a Likert-scale of 1-5, with 5 being the highest usage and 1 being the lowest.

Company	Overall Brand Story	Product Design	Product Packaging	Visual Merchandising
Azza Fahmy	5	4	1	1
Mehrez + Krema	4	5	n/a	2
Mix And Match	4	4	1	4
Nefertari	5	1	4	3

Table 1. Incorporation of Ancient Motifs into Brand Elements

Azza Fahmy

The Azza Fahmy brand was established in 1969 and has grown to include both Egyptian and international locations as well as a foundation and design school. The company's key product offering is fine jewelry "inspired by 7000 years of history & modern cultural references" Storytelling is foundational to the brand with the brand itself claiming to be "passionately engaged in story telling" while selling "timeless jewellery to the modern eclectic cultural curators."[17]

Telling the story of the Egyptian culture through motif is so important to Azza Fahmy, that in a 2023 panel discussion at Egypt Fashion Week, Azza Fahmy herself stressed the importance of "teaching students related to their roots and their culture," ensuring they know "how to …have their own imagination… related to themselves and related to their culture". She continued by stressing that designers must look to their heritage and make something out of it.[18]

In 2012 the company launched its Pharaonic collection "commemorating years of researching every symbol and every story."[19] This collection includes the pieces used for this study. Within the product design for the Pharaonic collection, there is a mix of literal and interpretive motif usage. For example, the *Pharaonic Tale Cuff* uses hieroglyphic images, a winged scarab beetle, and a placement that mimics ancient tomb drawings.[20] However, the *Snake Hoop Earrings* pull from the ancient serpent motif but are clearly modern in design.[21] As for visual merchandising elements, aside from the use of the colors gold and blue, Azza Fahmy does not strongly use ancient motifs within its visual merchandising or its product packaging.
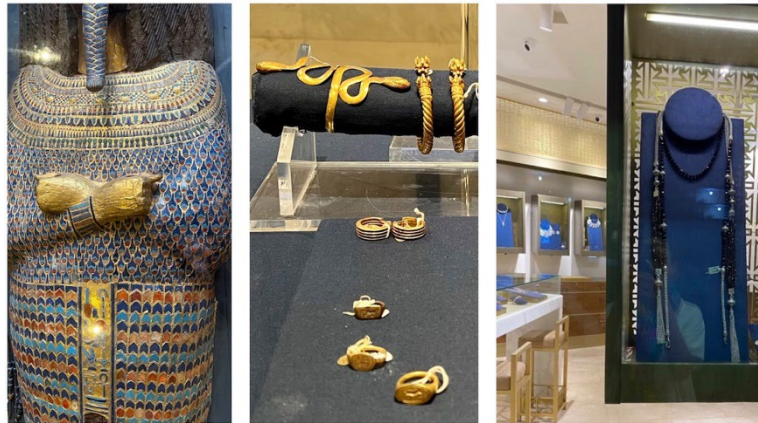
Figure 3. Lapis lazuli blue; An ancient serpent bracelet; Azza Fahmy's use of gold and blue in the visual merchandising elements used for its store windows.

Mehrez + Krema

Mehrez + Krema is an Egyptian furniture design house started in 2011 by husband-and-wife team Khaled Mehrez and Hanan Krema. The company focuses on "furniture designs, decorative items, wall claddings, doors, and dressings" and strongly pulls on ancient themes and motifs within its brand story and product designs. [22] Mehrez himself describes how he interacted with the ancient themes, stating "I had dived into the Egyptian history and explored how I - as a designer - can relate to it from architectural, sculptural, or applied arts perspectives."[23]

The ancient motifs used by Mehrez + Krema in its product design draw from patterns (ex. animal images representing hieroglyphic patterns), color (ex. gold), and shape (ex. The Console of the Sun piece incorporates both temple and boat shapes as seen in Figure 4).[24] However, aside from the product design and brand story, the store's visual merchandising and product packaging are clean and modern and do not readily incorporate these motifs.
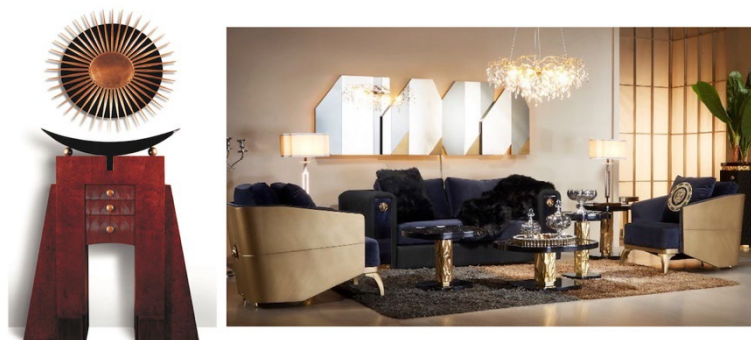
Figure 4. The Console of the Sun; Mehrez + Krema's in store merchandising.

Mix And Match

Mix And Match is a second-generation apparel company focusing on "sustainable and locally produced" "fashion wear" which is sold in multiple retail locations throughout the Cairo area.[25] In an interview with Mix And Match's visual merchandiser, the importance of storytelling for the brand came up continually. Mix And Match's product consistently incorporates Egyptian techniques and sourcing, however he stressed that their design inspiration did not necessarily need to come from

Egyptian culture itself. When asked about which themes or motifs were most foundation for the company's 2023 Pharaonic collection, he noted the importance of color and pattern, citing pattern as a tool to cut "through pieces as a way to tell a story."[26]

While Mix And Match strongly used ancient themes and motifs in its product design for the 2023 Pharaonic collection, it was usually understated and incorporated through color (ex. the use of blue and red), texture (ex. a stitched water motif or chevron), or pattern (ex. a lotus motif). While the Pharaonic collection was in stores, some visual merchandising elements had strong motif usage (see Figure 5), for example window displays and the website borrowed tomb imagery such as stars and scarab beetles, which were recreated within the Mix And Match context. Yet inside the store the visual merchandising and product packaging remained consistent and did not incorporate these motifs.

Figure 5. A Mix And Match window display showing the Pharaonic collection in Cairo, 2023.

Nefertari

Nefertari is a Cairo-based company focusing on "100% natural handmade body care products" including home goods, such as linens, and select apparel items.[27] Nefertari states in its brand story that its products and brand benefit "from its "Egyptianism", as all products have a very special Egyptian allure and are connected in several ways to the mystic land of the Pharaohs."[28]

While Nefertari uses ancient themes and motifs in its brand story, very little motif is used in the product design itself. Within its visual merchandising strategy, motifs are most commonly used in product packaging imagery, in the store or window displays in a very literal way (see Figure 6 below), and on the website, which itself looks like a papyrus scroll and incorporates colors commonly seen in tomb paintings. Of the four companies examined, Nefertari adopts the most literal usage of ancient motifs in their brand elements, directly applying images such as a drawing of Nefertari's face, the eye of Horus, or photographs of the Giza pyramids onto their product packing.

Figure 6. Nefertari's visual merchandising in store and in window. Cairo, 2023.

SURVEY RESULTS

A survey was conducted asking both Egyptians and non-Egyptians to reflect on these four Egyptian companies' usage of ancient motifs within their brand, visual merchandising, and product design. Voluntary sampling was used to identify survey respondents with a sampling size of n=52. The makeup of these respondents is outlined in the following section.

From the survey we were able to identify two key takeaways. The first being that survey respondents' perception of the use of ancient motifs as enhancing the beauty of a particular company's space or product varied from company to company. However, for all four companies, the majority of respondents said that the use of ancient motifs made them feel more connected to Egyptian culture and heritage.

Makeup of the Survey Respondents

This sampling pool included both Egyptian and non-Egyptian consumers, all of which have a university-level education and are familiar with Egyptian history. Of the respondents, 77% were female and 22% were male. 37% were 18-25 and 33% were 36-45 years old. The majority of respondents were Muslim, 56%, followed by 33% Christian, 2% Jewish, 2% Buddhist, and the remainder having no religious affiliation. 60% of respondents were Egyptian nationals, while the remaining 40% were of mixed European, Canadian, and American nationality. 56% of respondents were residing in Egypt at the time they completed the survey. All but 2 respondents, 96%, replied that they "like" or "strongly like" Egyptian history and culture, although only 77% of respondents had ever lived in or visited Egypt.

Recognizable Motifs

A list of 21 ancient motifs, including colors, patterns, text, and religious iconography, were given to respondents to see which motifs were most recognizable to consumers. Of these motifs, the two most commonly identified motifs were the use of ancient Egyptian icons (gods/goddesses) identified 64% of the time across all companies and the color gold, identified 62% of the time across all companies. Hieroglyphic text and images, while present in examples for each company, were identified only 25% of the time.

Impressions of Beauty Depend on Motif Usage

Over 92% of respondents said that Mix And Match's use of ancient motifs made the products more beautiful. Comments from respondents included, "the subtle hints of Egyptian culture in the brand is the best seller, no overdoing it or exaggeration, I love that". Mix And Match's ability to use these ancient motifs in a modern way was highlighted by one respondent who noted that the "combination of modern and tradition is what makes it particularly appealing."

Additionally, over 90% of respondents said that Azza Fahmy's use of ancient motifs made the products more beautiful, yet, for Azza Fahmy, respondents seemed to have a different perspective on the balance of ancient and modern. One respondent said, "this company doesn't just link us to the past, but completely takes us there by creating a piece that seems to be ancient." Another seemingly non-Egyptian respondent commented that "the fact that the use of motifs seems more authentic and more historical makes me less likely to buy - I might feel like I was appropriating or playing dress up, as the jewelry is not authentic to me."

For Mehrez + Krema and Nefertari this was a more complicated story with 63% and 50% respectively saying that the motif usage made the product more beautiful, and 19% and 31% respectively said that it made the product less beautiful. In both cases, 19% of respondents said it had no impact on their perception of product beauty.

It is important to note that while this was not a correlational study, Nefertari had the least positive response for this question and has the least modern usage of motif within their product design. For example, while Mix And Match incorporated motifs in a way that makes them recognizable but distinctly modern, Nefertari was much more likely to directly transcribe a single motif onto a product. This was noted by a respondent who commented on the Nefertari images stating that "the motifs themselves look like something one might find easily online or within a word processing program - the selection of the motifs does not suggest sophistication or even much authenticity." A second respondent summed it up by saying, "Egyptian historical motifs used as [a] marketing gimmick to sell toiletries? No thank you." While the authors of this paper know Nefertari's products to be of a quality respected in the Egyptian market, their use of ancient motifs seem to be possibly in conflict with that quality.

Ancient Motif Usage Creates Connection to Culture

In all cases, nearly half or more of respondents said that the use of ancient motifs made them feel more connected to Egyptian culture. This was highest for Azza Fahmy, at 80%, and Mix And Match, at 77%. For both companies, only 3 respondents, 6%, said it made them feel less connected to Egyptian culture with the balance saying it had no impact. For Mehrez + Krema 52% of respondents said the use of ancient motifs made them feel more connected to Egyptian culture, with 33% saying it had no impact and 15% saying it made them feel less connected to Egyptian culture. For Nefertari 48% of respondents said the use of ancient motifs made them feel more connected to Egyptian culture, with 30% saying it had no impact, and 23% saying it made them feel less connected to Egyptian culture.

CONCLUSIONS

Circling back to branding specialist Miri Rodriguez's definition of storytelling as an "emotional transfer" with "a character, plot, and conclusion," we can see that the Egyptian brands studied here are using these ancient themes, through the use of motifs, to carry the consumer along the story arc to a modern day conclusion, where the consumer can interact with ancient, pharaonic characters by engaging with the company's brand, visual merchandising, and product design.[29] It is important to note that with this study's sample size (n=52) it is difficult to make any generalized statements,

however, it does seem that how the motif was used did have an impact on the consumers' perception of the product and the brand. A well-crafted brand story and a use of ancient motifs that felt thoroughly incorporated into the product design seemed to have the best response from consumers. Survey respondents seemed to respond most positively when the use of ancient motifs was done in a way that felt distinctly modern and authentic to the brand.

An important note for designers considering the use of ancient motifs in their visual merchandising and product design, is that authenticity is paramount. The motif usage should never feel like a "marketing gimmick". One respondent summed this up by saying, "Whether or not the motifs are used does not impact my perception as much as *how* they are used. In the first brand they were used more subtly, and I was more likely to appreciate them, the others were very kitschy." Authenticity also means ensuring that the brand tells their story in a way that consumers know why the motifs are being used and how the motifs relate to the brand and founder's heritage. Highlighting the role of the maker also seems important. Another survey respondent highlighted this by saying, "If these were authentically made by Egyptian artists/makers, I would love these pieces and perceive them as high-end. If they were made in China for some big box store, I would perceive them as cheap efforts to appease those who want to appear cultured."

Customers today want to engage with a brand experience, to be taken along the full arc of the brand story. If done in a manner that feels authentic and modern, perhaps using ancient themes, such as motifs, in both product design and visual merchandising is one great way to do that.

NOTES

[1] Richard H. Wilkinson, *Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture* (New York: Thames and Hudson, 1994), 9.

[2] Wilkinson, 9.

[3] E. J. W. Barber, *Women's Work : The First 20,000 Years: Women, Cloth, and Society in Early Times*. (New York: WW Norton, 1995), 194.

[4] Wilkinson, *Reading Egyptian Art*, 133.

[5] Wilkinson, *Reading Egyptian Art*, 129.

[6] Wilkinson, *Reading Egyptian Art*, 113.

[7] Stephen Quirke, *Exploring Religion in Ancient Egypt*. (West Sussex: John Wiley & Sons, Incorporated, 2014), 35, http://ebookcentral.proquest.com/lib/vcu/detail.action?docID=7103871.

[8] Quirke, *Exploring Religion in Ancient Egypt*, 97.

[9] Quirke, *Exploring Religion in Ancient Egypt*, 97.

[10] Miri Rodriguez, *Brand Storytelling: Put Customers at the Heart of Your Brand Story* (London: Kogan Page Limited, 2020), 104.

[11] Rodriguez, *Brand Storytelling*, 9.

[12] Khaled Mehrez, *Mystery Pieces* (Cairo: MEHREZ+KREMA, 2019), 17, https://www.mehrezkrema.com/books/mysteryPieces.pdf.

