

# Urban Conservation and Reconstruction in the Arabian Gulf – Seminar Proceedings

Dubai, United Arab Emirates  
25-26 March 2015





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**Editing:**

Zaki Aslan, Eman Assi, Christian Biggi, Rana Salah, Yasmin Hashem

**Supervision:**

Zaki Aslan, Eman Assi

**Dubai Municipality**

P.O. BOX 67, Dubai  
United Arab Emirates  
Tel: +971 (0)4 221 5555  
Fax: +971 (0)4 224 6666  
E-mail: [info@dm.gov.ae](mailto:info@dm.gov.ae)  
[www.dm.gov.ae](http://www.dm.gov.ae)

**ICCROM-ATHAR Regional**

**Conservation Centre in Sharjah**

P.O. BOX 48777, Sharjah  
United Arab Emirates  
Tel: +971 (0)6 555 2250  
Fax: +971 (0)6 555 2213  
E-mail: [athar-centre@iccrom.org](mailto:athar-centre@iccrom.org)  
[www.athar-centre.org](http://www.athar-centre.org)  
[www.iccrom.org/athar](http://www.iccrom.org/athar)

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# PREFACE

It is with great pleasure that this seminar on Urban Conservation and Reconstruction in the Arabian Gulf was held in the Emirate of Dubai with its 5,000 years of history, Dubai the city of heritage and modernity, the city of history, culture, commerce and tourism.

UNESCO and ICOMOS for decades have been striving hard to protect the tangible and intangible heritage of the world, consisting of historic cities, buildings and natural sites. One thousand and seven sites have been inscribed in the world heritage list. These sites represent the most outstanding, universally valued sites on our planet. Great efforts have been made, for many years, to preserve their authenticity and integrity.

Throughout history many historical cities and sites have been burnt down, looted and demolished due to wars, natural disasters, and degradation and also ruined, unfortunately, by city planners and urban developers.

The Gulf cities in particular, after the discovery of oil underwent rapid development which led to a boom in both new construction and population. Since these countries had only recently been established, there was no legislation to protect their historic areas and, as a matter of fact, many historic buildings were demolished either because they were dilapidated or because of new town planning.

Dubai city today consists of over three hundred historic buildings, about one hundred and fifty of these buildings were restored using traditional methods and materials according to international standards in conservation. Efforts have been made to show the new generations, visitors and tourists how daily life used to be in Dubai in the past hundred years.

Shindagha, being one of the most important historical districts of Dubai, hosting the houses of the ruling family as well as the merchant class, was a kind of suspended area for over thirty years, which caused its historic buildings to fall into disrepair, with the exception of the six traditional mosques and two watchtowers

that were restored according to traditional methods. Many other historic buildings were demolished due to their risk to people's life. Owing to the political, economic and social value of the historic centre, His Royal Highness, Sheikh Mohammed bin Rashid Al Maktoum, ruler of Dubai, ordered, in 1993, the rebuilding of Shindagha using traditional materials and techniques. Dubai municipality, represented by its architectural heritage department, took the mission seriously and for over twenty years, has been working on the reconstruction of the area in an accurate, technical manner.

The foundations of the houses were excavated, surveyed and mapped out. Over two hundred original owners of the houses were interviewed and research was carried out on old plans, photographs, videos and legal documents, in order to rebuild the buildings in their original form. Reconstruction was carried out with traditional materials such as coral stone, gypsum, teak wood and chandal, using traditional methods and building techniques. All of the above was implemented for the main purpose to give new life to the most important historic part of the city.

Today, the historic district of Dubai is a unique representation of traditional merchant towns in the Gulf, during the nineteenth and twentieth centuries. Dubai is an authentic example in the gulf region that bound our generation legally and morally to preserve it by legislation and planning regulations, for future generations.

Thanks to the participation at this seminar, of specialists from the field of conservation and, of several international institutions, we hope that recommendations will be reached, concerning the ever evolving concept of authenticity in our region, in order to become part of our human history and legacy.

Dubai Municipality would like to thank ICCROM-ATHAR centre and in particular Dr. Zaki for their collaboration and support in making this publication success.

**Rashad Bukhash,**

*CEO of Architectural Heritage and Antiquities Department, Dubai Municipality*

# FORWARD

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The seminar on Urban Conservation and Reconstruction in the Gulf that was held in Dubai, United Arab Emirates, in March 2015, brought together invited speakers from various countries who debated ways and means of broadening horizons and challenged conventional thinking in the field of conservation. The speakers at this seminar, with different backgrounds and diverse experiences, made valuable contributions to a subject that has continuously been considered controversial by the heritage community worldwide. The seminar brought greater respect for cultural heritage diversity to conservation practices, particularly in the Gulf Region.

The host city of Dubai resembles the way in which Gulf cities have developed over the past hundred years. Rapid growth in wealth and modernization has its implications and consequences not only on the social and economic structure, but also in creating new urban environments. While integrated urban conservation - as a method - is one of the main tools to sustain historic areas encountering modern development, reconstruction has been adopted as an approach in an attempt to reconnect people with their history and traditions.

Therefore, Dubai Municipality's initiative to hold this seminar in cooperation with ICCROM-

ATHAR is timely, in view of the challenges being faced by historic areas in the Gulf cities. The publication of the proceedings of this seminar consists of papers that highlight various issues ranging from the development of theory and philosophy in this field to case studies that present recent trends and practices of reconstruction.

It is thanks to the organizers of this event (Department of Architectural Heritage and Antiquities of Dubai Municipality) in providing this forum to address a much needed research area. It is also most appropriate that the newly established ICCROM-ATHAR Regional Conservation Centre in Sharjah, UAE, to have taken part in this publication that will hopefully contribute to the knowledge in this domain for the safeguard of human heritage at both regional and international levels.

With its slogan "knowledge ... the future of our heritage", it is hoped that ICCROM-ATHAR centre will: (1) Develop an understanding of the meaning(s) of cultural heritage and its conservation in an Arab-Muslim World, addressing both diversity of cultural heritage and common issues in this region; (2) Contribute to the essence of cultural heritage and its conservation in the Arab Muslim context to the global knowledge in this field; and (3) Promote and recognize cultural heritage approaches and concepts specific to the Arab Culture.

**Stefano De Caro,**  
*Director General, ICCROM*

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# INTRODUCTION

Zaki Aslan and Eman Assi

The conference proceedings of a seminar titled “Urban Conservation and Reconstruction in the Arabian Gulf” held in Dubai in March 2015 introduces a much-needed thorough epistemological framework for the conservation and reconstruction of cultural heritage in the Arab Muslim world, thus contributing to challenges of universal concerns. Therefore, we hope that the papers of this volume will initiate a professional dialogue aimed to address issues related to the notion of authenticity and approaches to reconstruction of historic buildings from an Arab Muslim perspective.

“Reconstruction” can be defined as: re-establishing an incomplete valued building or artwork to its original whole in order to increase the legibility of a creative work of art. The practice of reconstruction has continued to be a controversial issue in the field of conservation of historic material evidence.

Within the Muslim context, the mosque in Mecca was reconstructed on several occasions. The earliest sources on the life of the prophet Mohammed describe the reconstruction of the Ka’aba and the resetting of the Black Stone where it stood prior to reconstruction. The prophet Abraham is also said to have rebuilt the old temple.

In this context, a framework to address the particularities of the “why” and the “how” of conservation and reconstruction work in an Arab Muslim context can be based on cultural understanding and perceptions. Such needed research work and knowledge would address various facets including cultural perceptions related to cultural doctrine and beliefs; relations of tangible heritage to intangible societal aspects; understanding of the essence of Islamic art and architecture; conservation management systems of continuity; and, social processes and contexts.

It is first important to note that when Islam gradually became the essence of the Arab culture, the Muslim society was gradually interested in human history. For example, Al-Tabari (839-923 CE) wrote the history of the world in detail, followed by other historians in the 13th and 14th centuries. Islam as a religion thus led to a historic understanding of human life and fate and a desire to learn from the past (Hodjat, 1995).

The Qur’an recounts stories of past nations from the past in detail, as a guiding tool of learning from the past to inform the future of humanity. The notion of the past in the Qur’an is not however confined to events *per se*. The moral values adopted by a certain nation at a given historic period are the cause for its rise or fall. Materialistic progress does not affect the overall achievement except by the extent it affects moral values and social well being.

A second consideration to address the issue of reconstruction is concerned with the relations to intangible societal aspects in an Arab-Muslim context, as research on tangible heritage is one of the used methods for the Islamic interpretation of history. The Qur’an encourages researchers to show evidence of a relation between materialistic prosperity and the fate of nations. According to Islamic interpretation of history, moral values are what matters. Islamic Qur’anic instruction also constitutes learning, travelling and understanding through material evidence. More than twenty verses in the Qur’an encourage Muslims to travel and visit sites of previous nations and cultures. An example can be found in the following verses:

*How many populations have we destroyed, which were given to wrongdoing? They tumbled down on their roofs. And how many wells are lying idle and neglected, and castles lofty and well built? Do they not travel through the land, so that their hearts (and minds) may*

*thus learn wisdom and their ears may thus learn to hear? Truly, it is not the eyes that are blind, but the hearts that are in their breasts. (Qur'an Ch.22: V.45-6)*

A third consideration should be related to the Conservation systems of continuity (such as the *waqf* system). In pre-modern Muslim societies, endowment (*waqf*) was the guarantee for sustainability. Studies illustrate that a *waqf* system guaranteed sustainability in Muslim built environments for both public and private buildings and open spaces. In the majority of Muslim settlements, *waqf* was a formidable mechanism for sustainable development, conservation, continuous maintenance and reconstruction when needed. What is striking is the existence of conservation principles issued by the *waqf* system in the 11<sup>th</sup> century. In fact, *waqf* arrangements secured financial resources, administrative structures and management of housekeeping, repairs, restoration and informed reconstruction. Efficiently managed and functioning buildings attracted more *waqf* allocations, which guaranteed their conservation.

A fourth area that underpins the approaches to reconstruction of cultural properties is related to the understanding of the essence of Islamic art and architecture. Wijdan Ali for example explained the essence of Islamic Art and its major characteristics to include the ability of Islamic artists to transform mundane objects of daily use into stimulating and rich artwork by providing them with visual and tactile qualities. For a Muslim artist's conscience, an artefact is itself an artistic object whose function is both aesthetic and practical. In Islamic culture, no boundary exists which separates fine art from applied art. On the other hand, modern Western culture distinguishes art from handicraft. In Islam, artists and artisans are one; artistic creativity in Islam always answers to well-defined ends. Islamic art has always been functional and useful whether this usefulness is directly of spiritual order, such as the Qur'anic verses engraved into walls of a mausoleum or that of a mosque lamp. Therefore, reconstruction is directly associated with the "usefulness" of a cultural object with its embedded artistic-artisan attributes.

Finally, it is important to recognize the social

processes and contexts, as a community's urban setting, functional efficiency, and symbolic values, motivates them to conserve a historic building. For example in Cairo, non-governmental efforts were crucial to conserving and reconstructing the historic city's mosques. The conservation of its built heritage was sustained by the appraisal and appreciation of its high values and great significance to the community. It was not protected by legislation and was not part of an elitist cultural interest. Although sultans and wealthy individuals did engage in conservation interventions, they used the same reference system as the rest of the population.

The *Nara Document on Authenticity* (1994) was the most significant document that made an attempt at extending the concept of authenticity discussed in the *Venice Charter* (1964) to include a wider range of cultural heritage concepts. Several other charters such as the *Dresden Declaration on the Reconstruction of Monuments Destroyed by War* (1982) and the *Krakow Charter* (2000) that were drawn up/produced after Nara further elaborated and reflected on the concept of authenticity from different points of view and contexts. However, the Nara document has uniquely gained international acceptance and particular reference to World Heritage. Twenty years after the Nara document was drawn up, a conference in 2014 (Nara + 20) was organised and hosted by ICOMOS Japan in Himeji and Kyoto with the aim of studying the impact of the *Nara Document* and understand how the Nara text still possesses an immediate relevance in addressing the dramatic changes that the field of cultural heritage has undergone since 1994. At this conference the discussion was opened to include further diverse contexts where authenticity is still being debated among the international community.

As some authors explain in this volume, the global impact of Nara +20 in paving the way for a heritage paradigm shift is to be recognized. Nara expanded the Eurocentric conviction that there were universally accepted conservation principles for heritage identification and treatments, to that the significance and authenticity of a heritage site and/or building must go beyond the material focus. This focus needs to include a much broader set of attributes to value, a number of which are essentially



intangible. One such characteristic is a change in the assumption that cultural heritage buildings were static, to an understanding that they are dynamic in nature and there is need to change and develop. Managing that change has now become the way by which we ensure continuity and preservation of dynamic living heritage places and sites, even if life at these sites was disrupted.

By examining recent developments in historic areas such as Dubai and Sharjah, we can re-establish the spirit of a place the people aspire to attain. We should be moving towards the development of new tools that will enable communities and future generations to enjoy the essence and livelihood of their historic areas.

In response to this, Dubai's Architectural Heritage Department organised a seminar that took place over the course of two days. The main aims of this seminar were threefold. First, to elaborate on the theme of reconstruction from the point of view of world heritage firstly by giving a theoretical background on the concept of authenticity in relation to the world heritage convention. Second, to provide a few enlightening examples of World Heritage Sites where reconstruction has been applied and how this reflected on the concept of authenticity at these sites. Third, to focus on reconstruction in the Gulf as an approach to conservation of cultural heritage.

Gustavo Araoz who spoke about the paradigm shift in the approach to conservation of heritage launched the first session of the above seminar. This shift has occurred first in the appropriation of heritage by communities all over the world, and secondly in the broadening of the concept that nature values can be attributed to heritage. The third and most subtle of changes has been the emergence of intangible concepts as repositories or vessels of the values that makes the place one of heritage. The Eurocentric curatorial approach was originally fashioned out of the assumption that most values and the significance of the place rested on its physical or material attributes, which was according to Gustavo Araoz fully endorsed by the Operational Guidelines for the Implementation of the World Heritage Convention. Which from 1978 and continuously

until 2005, dictated that the authenticity and significance of cultural properties be based on the four physical attributes of design, materials, workmanship and setting. For Gustavo Araoz, it was the 1994 Nara Conference on Authenticity and its resulting documents that shattered the long-held Eurocentric approach. Until then, it had been the universally accepted cultural principles for heritage identification and treatment. Nara has opened the door for a holistic protection approach in which the traditional material authenticity of a place must now be accompanied by its visual and functional attributes.

The fourth characteristic of the new paradigm is a shift from the assumption that cultural heritage sites were static to a belief that they are dynamic sites whose very essence relies on their need to constantly change, for as Gustavo said during the seminar, "Where once we tried to prevent change, we now find ourselves managing the change."

Historically, Araoz believed that the 1981 *ICOMOS Florence Charter on Historic Gardens* marked the shift in focus from strict conservation to maintenance, a prerequisite of a dynamically evolving site. The charter has drawn the attention to the brave new world of dynamic and evolving heritage sites that we are entering. No longer are we dealing with immutable static materials, but with a living organism that borns, evolves, and ends.