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A HELPING SCAN: COMMUNITY COLLABORATION AND THE BENEFITS OF A STATE-WIDE DIGITIZATION CENTER FOR PRESERVING LOCAL HISTORY

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INTRODUCTION

Despite the necessity for institutions to extend virtually since the height of the COVID-19 pandemic, cultural heritage institutions have found in-house digitization and online hosting of their materials challenging. Reasons for that range from limited staff, time, understanding of the digitization process, to restrictive budgets. The North Carolina Digital Heritage Center (NCDHC) is a statewide digitization program that works with cultural heritage institutions to scan, describe, and host digitized historical materials online. The NCDHC's services, which are performed at no cost to the institution, are essential for many cultural heritage institutions who wish to digitize their collections but lack the technology, knowledge, and/or budget. In early 2022, the Burwell School Historic Site (BSHS), located in Hillsborough, North Carolina, received a grant for their Archives and Database Recovery Project. The grant was used in part to create an 80-hour internship focused on digitizing frequently used and fragile materials. Recognizing completion of the project would have been near impossible with the allotted time and budget, I worked with the BSHS and NCDHC to develop a dual internship and established a partnership between the two institutions that was successful in 1) promoting the value of heritage organizations sharing resources and expertise, 2) the creation of high quality digital preservation copies which will enhance research, education, and community outreach goals, and 3) increasing access of historical materials for public use. This project demonstrates how cultural heritage institutions faced with challenges such as limited budgets, staffing, and technological resources can have successful projects through collaboration with other organizations.

Digitization has been a growing desire and need for cultural heritage institutions in the United States for the past 10-20 years. In 2020, however, online access to collection materials quickly became indispensable when cultural heritage institutions were forced to close their doors during the height of the COVID-19 pandemic. During this period, individuals were able to see the benefits of digitized collections online, some of which include the ability to view materials from all over the world, less physical handling of materials, easier record browsing, easier linkage of materials, digital metadata, increased accessibility to materials (e.g. optical character recognition).[1] Though some individuals have returned to physically viewing materials after institutions reopened, many have requested that digitization and online access to materials continue.

Despite the need and necessity to extend virtually during this period, institutions have found in-house digitization and online hosting of their materials challenging since before 2020. Reasons for that range

from limited staff, time, understanding of the digitization process, and restrictive budgets. To help cultural institutions that face these problems, several states have established statewide digitization programs with the help of LSTA and outside funding.[2] To address these issues at institutions in North Carolina, a statewide digitization program was created. The North Carolina Digital Heritage Center (NCDHC) works with cultural heritage institutions to scan, describe, and host historical materials online. Most importantly, these services are offered at no cost to the institutions. Through their work, the Center helps to increase access to and usage of historical materials from institutions across the state.

With the growing interest in digitizing materials and the effects of the COVID-19 pandemic, digitization became a priority for the Burwell School Historic Site (BSHS). Known primarily as a site of one of the earliest schools for white women in North Carolina, the BSHS staff wanted to reduce handling as well as increase the accessibility and visibility of their collection. The Site, however, was not equipped to do digitization work. To combat this, the staff applied for and received a grant which they used to create the Archives and Database Recovery Project. The project created an 80-hour internship that focused on digitizing over 50 frequently used and fragile materials. Recognizing completion of the project would have been near impossible with the allotted time and budget, I worked with the BSHS and NCDHC to develop a dual internship and establish a partnership between the two institutions.

Using the dual internship, I show how cultural heritage institutions faced with limited budgets, staffing, subject knowledge, and/or technological resources can have successful projects, such as digitization, through collaboration with other organizations. The project with the NCDHC and BSHS is used as a framework to show how partnership between institutions can be particularly successful in 1) promoting the value of heritage organizations sharing resources and expertise, 2) the creation of high-quality digital preservation copies which will enhance research, education, and community outreach goals, and 3) increasing access of historical materials for public use. The following sections provide a brief history of digitization in the United States, background information on the BSHS and NCDHC, detailed explanation of the project, and discussion about future uses for the digitized collections.

DIGITIZATION

Digitization is the process of converting from an analog to digital format (i.e. scanning). The primary purpose of digitization is to create an accurate representation of an object for access, never for replacing the original material. Interest in digitization and online access to materials has increased exponentially since the late 1990s and early 2000s.[3] This has been a result of the growth and popularity of the internet; technology advancement; availability of funds through the federal Library Services and Technology Act (LSTA) since 1996; and patron requests for open access.[4] Though the definition does not specifically mention online access specifically, it is typically associated or conflated with digitization.

Primary concerns and debates associated with digitization include accessibility, sustainability, and issues of ownership and intellectual property. Accessibility encompasses if someone has internet or technology to access materials online; if institutions can afford to pay for scanners and their maintenance fees; and if staff is able to dedicate their time to digitizing. Long-term maintenance of files, storage, hosting sites, etc. are a major concern for cultural heritage institutions when thinking about the sustainability of a digitization program. Lastly, issues of ownership and intellectual property, especially regarding digital and born-digital files are especially difficult to navigate for institutions. For example, in their book, *A Time to Gather: Archives and the Control of Jewish Culture*, Lustig points out that in the Jewish community, Jewish archivists have been aware of the

possibilities of digital technologies to be a possible resolution to issues of different groups having materials spread all over the world. However, there is still an issue of files being "mediated through computer programs that interpret and display data" as well as servers, which present sites of central control or single points of failure, and digitization projects being used to maintain control over originals instead of access.[5]

NORTH CAROLINA DIGITAL HERITAGE CENTER (NCDHC)

The North Carolina Digital Heritage Center is a statewide digitization and digital publishing program that does not collect materials, but provides digitization, description, online hosting, and consulting services at no cost to their partners. The Center's creation was a result of a five-year survey conducted by the North Carolina Exploring Cultural Heritage Online project (NC ECHO). Over five years, NC ECHO staff visited and surveyed 761 out of the nearly 1,000 identified cultural heritage institutions in the state to gather detailed statistical information as well as conduct opinion-based needs assessments. In 2010, the final published report created from these surveys revealed institutions in the state had a strong desire to digitize their collections. However, many reported they did not have the funding, space, staff, or knowledge to do so.[6] That same year, the SLNC and UNC University Libraries partnered together and, with the help of LSTA funding, created the NCDHC to help institutions overcome these barriers.

To help cultural heritage institutions digitize their collections, the Center offers the following services to its partners at no cost: digitization, description (metadata), hosting on the Center's site DigitalNC, and digital project consulting. While there is no cost to become a partner, the institution must be in North Carolina and have collections open to the public to be eligible. The Center partners with a wide variety of organizations including museums, archives, historical societies, school alumni associations, and more.

Housed at UNC-Chapel Hill's Wilson Library, the NCDHC staff have access to a wide range of advanced scanners and cameras in the Digital Production Center (DPC) which allow them to digitize everything from three dimensional objects to colored slides.[7] Materials selected for digitization are chosen by the partners themselves—with some requirements and caveats. The materials must be related to North Carolina, the partner must allow the Center to put the materials on their website, materials cannot raise privacy concerns or represent a high copyright risk, and the institutions cannot use the digital images to make money. If the partners agree and the materials meet these requirements, the digitization process can move forward after the materials are brought to the Center.

After the materials are digitized and metadata is created for the materials using the Center's standardized metadata spreadsheet.[8] Data entered into the spreadsheet is based on an internal metadata data dictionary along with Library of Congress (LOC) Authorities, LOC Thesaurus for Graphic Materials, Getty Research Institute Art and Architecture Thesaurus Online, and Dublin Core Metadata Initiative. As experts of their collections and communities, partners are encouraged to provide metadata for their materials, but it is not required. If no metadata is provided, the materials are described to the best of the NCDHC staff's abilities.

Once the descriptions are complete, the metadata and the digitized materials are uploaded to the Center's website (DigitalNC.org). From there, partners are sent a link to the batch to quality check the metadata and images. If there are no changes to be made, a blog post highlighting the new batch of materials is published and the materials are returned to the partner. As of July 2023, the NCDHC has partnered with over 320 cultural heritage organizations across the state and currently has over half a million objects/issues freely available to view on the NCDHC's website (DigitalNC.org).[9]

BURWELL SCHOOL HISTORIC SITE (BSHS)

The Burwell School Historic Site (BSHS) in Hillsborough, North Carolina has been open to the public since 1977. It is known primarily for being the site of one of the state's earliest schools for white women, *The Burwell Academy for Young Ladies*, which was in operation from the summer of 1837 to 1857. Additionally, they are also known by researchers for their archival collection. Housed in the site's original 19th century home, the BSHS archives consist of over 5,000 materials that date from the 1700s to 1900s. Researchers and other visitors come to the BSHS to learn about the Burwell family, early women's education in North Carolina, as well as the Town of Hillsborough and Orange County, through the physical 19th century buildings and archive materials.

With the growing interest in digitizing materials and the effects of the COVID-19 pandemic, digitization became a priority for the Burwell School Historic Site (BSHS). The Site wanted digital copies of their materials primarily to reduce object handling of frequently used and fragile materials; create digital copies for backup and social media use, as well as increase access and visibility to their collections. The site, however, was not equipped to do digitization work. Resembling other cultural heritage institutions in the United States, the BSHS has a restrictive budget, limited hours, and a small staff. With no state or federal operating funds, the site is limited to funds raised by the HHC and grants.[10] In addition, they had nowhere to host the materials online and no scanner to digitize materials with.

In 2021, the Site applied for a grant through the North Carolina Humanities Council and the National Endowment for the Humanities (NEH) as part of the American Rescue Plan to help overcome these barriers.[11] In early 2022, the Site received a grant for their Archives and Database Recovery Project. The grant was used, in part, to create an 80-hour internship focused on digitizing over 50 used and fragile materials, including diaries, photographs, and letters.

PROJECT

Since April 2020, I have worked full-time with the NCDHC primarily digitizing various historical material types, creating metadata, and uploading materials into their content management system. While working here, I have become well-versed in the Center's operations, problems affecting cultural heritage institutions, and the digitization process. becoming well-versed in their operations, problems affecting cultural heritage institutions, and the digitization process. On top of working at the Center, I am enrolled in the public history master's program at North Carolina State University. A requirement for the degree is to complete a 150-hour internship in a special area of interest. With interests in digitization, accessibility, and community archives, I applied for the archives intern position for the BSHS Archives and Database Recovery Project.

In the interview, the BSHS site coordinator explained the goals they hoped the archives intern could accomplish by the end of the project. Using a scanner that would be purchased using grant funds, the primary goal was to digitize their frequently used items in-house to reduce the handling of the physical objects and create the ability to access the materials remotely. Additional goals included creating a workflow for the digitization process, finding aids for the physical objects, and reorganizing the physical collection. From my experiences in digitization, I recognized that the project goals were going to be near impossible to complete with the limited time, budget, and technology available. Consequently, I posed the idea of partnering with the Center to help increase the possibility of achieving the project goals to the site coordinator who was thrilled by the idea.

After officially receiving the offer for the archive intern position, I facilitated discussions with and between the BSHS site coordinator and NCDHC digital librarian. From these, I developed a "dual internship" that provided me with a wider range of experience at two very different organizations while also being highly beneficial to both the BSHS and NCDHC. To accomplish the BSHS project

goals, duties and tasks were assigned to the appropriate organization and modified to focus primarily on digital instead of physical collections.

My 70-hours of work at the NCDHC during the internship focused primarily on the digitization of BSHS materials. The BSHS staff selected over 50 historical materials including diaries, photographs, letters, a catalog, and more. When the materials arrived at the Center, I assessed them to determine which scanners would provide me with the highest quality scan. When scanning was completed, I created a metadata spreadsheet using the NCDHC's metadata guidelines.[12] From there I uploaded the materials and accompanying metadata onto DigitalNC. During the upload process, the Center's upload assistant automatically adds optical character recognition (OCR) to each image with text to make them more accessible and searchable. After the BSHS site coordinator and I quality checked the records, they were made available for public access. Lastly, I wrote a blog post to highlight the new partnership and materials.[13]

With digitization outsourced to the NCDHC, the remaining BSHS internship hours were available to work on the Archives and Database Recovery Project's other goals. The remaining goals, which originally concentrated on the physical collections, was modified to concentrate on the site's digital collection. Not only was I able to create finding aids for and organize the digital files received from the NCDHC, but I was also able to create documents for their new file naming conventions; digital and physical material accessioning workflows; and collection descriptions.

The dual internship provided me with the opportunity to learn from two vastly different institutions, while the collaboration was highly beneficial to both the BSHS and NCDHC in several ways. The BSHS received high-quality digital scans; online access to their materials; increased searchability and accessibility of text materials with the addition of optical character recognition and metadata; and their most popular and fragile materials digitized, described, and hosted on the NCDHC's website all at no cost to them. Whereas the NCDHC gained another valuable community partner; was able to add more North Carolina historical materials to their online collections; helped educate more individuals about the digitization process and best practices; and helped increase access to and preservation of unique historical materials.

CONCLUSION

A year after the completion of the dual internship, the BSHS staff has utilized the digitized materials in several different ways including overhauling their tour script and self-guided tour cards. The content, but also the accessibility of materials on DigitalNC, was particularly useful to the Site's research committee for their project investigating Burwell School teachers. Future projects using the digital material includes reworking virtual exhibits on their website using the digital files as well as social media posts that spotlight materials in their collection on DigitalNC. Although the BSHS and NCDHC have not collaborated since the dual internship ended in August 2021, the Site's coordinator has expressed interest in having additional materials digitized.

Through my 150-hour dual internship, I demonstrated several benefits of collaboration between a statewide digital heritage organization, the NCDHC and a local historic site, the BSHS. These include 1) the value of heritage organizations sharing resources and expertise, 2) the creation of high-quality digital preservation copies which will enhance research, education, and community outreach goals; and 3) increased access of historical materials for public use.[14] More broadly, this project demonstrates how cultural heritage institutions faced with challenges such as limited budgets, staffing, and technological resources can have successful projects through collaboration with other organizations.

NOTES

[1] Alberto Campagnolo, *Book Conservation and Digitization: The Challenges of Dialogue and Collaboration* (Leeds: Arc Humanities Press, 2020), 82.
Susan Caro, *Digitizing Your Collection: Public Library Success Stories* (Chicago: American Library Association, 2016), xii.
[2] Christine A. Pruzin, "State Digital Resources: Memory Projects, Online Encyclopedias, Historical and Cultural Materials Collections," *Library of Congress*, accessed December 3, 2022,
https://www.loc.gov/rr/program/bib/statememory/#top.
[3] Deanna B. Marcum and Roger C. Schonfeld, "The Dreamers," in *Along Came Google: A History of Library Digitization* (New Jersey: Princeton University Press, 2021).
[4] North Carolina ECHO (Project), "North Carolina's Cultural Resources: A Survey and Report," N.C. Department of Cultural Resources, State Library of North Carolina, ECHO, 2010, accessed December 3, 2022, https://digital.ncdcr.gov/digital/collection/p249901coll22/id/641429/rec/13.
[5] Jason Lustig, *A Time to Gather: Archives and the Control of Jewish Culture* (New York: Oxford University Press, 2022), https://doi-org.prox.lib.ncsu.edu/10.1093/oso/9780197563526.002.0004.
[6] North Carolina ECHO (Project), "North Carolina's Cultural Resources: A Survey and Report," *N.C. Department of Cultural Resources, State Library of North Carolina, ECHO*, 2010,
https://digital.ncdcr.gov/digital/collection/p249901coll22/id/641429/rec/13.
[7] It is important to note that while the NCDHC is housed at UNC, it is not *of* UNC. Meaning that, although the Center uses the university's structure and framework—such as the human resource department, graduate assistants, and office space—it is a separate entity from the university.
North Carolina Digital Heritage Center, "Scanning and Digitization Equipment," last modified June 2023, https://www.digitalnc.org/resources/digitization/equipment/.
[8] Metadata is data that describes and provides information about data. In this case, its data about the materials. For more information about metadata, I suggest looking into the Dublin Core Metadata Initiative (DCMI).
[9] North Carolina Digital Heritage Center, "DigitalNC Statistics," last modified July 31, 2023,
https://www.digitalnc.org/about/statistics/.
[10] Burwell School Historic Site, "Our Mission," accessed December 3, 2022, https://www.burwellschool.org/our-mission.
[11] The American Rescue Plan was an emergency legislative package passed in the United States in March 2021 to help provide economical support to citizens, communities, and business impacted by the COVID-19 pandemic.
[12] North Carolina Digital Heritage Center, "Describing Your Materials (Metadata Guidelines)," last modified September 2022, https://www.digitalnc.org/resources/description/metadata-guidelines/.
[13] The blog post can be read in its entirety on the DigitalNC blog here: https://www.digitalnc.org/blog/burwell-school-historic-site-materials-now-available-on-digitalnc/.
[14] Analytic reports for individual partners can be found on the DigitalNC website using their Partner Analytics Report tool.

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INTANGIBLE CULTURAL HERITAGE IN JAPAN: THE CASE OF KABUKI THEATRE

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INTRODUCTION

This paper focuses on the dichotomy between high-class culture *kabuki* and local ('farmer') *kabuki*, and its implications. While the first in Japan is designated as 'important intangible cultural property,' performed by prestigious and traditional families, the latter is performed by villagers, and is considered to be 'intangible folk cultural property.'[1]

Kabuki is a traditional Japanese theatre form, which originated at the beginning of the Edo period (1603–1868) and was especially popular within the common people. Thus, it was their values and tastes that were reflected in the dramas, which took place within the licensed quarters.[2] Both men and women originally acted in plays, but eventually only male actors performed; those who specialised in women roles are called *onnagata*. On the contrary, male-roles actors are called *tachiyaku*, then divided between the *aragoto* and *wagoto* styles. While *aragoto* is characterised by exaggeration in costume, make-up, movement, and vocal delivery, *wagoto* is more gentle.[3] When Japan opened up to the West at the beginning of the Meiji period, in 1868, *kabuki* also opened to Western influence, and finally became the most popular style of the Japanese theatre.

As Natsuko Akagawa underlines in her 2015 book *Heritage Conservation in Japan's Cultural Diplomacy*, Japan has played a key role in the area of UNESCO World Heritage, by contributing to conversations around the concepts of authenticity and intangible heritage, respectively by taking part in the discussion of the Nara Document on Authenticity (1994) and in the establishment of the Intangible Cultural Heritage Convention (2003). Specifically, the primary intention of the Nara Document on Authenticity was to acknowledge the significance of cultural diversity that exists in time and space, the different ways in which heritage is conceived and protected in different contexts, and the importance of respecting the community that created the heritage.[4] A similar process happened with the notion of 'intangible heritage,' after the debate gained prominence during the Nara Conference. The model provided by the Japanese national system for safeguarding intangible cultural heritage had a strong influence on the initial draft of the Intangible Cultural Heritage Convention, which was later extensively revised on the basis of input from the international community. Therefore, it is important to mention that in 2005 *kabuki* was proclaimed as intangible heritage with outstanding universal value, and in 2008 it was inscribed on the Representative List of the Intangible Heritage of Humanity.[5]

The existing academic literature on *kabuki* theatre is extensive and heterogeneous, but it is mostly concerned with an historical perspective and translations of plays, as it emerges from Andrew

Tsubaki's review *Three Books on Kabuki* (1981). When it comes to *kabuki* as heritage, the literature about it is not particularly extensive, and it usually deals with *kabuki* in a Western context, especially in the United States, such as the works of Kevin Wetmore[6] and Narumi Iwasaki.[7] While looking for sources on *kabuki*'s status as cultural heritage in Japan, and on the differentiation between high-class and folkloristic *kabuki*, it became evident that there is a scarcity of academic research on these particular topics.

This paper looks at how Japan's designation and conservation policies for Intangible Cultural Heritage (ICH) have influenced the heritagisation and institutionalisation of *kabuki* theatre in Japan and internationally, and how this created a dichotomy between high-class *kabuki* and folkloristic *kabuki*. Through a comparative analysis, it explores the implications of this dichotomy, and aims to explain why high-class *kabuki* is exhibited to foreigners to promote national culture and why, on the contrary, folkloristic *kabuki* targets domestic tourism.

The research process involved utilizing insights from Japanese culture and analysing sources through the perspective of cultural heritage and authenticity literature, with a specific focus on the Authorised Heritage Discourse (AHD), as articulated by Laurajane Smith.[8] Primary sources for this study comprised videos of *kabuki* performances, including materials from the UNESCO YouTube channel, and segments of films featuring *kabuki* plays. To complement these visual materials, secondary sources consisted of academic books and articles on kabuki, such as the works of Ronald Cavaye[9] and Julie Iezzi.[10] Furthermore, literature on authenticity and intangible heritage in Japan was utilized, such as Shigeyuki Miyata,[11] Noriko Aikawa-Faure[12] and Natsuko Akagawa.[13]

A VISUAL ANALYSIS

In *Kagamijishi*, a short documentary directed by Ozu Yasujirō in 1936, famous *kabuki* actor Kikugorō VI performs a dance where an innocent girl turns into a demonic lion. For the performance, Kikugorō VI is dressed according to the traditional *kabuki* costume, make-up, and wig style.

The standard dress for *kabuki* characters is the *kimono*, which is the regular traditional dress worn by common people, although generally the ones used for the plays are more elegant and colourful. The basic form of the *kimono* – long-sleeved and tied around the waist – is the same for men and women, but it differs in some respects. For example, for female characters it usually trails on the ground behind the wearer, and the back of the collar is low. Sleeve length can also vary, the longer sleeves being worn by young girls,[14] as can be observed in the aforementioned performance, where Kikugorō VI wears a *kimono* with long sleeves while portraying the girl, and another with short ones while portraying the lion.

Likewise, the wigs (*katsura*) are different for each character and are individually created for every actor by making a copper mould of the head, which the wigmaker covers with a silk cloth onto which strands of real hair are sewn. Then the *tokoyama*, a wig artist, dresses the wig in the correct stile. The several variations give clues to the character's social status, age, temperament and even occupation.[15]

In the documentary, during the first part of the performance the wig is made of black hair which is tied up, while in the second part the wig is voluminous and made of long white hair, and the actor constantly moves it as a part of his dance.

Moreover, kabuki make up can be differentiated in two types: the standard one, employed for the majority of characters, and *kumadori*, mostly used in the *aragoto* acting style.[16] A white base (*oshiroi*) is always used, but the shade changes according to one's gender, status, and age. The shape of eyebrows and lips also varies; in particular, *kumadori* make up is characterised by bold red, blue or brown lines to highlight facial muscles and bone structure.[17] Numerous examples of both standard and *kumadori* make-up can be observed in the *kabuki* video on the UNESCO YouTube channel.

Even though the styles of dance and acting vary from play to play, there are a few features that are common to most performances, such as the stop action poses (*mie*). As Cavaye explains "*mie* generally follow a pattern, serving to focus our attention on a particular character or characters at an important moment during the play. […] More than mere focal points, *mie* are used to express to the audience a climax of great emotional tension."[18] Both *Kagamijishi* and the YouTube video present examples of *mie.* In the documentary the actor, dressed as the lion, poses by kneeling down and opening up his arms, while watching up ahead; differently, in the YouTube video an actor portraying a demon dramatically stops with a spear in his hands and a leg raised, while someone lifts his costume from behind.

Other typical aspects are the wooden clappers and the fight scenes. The firsts are the most distinctive sound within *kabuki* theatre, and are of two types: *ki* and *tsuke. Ki* are used to signal the beginning and ending of the play and come from the backstage area, while the *tsuke* beater is in full view of the audience, and imitates several noises throughout the plays, such as those of clashing swords or running feet; *tsuke* also accompany *mie* poses, with a specific pattern called *ba-tan.*[19] The fight scenes are called *tachimawari*, and can be either very short or last up to fifteen minutes; they do not display gore but suggest violence through the power of acting, without any actual physical contact.

More generally, *kabuki* acting is a frontal, presentational style that creates stage pictures that remind of historical woodblock prints.[20]

DESIGNATION AND CONSERVATION OF INTANGIBLE CULTURAL HERITAGE IN JAPAN

The conservation movement in Japan originated during the Meiji era (1869–1912), as a way to strengthen national identity by protecting cultural properties and limiting their export overseas. Japanese culture and art were becoming more and more popular in Europe and the United States, which resulted in art objects and paintings being taken out of Japan, causing concern about the loss of cultural property in the Country. Several protective legislations were introduced during the years, resulting in the Law for the Protection of Cultural Properties (1950), still in force today. For this law, the term 'protection' was used instead of 'preservation,' as the aim of this law was to protect rather than preserve. Moreover, in 1951 Japan joined UNESCO, which was seen as Japan returning to the international community.[21]

In 1954 the original law was amended to extend the system of protection to ICH, adding categories such as 'intangible cultural properties' and 'intangible folk cultural properties.' In addition to 'important intangible cultural properties,' the law also designated individuals or groups having notable skills and knowledge of techniques, commonly called 'living national treasures.' However, this was only limited to elite traditional stage arts, such as *kabuki,* while folk cultural expressions were not seen as cultural properties under the law, but as only requiring documentation. Further amendments were made in 1975, and folk cultural expressions were legally recognised and classified as 'important intangible folk cultural properties.' Nevertheless, the changes that took place did not give any recognition to the key bearers of the skills or techniques of this heritage, thus no holders of folk cultural expressions were considered as living national treasures under the law.[22]

Additionally, Akagawa explains that "annual subsidies totalling two million Yen per year are given to the individual or group holders who possess the relevant skills or crafts for the purpose of training their successors and to hold public performances,"[23] referring to national living treasures. This phenomenon creates a significant disparity between practitioners of 'intangible cultural properties' and those of 'folk cultural properties,' as the first ones receive economic support from the State and are hence considered more worthy. Furthermore, Aikawa-Faure investigates why such different treatments were given to the various expressions of ICH, and explains that some Japanese folklorists

thought that extending the national living treasures concept to folk cultural properties could prevent their natural development and lead to their fossilisation. She also explains that, due to the rural migration and lack of interest of younger people, folk cultural expressions are in a precarious state.[24]

During the last 70 years, various types of documentation of Japanese ICH have been created in order to promote the protection of cultural property. However, the differences between the documentation procedures of intangible cultural properties and of intangible folk cultural properties are quite evident. Miyata reports that for the former the records for performing arts are prepared by the government, and for *kabuki* they consist of documenting of scores for court music and movement, and visual recordings on 35mm film. After 1966, the national documentation projects were replaced with the records of performances at the National Theatre of Japan. These techniques present some issues: since documentation of performing arts consists mainly of recordings of independent performances at the National Theatre, the registration of certain programmes and techniques is lacking. Moreover, in the cases where documentation was produced more than 30 years ago, it has not been updated, and for technical reasons visual recordings were limited to a restricted number of items. On the other hand, for intangible folk cultural properties, documentation of folk performing arts consists of writings, photographs, and records of any artist's performance at the 'National Folk Performing Arts Festival' and 'Regional Folk Performing Arts Festival.' These are then published in part in the 'Documentation of Intangible Cultural Properties: Performing Arts 1–4.' The problem in this case is that most of the documentation is led by Japanese municipalities or preservation groups, which can vary in sizes and have different objectives. Even though they are supported by government funds, many projects have a limited budget and time span, and depend on the awareness of who is in charge.[25] Conclusively, the documentation of intangible cultural properties is at the same time protected and limited by the State: a greater amount of funds is granted, but the practices become standardised and homogenised, and the only performing arts preserved are those that meet the approval of the government. On the contrary, intangible folk cultural properties receive less funding and attention, but have more chances to evolve and develop without being fossilised or aiming at reaching standards imposed by the State.

A COMPARATIVE STUDY

According to the Japanese Law for the Protection of Cultural Properties, there are two kinds of *kabuki*, which are designated in two different ways: there is a standardised one, labelled as 'important intangible cultural property,' and an amateur one, labelled as 'intangible folk cultural property.'[26]

On one hand, the *kabuki* designated as 'important intangible cultural property' is performed in the main theatres of Japan, such as Kabukiza and the National Theater in Tokyo, and the Minamiza in Kyoto, which usually also offer audio guides in English for foreigners.[27] As aforementioned, performers of *kabuki* can be designated as 'national living treasures' and receive subsidies from the State for a total of two million Yen per year, for their notable skills and knowledge of the techniques. Through this measure, the Japanese government shows his approval and support to the practice, giving it an actual monetary value.