The latest confirmation of this heritage paradigm shift are the UNESCO *Recommendations for the Historical Urban landscape* (2011) and the ICOMOS 2011 *Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas* (2011). They jointly offer a new concept of the historic city that embraces the four characteristic changes: community participation, acceptance of a broader range of values, recognition that significance resides in both tangible and intangible elements, and that urban heritage is a dynamic resource whose constant change needs managing and safeguarding.

Araoz shared with us his conviction that a new approach to conservation practice is in need, especially in cases where the acceptance of diverse cultural perspectives are needed and

the material fabric may not be the primary bearer of heritage significance. In his earlier writing, Gustavo suggested that the basic building blocks of heritage authenticity and significance may now no longer rest on the physical concerns of the Venice charter or even on the prerequisite of unbroken continuity advanced by the Nara Document.

In place of sanctification of original fabric as inviolable and irreplaceable, Araoz has suggested that physical heritage elements are no longer self-evident embodiments of singular meaning or outstanding universal value, but rather vessels in which diverse and changing values about history and identity are contained. The heritage process may thus be seen to trump the heritage object, with the primary goal of conservation and not just the preservation of ancient stone. At the end of his talk, Araoz called for the need for a new approach to heritage practice in which, one way, top down didacticism, gives way to active public engagement in reconnecting people with their history and tradition.

Following Araoz, Jukka Jokilehto gave a brief note on the concept of heritage as it has evolved from the second half of the 20<sup>th</sup> century, including the notion of cultural expression and intangible cultural heritage. He argued that all human creative cultural expressions are associated with the intangible significance that could also be relevant for the identification of the Outstanding Universal Value (OUV). Jokilehto brought to the discussion the issue of social functional integrity as a principal reference for the verification of authenticity. He based his discussion of the evolving concept of heritage on cultural expression as a new notion that was introduced in the *UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expression* (2005), where the notion of “work of art” refers to human activities. According to Jokilehto, culture can be understood as the generator as well as a product of human development within the evolving framework of the economy of a community. In this framework, the OUV could be interpreted as an outstanding response to issues of universal nature in relation to human activities where social functional integrity of the property could be identified as one of the different types of themes introduced by

ICOMOS and would be a principal reference for the verification of its authenticity.

Jokilehto also brought into discussion the concept of the creative continuity of ‘duration’ which is referred to as the creative interpretation of learnt skills that must respond to emergency needs and to ensure continuity of construction.

In his presentation, Neil Silberman explained how the ambitious social goal of reconstruction could enable people to reconnect with their history and tradition. He argued that the perceived social necessity for restoring or reconnecting a population with local traditions is very different from the standards and procedures of physically conserving its surviving material embodiment. He brought to our attention the response of the survey questionnaires on current attitudes about reconstruction, which showed a growth on a global scale in favour of the reconstruction of monuments and ensembles, which was considered significant. For Silberman, Dubai could be an example in which reconstructions can evoke a strong sense of the past and its credibility could serve as a valuable tool for public interpretation. Place making according to Silberman played a significant role to overcome cultural discontinuity and create physical and cultural contexts to reconnect residents with the distinctive character of the place they inhabit.

Silberman considered the reconstruction work of Dubai as different, as it is not the result of a fanciful of *fin du siècle* restoration or a consequence of direct damage by military action or social upheaval. It represents the rather more complex and worldwide phenomenon about the international transformation of an urban landscape on an unprecedented scale.

According to Silberman, reconstruction is not a conservation approach, but an engagement approach that can help reconnect people with the place, history, and landscape. In places where modern development has bulldozed or stripped the landscape of its traditional features, reconstruction of heritage structures based on careful research, documentation, and traditional building techniques can become sites where contemporary communities can

be encouraged to maintain and transmit the particular forms of tangible and intangible heritage to younger generations.

In his paper, Gamini Wijesuriya brought several arguments to the discussion to justify why reconstruction needs to be revisited. He started with the argument that reconstruction is often placed in opposition to restoration. Restoration, according to Wijesuriya has been used as the guardian and reconstruction as the slayer of heritage. Because both restoration and reconstruction relate to the treatment of fabric and are about adding and subtracting materials and indeed, using new materials Wijesuriya called for the need for more clarity of definition for both before contrasting one against the other. Wijesuriya uses the term paradox to highlight the two opponents which is partly due to the lack of clarity regarding both definitions and which is evident in many instances. Wijesuriya referred to the Burra charter, the New Zealand Charter, the Declaration of Dresden on the Reconstruction of Monuments and even the evaluation report prepared by ICOMOS in 1980 for the nomination of Warsaw to the World heritage List. To clarify the contrast between restoration and reconstruction to a degree that one should consider reconstruction only in exceptional circumstances.

Wijesuriya also discussed the implications of the generic character of restoration on the modern conservation movement, which attempted to link it to human intervention, and on what has been identified as heritage in the conventional conservation approach, which focused on conservation experts identifying and safeguarding fabric or material remains of the past. Restoration itself as the author mentioned, was considered an undesirable word, while restoration remained a classic element of theory and started gaining consensus, reconstruction was on the receiving end of much negative opinion and all values to define or re-define reconstruction, even within a values-led approach, seems to have been influenced by traditional theory.

In the second session, Michel Cotte referred to authenticity and integrity as key issues in the world heritage assessment. Cotte has attempted at examining the validity of authenticity in different sites where

reconstruction played a significant role in contributing to the OUV. In his view, the initial response to reconstruction is a rejection; however, in some cases, reconstruction could be acceptable and strong enough to support the real outstanding universal value (OUV). Reconstruction according to Cotte, in some cases, bears an important significance to overcome war and offer a field for recovering past heritage after the collective trauma of war, or could be seen as an innovative process using modern design and steel materials as in the example of the reconstruction of the 17<sup>th</sup> century Cathedral of Reims, France. Reconstruction could also be used as a tool for the integration of the urban landscape of the historic city of Dresden and a solution for a new urban style based on historical reconstruction of the most important monuments and non-historical urban reconstruction for typical neighbourhoods in the city. In Warsaw, reconstruction could be considered an attribute, contributing to the OUV of the historical centre, where the value of reconstruction extends beyond neutral or only national values to present the symbolic value to overcome war damage. Reconstruction could be a symbol of reconciliation and international co-operation when mentioning reconstruction of the old bridge of Mostar.

Cotte concluded that destruction has lead humans to reconstruction as a basic need for perusing life; he calls for the need for a renewal of the heritage definition itself that underlies the anthropological dimension of heritage, by knowledge, its transmission, and the value of the resources needed for the buildings.

In his presentation on the second day of the conference, Mikel Landa Esparza, proved how the concept of authenticity was taken for granted and left without definition in international charters, with the only exception of the Nara Document where the scope and meaning of definition was broadened to address the diversity of cultures. To support his argument, Landa Esparza uses the Nara document as an example to address the challenges of interpreting the immaterial values in the international charters by using the Añana Salt Valley, Spain, as a case that represents a fragile and living salt-making site, mainly built in wood. For Landa this challenge will be carried



through the balanced recovery of the material and immaterial values of the site.

Danuta Klosek-kozowska gave a thorough presentation, illustrating the case of the reconstruction of the Old Town in Warsaw. In her view, the reconstruction of the city was one of the experiments in urban conservation that stimulated the development of its theoretical foundations and led to the revaluation of many of its previously sacred rules. In this case, reconstruction was one of the first enterprises that implemented the principles of integrated conservation, understood as interdisciplinary actions involving not only the technical and economic aspects of contemporary needs, but above all great social pressures and the voice of the inhabitants and their expectations.

Klosek-kozowska brought into the discussion the importance of documentation as a vital step needed to demonstrate how much of the authentic structures of the medieval Old Town and New Town of Warsaw had been preserved and how much it was incorporated into the rebuilding phase. Time pressure, the lack of archival resources to replace modern design and details, of a proper management and monitoring mechanism for Warsaw as a world heritage city, and the impact of the privatization process and pressures of the free market economy on the authenticity and integrity of downtown Warsaw were all considered issues and challenges during the reconstruction process.

Amir Pasic presented the process of reconstruction of the Mostar Bridge highlighting its significance and the challenges brought about during and after the reconstruction process. He concluded that the Mostar Bridge is a very powerful symbol for the community and that it has had a very important role in the city and the lives of its inhabitants throughout different historical periods. The bridge is also strongly associated with events of considerable historical significance, especially with the idea of reconciliation after the 1992–1995 war.

Pamela Jerome raised the issue of authenticity in the light of the Nara documents (ICOMOS 1994). She believes that authenticity can vary from culture to culture. Jerome also argued that projects based on the revival of traditional

construction technologies can play a vital role in safeguarding intangible heritage that has been lost in the past 50 years in the Gulf Region. Jerome uses the term “magic bullet” for every project that is involved with restoration and or partial reconstruction of vernacular heritage. This type of project according to Jerome is considered as an opportunity to revive artisanship, where authenticity of intangible heritage could be achieved. Jerome then brought the case of Yemen as a relevant example where traditional construction technologies still thrive and the level of craftsmanship is very high, which is not the case of other areas in the Middle East and in particular in the Gulf region, where modernization has been rapid with little thought of preserving built vernacular traditions.

Al-Aidaros started his presentation talking about the lack of integrity in the urban fabric caused by the dramatic changes that occurred in the Gulf region in the early 1980s. To overcome this negative effect, reconstruction as an approach was one of the common activities adopted in this region. According to Al-Aidaros, reconstruction is justified as a tool to protect the integrity of the site and its urban fabric, but should be carried according to certain guidelines that insure the authenticity of the historic area.

Abdelmadjid Boukacem gave an overview of the current situation of the management of cultural heritage in the Arab region. His paper considered architectural heritage management an effective tool to produce better conservation outcomes. He uses the conservation project of a group of Moorish houses in the Casbah of Algiers, known as the Rays Palace, as an example to highlight the need to integrate micro and macro scale interventions in order to restore, adapt, and reuse the urban fabric of a historic city.

In reflection of the various discussions on whether such reconstruction of historic buildings in Shindagha should take place, Shatha Al-Mulla’s presentation aimed at understanding the community’s level of support/rejection to the government’s decision to reconstruct historic buildings in Shindagha. Al-Mulla highlighted the reasons as to why they supported/rejected the above decision,

and identified the way in which the community defines the meaning of authenticity in the context of historic buildings. Seeking the level of participation the community would prefer to have in the reconstruction process and recognizing the level to which reconstruction, could sustain past memories, meanings and values of the place and provide new channels for new memories to form.

The last presentation by Eman Assi, attempted to present the concept of reconstruction as an urban heritage conservation practice in the Gulf. She focused on the reconstruction of Shindagha neighbourhood in historic Dubai as an approach adopted by Dubai Municipality, where the Dubai case study can serve to exemplify "social process" by which cultural heritage is produced, used, interpreted and safeguard. The presentation explained all issues related to this approach including historical context, reason for reconstruction, and its social impact on the Emirati community. It also identified exactly

where and how original owners can be involved in systematic documentation, reconstruction and management process.

The objective of this seminar was to challenge conventional thinking in the conservation field and debate means of a broadening horizon to bring greater respect for cultural diversity and conservation practice in ways to address the notion of authenticity with respect to cultural values of societies. In pursuit of the objective of this seminar, we hoped to: (1) Develop an understanding of the meaning(s) of cultural heritage and its conservation in the Arab-Muslim world, addressing both diversity of cultural heritage and common issues in this region; (2) Contribute with the essence of cultural heritage and its conservation in the Arab Muslim context to the global knowledge in this field; and, (3) Promote and recognize cultural heritage approaches and concepts specific to the Arab Culture.

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A large, stylized white letter 'I' is positioned on the left side of the image. The background is a solid orange color with a repeating geometric pattern of interlocking hexagons and triangles, creating a textured, crystalline effect. The letter 'I' is simple and bold, with a slight shadow or gradient that makes it stand out against the patterned background.

# I

**THEORETICAL  
ASPECTS ON  
AUTHENTICITY**



# Heritage Significance in Relation to Integrity and Authenticity in Reconstruction Sites

*Jukka Jokilehto*

This paper gives a brief note on the concept of heritage and its evolution from the second half of the twentieth century, including the notions of 'cultural expression' and 'intangible cultural heritage'. The issue is that all human creative cultural expressions are associated with an intangible significance. This is also the basis for the identification of the Outstanding Universal Value, which has been referred to as themes or issues common to all cultures. Consequently, it is maintained that the integrity of a site in reference to a particular theme has to be searched for in the elements or signs that are associated with the meaning relevant to that theme. This forms the social-functional integrity of the property, and would also be the principal reference for the verification of its authenticity. In traditional society, regular maintenance and occasional rebuilding was part of the everyday life of a community. Today, due to 'disenchantment', modern society tends to alienate itself from the traditional meanings and values. This becomes the challenge of the conservation movement, which should take into account the aims of standard-setting instruments by international organizations, and the specificity and diversity of cultural heritage in the different cultural, social and physical contexts.

## Cultural Expressions

The concept of cultural heritage has been subject to evolution over time. Early concern for the protection of heritage objects can be dated back to ancient antiquity. More recently, and particularly from the nineteenth century onwards, there has been more general interest in articulating what could be considered as heritage, often taken under the name of 'monument'. The Latin root of this word refers to something associated with particular significance, such as reminding of a past event, or of 'admonishing the people for respect'. This notion has remained in use also

in the international doctrine that developed in the twentieth century, often associated with important artistic or historical qualities. For example, the UNESCO Hague Convention of 1954, defines its area of interest to concern: "movable or immovable property of great importance to the cultural heritage of every people, such as *monuments of architecture, art or history*, whether religious or secular; archaeological sites; *groups of buildings which, as a whole, are of historical or artistic interest; works of art*; manuscripts, books and other objects of artistic, historical or archaeological interest; ..." (Article 1, a).

Owing to a broadening of the concepts describing heritage, particularly since the 1990s, new notions have been introduced, such as 'cultural expression'. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005, stresses the need to take measures to protect the diversity of cultural expressions, including their contents. The concept of 'cultural expression' can be understood as having evolved from the notion of 'work of art', which was often taken as reference when considering cultural heritage. It is defined as: "those expressions that result from the creativity of individuals, groups and societies, and that have cultural content". The 2005 Convention also introduces 'cultural diversity', which "refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies." (Article 4)

## Intangible Cultural Heritage

Heritage often refers not only to physical or material remains found, for example, in archaeological sites, but also to traditions that are associated with beliefs or behaviours passed down from generation to generation, and are associated with symbolic meanings or special significance. Such traditions are the

subject of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Here 'intangible cultural heritage' is defined as: "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage". The 2003 Convention also notes that such intangible heritage is "*constantly recreated* by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity". (Article 2) It can be noted that this Convention also refers to physical objects, which are part of ceremonies or rituals.

The introduction of conventions that deal with particular aspects of heritage can be seen as part of our general tendency to articulate and categorize our environment. In fact, this is often taken to fields that are not necessarily relevant. For example, sometimes the 1972 World Heritage Convention is distinguished from the 2003 Convention, noting that the first refers to material heritage and the second to non-material heritage. In reality, this is not necessarily true. In fact, all cultural World Heritage properties are associated with intangible aspects, starting from their significance and symbolic meaning.

This is clearly expressed by Clifford Geertz, the renowned anthropologist, who notes in his *The Interpretation of Cultures* that 'Our ideas, our values, our acts, even our emotions, are, like our nervous system itself, cultural products – products manufactured, indeed, out of tendencies, capacities, and dispositions with which we were born ...'. Referring to Chartres Cathedral, Geertz further writes that "you need to understand also ... the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. It is no different with men: they, too, every last one of them, are cultural products". Indeed, everything that human beings do or build is always associated with an intangible aspect, because it has a particular meaning or significance (Geertz, 1993).

The question of a creative process that associates specific meanings to something has been discussed by philosophers from Nietzsche and Riegl to Heidegger, Benjamin and Brandi. Cesare Brandi's *Theory of Restoration* (Brandi, 1963) is a standard reference for training modern conservators and restorers. Here, Brandi notes that a work of art is a special product of humanity, considering that it is not aiming to achieve any practical purpose but mainly to create a specific artistic expression. It is interesting to note that, according to this theory, while the material ages, representing the historical dimension of the work of art, the artistic or aesthetic dimension does not age in the same way. This is because, at the time of its creation, it was initially perceived in human consciousness, thus being associated with this intangible aspect. In order to be given 'new life', it needs to be again recognized in human consciousness as an essential part of the work of art in the present.

### Outstanding Universal Value

Taking this question into the World Heritage framework, we can refer to the 1998 Global Strategy meeting in Amsterdam, which proposed a definition for the requirement of the Outstanding Universal Value (OUV), characterizing cultural as well as natural heritage. Accordingly, this should be interpreted as an "*outstanding response to issues of universal nature common to or addressed by all human cultures*". In relation to natural heritage, such issues are seen in bio-geographical diversity; in relation to culture in human creativity and resulting cultural diversity" (UNESCO-World Heritage Committee, 1998).

Following from this definition, and referring to the discussions within the World Heritage Committee itself, ICOMOS has proposed a series of conceptual frameworks for the assessment of the OUV: a) Thematic Framework; b) Chronological-Regional Framework, and c) Typological Framework. While the Chronological-Regional Framework would refer to the historical context, and the Typological Framework for the identification of the property, the Thematic Framework refers to the various issues or themes that are common to or addressed by all human cultures. ICOMOS proposes six themes: 1) Expressions in society; 2) Creative responses and continuity;



3) Spiritual responses; 4) Utilising natural resources; 5) Movement of peoples; 6) Developing technologies. However, the list (with its subcategories) is not intended as a closed list (ICOMOS, 2005).

As we have seen above, the 2005 UNESCO Convention broadens the notion of 'work of art', referring to human activities more generally and stating that these are referred to 'those expressions that result from the creativity of individuals, groups and societies, and that have cultural content'. Seeing such creativity more broadly, we can refer it to human culture in general. And, what is culture? *Culture* can be understood as the generator as well as a product of human development within the evolving framework of the *economy* of a community. In this context, we can recall the original etymology of 'economy'; in ancient Greek it referred to 'household management'. Consequently, economy would refer to a system within which a community arranges its resource management over time. The references for economy can be seen in various aspects of human activity in society.

### Integrity and Authenticity

The next question concerns the identification of what represents the territory or the elements that together can be recognised for their OUV, i.e. the integrity of the property. The Operational Guidelines for the Implementation of the World Heritage Convention (2013 edition) state that:

"Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property: a) *includes all elements* necessary to express its Outstanding Universal Value; b) is of adequate size to ensure the complete representation of the features and processes which convey the property's significance; c) suffers from adverse effects of development and/or neglect." (Par. 88)

Taken that OUV could be interpreted as an outstanding response to issues of universal nature in relation to human creativity, we can look for the elements or the parts of territory that are associated with the specified meaning, i.e. the chosen theme of universal nature. The theory of signs, *semiotics*, is the philosophical

and scientific theory of information-carrying entities, communication and information transmission. Following this theory, we can identify those elements as signs that are associated with significance in reference to the chosen theme. The above-mentioned ICOMOS study has identified different types of themes. Taking such themes in reference to the type of social functions or activities (such as trade or fishing), one can discover the elements that will thus be taken as signs associated with relevant meaning. Consequently, it is possible to identify the '*social-functional integrity*' of the property.

The issue of authenticity has been discussed at great length since the Nara Conference in 1994, including the twentieth anniversary conference again in Nara in 2014, which adopted the Nara+20 reflection on the issue. Basically, the question of authenticity refers to the truthfulness of the sources of information, which we have above defined as elements associated with specific meaning, relevant to the chosen theme that indicates the principal type of economic, social or spiritual function that is considered a worthy theme for World Heritage recognition. In reference to semiotics, the sources of information can be understood as signs that carry the meaning. These *signs* can be material or tangible, representing cultural expressions by past generations in architecture, urban design, objects and other types of artefacts. They can also be intangible, identified in social traditions and symbolic associations. While simple in principle, the question of judging whether something is 'authentic', 'in-authentic' or 'fake' can be intricate and present a variety of possible interpretations. Normally, such judgements need to be referred to the physical, social or cultural context.

Speaking about the context of the history of art or architecture, the question of authenticity is referred to for works that are truly *original creative cultural expressions* of an individual or a society certified to have been produced in a specific period. In this sense, authenticity can be assessed in relation to the quality of design, which can be referred to as a 'masterpiece of human creative genius' as indicated in World Heritage criterion (i). The issue of creativity and innovation can also be referred to World Heritage criterion (iv) or criterion (v), where the question

is about *representativity of a type* of structure or territory. Another aspect of authenticity refers to the historical context of a property. Here, authenticity should be measured in relation to the *truthfulness of the material evidence as a testimony* for a particular culture or civilisation as indicated in criterion (iii). Finally, authenticity depends on the *social-cultural context*, which in reality is always the crucial consideration, and can change our judgement. There is a difference when rebuilding is part of living traditional continuity or in a context such as tourism management. Even though authenticity per se should not be considered a value, it will often influence value judgements.

## Value

Outstanding Universal Value speaks about 'value'. However, in reality, OUV is not based only on value judgements, but also on the verification of the conditions of integrity and authenticity, as well as protection and management. In fact, values can be seen as the result of *recognition and consequent association of qualities to things*, a recognition that is, at the same time, the result of comparison with other things with similar qualities. *Value theory* or axiology is the branch of philosophy concerned with the nature of value and with what kinds of things have value. Values can vary according to *local customs and traditions*, as well as due to the impact of increasing *globalization*, which tends to contaminate authentic cultural traditions. *Shared value* is associated with management strategy by identifying and addressing social problems that intersect with business.

In the social context of a community, the question is of a learning process. Indeed, in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro 2005)<sup>1</sup>, *cultural heritage* is defined as: "a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time". This Convention also introduces the notion of a

*'heritage community'*, which "consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations" (Article 2). The basic idea of this Faro Convention is that there exists a common heritage of Europe, and that it involves rights and responsibilities. The value judgements can vary from person to person, subject to their interests. However, at the end, the recognition of heritage values is the result of a learning process. Indeed, the often used slogan: 'value-based management' should be understood appropriately taking into account that the identification of a heritage resource normally should be based on lengthy research and investigation to understand its significance. Therefore, in such context, the appreciation of such heritage resource is ultimately the result of processes.

## Traditional Maintenance and Continuity

Our present-day society has been characterized by *disenchantment*, meaning the cultural rationalization and devaluation of mysticism, as confronted with the pre-modern society. The concept comes from Friedrich Schiller and Max Weber to describe the character of modernised, bureaucratic, secularised Western society, where scientific understanding is more highly valued than belief, and where processes are oriented toward rational goals, as opposed to traditional society where for Weber "the world remains a great enchanted garden".<sup>2</sup> Such disenchantment tends to separate contemporary society from 99 percent of past human history. Indeed, in a *traditional world*, certain activities were part of everyday life, including regular maintenance and occasional rebuilding of one's house using the crafts and forms that had been learnt.

Nevertheless, this continuity of construction was not necessarily just a copy of the previous; it was often a creative interpretation of the learnt skills, responding to emerging needs. *Henri Bergson* has called such creative continuity '*duration*'. In his *Creative Evolution* (Bergson, 1998), Bergson notes that human beings

<sup>1</sup> Council of Europe

<sup>2</sup> Ref. <https://en.wikipedia.org/wiki/Disenchantment>; Gauchet (1985)

are subject to continuous creative growth and diversification, which he calls duration. It means that we embody all our creative past in the present. Similarly, our culture is subject to duration; there is nothing stable but we are subject to continuous reconsideration of our being. The same happens with our buildings, which embody all the past rebuilding and modifications.

Certainly, we are still subject to such duration, but there have been certain changes that have alienated us from the traditional world. The changes have been so rapid that our culture has tended to fragment. Consequently, this has resulted in disenchantment, and therefore past traditions tend to lose their meaning to us. This was realised in the nineteenth century, when Nietzsche complained about us having destroyed the higher values that were the essence of traditional world. The increasing awareness of this loss has brought about the conservation movement, which tends to safeguard our heritage first at the local level, then increasingly as part of an international movement, headed by UNESCO and associated organizations.

A good example of traditional continuity is the Walled City of Shibam, in Yemen. Here, the buildings have been constructed in unbaked earth, needing a regular maintenance strategy. Normally Shibam is not visited by foreign tourists but, being on the World Heritage List (1982, criteria iii, iv, v), it has been subject to conservation management by an international team, which has worked with the local population and been guided by local people on issues that also concern the care for the cultural landscape of which Shibam is part of. For example, the Bahla Fort in Oman, another unbaked earthen construction on the World Heritage List (1987, criterion: iv), has also been subject to reconstruction. UNESCO reports note that, at the time of inscription, the fort was dilapidated and decaying rapidly after each rainy season. It was inscribed on the List of World Heritage in Danger in 1988. From 1995, following training and advice on earthen structures, conservation using only earthen-based materials has included courtyard drainage, new roofs and consolidation. A part of the fort was reconstructed in 1999 and the form, design and materials were considered to have largely been carried out correctly.

Consequently, the property was removed from the List of World Heritage in Danger in 2004. These two examples are similar but distinction between truly traditional continuity and its modern interpretation is not always easy to identify. In both cases, indeed, the continuation of traditional construction has been in the hands of foreign consultants even though the workers have been local. The difference is perhaps mainly in the fact that while Shibam continues to be used by a traditional community, the Bahla Fort has already lost its original military function.

When a settlement of ancient civilizations has continually been rebuilt on the same location, it gradually accumulates a series of layers, becoming a *tell* with stratigraphy that can go back centuries or millennia. The Citadel of Erbil, which was inscribed on the World Heritage List in 2014, is an outstanding example of a complete, traditional urban settlement located on the top of an archaeological tell. Such types of settlements were common throughout the Middle East. In such case indeed, the historical importance of the place is perhaps less in what is visible, and much more in the archaeological stratigraphy that remains underground.

## Restoration and Reconstruction

The nineteenth century has left a restoration inheritance, which is still kept alive in many parts of the world. Eugene Viollet-le-Duc, the most celebrated restoration architect of that time in France, placed his hands on numerous monuments, including Mont Saint-Michel (WH 1979, criteria: i, ii, vi), where the restored aspect has made us forget what it looked like earlier. In the case of Pierrefonds Castle, Viollet-le-Duc followed the order of the King of France, creating a reconstruction, which already carries clear signs of modernity especially in the sculpted décor carved in the spirit of later Style Nouveau. The Mir Castle Complex in Belarus (WH 2000, criteria ii, iv) is another example of stylistic restoration. Its construction started from the fifteenth century first in Gothic, then Renaissance style, and finally in Baroque form. It was badly damaged during the Napoleonic period, remaining in ruins until its restoration started in the late nineteenth century, followed by further works in the 1930s, and most recently from 1982 onwards. In its present form, Mir Castle is considered a *"graphic testimony to its often turbulent history"*<sup>3</sup>. Here too, like in

Bahla Fort, this complex has resulted in our contemporary interpretation of the historic monument.

The complex of the Kazan Kremlin, Russian Federation (WH 2000, criteria ii, iii, iv) has gone through many changes in its history, involving demolition and rebuilding. Some of the historical periods have also been deliberately demolished, later undergoing modern reconstruction. Consequently, even though on the World Heritage List, owing to many modern reconstructions the complex tends towards losing its authenticity. However, one could claim that it has still maintained its architectural integrity. The Rila Monastery in Bulgaria (WH 1983, criterion vi), founded in the tenth century, had also been subject to various transformations. However, this was mostly destroyed by fire in the early nineteenth century, and the reconstruction (1832-62) resulted in a characteristic example of the Bulgarian national Renaissance. While in Kazan, the question was of a complex with different building phases, in the case of Rila, we are really dealing with a new building, which has been justified for its significance in reference to the nineteenth century nationalistic revivals.

After an earthquake, the spontaneous reaction has often been the wish to reconstruct. Such has been the case of the historic town of Kotor in Montenegro. It suffered an earthquake in 1979, was immediately inscribed on the World Heritage List, and subsequently meticulously rebuilt. The reconstruction was based on available documentation and has been reasonably correct, respecting international guidelines. Another case is the ancient Citadel of Bam, which suffered an earthquake in December 2003. The property, including an archaeological site but also part of the modern town and the cultural landscape, was inscribed on the World Heritage List and World Heritage in Danger List, in 2004. Bam has since been subject to partial reconstruction and it was removed from the Danger List in 2013. The WH Committee recognised the considerable efforts made by the State Party, with the support of the international community, to address the threats that led to the inscription of the property on

the List of World Heritage in Danger and to implement corrective measures. It is interesting to note that here the reconstruction was based on the results of new research to improve the tensile strength of mud bricks by introducing locally available fibres.

In 1944, during the Warsaw Uprising, a large part of Warsaw's historic centre was deliberately destroyed by Nazi troops. The reconstruction of the centre thus became a question of national priority for the identity of the Polish people. Fortunately, there were documents, such as the paintings of Bellotto and measured drawings by architects, which helped in the process. Indeed it was one of the early World Heritage inscriptions in 1980 (criteria ii, vi). In the evaluation, it was stressed that its reconstruction should not be taken as a precedent. "The Bureau underlined that the inscription of the historic centre of Warsaw was recommended as a symbol of the exceptionally successful and identical reconstruction of a cultural property which is associated with events of considerable historical significance. There can be no question of inscribing in the future other cultural properties that have been reconstructed". As a result of the rebuilding, Warsaw gained a new life as a complex that integrates historical features with modern interpretation of architectural solutions. Indeed, it has become a new monument representing twentieth century concepts and policies.