Furthermore, *kabuki* is an inherited profession, and even though there is less pressure than in the past, male children of star actors are expected to follow their father's footsteps and become actors themselves.[28] Thus, most of the actors today come from notable *kabuki* families, such as Ichikawa Ebizō XI, member of the prestigious Ichikawa Danjuro acting line, who performed during the Opening Ceremony of the 2020 Summer Olympics in Tokyo.[29] This episode shows how *kabuki* is institutionalised in order to represent Japanese culture internationally: the government employs famous actors that can be easily recognised by the public, and that perform a standardised version of *kabuki* which they could experience in person when they will visit Japan, promoting the commodification of the practice at the same time. Moreover, this phenomenon is not a recent one, as

something similar can be noticed in Ozu's *Kagamijishi*, where acclaimed actor Kikugorō VI's performance is said to be recorded "to promote the art of Japanese dance abroad."[30] It is also worth mentioning that this is the *kabuki* which is being promoted in UNESCO's Representative List of the Intangible Heritage of Humanity, as it can be observed from the video on their YouTube channel.

On the other hand, the *kabuki* designated as 'intangible folk cultural property' is Oshika *kabuki*, a kind of farmer *kabuki* typical of the Oshika village in the Nagano Prefecture, which has been performed there since the mid-eighteenth century.[31]

Farmer *kabuki* is a form of *kabuki* that dates back to the beginning of the eighteenth century, when some farming communities decided to erect a stage for local performances within the community. Since the Tokugawa government opposed this, as farmers were only supposed to produce rice for them and focus on their essential labour, priests offered the peasants shrine-land to build a stage, which was built facing the shrine. Whenever Tokugawa inspectors would visit the village, they would be told that it was a shrine hall. These theatres then spread from village to village, preserving the religious connection.[32] As Henry Williams affirms, "today the extant farmers' theatres are witnesses to a form of theatre that began and remained close to the soil. They recall a people who persevered in providing that necessary activity that binds a community through shared theatrical experiences."[33]

This is particularly true for Oshika *kabuki*, performed only twice a year, on May 3rd and on the third Sunday of October, which is promoted on their website as an experience that creates "heart-to-heart-contact," in a space surrounded by nature.[34] This kind of theatre is less celebrated and known: for this reason, domestic tourists are more likely to attend performances. Additionally, in the case of Oshika *kabuki* the performances are less frequent, take place in an area that is not exactly popular among tourists, and there are no English support guides available.

Moreover, since the 1980s the movement to revitalise the provinces of Japan attracted the attention of local authorities, which decided to exploit folk cultural expression to promote tourism and the sale of handcrafts. However, this changed when a new plan to preserve folk cultural expression at the local level was introduced in 2001.[35] Nevertheless, there is still a considerable disparity between both the economic aspect and the conservation techniques of 'important intangible cultural property' kabuki and 'intangible folk cultural property' kabuki, since continuity and coherence in the preservation of the second is not guaranteed, along with practitioners not receiving subsidies.

In addition, folklorists agree on the fact that the documentation of their cultural traditions should be strengthened in order to improve their protection.[36]

CONCLUSION

In her article, Aikawa-Faure asserts that "Japan limits the scope of intangible cultural properties to classical and elitist art forms without including folk cultural properties in a way that is specific to the country and reflects the hierarchical traditions of Japanese society."[37]

As demonstrated in this paper, the case of *kabuki* as ICH in Japan confirms her assertion: the label of 'important intangible cultural property' only designates an institutionalised *kabuki*, performed by actors coming from prestigious families, and which is also used to represent Japanese culture in international contexts such as the 2020 Summer Olympics. The institutionalisation of high-class culture *kabuki* through specific ICH legislations and conservation practices confers upon it the role of a cultural ambassador, conveying a specific sense of tradition and artistic excellence to global audiences. However, this selective recognition and representation raises questions about the inclusivity of the *kabuki* practice within the landscape of intangible cultural heritage. While these conservation efforts ensure public recognition, financial support, and proper documentation for testimony and transmission, there is still room for potential improvement.

On the contrary, farmer *kabuki* does not receive the same kind of treatment, and only the *kabuki* typical of Oshika village is designated as 'intangible folk cultural property.' The origins of this kind of *kabuki* are strictly linked to the local landscape and religious traditions, making it a compelling attraction for domestic tourists seeking a sense of cultural heritage tied to the region's history. However, unlike high-class culture *kabuki,* its preservation depends on regional authorities and local conservation groups, and can only count on a minor quantity of funds. These aspects make this intangible heritage more fragile and its future uncertain, echoing the challenges faced by many grassroot cultural practices in their journey towards preservation.

NOTES

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[3] Ronald Cavaye, *Kabuki*, chap. 4.

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[5] "UNESCO - Kabuki Theatre," accessed December 2, 2021, https://ich.unesco.org/en/RL/kabuki-theatre-00163.

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[19] Ronald Cavaye, *Kabuki*, chap. 5.

[20] Julie A. Iezzi, *Superheroes and Femmes Fatales*, 105.

[21] Natsuko Akagawa, *Heritage Conservation*, 47–51.

[22] Noriko Aikawa-Faure, "Excellence and authenticity: 'Living National (Human) Treasures' in Japan and Korea," *International Journal of Intangible Heritage 9* (2014): 38–9.

[23] Natsuko Akagawa, *Heritage Conservation*, 58.

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KOWLOON WALLED CITY, A SOCIAL URBAN ANALYSIS THROUGH PICTURES AND DRAWINGS

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INTRODUCTION

The proposal analyses the space of Kowloon's walled city through photographs and drawings. The images by Ian Lambot and Greg Girard[1] and the illustrations by Kazumi Terasawa[2] demonstrate a chaotic urban configuration from a social and ethnographic perspective, emphasising the idea of community as a fundamental aspect in the development of this labyrinthine vertical slum narrative. Lambot and Girard, fascinated by this urban space, portray a place that, despite its shortcomings, manages to conceive the city as a mega-organic entity that adapts spatially and socially to the changing needs of users. The photographs collect the daily life of this place recording the actions of the inhabitants in direct relation to the urban configuration. Their work serves as both an urban and social document[3] that facilitates understanding of the place. Additionally, Kazumi Terasawa's drawings reflect the disposition of private and public space. The illustrations depict the relationship between the living and working areas, showcasing the various activities developed within the tiny blocks comprising this unique city. The general depiction and the illustrated details demonstrate evidence of concepts related to high density and the dissolution of boundaries between public and private. The drawings provide a narrative that explores novel forms of use and occupation, guiding the viewer to discern the interplay between spatial performance and social life. By means of observation and analysis, both approaches explore the social and architectural aspects that provide insights and reflections on Kowloon's spatial development.

Kowloon Walled City

Hong Kong's missing Kowloon Walled City was a remarkable urban phenomenon built without the involvement of architects or significant government intervention. It was the most densely populated city in the world, housing over 35,000 residents within an area of less than one hectare. Ultimately demolished in 1994, the city had grown to accommodate a staggering population of 50,000. Situated in within the Kowloon district, this slum-like city block was an intricate spatial labyrinth comprising more than three hundred interconnected buildings spanning multiple levels (Figure 1).

The Walled City of Kowloon represents a unique planning failure involving three different governments -Chinese, Hong Kong, and British- at the administrative, territorial, and social levels. According to historians, China claimed the rights to this ancient military fortress after the Japanese invasion during the World War II.[4] The construction of the city began under a provision within an 1842 treaty that granted China ownership rights over the site, despite Hong Kong having been under

British rule for decades. In order to avoid a diplomatic conflict, none of the governments took any action over the site, resulting in a legal limbo that rendered the city's existence technically illegal. With no legislation, planning, regulation or building standards, low rents, and no taxes requirements, the city not only persisted but thrived with minimal government oversight of essential services.

Figure 1. Ryuji Miyamoto Kowloon Walled City 1987.

Kowloon became home to many citizens who lived in a state of both legal and urban informality. These were mainly immigrants[5] with few resources, illustrating the latent socio-spatial exclusion in contemporary cities,[6] where certain groups face barriers to accessing formal housing and urban services. The limited space and the dense population motivated the development of high-rise buildings, many of them without natural light, ventilation, or running water due to the lack of health and safety guidelines for illegal constructions. Despite the initial potential of the city's architecture to foster anonymity and a lack of community identity, which have historically been associated with social disorganisation and criminal activity, the citizens successfully established a resilient social network that had a positive impact on the community. Throughout its history, the city experienced a unique urban phenomenon characterised by the coexistence of residential and commercial establishments, including factories, shops, brothels, and illegal businesses. This heterogeneous mix of activities reflected the resourcefulness and adaptability of the residents. Among these businesses were unlicensed dentists and doctors trained in China who could not afford the high licencing fees of legal establishments in Hong Kong.

Due to its urban settlement and its specific spatial configuration, the city was vulnerable to illegal activities and experienced sporadic criminal behaviour cycles interspersed with periods of relative peace. Its unique political and territorial position made it a prime location for Triad-controlled illegal activities (1950-60).[7] However, in the 1970s, anti-corruption campaigns targeted the corrupt power structures that protected the Triads, leading to their weakening and a subsequent reduction in criminal activity. As a result, the brothels and opium dens moved in search of wealthier customers, leaving this self-reliant city relatively quiet and fostering a stronger sense of community.[8]

Exploring the city through pictures and drawings

Canadian photojournalist Greg Girard and British architect Ian Lambot captured the intricate spatial complexity of Kowloon through their photographic work while portraying it as a social system that functions as a community. Historically known as a place where crime and drugs coexisted alongside residents, Kowloon is presented by Girard and Lambert in a novel light that reveals the social dynamics within a chaotic and lawless environment. In addition, the Terasawa's research team elaborated a set of drawings as a research method to explore, and register the experience of living in the walled city. The drawings were characterised by a remarkable level of detail and accuracy. The researchers included students, architects, engineers, and urban planning specialists led by historian and anthropologist Hiroaki Kani. The team spent several years visiting and studying the city, collecting information about its layout, architecture, and inhabitants, capturing the complexity and chaos of the city, and depicting its labyrinthine alleyways, cramped living spaces, and bustling commercial activity. They devised a document mapping the multiple urban layers, interconnected circulations, dynamic uses, versatility of spaces, occupancy and spatial dynamics of residents, cultural values, and power dynamics that collectively shape the community (Figure 2). Through this process, the team was able to acknowledge patterns and insights that may not have been immediately apparent. By observing and recording the inhabitant's interaction in their contexts, as well as their living stories in the place, photographers and researchers uncovered unexpected social data based on their daily life, thus contributing to a more nuanced understanding of the city and community's dynamics.[9] Both contribute graphicly to our comprehension of Kowloon's urban life narratives,[10] providing a glimpse into a now-vanished place and serving as a reminder of the power of art and storytelling to capture the essence of a particular time and place.
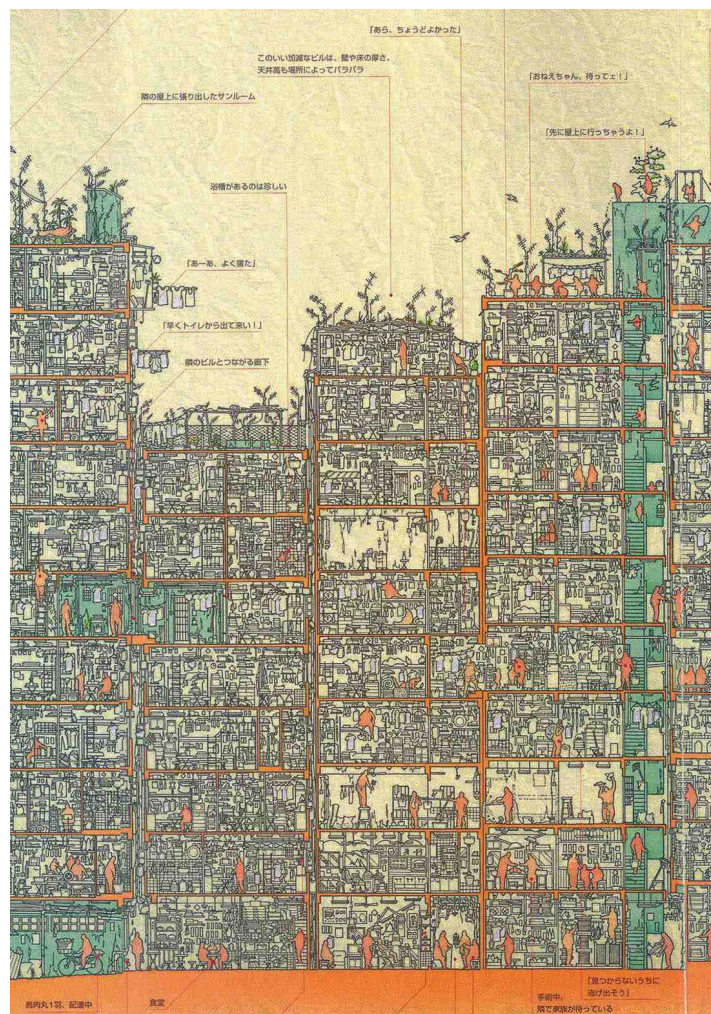
Figure 2. Terasawa, K. Fragment of Grand Panorama of the Kowloon Walled City.