Even though ICOMOS and the World Heritage Committee have generally been rather reticent about reconstruction, in reality there are still many restorations within World Heritage properties. The sixteenth-century Old Bridge of Mostar, in Bosnia-Herzegovina, was deliberately destroyed in the 1990s conflict and has since been rebuilt under the auspices of UNESCO, using traditional materials and technology. In this case, the reconstruction was justified under criterion (vi) as a '*symbol of reconciliation, international co-operation and of the coexistence of diverse cultural, ethnic and religious communities*'. The large Buddha figures of the Bamiyan Valley, in Afghanistan, were also deliberately destroyed. In this case, however, reconstruction has not been considered feasible. One of the reasons is that

<sup>3</sup> Ref. World Heritage summary: <http://whc.unesco.org/en/list/625>

the figures were not constructed but carved in the fragile rock surface. The attempts by ICOMOS Germany to do some partial reconstruction have not been accepted by UNESCO (Il Giornale dell'Arte, 2014; Petzet, 2002).

Often the question arises due to war damages, as has been the case of St. Dormition Cathedral & Lavra Bell Tower, in Kiev, destroyed during the Second World War and rebuilt afterwards, and now inscribed on the World Heritage List (1990, criteria i, ii, iii, iv). The Bibi Khanum Mosque along with various other buildings in Samarkand, originally dating from the Timurid period (fourteenth to fifteenth centuries), suffered from various earthquakes and as a result remained partly in ruins. There was little attempt to rebuild them until the independence of Uzbekistan in 1991. At that time, complete reconstruction became an ambition of national identity.

It is interesting in such a context to look at the case of Bagrati Cathedral in Georgia, which had been built as the principal cathedral church of Georgia around 1000, but then ruined in a war in the seventeenth century. It was partly rebuilt, starting in the 1950s, and inscribed on the World Heritage List in 1994 (criterion iv), when the external walls had already been built. At that time, ICOMOS considered the structure *ipso facto* to be completely authentic. In fact, the reconstruction followed the principles of the Venice Charter. Around 2002, however, the authorities and the local community insisted on the continuation of the rebuilding. This was completed in 2012. At that time, an ICOMOS/UNESCO mission wrote that the authenticity had been "irreversibly compromised and that it no longer contributes to the justification for the criterion for which the property was inscribed", and consequently proposed for it to be removed from the World Heritage (WH) List. The project had actually included a modern part to avoid a fake, as proposed by ICOMOS. This project received an international award for excellent rehabilitation of a historic structure.

### Visitor Management

Another question is that of reconstruction as part of presentation and interpretation of archaeological sites. The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) proposes several principles, which stress the importance of the

context and setting of the heritage resource. "The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical and natural contexts and settings" (Principle 3). This Charter does not question the issue of reconstruction but it does with regards to authenticity, stating that: "Interpretation and presentation should contribute to the conservation of the authenticity of a cultural heritage site by communicating its significance without adversely impacting its cultural values or irreversibly altering its fabric" (Principle 4).

A few examples from the World Heritage context may illustrate the physical challenges that are faced in the case of archaeological sites. In Japan, normally, attention to protected historic structures is focused on their maintenance, including for example the repair or redoing of roofs. In archaeological sites, the main attention has been on the presentation with minimum rebuilding. The ancient Nara Palace Site seems to make an exception. Here the site had actually nothing on the surface before excavations started. Generally the idea has been to retain the original remains and prepare them for discreet presentation. In 1998, one of the Gates to the Palace Site was rebuilt, at the time when the property was inscribed on the World Heritage List. Subsequently, in order to celebrate 1 300 years since the foundation of Nara as the Imperial Capital, the principal imperial hall building was rebuilt in 2010. It is on the site of a smaller earlier building and its form is a hypothesis based on excavations and ancient illustrations. The building is, however, clearly modern, and built on seismic-resistant foundations.

The Frontiers of the Roman Empire have been inscribed as a serial nomination. The 'Roman Limes' had its greatest extent in the second century AD, when it stretched over 5 000 km from the Atlantic coast of northern Britain, through Europe to the Black Sea, to the Red Sea and across North Africa to the Atlantic coast. The first part of this was the Hadrian's Wall in Northern England, inscribed in 2005, which is still a physical feature in the landscape. The second part consists of the remains in Central Europe, where some of the constructions are only visible as a result of excavations. Here, a number of towers have been reconstructed as



part of the presentation to visitors. Another serial nomination is the Prehistoric Pile Dwellings around the Alps (WH 2011, criteria iv, v). This serial property has 111 small individual sites in six countries: Austria, France, Germany, Italy, Slovenia, and Switzerland. These consist of the remains of prehistoric pile-dwelling settlements in and around the Alps built from around 5 000 to 500 BC on the edges of lakes, rivers or wetlands. Here reconstruction has been limited to some wooden structures on the site, in order to demonstrate the results of the research carried out. In Canada, L'Anse aux Meadows National Historic Site (WH 1978, criterion vi) is the first and only known site established by Vikings in North America and the earliest evidence of European settlement in the New World. Here there are some reconstructions illustrating the habitation of the Vikings, although not on the actual site but outside in an interpretation area.

To conclude, it is worth repeating what is written in Article 5 of the Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972:

*Article 5: To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavour, in so far as possible, and as appropriate for each country:*

- to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;
- to set up within its territories ... services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
- to develop scientific and technical studies and research ... ;
- to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
- to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

The challenge today for the heritage communities is to interpret the international standard-setting instruments, taking into account the specificity and diversity of the cultural heritage in its different cultural, social and environmental contexts.

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# Light at the End of the Labyrinth? From Historic Preservation to Heritage Placemaking:

## New Approaches to the Interpretation of Historical Authenticity

*Neil Asher Silberman*

The first draft text of the *Dubai Document on Reconstruction in the Gulf Region* offers us all a constructive call “to challenge conventional thinking in the conservation field”. It presents the quite extraordinary history of Dubai’s recent development and the cultural impacts that oil wealth has brought to the city and its inhabitants, not least important being demographic and socio-economic changes as a result of which locally-born Emiratis now compose about a fifth of the total population. And of this fifth, all under approximately 20 years of age, have little memory whatsoever of Dubai’s traditional life-ways, except perhaps for grandparents’ and parents’ tales. Yet these changes in general heritage perception, though undeniably dramatic and far-reaching, are not unique to either Dubai or the Gulf.

Modernization, globalization, urbanization, and the mass movement of people from their original homelands in search of work or pleasure are global characteristics of the age in which we live. Most relevant for the theme of this article are the effects that these global shifts have had on inherited cultural identities and on the character of the built environment. In what the architectural historian Nezar AlSayyad has termed the “end of tradition” (Alsayyad, 2004), gleaming non-places designed by superstar architects, whose occupants share a digitally networked hybrid culture expressed in the idioms and cultural conventions of email, Skype, Facebook, and Twitter. More than ever before, the imagined past is severed from the experienced present, creating a tense and destructive planetary bipolarity between reactionary and homogenizing forces, a phenomenon that sociologist Benjamin Barber has called “Jihad vs. McWorld” (Barber, 2010).

is seen as a relentless movement that shifts away from the past into the future, with heritage places being bulldozed for new city centres, destroyed as the idolatrous totems of non-believers, or preserved as commercialized tourist attractions or quaint curiosities of bygone days. Today’s focus on material and technological advancement is a familiar formula for the physical or cultural deterioration of the inherited built environment and landscape, as well as obsolescence of “inefficient” traditional skills and practices, and the shattering of once-coherent cultural identities into a shifting, patternless mosaic of numberless individual ambitions and desires.

The Dubai Document seeks to establish that the meticulous physical reconstruction of lost or destroyed heritage places can serve “as a cultural tool to reconnect people with their history and tradition,” and in the next few pages, this article will discuss how such an ambitious social goal might actually be achieved. It is very important to begin by making a crucial distinction between: 1) the Dubai Document’s call to utilize the reconstruction of heritage places “as a cultural tool to reconnect people with their history and tradition,” and 2) the quite different question of whether such reconstructions meet the technical criteria of authenticity and integrity demanded by the Operational Guidelines of the World Heritage Convention for the inscription of a particular property (Intergovernmental Committee *et al*, 2013). One could argue that this distinction is essential because the perceived social necessity for *restoring* or *re-connecting* a population with local tradition and history is far different from the standards and procedures of physically conserving its surviving material embodiments.

All too often, socio-economic development

Indeed conservation theory and practice that

has evolved over the past two centuries is based on the principle of the physical *continuity* of monuments, be they buried underground or surviving above. Reconstruction, based on either meticulous or shoddy documentation, traditional materials or new ones, is implicitly seen as an admission that physical continuity has been lost. Thus reconstructions were, and still are in some quarters, frowned upon as inherently inauthentic imitations of *real* monuments (i.e. those that have survived the test of time). Article 15 of the 1964 Venice Charter makes it clear that at archaeological sites “all reconstruction work should... be ruled out *‘a priori’*”, and that only anastylosis is acceptable. Thus the use of reconstruction for interpretive purposes at archaeological sites is generally viewed with disapproval by the Venice Charter and World Heritage Guidelines, even when such reconstructions could serve as effective interpretive tools in the many and possibly growing number of places around the world where little original fabric has survived.

### Finding Our Way Out of the Labyrinth

Can disruptions in continuity and subsequent reconstruction with new materials possess any heritage value at all? It is a strange and amusing fact that one of the earliest uses in Greece of that emblematic building material of the twentieth century, namely reinforced concrete, was used in Sir Arthur Evans’s art nouveau reconstruction of the so-called “Palace of Minos” at Knossos (Gere, 2010), and that imaginative modern rebuilding is based on far less reliable documentation and a far freer flight of the imagination than anything in Dubai. Though central to the modern appreciation of ancient Cretan culture, there is nevertheless no light at the end of this famous Cretan labyrinth; Knossos has lingered for decades on Greece’s Tentative List, along with the other Minoan Palaces of Phaistos, Malia, Zakros and Kydonia. The issue of somehow explaining the authenticity of Evans’s restorations has been entrusted to a special committee to somehow rationalize their continued existence and irreversibility (UNESCO World Heritage Centre, 2015), and diluted through the use of a serial nomination, in the hope perhaps that a serial nomination and closer oversight may someday dilute Knossos’s original sin.

The situation with regard to partially restored

standing buildings is even more complex. Article 9 of the Venice Charter decreed that restoration and partial reconstruction had to be clearly distinguished from the original fabric, a concept that has sometimes produced modernist incongruities (Hardy, 2008). Yet the large-scale reconstruction of the war-pulverized city of Ypres in Belgium after World War I bears no clear distinction between scant surviving original fabric and post-war reconstruction. The equally devastating destructions of historic centres during World War II and later conflicts has given rise to what we might call a “war exception” to the Venice Charter’s objections, codified in the 1982 Declaration of Dresden, the 2000 Riga and Krakow Charters, which were used without serious authenticity-based objections in the reconstruction of the historic centres of Warsaw, Krakow, Vilnius, and Riga, without disqualifying them for inscription on the World Heritage List. The more recent and celebrated cases of Sarajevo’s Mostar Bridge, the Kasubi Tombs in Uganda, and the earthen structures of Timbuktu in Mali likewise do not imperil their World Heritage status, nor will presumably some future reconstruction of the historic centres of Damascus, Aleppo, Hatra, and Samarra, all of which have been violently destroyed or extensively damaged in the present, on-going hostilities.

The reconstruction work in Dubai, however, is somewhat different. It is not the result of a fanciful *fin-de-siècle* restoration or due to the direct damage of military action or civil upheaval. It presents the rather more complex and worldwide phenomenon previously mentioned: the intentional transformation of an urban landscape on an unprecedented scale. It is *change*, technological, demographic, sociological, and economic, not bombardment by hostile forces and intentional vandalism, that obliterated much of Dubai’s built heritage (see Bukhash in this volume). In his opening paper, ICOMOS President Gustavo Araoz shared his conviction that a new approach to conservation practice is now needed, especially in cases where the acceptance of diverse cultural perspectives are needed and the material fabric may not be the primary bearer of heritage significance. In an earlier paper *Lost in the Labyrinth: Mapping the Path to Where Heritage Significance Lies* (2007) and subsequent articles (2011, 2013) he suggested that the basic building blocks of

heritage authenticity and significance may now no longer rest on the physical preoccupations of the Venice Charter, or even on the prerequisite of unbroken continuity advanced by the Nara Document. He has observed that we are caught in a twenty-first century labyrinth of twisting paths of intangible meanings, motivations, and goals that trap us in a theoretical uncertainty with no easy means of finding our way forward by relying on traditional conservation theory.

In place of the sanctification of original fabric as inviolable and irreplaceable, Araoz has suggested that physical heritage elements are no longer self-evident embodiments of singular meaning or outstanding universal value, but rather vessels in which diverse and changing values of history and identity are contained. Heritage process may thus be seen to trump heritage objects, with the primary goal of conservation being not just the preservation of ancient stone, brick, or adobe, but safeguarding the public's connection to, and requiring serious reflection on, the legacy of the past for the present as a vital process for every society.

The cultivation and safeguarding of informed and deeply-felt collective memory, not only stones, must become a prime objective of twenty-first century heritage practice. This is despite the fact that the Operational Guidelines of the World Heritage Convention, with their once-and-for-all-time judgements on integrity, authenticity, and Outstanding Universal Value, actually create a global archipelago of expert-declared authenticity that stands hermetically sealed from contemporary context: fenced-off, ticket-boothed islands of escape from today's chaos, turmoil, and change.

What Araoz has recognised is the need for a new approach to heritage practice in which one-way, top-down didacticism gives way to active public engagement, in which reconnecting "people with their history and tradition," as the Dubai Document puts it, should become the primary aim. The way out of the labyrinth, as Araoz suggests, is to look to new mechanisms, beyond strictly object-centred criteria, that might help conserve perceptions of heritage value, significance, and historical rootedness in the midst of unprecedented demographic movement, landscape transformation, and technological change.

The call for a new conservation paradigm accepting change and adapting to it was greeted with indignant howls of heritage treason by some. "After all," wrote one of the critics, "conservation does not mean 'managing change' but preserving, not altering and destroying: ICOMOS, the only global international organisation for the conservation of monuments and sites is certainly not an International Council on Managing Change" (Petzet, 2010). Somehow the defence of the Venice Charter's abhorrence of reconstruction became the battle banner of this fight to defend the status quo in conservation theory. In fact, a resolution passed at the 2011 ICOMOS General Assembly in Paris noting "the increasing disregard of existing theoretical principles for the justification of re-construction, and a new tendency towards significant commercialisation of reconstruction activities." The resolution (17GA 2011/39) encouraged the ICOMOS community, "as a matter of urgency, to launch a debate on this new and growing phenomenon of reconstruction", as a challenge to accepted technical requirement and norms of authenticity.

Yet the result was not entirely what might have been expected. In response to the resolution, the ICOMOS International Committee on Interpretation and Presentation initiated a survey of ICOMOS national and international committees, to gauge current attitudes about reconstruction. Completed responses to survey questionnaires were received from professionals working in 58 countries and 15 wider geographical regions, representing a wide range of expertise, including management and planning, architectural conservation, interpretation, museology, education, archaeology, and cultural tourism.

Two key assertions of the resolution were indeed supported by the respondents. The growth on a global scale of the reconstruction of monuments and ensembles was considered significant by 71 percent of respondents and a full 68 percent were convinced that existing conservation theoretical principles restricting the use of reconstructions were being increasingly ignored. Of the 71 percent of the respondents who perceived an increase in the use of reconstructions, all of them pointed to specific reconstruction projects in their



geographical area of specialization or fieldwork, mentioning well over 100 examples of recent or on-going reconstructions. However, as regards to the sources of funding for reconstructions, only 8 percent of the respondents were aware of reconstructions that had been funded solely for commercial purposes, with an additional 13 percent from public-private partnerships. A full 50 percent reported that funding came from non-commercial sources such as public budgets, intergovernmental organizations, educational institutions or heritage-related philanthropy. Indeed, the survey respondents noted that the most appropriate justification for physical reconstruction was *not* commercial but the necessary rehabilitation of damaged urban or cultural landscapes (see, for example, the proposals of Al-Aidaros in this volume) highlighting the legitimate interpretive, research, and commemorative uses to which reconstructions are now being put. Significantly, the respondents were almost evenly divided on whether physical reconstructions were a problem (44 percent) or a benefit (38 percent) for heritage sites.

### So, What Are Reconstructions Good For?

Even the strongest supporters of architectural reconstructions acknowledge that their quality can vary greatly. “The best reconstructions evoke a strong sense of the past; the worst evoke a sense of the past that never was,” noted John Jameson, editor of an edited volume on the issue of archaeological reconstructions (2013). “And therein lies the problem: while they claim to represent the past, reconstructions exist on a spectrum that ranges from strong documentary evidence to pure fantasy.” Credibility is therefore the *sine qua non* of reconstructions if they are to serve as valuable tools of public interpretation, and the principles outlined in Article 3 of the Dubai Document offer a sound basis to insure reconstructions’ historical reliability. When based on adequate research, in addition to the documented testimony of tradition bearers, reconstructed buildings can provide an immersive, multisensory environment in which visitors to localities that have otherwise been brutally “modernized” can acquire a heightened understanding of local culture and a more palpable sense of the place and of its past. And what is wrong with that? They lack the elements of physical and cultural continuity,

but then so do increasingly wide swathes of our contemporary world.

That conscious effort to overcome cultural discontinuity and create physical and cultural contexts to reconnect residents with the distinctive character of the place they live in, is the role that is currently being played by the techniques of “placemaking.” It is a movement of public engagement, civic responsibility and aesthetic appreciation that has, up to now, been focused on the arts and the design of public spaces as tools for social cohesion and enhanced liveability for communities in crisis or decline (Bedoya, 2013). Rooted in community participation, placemaking involves not only the study, planning, design, and management of public spaces but the design of programming as well. I would argue that the reconstruction of Dubai’s historic structures represents a similar effort. With the combined contribution of historians, archaeologists, heritage experts, planners and memory bearers, Dubai’s reconstructed historic built environment can serve as an accessible public space to foster knowledge of and appreciation for local tradition and memory. It can be an example of “heritage” placemaking that facilitates creative activities and cognitive connections that help communicate the traditional spirit of this place.

It is in light of this procedure on encouraging the public to value heritage, not sanctifying original fabric but rather seeing the continuum extending from the past, through the present to an unknowable and unpredictable future, that the Dubai Document may have its greatest impact. Changes brought on by modernization do not necessarily flow in only one direction: from the authentic to the fake. Rapid modernization can also motivate change in a different, more reflective direction, one that acknowledges the loss of place-based identity and does not exclude the valuable monuments, cultural expressions and original fabric that have been lost.

Reconstruction can be argued not to be a conservation approach, but rather an engagement approach that can help reconnect people with place, history, and landscape. In places where modern development has bulldozed or otherwise stripped the landscape of its traditional features, reconstructed

heritage structures based on careful research, documentation and traditional building techniques can become sites where contemporary communities can be encouraged to maintain and transmit the particular forms of tangible and intangible heritage to younger generations and generations yet to come. As the Dubai Document puts it, "[r]econstruction of urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas, and fosters economic development and social cohesion in a changing global environment". Therein perhaps lies the light at the end of

the labyrinth: the recognition that heritage is an immensely important social process in the present, not a global collection of technically conforming World Heritage sites. The quandary is how to do it. The challenge lies in how to demonstrate to the conservation community (read: World Heritage states-parties) that carefully researched reconstructions have a valid place. In the meantime, in the absence of a paradigm shift in the Operational Guidelines, the light at the end of the labyrinth is the gleam of public reconnection, not with the often seductive and sometimes exclusivist vision of physical continuity as the *sine qua non* of heritage authenticity.

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# Reconstruction: A Theme in Need of Review

*Gamini Wijesuriya*

## Introduction

The term 'reconstruction' is currently taboo or, at least, a most undesirable word in the conservation sector. This perception has now indirectly penetrated into various legal systems through the very popular World Heritage process. Paragraph 86 of the Operational Guidelines, with which the 191 State Parties to the Convention have to comply, has this to say:

*In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture.*

Although, the 'exceptional circumstances' are not defined in the Operational Guidelines (and with no indication of who will define them), reconstruction has become a contentious issue within World Heritage circles. This is partly due to a policing process in place for sites inscribed on the World Heritage List: a process aimed at ensuring the protection of the Outstanding Universal Value. Interestingly, the origins of the term 'reconstruction' lie together with 'restoration' but despite initial opposition the latter seems to be gaining popularity. It is presumed that doctrinal texts that were meant only as guidance for practitioners, with no mandatory requirement to follow them, are against reconstruction. Reconstruction can, therefore, be examined as a subject that was discussed both before and after the World Heritage Convention, although the renewed discussion after it became mandatory in relation to World Heritage Sites has not since made any substantial progress. There is a need to renew the conversation on reconstruction and its implications for the conservation of heritage and this was the reason for selecting this topic for this paper.

Before bringing forward some of the arguments to

justify why reconstruction needs to be revisited, it is useful to highlight two recent papers as a prelude to the following discussion. Jokilehto has compiled an account of the debates that have taken place on reconstruction – mostly in the context of World Heritage – and admits that more discussion is necessary (Jokilehto, 2013). He is worth quoting:

*However, it is also noted that the application of the principles of reconstruction is not sufficiently clear internationally. There tend to be very diverse approaches that partly refer to the personal experience of each professional. There is not sufficient agreement about how to deal with the great diversity of cultural expressions in the world, and how international guidelines should be interpreted in the different situations.*

Stanley-Price on the other hand, in a paper focused on the reconstruction of ruins, has analysed arguments for and against reconstruction and attempted to develop some principles (Stanley-Price, 2009). They are relevant to this theme in general. These two articles also contain more details of some of the literature available on this subject. The Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage is fully devoted to the theme but has not advanced sufficiently beyond the recognition that the 'reconstruction of cultural heritage, lost through disaster, whether of natural or human origin, may be *acceptable*' (ICCROM, 2000).

In order to justify my call for a renewed discussion, several arguments will be brought forward. There may be many other reasons but my attempt is to highlight a number of them. First, it will be demonstrated that reconstruction is being used as an opponent of restoration, meaning that restoration is being promoted as the guardian and reconstruction as the slayer of heritage. Both restoration and reconstruction

relate to the treatment of fabric but the growing difference between them highlights the use of new materials and their limitless application by the latter, thereby 'destroying' various aspects of heritage, including authenticity.

In day-to-day practice, heritage practitioners are engaged in interventions on fabric, be they ruins or standing buildings. On the basis of long years of experience in the field, it will be argued that both restoration and reconstruction are about adding and/or subtracting materials and, indeed, using new materials. More clarity is needed in their definition before opposing one against the other. There are limits and other parameters applicable to both but the second point made in this paper is that there is a paradox here.

The theme of reconstruction is being defined mainly within an approach to conservation where the main focus is on fabric and all the limits and parameters for interventions were defined only by conservation experts. It will be argued in this paper that there are other approaches and circumstances when the definition and refining of interventions should move beyond this emphasis on fabric. For instance, heritage and their interventions are now being defined and refined through an assessment of values and significance, an assessment that takes place collectively with a variety of stakeholders. Such approaches may have profound implications on reconstruction or, for that matter, restoration. Furthermore, notions of diversity, continuity and authenticity, as well as the current processes for developing guidelines, are relevant to the discussion of defining or refining any heritage issue. These also relate to the subject of this paper: 'values and significance in relation to authenticity'. Values and significance are indeed core concepts for discussing authenticity. It is earnestly hoped that this paper will encourage discussion of reconstruction to move to a new level and that the following arguments will shed new light on areas for further work.

### Reconstruction vs. Restoration

Restoration is a generic term. Restoring democracy, restoring law and order, etc. are commonly-mentioned situations where an attempt is made to bring back a certain scenario that previously existed. In reality,

restoration will only be achieved through various changes. The modern conservation movement has borrowed this generic term and has attempted to link it to human interventions on what has been identified as heritage. This occurred within what has elsewhere been identified as a Conventional Conservation Approach (CCA), which focused on conservation experts identifying and safeguarding fabric or the material remains of the past (Wijesuriya, 2010a).

*The CCA primarily deals with monuments and sites and assumes that they belong only to the past, understood and interpreted by the experts through the application of the scientific approach. They are threatened by the actions of nature and human beings. The role of the present generation is to act as guardians and to ensure their passage for the benefit of future generations, in their full richness of the authenticity of materials, form, design and setting, thus placing the main focus on fabric.*

In the early days, however, it had its own opponents and 'restoration' itself was an undesirable word. This is what made Ruskin reiterate that restoration is a: 'lie from the beginning to the end' (Ruskin, 1885).

Despite early opposition, restoration gradually received a more respected position when massive post-war reconstruction/restoration began immediately after the Second World War in Europe. Indeed it was during this period that the codification of conservation principles took place, leading to the drafting of the Venice Charter. The Venice Charter highlighted the restoration of fabric as a means of revealing 'historic and aesthetic values'. The charter laid down limits and other parameters, such as the use of documentary evidence and respecting all historic phases. With regards to excavated remains, the charter ruled out 'reconstruction' completely.

Restoration was, therefore, considered a way forward in taking care of fabric that has been handed down from the past. As Stanley-Price has clarified, 'the core of Western conservation theory is epitomized in the question as to how far restoration should be taken' (Stanely-Price, 2009). However, it could be argued that the

many attempts to provide the term 'restoration' with more clarity have not made much progress and have remained with the 'classic' theoretical concept. At present there are numerous definitions provided by various doctrinal texts and within national legislation. Even Brandi's well-known 'theory of restoration' has been interpreted as a 'process' (Brandi, 1963). Some of the existing definitions of 'restoration' quoted below are revealing.

- Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents (Venice Charter, 1964)
- Restoration means returning a place as far as possible to a known earlier state by reassembly, reinstatement and/or the removal of extraneous additions (New Zealand, 1993)
- Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material (Australia)
- Period Restoration: recovery of an earlier form, material and integrity of a site (Canada)
- Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period (USA).
- Restoration of ancient shrines ... has to be carried out without hurting the religious susceptibilities of the people..... that intervention by the Department does not affect their vested interests and traditional rights... (Sri Lanka 1947)

What is interesting is that some of the definitions have been developed after the introduction of a values-led approach to conservation but they are still in keeping with the classic definition mentioned above and with the Venice Charter. This shows that the limits and parameters of restoration as laid down in the Venice Charter have begun to dominate the discourse. The concerns raised on different limits of restoration that should be

applicable under different circumstances have received little or no attention. For instance, the Recommendations of the Madrid Conference (1904) identify: 'living monuments, i.e. those which continue to serve the purposes for which they were originally intended'. The document further suggests that: 'Living monuments ought to be *restored* so that they may continue to be of use, for in architecture utility is one of the bases of beauty'. The following quote reflects the continuing debate in Great Britain, as far back as 1913, on the same lines as above. Charles Peers, Chief Inspector of Ancient Monuments wrote in 1913:

*There is a great distinction between buildings which are still occupied and buildings which are in ruins. Buildings which are in use are still adding to their history; they are alive. Buildings which are in ruin are dead; their history is ended. There is all the difference in the world in their treatment. When a building is a ruin, you must do your best to preserve all that is left of it by every means in your power. When you come to a building which is being used as a dwelling house or a church... you have a different set of problems. You have to perpetuate it as a living building, one adapted to the use of the present generation, but which has a history to be preserved (Emerck, 2003).*

When John Marshal, wrote the famous conservation manual in 1923 for the Archaeological Survey of India, he also recognized "living monuments" and gave guidance saying "in the case of living monuments it is sometimes necessary to restore them to a greater extent than would be desirable on purely archaeological grounds..." (Marshall, 1923).

However, while restoration remained a classic element of theory and started gaining acceptance, reconstruction was on the receiving end of much negative opinion. All efforts to define or refine reconstruction, even within the values-led approach, seem to have been overly influenced by the more traditional theory. In relation to limits and other parameters, reconstruction was labelled as favouring the introduction of new materials to historic fabric. In fact, this was considered a key to distinguishing restoration from



reconstruction. However, as Stanley-Price very rightly suggests: 'there must be few restorations that do not require the introduction of any new material' (Stanley-Price, 2009). In this connection it will be argued below that all restoration requires the introduction of at least some new material.

The Burra Charter, for instance, which introduced a completely different paradigm to conservation, has almost retained the classic definition of restoration, emphasizing the non-use of new materials. Accordingly, 'restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material'. At the same time, reconstruction is defined by an emphasis on the addition of new material. Accordingly, 'reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material'.

Similarly, the New Zealand Charter also defines restoration in a similar manner: 'restoration means to return a place to a known earlier form by reassembly and reinstatement, and/or by removal of elements that detract from its cultural heritage value'. Reconstruction, on the other hand, has a similar definition to that of the Burra Charter, highlighting that the fundamental difference between restoration and reconstruction is the use of new materials: 'reconstruction means to build again as closely as possible to a documented earlier form, using new materials'.

There are other limits and parameters discussed in these documents but the point that needs to be highlighted is that reconstruction became an opponent of restoration. It is in this context that reconstruction is to be considered only in exceptional circumstances.

Although opposed at the beginning, restoration seems to have gained prestige over reconstruction and the latter has become an opponent of the former. This is due to fear of using new materials excessively. Therefore, reconstruction is opposed to in general. But are we clear what we mean by restoration or reconstruction? Are they not the same? In my view there is no difference between the two and

herein lies the paradox, which will be the subject of the following section.

## **Reconstruction is Restoration: A Paradox?**

What do heritage practitioners do in the field? Why are so many architects involved in conservation? Heritage practitioners or, as they are popularly called, conservation architects or technicians are engaged in activities related to the fabric that has been identified as heritage. These vary from archaeological remains to historic buildings to landscapes. There are instances where such remains will not be touched, through the provision of shelters, or will be left as they are. But in most cases, practitioners are engaged in some form of intervention for which there are various terms, such as consolidation, restoration and so on, but which involve adding/removing/ changing fabric to varying degrees. In reality, interventions are a sort of 'construction' or 'building' activity. They range from the addition of a new protective brick layer over an ancient ruin to the complete reconstruction of a war damaged building. In the process the use of new materials is inevitable but with various 'limits' and parameters.