THE URBAN SETTING, SPATIAL AND LIVING CONSIDERATIONS

Kowloon's development from 1946 to 1993 was largely unplanned and unregulated by architects or urban planners. The area started as a squatter camp within an abandoned military fort and eventually grew to become the most densely populated place on earth.[11] In terms of spatial configuration, Kowloon Walled City underwent various stages of evolution following the trend of Hong Kong's vertical growth. In the 1950s, construction predominantly utilised wood and stone, while mid-rise concrete apartment buildings were added during the 1960s. Towering blocks exceeding fourteen stories emerged during the 1970s. However, due to the proximity of the old Kai Tak International Airport, a height restriction was imposed, limiting the number of storeys to seventeen. As a result, an interconnected network of skyscrapers was gradually built, combining different blocks, and comprising narrow and chaotic structures that progressively increased in height and density. To optimise the allocation of private units within limited space, the construction of stair cores was undertaken to interconnect multiple blocks of buildings. This not only expanded the living area but also provided opportunities for social interaction between different blocks.[12] As the city expanded vertically, a secondary network of corridors was created on the higher floors, which, despite a lack of prior planning, facilitated circulation and access to the upper levels[13] without requiring individuals to go downstairs to take the central staircase. This internal upper circulation was tailored to address the demands of high-density growth on the vertical axis. The residents of Kowloon Walled City devised

ingenious space solutions to deal with the challenges of living in a crowded and unregulated environment in which spaces were modified and restructured over time to accommodate their needs. The superblock evolved into an unplanned artificial city that informally housed all the necessary living services.

Figure 3. Greg Girard and Ian Lambot, in City of Darkness Revisited.

There was no centralised water supply or sewage system. As a result, the water quality was poor, and the residents had to rely on unregulated water sources. It was initially obtained by creating wells in and around the city. In the early years, the only way to get water was to go downstairs and carry buckets upstairs (Figure 3). However, with the introduction of electric pumps, the water was pumped up to tanks on the roofs through a complex system of pipes and connections, further constricting the circulation spaces between the various structures. After twenty years off, the government installed vertical pipes throughout the city, providing a more accessible and reliable source of drinking water for the population.

Electricity was an essential but precarious aspect of life in Kowloon Walled City. The city's residents relied on makeshift electrical wiring and often dangerous electrical connections that posed a serious risk of fires and electrocution. Due to the city's ungoverned status, there was no official electrical infrastructure. Instead, residents initially stole power from the general power grid, and company employees living within the city limits made the connections. However, the quality of electrical connections varied significantly, resulting in frequent power outages and electrical fires. Furthermore, due to the high population density and lack of space, electrical wires often cross over the city's narrow alleys, creating a hazard for residents and making difficult access to emergency services in case of fire or other emergencies. The illegal practice was eventually legalised in the late 1970s after a severe fire had devastated the city. Despite regular visits and recommendations from the Hong Kong Fire Brigade, fires continued to pose the most significant hazard in the city, particularly in the areas designated for commercial activities.

There was also a postal service where the postal carriers devised a system of signs and numbers to identify and locate specific addresses. This makeshift navigation system not only facilitated mail delivery but also served as a form of mapping within the city.

Figure 4. Greg Girard and Ian Lambot, in City of Darkness Revisited.

The residential units were characterized by their small size, limited spaces, and frequent instances of shared occupancy among multiple families. Nevertheless, despite their compact dimension, the residents' units were meticulously arranged and optimized to maximize efficiency. Many units were built within storage areas, and some even had mezzanine levels to create additional space. The lack of space led to the development of hybrid typologies not adapted to conventional urban classification or delimitation of use and privacy (Figure 4). The creative use of minimal spaces resulted in a blurring of the distinctions between housing units and corridors; the boundaries between indoor and outdoor, public and private, became indistinct and challenging to discern. For instance, the alleys of Kowloon were not only the pathways that connected the various buildings and dwellings, but they also served as social and cultural spaces that defined the community. Many alleys were lined with small shops, restaurants, and businesses that provided essential goods and services to the community. These businesses were often family-run and passed down from generation to generation, creating a sense of continuity and tradition within the community. Moreover, the alleys were the scene of numerous activities that further strengthened social ties and fostered a sense of belonging.

The decks were transformed into an informal public area for recreation and leisure activities. They were used for a variety of activities, such as playing games like mahjong,[14] socialising with neighbours, and hanging laundry to dry. The rooftops were the most valuable asset and a social gathering place where children played and benefited from natural light and fresh air that was otherwise scarce in their homes (Figure 5). Among the upper-level residences, those occupying the top floor were deemed the most valuable and appreciated; some of them almost met the public housing standards of Hong Kong, except for their minimum dimensions. To increase the available surface of their homes, residents facing facades often added a small balcony. These balconies, usually full of plants and laundry, served as storage spaces and contributed to the vibrant and lively appearance of the building's façade. This strategy not only allowed occupants to expand their living spaces but also increased the visual dimensions of the building (Figure 6).

Figure 5. Greg Girard and Ian Lambot, in City of Darkness Revisited.

Figure 6. Greg Girard and Ian Lambot, in City of Darkness Revisited.

The affordable low rents in the Walled City led to the emergence of factories, shops, and businesses primarily on the ground and first floors, which were easily accessible. Residential units were thoroughly intertwined with non-domestic service units, making vague the limits between public and private. These businesses increased the risk of fires and contamination, worsening the city's sanitary conditions (Figure 7). Moreover, the city was active twenty-four hours a day; schools and services intermittently transformed into strip clubs and arcades by nightfall.[15] This created hybrid typologies that directly correlated with economic and social factors, triggering new dynamics and perceptions of space. The flexibility of the spaces within the city reflected the resourcefulness and adaptability of the community.

Figure 7. Hong Kong's Kowloon Walled City, from the 1970s to demolition. South China Morning Post.

Despite the challenging living and sanitary conditions characterized by the lack of natural light and ventilation in most of the apartments and workplaces, as well as the precarious state of services and infrastructure, the Walled City serves as a paradigmatic example of flexible urbanism. Within this context, the diverse units exhibit the capability to accommodate a variety of uses, extending beyond traditional forms of user occupation. The adaptability and flexibility of the units generated an atypical activity program that operated independently from natural biorhythms, [16] showcasing the city's complete detachment from such natural rhythms.

Due to the absence of government support and essential services, the community formed a tightly knit network where residents relied on each other to maintain decent standards of living conditions. The residents engaged in a network of relationships negotiated daily that operates as a multiplier of economic, cultural, and social capital. Paradoxically, the inadequacy of services that could have been perceived as a problem instead contributed to the development of a resilient community, highlighting the role of the physical environment as a factor in shaping social and cultural practises. [17] The informality and flexibility of spaces were reflected in the social and cultural practices of the community, which were characterised by a high degree of autonomy and self-organisation. According to Lambot, [18] a council of city 'elders', known as the Kai Fong, [19] operated as the intermediary between residents and the authorities while also helping settle disputes within the city itself and registering ownership of the different properties. The Kowloon's citizens were characterised by a high degree of resilience, adaptability, and mutual support. The city functioned as an effective social and pragmatic network where all residents were willing to help each other in a wide range of areas, ranging from water and electrical supplies to social services, religion, and care for the elderly and the young. This bottom-up form of street sociability usually emerges in the unplanned spaces of the urban environment [20] to provide necessary services. The Kowloon Walled City was perhaps the closest approximation to a self-governing, self-sufficient, and self-determined modern city, characterised by a rudimentary yet urban fabric in which the community adapted and thrived despite the challenging environment.

CONCLUSION

The works of Lambot, Girard, and Terasawa offer valuable insights into the urban space of Kowloon from a social and ethnographic perspective. Their photographs and drawings capture the daily life, spatial dynamics, and community interactions within the complex urban environment of the city. These visual representations become powerful tools for interpreting and understanding the city's development and social phenomena.

Lambot and Girard were fascinated by the urban space of Kowloon. In their work, they described an area that, despite its shortcomings, understood the city as a mega-organic entity capable of adapting spatially and socially to the changing needs of its users. Their photographs document the daily life of this legendary place during its final years, providing an urban and social document that facilitates observation, analysis, and the recreation and understanding of a place that no longer exist. Their images go beyond simply registering architectural typologies and instead reflect the social relationships, cultural phenomena and performance that emerged within the city. The images reveal how the physical infrastructure shaped the social dynamics, showcasing the adaptation and improvisation of the residents in response to their spatial constraints. Similarly, the research conducted by the Japanese team, including Terasawa's meticulous drawings, offers detailed insights into the organisation and use of space within Kowloon. The drawings, alongside maps and other data collected by the researchers, provide a comprehensive understanding of the city's complex layers. The illustrations enable a deep exploration of the urban space and evoke a sense of place and authenticity.

Bringing together the photographs and drawings, the analysis of Kowloon's urban space from a social and ethnographic perspective emphasizes the significance of community in its development. Both works shed light on the role of poverty, culture, exclusion, and group formation within the vertical labyrinthine of Kowloon. The study of the visual representations and collected data, provides a significant contribution to the field of urban studies, offering a more nuanced understanding of the intricate relationship between people and the built environment. By bridging the visible and the readable, these visual representation and research efforts provide a holistic understanding of Kowloon Walled City and its community, helping to fill in the necessary information to determine the city's history and significance.

NOTES

[1] Greg Girard and Ian Lambot, *City of Darkness revisited (*London: Watermark, 2014).

[2] Kazumi Terasawa and Kani Hiroaki *Grand Panorama of the Kowloon Walled City. Kowloon City Expedition: Photos and Statements (*Japan: Ed. Iwanami Shoten, 1997).

[3] David MacDougal, "The Visual in Anthropology". In *Rethinking visual anthropology,* ed. Marcus Banks and Howard Morphy (New Haven, CT: Yale University Press, 1997), 276.
Christopher Pinney, Photography *and Anthropology* (New Delhi, India: Oxford University Press, 2011), 14–15.

[4] Lai W.C. Lawrence, Mark Hansley Chua, and Lua Hansley Chua. "The History of Planning for Kowloon City." *Planning Perspectives* 33, no.1 (2018): 97-98.

[5] Kowloon Walled City was home to a diverse range of ethnic groups and nationalities, including Chinese, Vietnamese, and Nepalese, among others. This cultural diversity was reflected in the settlement's food, language, and religious practices.

[6] Alfredo Mela and Alessia Toldo, *Socio-Spatial Inequalities in Contemporary Cities (Gewerbestrasse*: Springer, 2019), 4.

[7] Paul Lee, dir., The Law of Love: The Jackie Pullinger Story, Documentary (United Kingdom: Chanel 4 Television Corporation, 1989).

[8] David McMillan and David M. Chavis, sense of community definition: "Sense of community is a feeling that members have of belonging, a feeling that members matter to one another and to the group and a shared faith that members need will be met through their commitments to be together". In David McMillan and David M. Chavis, Sense of community: An attempt at definition. Unpublished manuscript, George Peabody College for Teachers, Nashville, TN (1976),9.

[9] Sofia Quiroga Fernández," Kowloon Walled City: The Social Vision of an Autoregulated Living Organism Based on the Analysis of T. Kazumi´s Drawings, and G. Lambot and I. Girard's Pictures," in International Proceedings UIA 2021 RIO: 27th World Congress of Architects, Rio de Janeiro, 22-25 March, vol1 (ACSA, 2021), 475.

[10] The camera is used to record reality, while pictures demonstrate narrative purposes. See Douglas Harper, "Visual Sociology: Expanding Sociological Vision," *The American Sociologist* 19, no.1(1988): 54-70.

[11] Ian Lambot, "Self Build and Change: Kowloon Walled City, Hong Kong." *Architectural. Design* 87(2017): 124

[12] Usually, in vertical slums, the lack of space and infrastructure can limit the opportunities for social interaction, reducing the formation of social networks and social capital.

[13] James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings* (New York: Picador, 2017), 393-417.

[14] Mahjong is a traditional Chinese tile-based game that is played with four players. The game is typically played with a set of 136 tiles, which are divided into several categories, including suits, honour tiles, and bonus tiles.

[15] Erich Tsang Shu-Ming, "Community Approach to Youth Work: Working Experience in Kowloon Walled City' (Master Thesis, The University of Hong Kong, 1979) 41.

[16] Hugo Portisch, dir., Kowloon Walled City, documentary (Hong Kong: GMBH, 1988).

[17] There is also an adaptation of "the physical environment to human-social needs." In Klaus Krippendorff, *A Dictionary of Cybernetics* (Pennsylvania: University of Pennsylvania, 1986) 1. "Adaptation can occur in several levels of organisation hierarchy". He further argues that the physical environment is not only shaped by human activity but also shapes human behaviour.

[18] Lambot, "Self Build and Change: Kowloon Walled City, Hong Kong," 128.

[19] The term "Kai Fong" comes from Cantonese and roughly translates to neighbourhood or community.

[20] Jane Jacobs, *The Death and Life of Great American Cities (*New York: Vintage Books, 1961),270-290.

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THE CITADEL OF ROSES (SPAIN): A PROJECT OF SOCIALISATION OF ARCHAEOLOGICAL HERITAGE

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INTRODUCTION

The Bay of Roses is in the extreme northeast of the Iberian Peninsula, very close to the border with France. The bay is a privileged place that is protected from the main winds, which make sailing in this area difficult. This makes it an exceptional port of refuge and has marked much of the history of human occupation of the zone.

The fortress known as the Citadel is a bastioned fortification constructed in the middle of the sixteenth century whose function was to protect the Bay of Roses and its port. This was a space of great strategic value at the time, situated on the route that joined the Iberian Peninsula with the south of France and Italy.

Figure 1. Location of the Ciutadella-Roses, Spain.

Currently, the Citadel, which has lost its military function, has been converted into a first-class archaeological park. Within it, archaeological remains have been discovered that span from the foundation of the Greek colony of Rhode in the fourth century BCE practically up to the current time,

passing through the occupations of the Roman era, late antiquity, medieval and of course the modern era, when the fortress was in operation. All of this is framed within the walls that delimit and define the space.

In recent decades, important scientific work has been undertaken to study this historical past. At the same time, the Citadel has been made into a space that goes beyond an archaeological park to become a social area in which a large number of cultural and leisure activities take place.

BRIEF HISTORICAL EVOLUTION

As mentioned, the topography of the Bay of Roses makes it a privileged space. As it is protected from the main winds, it was an ideal port of shelter for any boat that sailed in the area. One of the main topographic characteristics of the zone is the presence of various watercourses, which led to dramatic changes in the configuration of the space, with considerable displacement of the shoreline towards the south. A good example of this process can be seen in the fortress of the Citadel. Currently, this is situated around 150 m from the shoreline, but in the sixteenth century, boats moored directly beneath its walls. Other evidence of these dramatic changes in topography is the fact that what is now a small elevation situated practically in the middle of the fortress (with the monastery of Santa María on its upper part) was a small peninsula surrounded by the sea when the Greek colony of Rhode was founded in the fourth century BCE.[1]

This combination of a protected port and a space that could easily be defended contributed to the decision to establish on this site one of the two only Greek colonies (along with Empúries) that existed on the Iberian peninsula. This commercial centre was also an important producer of ceramic products.[2] When the Greek colony was abandoned at the start of the second century BCE, during the occupation of the peninsula by Roman armies, the bay continued to be an anchorage frequented by boats passing through the area. Apparently, it was not until the second century CE that a Roman settlement, probably an uicus, was established in the same space. This settlement continued in Late Antiquity. In this period, a small Christian basilica was constructed that occupied the upper part of a small elevation; the same elevation where the first settlement of the Greek colonial population had been established eight centuries earlier. Around the basilica, an important necropolis was established that would continue to be in use even when the settlement was abandoned at the start of the seventh century.[3]

In the tenth century, the monastery of Santa María was founded that used, reconstructed and extended the old Paleochristian basilica. From the eleventh century, probably coinciding with a process of expansion of the monastery that included a new church, a small urban centre was formed that constituted the seed of the medieval town of Roses. Initially situated on the western slope of the hill of Santa María, over the following centuries the settlement grew to the south and to the east, to reach the beach where an active port area and fishermen's neighbourhood was established. Although the original town probably already had walls from an early stage, from the fourteenth century new defences were constructed that surrounded all of the urban perimeter except for the port area and the fishermen's neighbourhood.[4]

In the sixteenth century, as part of a policy to protect the coasts of his territory, King Carlos I ordered the fortification of the bay. The project included the construction of a network of coastal watchtowers, the building of a castle that would "close" the bay to the north and the construction of a new walled enclosure to protect the port.[5] This new enclosure had to be adapted to the new military needs of the period, which were centred on the increasing role of gunpowder as a weapon. The result was the construction of a pentagonal fortress following the military standards of the period that surrounded the town inside it, except for the port and fishermen's neighbourhood that were largely destroyed.

A civil population and military garrison coexisted for a century, but during what was known as the Reapers' War (1640-1652), the fortress was besieged (1645) and occupied by French troops (1645-1660). The population, which had abandoned the town during the siege, could not return to their houses and ended up creating a new urban centre to the north of the bay, which gave rise to the current town of Roses. At this time, a new stage began in which the space became completely militarised.

Figure 2. Orthophoto Ciutadella-Roses

After playing an important role in various military conflicts, the fortress was occupied between 1808 and 1814 by Napoleonic troops. When they withdrew, they destroyed part of the defences, which were already obsolete, marking the end of the military role of the fortress.[6]

The fortress was barely used throughout the nineteenth century. From the start of the twentieth century, a process of demilitarisation started, with various urban projects that considered demolishing the walls and the urban development of the area. During this time, the space continued to be used for various activities. After the Spanish Civil War (1936-1939) it was used for horticulture, but a modest football field was also constructed within it, and some half-ruined military buildings were used as stables, stores or even as dwellings.

From military space to public space

In 1915, the Ministry of the Armed Forces authorised the cession of the land of the Citadel for urban development. From this point, two processes began. On the one hand, during the following decades, various urban development projects were presented and certain elements began to be destroyed, such as parts of the wall to the south and east, and one of the bastions.[7] On the other hand, interest in the archaeological study of the zone began. Initially, most studies were focused on the search for remains of the Greek colony of Rhode, but with the passing of time these studies were also used as an argument to defend the historical value of the space and prevent its destruction and urban development.

In 1961, the enclosure was catalogued as a National Historical and Artistic Site. From this point, the space was protected and some timid attempts at heritage recovery began. In 1965, the archaeologist Wattenberg drew up a first project to adapt the space that was not fruitful.[8]

In 1986, Roses Town Council purchased the plot and a new phase of recognition of the value and use of the space began. In 1991, a project was drawn up to create a route around the enclosure with

defined paths and signposting. However, it was in 1993 with the creation of the "Master Plan for the Citadel" that the recovery of the space gained momentum.[9]

ARCHAEOLOGICAL PROJECTS

As mentioned above, various archaeological studies have been carried out in the Citadel since the start of the twentieth century. Most have been limited to surveys carried out in areas of the site to search, above all, for evidence to document the Greek colony. From the 1960s, the discovery of a neighbourhood from the Greek period led to the undertaking of the first campaigns that were really extensive, which revealed part of the aforementioned neighbourhood and a large commercial building from the Roman period.[10]

After these studies, great progress was made in quality of the research in 1993. As a result of the "Master Plan", a programme of archaeological studies was started that covered the various spaces and periods systematically. This project was directed archaeologically by Anna Maria Puig. It continued until 2011 and enabled delimitation of the walled space of the medieval town and the excavation of part of one of its neighbourhoods, among other aspects. After some years of impasse, studies began again with impetus in 2018, with the creation of the Roses Chair of Archaeology and Archaeological Heritage (University of Girona and Roses City Council).[11]

The current project. Archaeology and patrimonialisation

The current project is focused on the recovery and study of the medieval town, with the restoration of the urban fabric and an analysis of its evolution. In this research project, work is carried out in parallel on the patrimonialisation of the space, so that new areas that are excavated can be immediately incorporated into the visitor circuit.

In recent years (2018-2023), intense work has been undertaken to excavate and highlight the value of an important part of the medieval town – specifically the eastern sector – where a surface area of close to 5000 m2 has been excavated. The project has as some of its objectives the recovery of the medieval town, the study of the urban fabric and the evolution of various spaces, from their construction until their abandonment or conversion from the seventeenth century onwards, when the town was abandoned and the space was militarised definitively.

Figure 3. Medieval village. Excavations until 2018 and in 2022

At all times, the scientific project considers the heritage value of the space and its integration within the archaeological park. For this reason, the tasks are divided into different stages. The first consists of excavating the various streets and buildings and going down to the circulation level. This enables

the final appearance of the urban fabric to be clearly defined and allows the rapid integration of new structures and elements that are found into the visitor circuits, so that the results of the archaeological research are made available to the public. In a second phase, the excavation of the spaces is completed to determine their evolution.

Through publications, guided visits, conferences and open days, the project reports on the results of the work and involves the local population in knowledge of its heritage. However, it is clearly the rapid integration of studied elements into visitor circuits that makes the research dynamic and facilitates social involvement in the project. In this respect, the plan is to use the old medieval streets as elements for the circulation of visitors. This favours a much more immersive experience. Historically, it is much more real, given that the paths of the visitor circuit that have been used to date in the area do not reflect the real organisation of the space in the medieval period.

Figure 4. Restitution of the urban planning of the medieval town

THE CITADEL: A HERITAGE, SOCIAL AND EDUCATIONAL SPACE

From the moment that the Citadel was bought by the town council in 1986, the objectives for this space were diverse. On the one hand, work had to be done to study and present the archaeological remains, to make the space into an archaeological park in which its over twenty-five centuries of history would be visible and understandable. On the other hand, this space that was closed, half-abandoned and in ruins had to be reintegrated into the local community as an element of value for the population.

Once the first archaeological studies and the most urgent works established in the Master Plan had been undertaken, in 2001 a "Basic project for planning and rehabilitating the interior of the Citadel" was drawn up by landscape architect Martirià Figueras. In it, a schedule was established for the various tasks to be carried out. Even though it was only partially executed, it set the bases to convert the site into a visitable space.

In 2007, the site was opened to the public. Initially managed by the Fundació Roses Història i Natura (Roses History and Nature Foundation), in 2009 the management was taken over directly by the town council.

The Citadel has a visitor reception space where there is an exhibition that summarises the history of the site and presents the materials obtained in archaeological excavations. In addition, this space is completed with an area dedicated to underwater finds, which are the result of the aforementioned value of the Bay of Roses as a port of shelter, and its use for over 2,500 years.
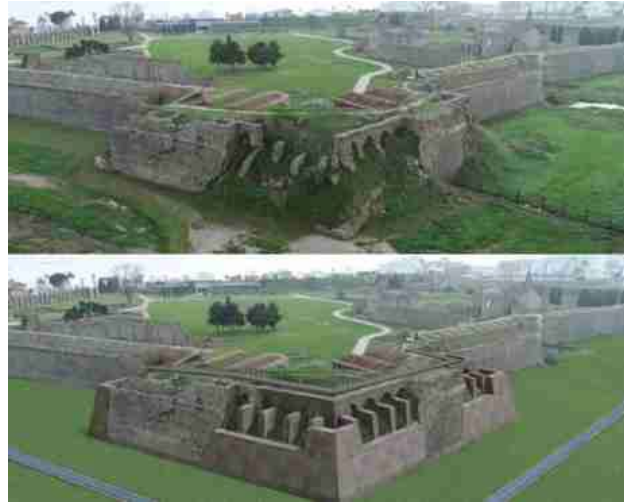

Figure 5. Reconstruction of one of the bastions of the fortress

From the time of its opening, the Citadel Cultural Centre was conceived not only as an archaeological area, but also as a social and cultural space. This can be seen in the document "Estudio de criterios y objetivos para la dinamización del uso ciudadano y turístico de la Ciutadella de Roses" (Study of criteria and objectives to encourage citizen and tourist use of the Citadel of Roses). Some of the measures described in this study are currently applied. Its main proposal was to integrate the site into the social reality of the municipality, by opening it up to the population. The local population has free access to the site, which has made it into a large urban public park.

Figure 6. Use of space for music festivals.

The availability of the space and the ideal context provided by the fortification and the archaeological elements have served to promote the Citadel as a place for holding a wide range of cultural events, especially during the summer months.[12] In it, concert cycles are organised (for example, "Sóns del Món" [Sounds of the World]), cinema ("Cinema a la fresca" [outdoor cinema]) and sports events (Transpyrenae). For these activities, the large spaces that have not yet been the object of

archaeological studies are used, as well as some of the buildings that remain on the site such as the church of the monastery of Santa María, where concerts and small format shows are held. The site reflects the integration between the monument and the population, as it is a common setting for weddings and other celebrations.

Figure 7. Concerts in the church of the monastery of Santa Maria

Another aspect to highlight regarding the use of the Citadel is its value as a didactic, educational element. The fact that in a perfectly delimited space it is possible to travel through 25 centuries of history of the population opens up some very important educational perspectives. For this reason, dramatized visits are organised and workshops for schools in the region and families who visit the site. One of the main educational values of the Citadel is that almost all the history of the territory can be explained in it. Usually, an archaeological site enables various aspects of a certain society to be identified, such as its economy, religion, daily life and production. In the case of Roses, these aspects can be analysed diachronically. Greek religion can be compared with Christianity, commerce in the Roman era with that in the Medieval period, and armies in Late Antiquity with those of the modern era, among other aspects.

Figure 8. The space has an essential educational use.

CONCLUSION. MORE THAN AN ARCHAEOLOGICAL PARK: A CULTURAL AND SOCIAL SPACE.

The great value of the Citadel of Roses site is the creation of a scientifically active archaeological park, where visitors can follow almost instantaneously the evolution of studies and the results. However, the value of the site has also always been the conversion of the plot into a public space that is perfectly integrated into the social and cultural life of the population. The undertaking of activities that go beyond science to include leisure, culture and sports has enabled this space to be considered by all the local population – especially that which is not particularly interested in history or heritage – as a place of their own that must be protected and strengthened. Without a doubt, this use as a social space has facilitated its conservation. It should not be overlooked that this is a plot of large dimensions (over 9,500 m2) that requires continuous attention in terms of gardening and maintenance. The maximum use of this space indirectly facilitates the investments made in its conservation and maintenance.

The Citadel shows that archaeological sites can be more than simple fossilised spaces for scholars. Instead, they can become a considerable source of value for local populations, promoting their development and enhancing their identity.

Figure 9. La Ciutadella constitutes a cultural space, but also a social space.

NOTES

[1] Carles Roqué, "La paleotopografia i el paisatge que acollirà la fundació", in *La colònia grega de Rhode (Roses, Alt Empordà)*, edited by Anna Maria Puig and Aurora Martín (Girona: Museu Arqueologia de Catalunya-Girona, 2006), 32.

[2] Anna Maria Puig and Aurora Martín (coord..). *La colònia grega de Rhode (Roses, Alt Empodrdà)* (Girona: Museu d'Arqueologia de Catalunya-Girona, 2006).

[3] Eduard Canal, and Josep Maria Nolla. "La cella memoriae de Roses", in *L'església vella de Santa Cristina d'Aro. Del monument tardoantic a l'església medieval* edited by Francesc Aicart, Josep Maria Nolla and Lluís Palahí, (Santa Cristina d'Aro: Ajuntament de Santa Cristina, 2008), 93-105.

[4] Lluís Palahí, Marcel Pujol and Xavier Aguelo. "Les muralles del monestir de Santa Maria i la vila de Roses a l'Edat Mitjana". *RODIS. Journal of Medieval and Post-Medieval Archaeology*, 5 (2022): 125-150.

[5] Pablo De la Fuente. *Les fortificacions reials del golf de Roses en l'època moderna*, (Roses: Ajuntament, 1998).

[6] Pablo De la Fuente, Les fortificacions reials del golf de Roses en l'època moderna, (Roses: Ajuntament, 1998).179-180

[7] It is the bastion of Santa María that was located in the southeast corner. The walls and part of the other bastions have been later restored, but not the bastion of Santa María..

[8] "Rosas. Recinto de la Ciudadela. Parque arqueológico. Museo Naval".

[9] Toni Martínez, *La Ciutadella de Roses, 30 anys de titularitat municipal*, (Roses, 2016)*, 68.

[10] Aurora Martín, "Història de la investigació." in *La colònia grega de Rhode (Roses, Alt Empordà)*, edited by Anna Maria Puig and Aurora Martín (Girona: Museu Arqueologia de Catalunya-Girona, 2006) 11-20.

[11] Josep Burch and Lluís Palahí. "La Càtedra Roses d'Arqueologia I Patrimoni Arqueològic", *Festa Major Roses*, 2018, 35-41.