One of the fundamental differences highlighted above between restoration and reconstruction is the use of new materials. As a practitioner, how can you intervene on a ruin or a historic building without introducing new materials? There may be limitations or other parameters to respect but in the view and experience of the author, nothing can be achieved without using at least some new material. Taking the definition in the Burra Charter, 'restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material', it is to be wondered how much a practitioner can achieve by using this definition in their day-to-day interventions. Nothing? On the other hand, reconstruction is defined as follows: 'reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material'. Here a practitioner can achieve something and, indeed, this is what we are doing even in the name of restoration. This means that either restoration is only a theory, which does not exist in practice or that reconstruction is being

carried out under the name of restoration with the latter term being used as a measure of defence.

This paradox or confusion is partly due to a lack of clarity regarding both definitions which is evident in many instances. Sometimes both terms are used synonymously, creating even more confusion. In the Declaration of Dresden on the Reconstruction of Monuments Destroyed by War (1982), the following statement was made:

*In the task of reconstructing monuments, a highly meticulous scientific methodology has evolved, as well as skills in technology, artistry and craftsmanship. Arising from the legitimate desire of peoples to restore damaged monuments as completely as possible to their national significance, necessary restoration work, going beyond conservation, has attained a high professional level and thereby a new cultural dimension as well.*

This statement also introduces confusion between restoration and conservation. In fact, the definition of restoration quoted above, in the USA includes both restoration and reconstruction, which is more sensible as the use of new materials is implied.

In the evaluation report prepared by ICOMOS in 1980 for the nomination of Warsaw to the World Heritage List the same confusion appears:

*The reconstruction of the historic centre so that it is identical with the original, symbolizes the will to ensure the survival of one of the prime settings of Polish culture and illustrates, in an exemplary fashion, the efficiency of the restoration techniques of the second half of the 20<sup>th</sup> century.*

Accordingly, there is a reference to restoration techniques used in reconstruction. It is beyond the scope of this paper to go deeper into these debates but it should be highlighted that there is indeed a paradoxical situation. Recognizing that this paradox exists and that we are all engaged in some form of reconstruction, debate should focus on its limits and other parameters, such as the type of new materials, respecting

historic periods and, above all, the reasons for undertaking 'complete' reconstructions of ruins or buildings.

### **Reconstruction within the Changing Paradigms in Heritage Discourse**

In the first part of this paper, the fact that reconstruction has become the official opponent of restoration was discussed. In the second part, the question was raised as to whether there is a difference between restoration and reconstruction. I have attempted to demonstrate that restoration is, in fact, the same as reconstruction and that they are points worth revisiting. There are a number of other reasons why the concept of reconstruction, as well as restoration, should be revisited and this will be the next subject of discussion with some of my own experiences added.

The focus of the Conventional Conservation Approach (CCA) was to safeguard fabric. It was in this context that restoration and reconstruction were initially defined exclusively by conservation experts. Restoration, although opposed initially, has gained popularity and has become a classic theory of conservation. As mentioned above, 'the core of Western conservation theory is epitomized in the question as to how far restoration should be taken' (Stanley-Price, 2009).

In contrast to the fabric-based CCA, the values-led approach brought in a new paradigm which talks not just about tangible values but intangible ones too. This requires the focus of protection to extend beyond mere fabric. Furthermore, this approach advocates a more inclusive approach to defining values and interventions which must extend beyond the conservation experts: communities have become a part of the process. However, it is evident that the Conventional Conservation Approach has heavily influenced the discussions based on values for a variety of reasons, but I urge that reconstruction be revisited within this values-led approach.

Furthermore, values and significance are at the core of any discussion of authenticity, which was the theme requested for this paper. Authenticity is considered a measure of the degree to which attributes of cultural heritage credibly and accurately bear witness to their

significance. Attributes that manifest values can be both tangible and intangible. At the same time, an understanding of exactly how to judge authenticity has now been expanded beyond fabric (and includes form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling, and other factors). All these have implications for the authenticity of reconstruction, hence this call for the need to revisit the issue.

The authenticity discussion in 1994 also brought up the notion of diversity which, as has been argued elsewhere (Wijesuriya, 2010a), is an important element missing within the Conventional Conservation Approach. Diversity in heritage itself, as well as in approaches to its conservation is a very pertinent theme for any discussion on reconstruction. The concept of 'continuity' as an important missing element has been highlighted and, thanks to ICCROM's Living Heritage Sites programme, this concept has been explored. Continuity as a concept is applicable to all types of heritage with different degrees of change. Heritage that continues to function in the way that it was originally created, such as residential buildings, religious places and city centres, has been characterized as 'living heritage'. Such heritage is linked to connected communities who draw benefits, continue to add/change such places and maintain them through traditional or established means (Wijesuriya, 2014). This also has implications for reconstruction.

There is also a fundamental issue in the field of conservation which is the heavy dependency on international doctrines. Many disciplines like architecture, medicine and engineering are governed at a national level, having their own local/national codes of ethics, standards and education, including accreditation, which are heavily dependent on context. This does not rule out that knowledge generated at an international level is shared with national agencies. On the contrary, they are engaged with international organisations, holding regular conferences for the same reasons. Required knowledge is filtered into national agendas.

Unlike many of these professions, conservation is heavily dependent on a set of doctrines that have been adopted at different moments over

the last 100 years – and which continue to be adopted – by various international groups. The relevance, validity and scientific robustness of such doctrines have been contested and debated but they are still the hegemony of the modern conservation discourse, which had its origin in the West, making it harder for the discipline to move on for various reasons. World Heritage is one such international instrument that has facilitated the imposition of such international group activity in controlling heritage conservation at a national level. On this issue, apart from that fact that they have mostly been created by scholars from the Western world, it is worth remembering what Tomaszewski, former Chair of the ICOMOS Committee on Theory and Philosophy had to say (Tomaszewski, 2007):

*From the period between the two world wars, we may observe a paucity of deeper-theoretical studies... Instead of these, we have seen the creation of increasing numbers of documents concerning conservation, of very variable scientific potential... As a rule, they contain empty desiderata presented for acceptance and use and not theoretical reflection. Philosophy and theory have been replaced by doctrine.*

This is in no way meant to undervalue the importance of the internationalization of heritage discourse but to stress that heritage conservation, as Paul Philippot has said, is cultural decision-making. Anyon has put it more eloquently: 'While the protection of the past appears to be a simple concept, both the "past" and the nature of its "protection" are culturally defined' (Anyon, 1991). It is important to recognize flexibility and sustainability of a cultural framework rather than the universality of any discussion related to heritage.

Some of these points can be illustrated on the basis of the author's own field experience.

## Conclusion

In conclusion, it is worth returning to the two papers by Jokilehto and Stanley-Price mentioned at the beginning of this paper. As Jokilehto has suggested, the theme of reconstruction deserves further discussion, and decisions without a sound basis should be avoided. As has been suggested by

Stanley-Price, new and renewed principles need to be developed if the influence of the international heritage community is to be valid and acceptable to the world with very diverse circumstances and contexts with which we have to deal. This paper has attempted to bring out some of the issues that are worth

considering when revisiting the subject of reconstruction. It is vital that a broad range of such issues are considered when developing principles. This discussion has been based largely on practical experiences, which highlight that practice cannot be guided by theory that lacks rigour.

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**INTERNATIONAL  
CHARTERS AND  
THE NOTION OF  
AUTHENTICITY**

# International Charters in Conservation Heritage Practice

*Gustavo F. Araoz*

This article was written for the seminar on Urban Conservation and Reconstruction in the Arabian Gulf, a seminar that addressed a multitude of topics, all which truly represent the full range of rapidly expanding concepts about the nature of heritage and the role it should play in today's society. Many of these issues demand the elaboration of conservation theories and practices to supplement those that served us so well in the past, but that now do not find the universal applicability which they once had.

The year 2014 marked the celebration of the 40<sup>th</sup> anniversary of the World Heritage Convention by the global heritage community. During the celebration, the many past achievements of the Convention were highlighted and participants at the meeting focused on analysing and understanding the new challenges that lie ahead in order to determine how best to tackle them. When reflecting on these topics, it is important to look at where we have been, how we got to where we are today, and most importantly, where we are headed.

Modern heritage conservation, as is practiced internationally, had a 150-year embryonic phase that began in Europe at the onset of the 19<sup>th</sup> century and gelled in the mid-20<sup>th</sup> century. This, however, does not mean that heritage is a recent invention. The need to remember the accomplishments of our ancestors and the urge of every generation, including our own, to leave a mark so that we will be remembered in the future, are deeply ingrained in the DNA of our human species. The rock art and cave paintings from thousands of years ago are clear evidence of this.

But perhaps a more explicit indication of the human determination to preserve communal memory through conservation of places relates to the Oath of Plataeia taken by the Athenians

2,500 years ago, whereby they swore to leave the Acropolis in ruins as a permanent reminder of the destructive power of their Persian enemies during the Peloponnesian War. While the oath was broken later with the rebuilding of the entire Acropolis under Pericles, there are intentional material reminders built into the reconstruction, such as the column drums of the first Parthenon which were visibly embedded into the northern wall, and the earlier foundation walls that were integrated into the new Erechtheon.

The birth of the modern conservation movement in the 19<sup>th</sup> century, referred to earlier, resulted from a reaction to the enormous destruction that occurred during the French Revolution, in France, of centuries of architectural achievements built by the Crown, the nobility and the Catholic Church. The nationalisation by the State of those properties that were suddenly abandoned, made the French people the owners and heirs of a vast communal real estate that would be stewarded on their behalf by the state.

In spite of the negative associations of these places with the centuries of abuse that precipitated the Revolution, the concept of public ownership resonated favourably among the French people, especially as the meaning of this conglomerate of places and artefacts was politically cleansed by being effectively re-interpreted for the public, not as the legacy of oppressive autocracies and oligarchies, but as the product and proof of the French national genius. Just as it is true today, it was all about packaging and re-packaging back then.

Without having to go into any extensive historical detail, one can validly assert that this revolutionary concept of cultural heritage as communal property of the nation soon began to take root all over Europe, and eventually,



the world. As it took hold, it justified the attribution of enormous powers to government to acquire properties perceived to be of national significance and to regulate large inventories of privately held properties.

It was thus that the early restorations of castles and churches in France began under the direction of Viollet-le-Duc, a highly educated architect whose, still controversial work, was intended to return all these places to a glorious past that was in part, half true and in part, the fruit of his wild imagination. Perhaps the most emblematic of his work is the reconstruction of the Chateau de Pierrefonds, where he created what he thought would have been the intentions of the original builders. Many experiments occurred during the 19<sup>th</sup> century, driven by various reasons on the part of the restoration specialists.

In Rome, during the Napoleonic occupation, architects Valladier and Stern undertook the rescue of the ruined sites of the Roman Empire, which had long been abused as quarries for new constructions. Unlike Viollet-le-Duc, however, Valladier and Stern aimed to preserve the extant original fabric and regain the lost architectural form with the use of different materials. This is what they did with the Arch of Titus, where new elements were built out of travertine instead of the original white marble. Furthermore, also in Italy, Luca Beltrami sought to *recapture* buildings that had been lost in the past, but by using a different approach.

In contrast with the imaginary work of Viollet le Duc, Beltrami thought that the only ethical approach to reconstruction had to be based on documented graphic evidence of what once had existed, such as old plans and engravings. His reconstruction of the towers of the Sforzesco Castle in Milan, are probably the best manifestation of this approach.

The French Revolution was not the only upheaval of the 19<sup>th</sup> century. More far-reaching in its long-term impact not only on Europe but on the entire world were the great social upheavals brought about by the Industrial Revolution, which transferred huge populations from agricultural to urban industrial production, a process that rapidly and drastically transformed the landscapes

of cities, towns and rural areas through the creation of industrialized and standardized construction materials.

As these radical changes were taking place, a group of architects in England under the emblematic figure of John Ruskin rose in the defence of traditional British landscapes and the ancient vernacular village constructions that were rapidly disappearing and that were thought by them to be central to the British cultural identity. This nostalgic approach was important in two ways: first of all, it targeted simple vernacular construction, and not the great monuments such as monasteries and cathedrals. Secondly, it created a conservation philosophy that strictly banned reconstruction and restoration. This approach accepted that buildings must have an eventual demise and called for simple maintenance to keep them alive for as long as possible.

The British approach eventually came to be seen as the antithesis of the widespread reconstruction approach adopted by Viollet-le-Duc. Ruskin's approach became the rallying point for those who valued heritage for its documentary value from the past, while Viollet-le-Duc's and Beltrami's schools were associated with the worship of aesthetic values.

By the beginning of the 20<sup>th</sup> century, most European and American countries had begun to recognize the role of the government in identifying and protecting their national monuments. In Mexico, for instance, there were large restoration projects to showcase the pre-Hispanic monumental legacy of the Aztecs and the Mayas. Often, the motivation was to use the built heritage and the then-emerging official national histories as instruments to develop and reinforce a single cultural identity for its population.

The next global event that shaped the modern conservation movement was World War 2. Never before had such devastation occurred. Entire cities were wiped out and demanded reconstruction. Some, like Rotterdam in the Netherlands, opted for the creation of a new modern city. Others, however, opted to rebuild according to what had existed prior to the war, with the best example, of course, being Warsaw in Poland.

By the 1960s, the loss of heritage caused by World War II was still fresh in the public mind when the Convention was created. In spite of the adoption in 1954 of the UNESCO Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (UNESCO, 1954), the ravaging of Florence, Dresden, Warsaw, Stalingrad, Rotterdam, Berlin, London, Munich, Coventry, Tokyo, Hiroshima and many other places raised the question of whether even our great cultural and artistic treasures were really safe.

Reinforcing these fears were the floods that in 1967 ravaged Venice and Florence, and, of course, the imminent submersion of the Pharaonic Nubian sites in Egypt as a result of the construction of the Aswan Dam. There was a great sense of urgency to act quickly to save at least the great jewels of the heritage family. These fears were the seeds that gave rise to the adoption of the Venice Charter which in 1964 reconciled the opposing approaches of Ruskin and Viollet-le-Duc, and the creation of ICOMOS in 1965, and shortly thereafter, of the World Heritage Convention.

All of these events were unified by a shared Eurocentric concept of what heritage was, the values it held, and the role it played. Perhaps the most salient of these precepts is that all significance resides in the material components of the place – what the World Heritage Convention (UNESCO, 1972) used to define as design, materials, craftsmanship and setting. For many years, these Eurocentric principles governed the international approach to heritage conservation that was heralded by institutions such as UNESCO, ICOMOS and ICCROM.

What, then, are the principal characteristics of the Eurocentric concept of heritage?

1. Heritage places, at least conceptually, are commonly-held public properties because they contribute to the public good. For that reason, a government is responsible for their stewardship, as the best guardian of the public interest.
2. Heritage places are non-renewable resources that belong equally to past, present, and future generations. For that reason, each generation is considered a temporary steward or trustee, and not

an owner.

3. A place transcends into heritage as a result of two types of values being attributed to it: historic or documentary values, and artistic or aesthetic values.
4. Understanding the full nature of historic and/or aesthetic values is a scholarly process that can only be fulfilled by specially trained professionals.
5. The values attributed to a heritage place are directly related to and reside in its material and spatial components.
6. The purpose of conservation is to prevent any change in the material and spatial components where the values attributed to the place are known to reside. In this sense, the nature of heritage places is assumed to be basically static.

These were the six perfect truths believed to be immutable in the perfect world of the mid 1960s, when the Venice Charter neatly wrapped heritage as a coherent idea, when ICOMOS was created, and when the idea of a World Heritage Convention first sprang.

To this day, they still provide the structure for what Julian Smith, the Director of the Willowbank School in Canada has called the Curatorial Approach to conservation (Smith, Julian 2012), which remains valid for those types of heritage places that must be frozen in time and preserved like museum artefacts in a glass case.

Of course, we know that nothing is immutable, that we live in constant change. The principles we once thought immutable have been challenged repeatedly, transforming our theoretical foundations and the means through which we protect our cultural heritage. My intent in the rest of this paper is to guide you through the evolution in thinking that over the past fifty years have led to a paradigm shift, that Julian Smith has termed as the ecological approach to conservation as opposed to or in replacement of the curatorial approach.

The first change has to do with the appropriation of heritage by communities all over the world. In retrospect, this was inevitable in an increasingly democratised world. But we also must bear in mind that our sustained emphasis on the principle that heritage is a communal

property was instrumental in the drive towards community participation. The process was further accelerated by the sustained effort over many decades on the part of the heritage community to foster greater public awareness and support for conservation.

The first reference I have found on recommendations for community participation is in the 1987 Washington Charter for the Conservation of Historic towns and Urban Areas (ICOMOS, 1987), whose article 6 says that *"The participation and the involvement of the residents are essential for the success of the conservation programme and should be encouraged"*.

The issue of local residents can also be problematic, especially under the rapid demographic changes that characterize the world today. For instance, the local population surrounding the royal tombs of France in the Cathedral of St Denis consists of underprivileged immigrants from Northern Africa whose history, cultural identity and traditions lie elsewhere, and worst yet, they often see France as an oppressive and discriminating entity. Other approaches, however, can cause permanent damage. The question then, remains as to who is a valid stakeholder with rights to participate in the decision-making process.

The real surge on community participation and empowerment lie in the 1988 – and even more, in the 1999 revisions to the Australia ICOMOS Burra Charter of 1979 (ICOMOS Australia, 1979), which established a process that calls for community consultation and input in determining the significance of the place. This concept, now so commonplace, was extremely novel then, especially in the non Anglo-Saxon world where public participation in the political arena is channelled in more indirect ways.

The principle of community empowerment has been reiterated in numerous documents since then, including in Principle 4 of the ICOMOS 1999 Charter on Cultural Tourism (ICOMOS, 1999), and much more expansively in the 2014 Charter for Interpretation and Presentation of Cultural Heritage Sites (ICOMOS, 2014). In the World Heritage context, "Community" is one of the "C's" that uphold the strategic Plan.

Articles 83, 84 and 111 of the Operational Guidelines (UNESCO, 2004), introduced in 2004, place for the first time, special emphasis on the involvement of communities. The 2012 amendments added language to article 119 calling for the active participation of the communities and stakeholders concerned with the property as necessary conditions to its sustainable protection, conservation, management and presentation.

In spite of all this, the input of a community is perceived by some of our more conservative ICOMOS members as a threat, particularly by those traditionally vested with great authority in their jobs in governmental heritage agencies. This attitude occasionally surfaces in the context of discussions of the WH Committee.

The second characteristic of the new heritage paradigm is an expansion in the nature of values that can be attributed to heritage. Again, this shift can be traced to the 1978 version of the Burra Charter that articulated social value as a justification for heritage designation.

Abetted by the increasing power of communities to identify their heritage and define its use and treatment without any clearly adopted discipline, multiple new reasons arose for previously commonplace places to be deemed as heritage. In other words, heritage began to be valued for reasons than in the past had been unacceptable for designation.

Social values being a flexible and inexact term, have opened the door to other community-held values, at times of a more economical and political nature, and that in some cases serve the interests of the current generation rather than those inherent in the continuum of the inter-generational contract that obligates us to transmit our heritage to those who follow us with the same potential, integrity and authenticity with which we received it from our ancestors.

This new possibility for communities to deal flexibly with their heritage has meant, that often, the main objective is not conservation as it once was. For instance, preserving and expanding the social and community functions of a heritage place is at times placed ahead of preserving the character and setting of the place.

Thrust into the political arena with the acceptance of a multiplicity of political values, heritage is becoming a complex issue with many possible divergent objectives, as well as a political tool with multiple uses.

The broadening of values and the democratisation of heritage enable minorities and ethnicities to use the official recognition of their heritage places in order to gain legitimacy and visibility in societies where a dominant culture had once prevailed. The richness of multicultural representation in heritage inventories has been a visible tool to champion the cause of pluricultural societies.

At the World Heritage level, the first “C,” for credibility through universal representation, is a direct result of this evolutionary development. The six inscription criteria for cultural properties have been repeatedly amended to allow for a much broader and universal range of cultural sites that have been under-represented in the World Heritage List.

With heritage increasingly linked to community development and poverty reduction, the economic values have tended to coalesce with the social and political ones into an indivisible unit that often places the authenticity and integrity of our heritage resources at considerable risk. Many of the radical alterations that heritage is undergoing today are directly linked to the welcoming of a community to express its current needs and to make decisions on how heritage should be used to meet them.

Most of them, of course, are linked to economics; some of these only do temporary damage, such as the current epidemic, in which historic buildings are used as commercial billboards, allegedly to generate revenue for their conservation.

Far more serious is the pandemic of *façadism* that has swept through most major cities in the world. This interior gutting or wholesale demolition of what lay behind the *façade* of a building is justified by the need to make a historic building functional according to current demands. The paradox is that a historic building must be preserved for future generations, and that it demands change with each new generation.

Equally serious is the growing belief in tourism as the great panacea for all the economic tribulations of local communities and national governments. Using the case of the World Heritage Convention, we have seen how over the last three years there has been a frantic rush for inscriptions in the World Heritage List, at any cost. We know from the nominating States parties that their motivation is not to achieve better conservation of these properties, but to move them to the top of the food chain in the tourism market.

In archaeological sites, the response to the competition for the tourism Euro has been deeply felt, as site managers and heritage agencies push reconstructions to the farthest possible limits of acceptability. This is perfectly understandable, since very few people can understand the significance of old stone strewn over a field. Increasingly, tourists demand simple stories and iconic images that can be easily grasped.

Uncontrolled tourism not only erodes the physical fabric of heritage places; it also causes irreversible damage in the self-esteem of local communities, especially in poorer areas, where the local population come into daily contact with what they perceive to be rich tourists, who, being on holiday, often tend to overspend and act foolishly.

The third and perhaps most subtle of changes has been the emergence of intangible concepts as repositories or vessels of the values that render a place as heritage. As explained earlier, the modern heritage field was originally shaped by the assumption that most values and the significance of a place rested on its physical or material attributes. This Eurocentric curatorial approach was fully endorsed by the World Heritage Operational Guidelines (UNESCO, 2004), which from 1978 and continuously until 2005, dictated that authenticity and significance of cultural properties resided exclusively on the four physical attributes of design, materials, workmanship and setting.

As early as 1982, however, the Tlaxcala Declaration (ICOMOS Mexico, 1982) issued by the Latin American sector of ICOMOS drew attention to the fact that in preserving human settlement, the value of the place also resides

in the intangible notions of traditional ways of life and on the communal knowledge about the use of traditional construction materials and techniques.

It was the Nara Conference on Authenticity (ICOMOS. 1994) and its resulting Document that in 1994 ushered in a whole new universe of possibilities that legitimized alternatives to the Eurocentric Curatorial approach to heritage conservation which had prevailed until then.

The global impact of Nara in bringing about the heritage paradigm shift cannot be exaggerated. Nara shattered once and for all the long-held Eurocentric insistence that there were universally accepted cultural principles for heritage identification and treatment.

Nara demonstrated that the significance and authenticity of a heritage place must go beyond the strictly material focus on its form, materials, craftsmanship and setting, to include a much broader set of vessels of value, a number of which are intangible in nature, and that more than a decade later, in 2005, were incorporated in the WH Operational Guidelines as being the following:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.

Several years before Nara, however, the methodologies endorsed in the 1987 ICOMOS Washington Charter for Historic Towns, though mostly directed at the treatment of the physical urban attributes (the urban grid, the buildings, etc), had subtly introduced the intangible concept of “the various functions that the town has acquired over time” as an intangible repository of historic values.

Following on the path opened by Nara in enlarging the range of vessels of value from static materials to intangible dynamic concepts was the 1999 Charter for the Conservation of the Built Vernacular Heritage (ICOMOS. 1999),

which states that the Vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and intangible associations that attach to them

When dealing with tangible and intangible containers of value, it is imperative to address the overlap of the Intangible Heritage and the World Heritage Conventions when it comes to dealing with the traditions and beliefs that are associated with and often depend outright on a specific location as their *sine qua non* setting. Again, using the philosophy of the Nara Document, in order to ensure holistic protection, the traditional material authenticity of a place must now be accompanied by the visual and the functional authenticities.

The fourth characteristic of the new paradigm is a shift from the assumption that cultural heritage sites were static, to a belief that they are dynamic sites whose very essence relies on their need to constantly change. Where once we tried to prevent change, we now find ourselves managing change.

In 1981, the ICOMOS Florence Charter on Historic gardens (ICOMOS. 1981) and Landscapes was the first to draw our attention to the brave new world of dynamic and evolving heritage sites that we were entering. No longer were we dealing with immutable static materials, but with living organisms that are born, grow and die. Article 11 of the Florence Charter marked the shift in focus from strict conservation to maintenance that is a prerequisite of dynamically evolving sites:

*Continuous maintenance of historic gardens is of paramount importance. Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal (clear felling and replanting with mature specimens).*

The need for maintenance and management of dynamic processes has come a long way since Florence, which brings us back to the issue of functional authenticity.

A most intriguing example of the recognition

of functional authenticity and of social and economic values resting on intangible concepts is the World Heritage site of the Sydney Opera House, whose inscription indicates that its OUV resides equally on the material architectural forms as well as on the ability of the place to continue to function as a major performing arts centre.

What this means is that the building's interiors may be altered and changed quite considerably (but within an agreed set of principles) without diminishing its overall significance as long as those changes respond to the demands imposed by the constantly evolving technology of musical and performing arts presentations. We have indeed come a long way from the curatorial approach.

By their very nature, cultural landscapes are the epitome of dynamic heritage. Being the result of the interrelationship between humans and their natural setting, cultural landscapes are in constant flux as they adapt to the full complexity of evolving social needs that include emotional, technological, political and spiritual values. They are also fragile and vulnerable.

The latest confirmation of this heritage paradigm shift are the UNESCO Recommendation on Historic Urban Landscapes and the ICOMOS 2011 Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas (UNESCO, 2011), which jointly offer a new concept of the historic city that embraces the following four characteristic changes: community participation, acceptance of a broader range of values, recognition that significance resides in both tangible and intangible elements, and that urban heritage is a dynamic resource whose constant change needs management and safeguarding.

The need for the UNESCO Recommendations for the Historic Urban Landscape (UNESCO, 2011) can easily be illustrated by a comparison between two similar places.

The first place is Chinatown in San Francisco, a neighbourhood that for many years has been inhabited by the Chinese population. It is in the National Register of Historic Places of the United States, but its importance has nothing to do with the architecture, but with

the special atmosphere and feel of the place and for the fact that it sustains the identity and coherence of the Chinese community. Without any assistance from outside, the San Francisco Chinese manage their neighbourhood and make it authentically Chinese.

Compare this to Chinatown in Washington, DC. Also a long time enclave of the local Chinese community, who lived in relative peace and isolation. Unlike the Chinese in San Francisco, they never attracted attention or tourism. Then one day, with the opening of diplomatic relations between the United States and the People's Republic of China, the Mayor of Beijing donated a Chinese archway to the Mayor of Washington. Suddenly the place looked Chinese for the first time. Then, the local government began to install Chinese lights, Chinese pavings, signs in Chinese characters, even adding Chinese architectural details to normal buildings. Eventually, the neighbourhood began to become more attractive to visitors, who were followed by shops and restaurants, which drove the real estate prices up and made the neighbourhood unaffordable to the Chinese residents and merchants. Today the place looks more Chinese than ever but the Chinese are mostly gone.

The moral of this story, of course, is that in dynamic living cities, one cannot concentrate on the material elements alone. The intangibles associated with the place through traditional residents and traditional land use are what give the soul to the urban fabric. You cannot have one without the other.

If we look back at the curatorial approach, it is evident that it became deeply embedded in institutions, practice, legislation and training, and that in fact, to a large degree, it still is. The material aspects of a historic building, urban district or an archaeological site have strong protection against all demolition, disfigurement and physical threat that will negatively impact on its significance. In comparison, there is no protection for the intangible vessels of value that are characteristic of the new heritage paradigm, which places the conservation community in a weakened situation. The conservation teams are heavy with architects, archaeologists, planners, materials conservators and engineers, but they often



lack the anthropologists, public historians and ethnographers who can understand the intangible aspects that make a place special. The same is true about our practice. We have methodologies to conserve stone, adobe, brick and wood, but do we have methodologies that enable us to conserve the soul of a place?

I am encouraged by the titles of the papers that are being presented here in Dubai. They show that we are moving forward in the development of new tools that will enable us to enjoy our heritage as well as transmitting it to our children and grandchildren.

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# The Reconstruction of Historic Monuments

*Mounir Bouchenaki*

The theme of urban conservation and reconstruction is without doubt a topic of great concern to professionals and specialists in the area of conservation and restoration of historical monuments. Restoration and reconstruction are themes that were at the origin of a number of seminars and colloquiums referring to the Venice Charter in 1964 and later the Nara Document on Authenticity in 1995.

This paper presents a brief introduction on the question of *"reconstruction of historic monuments"*, recalling major actions in reconstruction which took place throughout the second half of the twentieth century, notably in the framework of two international campaigns: that of safeguarding the Abu Simbel and Philae Temples in Egypt, and the one concerning the safeguarding of the Temple of Borobudur in Indonesia.

It is not a mere coincidence that the launch of the dismantling and reassembly of the temples of Nubia was contemporary to the drafting and promulgation of the Venice Charter in 1964. While a reference document existed, it is necessary at present to consult considerations introduced thirty years later in the Nara Document on Authenticity. It should be noted that the editors of the Venice Charter, who were closely associated with the international campaigns for safeguarding Cultural Heritage in Egypt and Indonesia, proposed a chapter in Article 15 in which they affirmed that "all reconstruction work should however be ruled out. Only anastylosis, that is to say, the reassembling of existing but dismembered parts, can be permitted" (ICOMOS, 1964). The Charter further argues that "restoration is an operation which must retain an exceptional character" (Article 9) underlining that "the destined elements that are to replace the missing parts, must integrate harmoniously with the whole, making sure that they are distinguishable from the original parts, in order for the restoration not to falsify the artistic or historic evidence" (Article 12). Thus,

the work undertaken in Egypt to safeguard the Pharaonic temples was considered by all experts as a disassembling and reassembling operation, clearly an operation of "anastylosis" rather than a simple "reconstruction". The same is to be said for the replacement of the stupas of the Borobudur Buddhist Temple. These actions of "reconstruction" were hence in conformity with Article 15 of the Venice Charter.