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CHALLENGES IN THE PROTECTION OF A ROCK ART SITE IN THE ISTHMUS OF TEHUANTEPEC, MEXICO

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INTRODUCTION

Mesoamerica is one of the areas of the world where complex civilizations emerged in antiquity. This cultural area is in Mexico and Central America. In this work, we will address rock art belonging to the Zapotec tradition, one of the oldest complex cultures in Mesoamerica. Originating in the central valleys of what is now the state of Oaxaca, the Zapotecs developed a state political structure, urbanism, monumental architecture, and their own artistic style, and created a writing system as well. In the Postclassic period, the last stage of prehispanic history before the arrival of the Spanish, the Zapotecs conquered and colonized a part of the Isthmus of Tehuantepec, the southern part, where they consolidated complex political entities.[1]

The recently arrived Zapotecs constructed a new symbolic landscape to establish themselves in the conquered territory, and in this construction rock art played a critical role. Essentially, they had to resignify cultural spaces, fill them with representations of their cosmovision, and link them to their gods.[2] A series of documented rock art sites correspond to this operation that the Zapotecs initiated upon their arrival. Ba´cuaana is the most complex of these sites known to date and stands out for the quantity and quality of its images.[3]

The Ba'cuaana site is located on the slopes of Cerro Blanco, the only hill that stands out in the middle of the coastal plain of this part of the Isthmus. The site is composed of two large blocks of rock, each one has a rock art group. In the lower part of one of them, there is a space similar to a cave, in which ceiling the paintings are found.
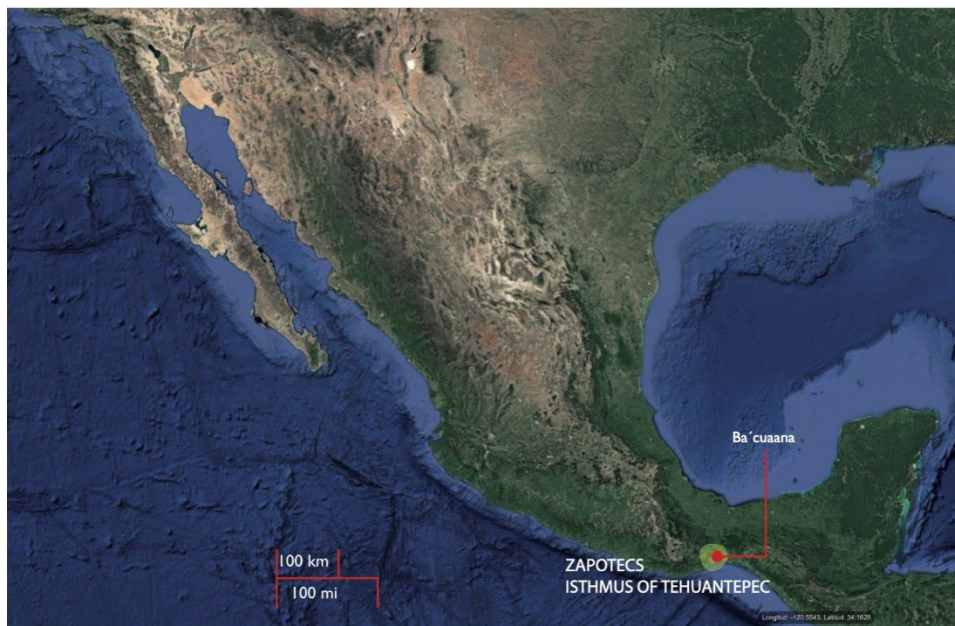
Figure 1. Satellite photo of Mexico with the location of the Isthmus of Tehuantepec, and the site Ba´cuaana. Satellite photo taken from the website of the: Comisión Nacional para el Conocimiento y Uso de la Biodiversidad (Conabio), del gobierno mexicano. http://geoportal.conabio.gob.mx. Drawing by the authors.

In the symbolic system of the Mesoamerican tradition and the Zapotecs, the mountains were the places where water and the most important resources for man's life were stored. In the interior of the mountain lived powerful beings who were thought, to be the owners of the water and those resources.[4] Therefore, Cerro Blanco was a sacred place and the Ba'cuaana site was considered the entrance to the interior of that sacred mountain.

The expressions of the site were painted in the Mixtec-Puebla artistic style, the dominant style in Mesoamerica during the Late Postclassic period (A.D. 1300-1521). This style was used in different types of art: mural painting, ceramics, pieces of gold, and codices, among other formats.[5]

For more than ten years Fernando Berrojalbiz has been directing a project that investigates the rock art of this area of the Isthmus, and almost from the beginning María Rivas Bringas, co-author of this work joined it.

Figure 2. Site Ba´cuaana. Rock 2, Panel 1. Prehispanic images in the rock. Photo Ernesto Peñaloza.

Graffiti problem and protection efforts:

Since the end of 2014, graffiti has been done on the site. In the years 2015 and 2016, they intensified, even overlapping the ancient paintings. Since the end of 2015, we decided to act to stop these acts of vandalism.[6]

An idea or principle has always guided the various actions that we have undertaken: the community or communities surrounding the rock site must be protagonists in making decisions about conservation, they must take responsibility for that protection in their hands because it is the most effective way to conserve these places in the long term. This idea is promoted by global institutions such as UNESCO, and by specialists in the field.[7]

In these years we have carried out different actions:

• Promote the formation of a committee within the community that oversees the conservation of the site

• Informative talks both in public spaces and in educational institutions

• Preparation of informative brochures

• Training of a group of young volunteer guides to make guided tours of the site

• Exhibition of photographs about the site and our investigations of it.[8]

Achievements And Problems

One of the most important achievements of the actions we undertook for the protection of the site, is that up to now, the graffitiing on the rocks with paint has been stopped. Unfortunately, this year we detected small graffiti on small rocks close to the two with paint on them. Therefore, it is necessary to continue with protection actions.

Firstly, it is necessary to overcome one of our main objectives: the consolidation of the community-based protection groups. It has not been possible to bring together within the Ixtaltepec community,

an active group that is permanent and sustainable, and that cares about the conservation of its heritage, which includes rock art.

Factors that help understand these difficulties.

Before we mentioned that the community close to, or linked to the rock art site is the one that should oversee the protecting of the site, since their participation is the most effective way for its conservation. Those who advocate this idea seem to have a vision of communities as unified entities, ready for common action. However, the reality is that in many communities there are strong divisions, so it is difficult for them to agree to support common actions, or there is simply a lack of interest or apathy.

DIVERSE IDENTITIES AND THE IMPACT OF MODERNITY ON THE REPRODUCTION OF CULTURE.

The Cerro Blanco Mountain and its rock art site Ba'cuaana are located just over the boundary that separates the towns of Ciudad Ixtepec and Asuncion Ixtaltepec. The virtual dividing line runs along the ridge of the mountain to split it in half: the north belonging to Ciudad Ixtepec territory, the south to Asuncion Ixtaltepec (Figure 3). This situation imposes a special difficulty in the attempt to design projects based on the community's interests and necessities, for the safeguarding of their biocultural assets such as Cerro Blanco and the rock art site.
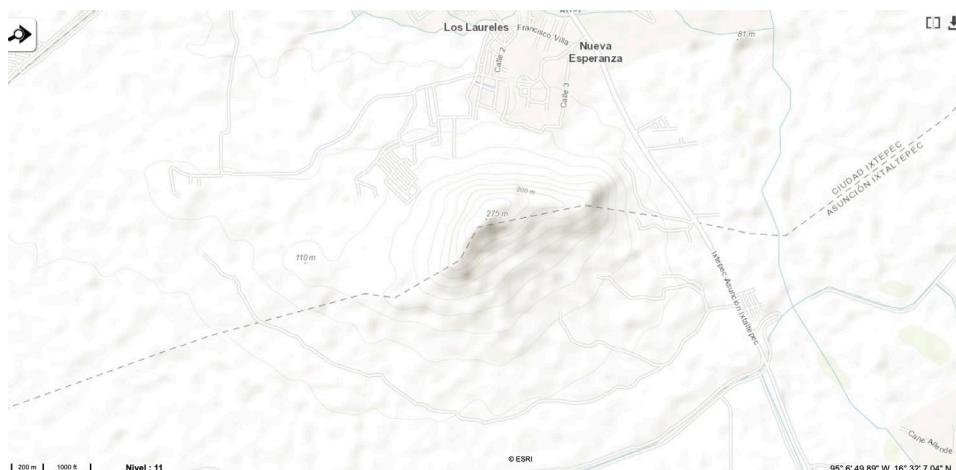

Figure 3. Topographic map showing de border line right at the middle of the Cerro Blanco mountain, dividing Ciudad Ixtepec and Asunción Ixtaltepec territories. INEGI, Mapa Digital de México 2023. http://gaia.inegi.org.mx/mdm6/?v=bGF0OjE2LjUyNzU2LGxvbjotOTUuMDg1NTcsejoxMSxsOmMxMT FzZXJ2aWNpb3N8dGMxMTFzZXJ2aWNpb3M=

It is crucial to recognize the great differences between both populations since each maintains particular social, political, and economic dynamics that influence the way they perceive their landscape, reproduce their memory, conceive their history, and apprehend their heritage.

Ciudad Ixtepec has an urban environment with heterogeneous identities. Since the late nineteenth century, Ciudad Ixtepec has been a thriving economic center thanks to the presence of one of the most important transisthmian railroad stations. For more than a century, this situation attracted immigrants from different latitudes who came to cohabit with the earlier Zapotec communities and to create a cultural multiplicity.

With modernity, the inhabitants of Ixtepec have exchanged their agricultural activities, those linked to the land and, therefore, to their ancestral traditions and culture, for trading and other services in

keeping with modern city life. The loss of the native language is evidence of this transformation: only 19% of the indigenous population still speaks Zapotec in its variant of the Isthmus.[9]

In Asunción Ixtaltepec, on the other hand, at least 75% of the population identifies itself as indigenous and 44% still speak a native language, mostly Zapotec.[10] Yet, most of the people are engaged in agriculture activities. In Ixtaltepec there are still specialists in traditional production techniques such as bakery, *totopo* production (a type of corn toast), cheese, huaraches (sandals), pottery, and embroidery. However, this knowledge is also in danger due to generational change.

The changes and losses have occurred more rapidly since the second half of the 20th century. Detachment from traditional rural dynamics has a profound impact on how both identities and their cultural expressions are kept and reproduced.

Undoubtedly, the dynamics imposed by the modern, capitalist, and colonialist system of life, have a determining influence, especially the rupture of the community fabric.

Social, political, and economic factors that contribute to the loss of social cohesion.

Nowadays, there exist two kinds of town authorities: 1) a communal assembly with a designated chief (the ancestral decision-making structure); and 2) the municipality, with the major, according to the modern party-political system. Authorities of each system have their group interests, and there is a rivalry between them.

This logic of group convenience (economic convenience), in shaping political identities, causes divisions in the community, and even quarrels. In the year 2021, during the pandemic, we had the opportunity to participate in a cultural event that promoted the knowledge and protection of the rock art site. This event had apparently been organized by a group of young *ixtaltepecanos* concerned about the preservation of their cultural heritage. Unfortunately, who supported and headed the initiative, was an older person with an interest in taking a government position in the educational and cultural management area. When this person failed to achieve his goal, he completely abandoned the initiative and the group disintegrated.

On the other and, for more than fifteen years, there has been an overexploitation of Cerro Blanco Mountain, on the opposite side of Ba´cuaana. Tons of mineral materials are extracted daily from the soil, with heavy construction machinery. Even though Cerro Blanco is a communal property and even a sacred element of the landscape, both, municipal and community authorities allow this overexploitation by mutual agreement, as it benefits certain families that have perpetuated their political and economic influence. Unfortunately, this form of extraction has completely disturbed the landscape and destroyed a large part of the biota around the mountain.

Figure 4. Extraction of materials from the Cerro Blanco. In the upper right part of the photo a comparison from 2003 to 2023. Photos from Google Earth. Image processing by María Rivas Bringas.

Another complex sociocultural factor that generates antagonism is found in religious expressions. Catholicism continues to be the predominant religion and dictates the ritual calendar of the communities. However, since the 1930s, the Protestant Baptist option entered, and the religious panorama began to pluralize.[11] Other evangelistic options have been gaining ground. The Pentecostal option has been the strongest in the region since the 1960s -by the year 2000 there were at least 64,000 Pentecostal parishioners in the Isthmus of Tehuantepec.[12] One of the great problems of this type of religious conversion is the substitution and progressive loss of ancestral traditions –even those linked to Catholicism– as they are considered expressions of heresy. There is therefore a separation of their parishioners from community activities linked to ancestral rituality and memory. The first graffiti found in Ba'cuaana corresponds precisely to expressions of a religious nature of the Protestant type; fragments of the gospel in a kind of intervention to "exorcise" the place (Figure 5).

Figure 5. Graffities with protestant gospel messages on one of the rocks with antique paintings. Photo by María Rivas Bringas.

The generation gap has also been an influential factor in the way in which tradition and memory are reproduced. Sometimes, parents refuse to transmit their first language with the intention of "protecting" their children from discrimination violence. Young people now show a reluctance to

identify themselves as indigenous. Their participation in cultural and community life is limited to moments of conviviality at traditional festivities. However, there is still hope in some young folks who are concerned about learning, reappraising, and recovering their ancestral knowledge. That concern is usually expressed in art products such as poetry, graphics, music, embroidery, etc.

Who decides what heritage is?

As external researchers, we cannot impose what heritage should be for the communities. Our heritage conservation strategies are based on, and guided by the communities´ own perspectives, interests, and concerns about it. These are the more important we have observed:

In the Oaxacan isthmus, there is a renewed interest in the preservation and transmission of the Zapotec language, or *didxazaá*, as it is originally named. Zapotec teachers, poets, writers, and intellectuals have devoted themselves to writing in their native language; they even promote discussions about the correct forms of pronunciation, writing, and translation, and often make efforts to generate strategies for its teaching.

In the town of Ixtaltepec, a self-managed collective has been formed: the Bizeete'ni collective. They are mostly teachers and professionals, both active and retired, but between the ages of 40 and 70 years old. They are concerned about the preservation of the language and the recording of the cultural history of their town. They have published a printed magazine with ideas, poems, stories, and histories in both Spanish and Zapotec (Figure 6).
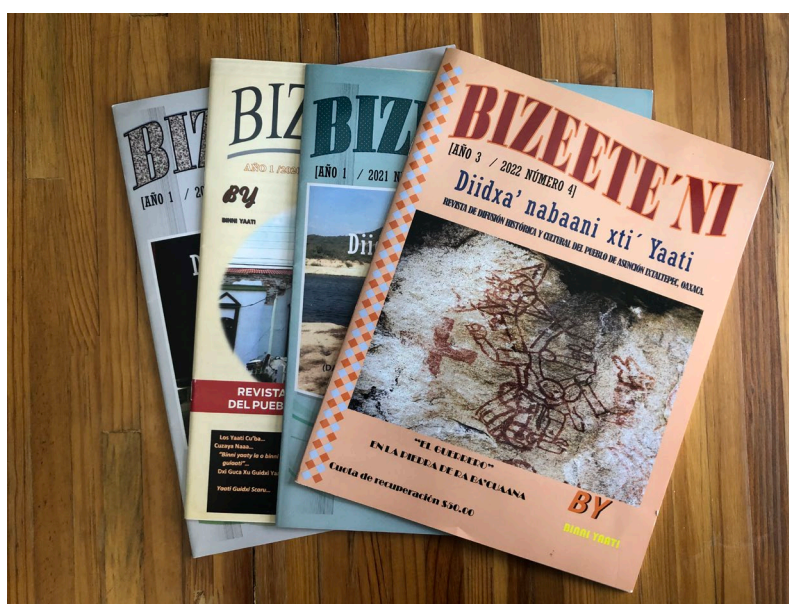

Figure 6. Copies of the Bizeete´ni collective magazine. Photo by María Rivas Bringas.

Unfortunately, the lack of resources, both economic and human, makes their permanence difficult, tending to disappear over time. In addition, there exists a distrust among some people, especially young people, that makes them refuse their support to the cultural collectivities because of a prejudice that makes them perceive that this type of initiatives can only be integrated by scholars or intellectuals, or that by joining them, they will also join a group with political interests.

The collectives that have managed to remain over time, are the associations that organize the patron saint festivities (festivities dedicated to a patron saint of Catholic origin) of the guilds, neighborhoods, and barrios. The festivities or "fiestas istmeñas" are internationally known for their ritual expressions,

particularly interesting because of the mixture of catholic and prehispanic traditional elements in them. In these festivities stands out the stunning women´s embroidered dresses and golden jewelry.

However, it is necessary to observe that with time, with the influence of capitalist thinking (some breweries even offer economic support, seeking more publicity) the celebration has adopted a strong component of competition where the relations of prestige and recognition are privileged, based on economic parameters. On the other hand, a great proportion of young people are interested in traditional costumes, not only in preserving the traditional and artisanal methods to make them but also in different ways of revitalizing them.

Figure 7. Traditional festivity in Ixtaltepec; women dressed in their traditional costumes. Photo by Fernando Berrojalbiz.

PROPOSALS FOR THE FUTURE:

As we can see, there are many obstacles to overcome for the conservation of a rock art heritage site and its surrounding environment. After our experience, we believe that it is of great importance to apprehend what the biocultural heritage means to the people, to strip ourselves of outdated institutional definitions to convert it, as García Canclini said, into a place of "social complicity",[13] a meeting place where cultural values give meaning to community life. A tool of resistance to the onslaught of the modern, colonial system.

In our future actions, we want to focus on the heritage aspects that are of major concern to the inhabitants of the community. From these aspects, we will try to bring their attention to other heritage elements that have not aroused as much interest, such as rock art. We are going to comment on 4 of the lines that we are following in the future.

1. The rescue of the Zapotec language is one of the aspects that generates the most interest. The main objective of the only collective from Ixtaltepec that remains active is the publication of a magazine with texts in Zapotec and Spanish on the towns´ history. Bizeete'ni Collective.

We have contributed articles to the magazine about our rock art research, and we will continue to do so.

We want to promote the collection of oral traditions to be published in the magazine, especially those related to pre-hispanic memory.

2. In the community in the last decade there have been several attempts to improve the situation of the river that runs through the town, the Río de los Perros, heavily polluted by wastewater discharges from the towns along the river. They have not been successful. But we have noticed the concerns in this topic.

We have started a call to collect old photos of the river that runs through the town, for a possible photo exhibition. Also, the compilation of history and anecdotes of the river, and the old life about it.

We are starting a project with fellow biologists and archaeozoologists to learn about the importance of animals and plants in ancient landscapes and the lives of the current inhabitants of the area. One of the animals that stands out in our project is the otter, which in Zapotec is called a water dog. The river in Zapotec is called the "river of the water dogs", that is, of the otters. The inhabitants of the area believe that the otter has disappeared from the river due to pollution and hunting.

In the first field season this year, we have recorded evidence of the presence of otters in the upper part of the river. We believe that this will arouse great interest in this important water flow, in its memory and its conservation.

3. About the above, we want to focus our efforts on heritage conservation in a more comprehensive way: integrating archaeological evidence with biocultural evidence to better understand ancient landscapes and their biodiversity. Generate ideas for conservation.

For example: the study of the relationship of the ancient inhabitants with animals through rock art and compare with the oral tradition that currently exists.

We believe that it can be of special interest to young people, particularly those preoccupied with the conservation of the environment.

We have noticed that there is concern about the changes and effects on the environment due to the economic megaprojects that the Mexican government is carrying out in the region.[14]

The idea is to preserve and promote traditional knowledge that helps to cope with the challenges imposed by these changes.

4. Precisely, the last line of action is to make a greater link with young people. In the Bizeete'ni collective, interested in the culture and history of the town, there are no young people. We want to promote another type of divulgation of culture and history, alternatives to printed magazines, and another type of participation that includes youth. Use social networks: short videos on Instagram, TikTok, or Facebook. Promote creation or artwork related to this topic. Conduct podcasts and podcast workshops. Guided tours to the site for young folks. Or the organization of enjoyable activities in which young people collect the traditions of their grandparents.

Without young people, there is no future for conservation.

NOTES

[1] Judith Francis Zeitlin and Robert N. Zeitlin, "Arqueología y época prehispánica en el sur del istmo de Tehuantepec," in *Lecturas históricas del Estado de Oaxaca. Época Prehispánica,* coord. Marcus C. Winter (México: Instituto Nacional de Antropología e Historia/ Gobierno del Estado de Oaxaca, 1990), 448, and Alma Zarai Montiel Ángeles, Víctor Manuel Zapien López and Marcus Winter. "La arqueología del istmo oaxaqueño: patrones de asentamiento, comunidades y residencias," in *Panorama Arqueológico: Dos Oaxaca*, eds. Marcus Winter y Gonzalo Sánchez Santiago (Oaxaca de Juárez: Instituto Nacional de Antropología e Historia. CONACULTA, 2014), 240.

[2] Fernando Berrojalbiz, "Arte Rupestre y la Construcción del Paisaje Sagrado Zapoteca en el Sur del Istmo de Tehuantepec" in *Cultura Zapoteca. Tradición y Renovación,* eds. Eva E. Ramírez Gasca y José A. González Nolasco (Ciudad Ixtepec: Universidad del Istmo, 2019), 194.

[3] Fernando Berrojalbiz, "Arte Rupestre", 195.

[4] Fernando Berrojalbiz, "Arte Rupestre", 204.

[5] Fernando Berrojalbiz, "Arte rupestre del sur del Istmo de Tehuantepec: ¿una variante regional del estilo Mixteca-Puebla?" in *Estilo y Región en el arte mesoamericano,* coords. Pablo Escalante and María Isabel Álvarez Icaza (México: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, 2017), 261 – 262.

[6] Fernando Berrojalbiz, et al. "Experiencias en torno a la salvación y protección del sitio de arte rupestre Ba´cuana, Istmo de Tehuantepec", in *Patrimonio Cultural de Oaxaca: Investigaciones Recientes*, coords. Joel Omar Vázquez Herrera and Patricia Martínez Lira (Ciudad de México: Secretaría de Cultura. Instituto Nacional de Antropología e Historia. 2019), 53.

[7] Margarita Díaz Andreu, "Social Values and the Participation of Local Communities in World Heritage: A Dream Too Far?," *European Journal of Post Classical Archaeologies* 6(2016): 207-208, and "2021 Operational Guidelines for the Implementation of the World Heritage Convention," *United Nations Educational, Scientific and Cultural Organization (UNESCO)*, accessed June 16, 2023, https://whc.unesco.org/document/190976.

[8] Fernando Berrojalbiz, et al. "Experiencias en torno", 55.

[9] INEGI, "Panorama sociodemográfico de Oaxaca," ed. Instituto Nacional de Geografía y Estadística (México, 2020). https://www.inegi.org.mx/contenidos/productos/prod_serv/contenidos/espanol/bvinegi/productos/nueva_estruc/702825197933.pdf.

[10] INEGI, "Panorama sociodemográfico de Oaxaca."

[11] Saúl Millán, et al. "La costumbre amenazada. Procesos de transformación religiosa en el Istmo de Tehuantepec.," in *Los dioses, el evangelio, y el constumbre. Ensayos de pluralidad religiosa en las regiones indígenas de México*, eds. Aída Castilleja, Ella F. Quintal and Elio Masferrer (Ciudad de México: Instituto Nacional de Antropología e Historia, 2010), 108.
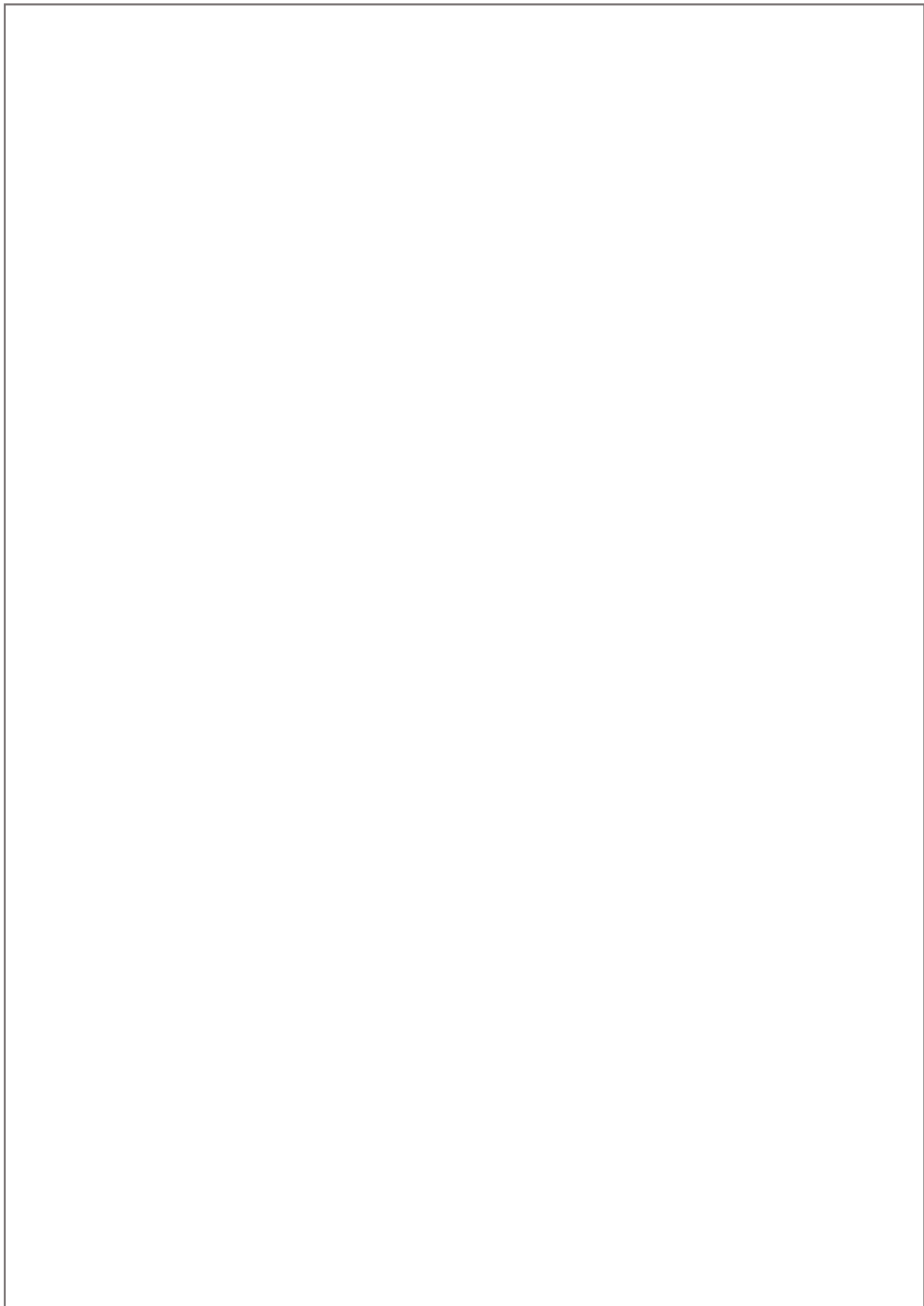
[12] Saúl Millán, et al. "La costumbre amenazada", 110.

[13] Nestor García, "¿Quiénes usan el patrimonio?. Políticas culturales y participación social," Antropología. Boletín oficial del Instituto de Nacional de Antropología e Historia, no. 15-16 (1987).

[14] The Interoceanic Corridor is the most important infrastructure and economic project currently developed in the region by the Mexican Government, headed by Andrés Manuel López Obrador. It seeks to connect the Pacific and Atlantic Oceans through a railway system. It also plans the modernization of the seaports and the creation of 10 industrial parks along the region. Jorge Basave Kunhardt, "El Corredor Interoceánico del Istmo de Tehuantepec," Animal Político, 2023, https://www.animalpolitico.com/analisis/organizaciones/mexico-como-vamos/el-corredor-interoceanico-del-istmo-de-tehuantepec.; Redacción Desinformémonos, ""Con sangre de los pueblos no hay transformación": comunidades contra el Corredor Transístmico," desInformémonos. Periodismo de abajo 2023, https://desinformemonos.org/con-la-sangre-de-los-pueblos-no-hay-transformacion-comunidades-contra-el-corredor-transistmico/.

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