The application to the letter of the Charter, would have been more difficult to justify in terms of "reconstruction" carried out after the severe destructions of historical monuments during World War II. A well-known case of the "reconstruction" of a historical centre is the case of "Stare Miasto" in Poland, Warsaw's "Old Town", which was demolished by Nazi bombardments. Therefore it is not a mere coincidence that ICOMOS (International Council on Monuments and Sites) was created in Poland in 1965.

The "reconstruction" works of Warsaw's Château Royal carried out in the 1970s and 80s by the state restoration company PKZ, became internationally renowned for the quality of the work. The preliminary documentation assessment was carried out with great precision and the utmost respect, especially with regard to research on the authenticity of form and materials. This case study raises the question as to whether or not it was a "reconstruction" or was simply a case of leaving traces of a previously existing structure. The reasons for reconstruction in this case were closely related to the question of Polish identity, promoting historical continuity and appealing to the conservation doctrine by challenging one of the major criteria for reconstruction, that of historic authenticity.

However, the reconstruction of any historical monument, whether it was destroyed or disappeared over time, always leaves us with the dilemma of how to respond to professional

criteria and ethics which the architects working with historic monuments have established since their very first congress in Athens in 1921. This issue was regularly addressed by ICOMOS under successive presidencies at ICOMOS, from Professor Raymond Lemaire (Louvain, Belgium), the General Inspector of Historic Monuments Michel Parent (Paris, France), Professor Roland Silva (Colombo, Sri Lanka), Professor Michael Petzet (Munich, Germany) to the current President, Architect Gustavo Araoz (Washington DC, USA), whose contributions to the evolution of the doctrine in the conservation and protection of monuments and historic sites have been recognised unanimously.

Having summarised various discussions, seminars and forums, it can be argued that it is not about having a single response to the issue at hand. As Eng. Arch. André de Nayer's states in his article on *Reconstruction of Monuments and Sites in Belgium After the First World War*, the "study of projects born from reconstruction and the controversies they have raised, show that in the area of conservation of monuments, like in politics, it is necessary to often look for a compromise between that which is desired, that which is eligible and that which is achievable".

Another fundamental question to be posed when discussing the validity of reconstruction is that of authenticity, which was the object of focus in the Nara Document, as well as several other ICOMOS publications, inviting the Western professional world to gain a better understanding of the conservation practices of the Eastern world and in particular those of Japan. It became important to take into consideration a respect for the diversity of cultures where each project must be considered and judged against criteria that characterise the cultural context to which it belongs.

Nowadays, it is no longer shocking to find that the traditional practice in Japan of reconstructing identical historic monuments is recognized and such monuments are inscribed on the World Heritage List.

An example of this is in Nara, ancient Japanese capital, where one of the most prestigious temples, the Yakushi-ji Temple, dating to the beginning of the 8<sup>th</sup> century AD, can be seen together with an identical reconstruction made by architects and

specialised engineers of the National Research Institute of Tokyo and Nara.

However, the debate surrounding the issue of "reconstruction" is far from being resolved, as shown by the current controversies regarding the projects such as the "ex nihilo reconstruction" of the Castle of Hohenzollern in Berlin, as well as other projects planned for the Château Saint Cloud or the Palace of the Tuileries in Paris, and the Fenice Theatre in Venice which, subject to a fire that took place on 29 January 1996, was equally reconstructed "*com'era e dov'era*" with the aid of the Italian State, UNESCO and several donors.

To this end, two further examples should be discussed, as they deserve without a doubt a new international congress: the first concerns the reconstruction of the Mostar Bridge in Bosnia-Herzegovina, and the second the request to "reconstruct" the Bamiyan Buddhas in Afghanistan.

After the destruction of the historic bridge of Mostar during the conflict which affected former Yugoslavia, various options were presented to the authorities of the city which, in 1994, was still divided in two. The reconstruction of the bridge was considered a priority but under what form this was to be carried out, was the main question that arose from this consideration. A temporary wooden bridge was put in place of the single arch, including a number of stone blocks that had been recovered by divers of the Hungarian contingent of the United Nations Blue Helmets. Among the different hypotheses for the "reconstruction" of the Mostar Bridge, that by Arch. André Bruno of the University of Turin proposed a total rupture with the past, in a "transparent" restitution project of the Mostar Bridge, with a "reconstruction" of the bridge in its own form but not with the original materials. However, the scientific committee constituted by UNESCO, recommended at the request of the Bosnia-Herzegovina authorities, an "identical" restitution to be implemented as scrupulously as possible, respecting the authenticity of the original structure, including the materials, due to the high symbolic value that this bridge represented for the people of Mostar. The World Heritage Committee recognised the importance of the intangible value of this case by inscribing the bridge in 2005, after the inauguration

ceremony of the reconstructed bridge which took place in 2004, when both the Bosnian and Croat communities of the city of Mostar reunified.

A second example can be found in Afghanistan. Despite all efforts of the international community, and in particular the representatives of Islamic countries, the Taliban regime in Afghanistan conducted the voluntary destruction of the Buddhas in the Bamiyan Valley. After the fall of the regime, and the establishment of the new government, UNESCO organised an international seminar, which took place in April 2002 in Kabul, to launch and coordinate the rehabilitation and restoration efforts of Afghani cultural heritage that was damaged during the war.

One of the questions posed by Afghan President Hamid Karzai, concerns precisely the desire expressed by Afghans to “reconstruct” the Buddhas. In response to this concern expressed

to the group of experts gathered in Kabul, the position taken by UNESCO, supported by ICOMOS, was that of “not recommending the reconstruction”, but rather that of calling for the “preservation *in situ* of the remains, as well as of the restoration of the paintings which adorn the cavities where the carved statutes are missing today. It was then considered, that the case for such a reconstruction would never be considered authentic, neither in form in material. Therefore, the Buddhas which had suffered the ravages of time would be virtually impossible to reconstitute, as any reconstruction would imply the use of reinforced concrete and the ultimate result would be a replica unrelated to the original. It is also for this reason that in 2003 the site in the Bamiyan Valley, with the cavities where the two Buddhas were destroyed, was proposed for inscription on the World Heritage List and on the List of World Heritage in Danger. This however, has not stopped requests for the “reconstruction” of the Buddhas.

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# Reconstruction of Historic Buildings and Sites: Conservation principles and cultural contexts

*Zaki Aslan*

This paper critically reviews the development of the notion of "Reconstruction" of historic buildings and sites in the context of international doctrine and charters. It examines the rationale of the practice of reconstructing ruined historic sites and buildings, and the arguments of the professional community opposing this practice since the inception of the Venice charter in 1964. By doing so, the paper suggests some basic principles for the practice of reconstruction when perceived adequate or necessary in certain cultural contexts.

"Reconstruction" can be defined as re-establishing an incomplete valued building or a creative artwork to its original whole in order to increase the legibility. The practice of reconstruction has continued to be a controversial issue in the field of conservation of historic material evidence. Since the late 19<sup>th</sup> century the conservation theory has discussed the extent to which restoration can be undertaken; this includes more recent discussions in a World Heritage context (Jokilehto, 2013), as several sites more recently nominated to include in the World Heritage list or some which have been listed were scrutinized due to interventions conducted at them with reconstruction work (see also M. Cotte's paper of this volume).

Professionals working in the field are most familiar with John Ruskin's critique of the nineteenth century, and of Viollet Le Duc's 'stylistic restoration' of historic buildings that aimed at reviving earlier styles, rather than respecting the age value that a building had accumulated through its history (Jokilehto, 1999). While principles such as reversibility and minimal interventions have been at the heart of conservation doctrine, rules as to how far reconstruction should be conducted are limited.

Reconstruction is often more acceptable in post-war or post-disaster contexts due to group desires to re-establish connections; however, there is a great need to address requirements of an informed reconstruction approach with other intentions related to increasing the legibility and understanding of artwork, or any other motives such as the reuse of historic structures and perceptions of the notion of "reconstruction" in different cultural contexts.

Therefore, there is a need to thoroughly review recent trends concerned with present justifications relevant to the practice of reconstruction and arguments against them, and to devise basic principles aimed at guiding acceptable "reconstruction" by the professional community. Recent debates concerned with the notion of "authenticity" are also important in a globalization era, where disruption of traditional continuity has become commonplace in some world regions such as the Gulf.

The Venice Charter of 1964 stipulates in its Article 15 that *'all reconstruction work should ... be ruled out. Only anastylosis, that is to say, the reassembling of existing but dismembered parts is permitted'*. This view has been echoed in subsequent charters and guidelines. For example, the World Heritage Operational Guidelines address the issue of reconstruction as follows: *"In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture"*. Moreover, the revised version of the Burra Charter of Australian ICOMOS (1999) refers to reconstruction as distinguished from restoration by the introduction of new material



(article 1.8). It states that *“Reconstruction may be appropriate as part of use or practice that retains the cultural significance of the place”*. The Riga Charter (2000), on the other hand, states that *Reconstruction is acceptable in circumstances where it is necessary for the survival of the place; where a ‘place’ is incomplete through damage or alteration; where it recovers the cultural significance of a place; or in response to tragic loss through disasters whether of natural or human origin, ... providing that reconstruction can be carried out without conjecture or compromising existing in situ remains, and that any reconstruction is legible, reversible, and the least necessary for the conservation and presentation of the site.*

While these documents give definitions of “reconstruction” and provide some guidance for its application there remain several ambiguities including justifications to reconstruction necessity, the extent to which new materials are introduced, the types of new materials and if these form part of cultural heritage assets *per se*. Nevertheless, what is common in all the principles advocated by the professional community included in international instruments is the truthfulness of interventions, as fakery is a fundamental error in conservation; this forms the essence of discussions made in the past two decades in relation to the notion of authenticity advocated at the Nara Conference in 1994.

Needless to mention, the reconstruction of



**Fig. 1.** Qal'at Al-Bahrain, Bahrain. The fort was reconstructed as a national symbol to the Bahraini people.

historic buildings and sites is still appealing to both the public and custodians of heritage properties. It has often been justified on the basis of values that are beyond aesthetic, historic or age values. These have included national symbolic or identity values such as the reconstruction of a place with exceptional symbolic value to society. For example, Qalat Al-Bahrain fort was reconstructed as a national symbol to the Bahraini people (Fig. 1). Also under this category, reconstruction is often a response to destruction and is an expression to restore the identity of people's values that are sometimes under threat (Fig. 2). For example, at Al-Shandagha historic district in Dubai rebuilding of the area and houses was as a response to destruction in 1990s and is an expression to restore the people's identity where the Ruling family and merchants used to live.



**Fig. 2.** Al-Shandagha historic district, Dubai, rebuilt as a response to destruction in 1990s and is an expression to restore the identity of people's values including the Ruling family and merchants.



Reconstruction has also been justified by the “use value” for which reconstruction can continue to serve its previous function or provides a new function such as the reuse of Archaeological theatres for festivities; for example, the archaeological Roman Theatre and Odeon in Amman, Jordan, was reconstructed to continue to serve its previous function for festivities (Fig. 3). In addition, “educational and information values” where reconstruction is used as a didactic tool for visitors are often driven by “economic and tourism values”.

Reconstruction has nonetheless been questionable as it is mostly impossible to achieve authenticity due to a lack of historic evidence, the romantic appeal of ruins, the conveying of false information and inaccuracies misleading the viewer, the disruption of the setting and landscape qualities, and the frequent focus on one period at multi-period sites (Stanley-Price, 2009). However, some conservation principles can be applied to “Reconstruction”. In this context, professionals working on reconstruction projects should underline and make reference to the following conservation principles:

- (1) Distinguishability: its important to distinguish new work from the original fabric (which should be protected), where new material based on evidence should be clearly identified;
- (2) Full documentation and recording “as found”: record of original state and surviving evidence should be made available with full documentation;
- (3) Respect of the historic periods or accumulations with their physical evidence, so that they are preserved and stabilized in the process of reconstruction; in this context it is important to consider that historic or former reconstruction becomes part of the history of a site.
- (4) Honest interpretation: clear presentation to the visitor of a reconstructed form and original evidence is essential;
- (5) Stakeholders consensus: it is important that local stakeholders agree that a reconstructed building and its setting are appreciated by the society with added value to the damaged state;

While reconstruction *en situ* (at interpretation centres) is on the rise due to technological



**Fig. 3.** The Roman Theatre in Amman, Jordan partially reconstructed to continue to serve its previous function for festivities

development and use of “virtual reality”, what is ‘authentic’ or what is ‘fake’ need not only refer to the physical attributes but also to the social and cultural contexts associated with the meaning or significance of a historic building or a site, and to the degree by which these ultimately are based on authentic or honest information sources. Therefore, the inner meaning viewed by the community is of great importance. It is retained in the memory even when the heritage no longer exists. The reconstruction of buildings thus also implies the reconstruction of traditional skills and

traditions associated with the building and the establishment of a relationship between the community or the visitor and the building reconstructed, in an honest approach ensuring a good quality of any new intervention in situ (on site) or *ex situ*. While conservation is case-specific, a sensible architectural and interpretation approach by custodians and architects based on the principles discussed in this paper and reflected in international charters would ensure an improved legibility, connectivity, and understanding of the historic environment.

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# The Concept of Authenticity and its Development: from Venice to Nara and Beyond

*Toshiyuki Kono*

## 1. Introduction

The focus of the Venice Charter of 1964 was mainly “ancient monuments”, arguing that “it is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis” (ICOMOS (1964): paragraph 2). In addition, the Venice Charter put emphasis on the conservation of material aspects with historical and artistic values by stating that “the intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence” (article 3); that conservation regards that monuments should “be maintained on a permanent basis” (article 4); that restoration is “to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents” (article 9).

Thirty years later, the Nara Document on Authenticity (the Nara), drafted by 45 participants at the Nara Conference on Authenticity held in 1994, intended to build on and extend the spirit of the Venice Charter “in response to the expanding scope of cultural heritage concerns and interests in our contemporary world” (ICOMOS (1994): article 3). The Nara Document articulated a concept of the diversity of cultures and heritage. It acknowledges that “all cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected”.<sup>1</sup> This Document admitted that “it is thus not possible to base judgements of values and authenticity within fixed criteria”.<sup>2</sup>

The differences between these two documents

imply that changes occurred over the 30 years separating these two events. While in the 1960s, international communities could still believe in universally common principles, in the 1990s sustainability became a common concern of the international community. Concern for cultural and natural diversities emerged accordingly. It had been gradually recognized prior to the Nara Conference that understanding and interpretation of cultural heritage may differ in each culture. The Nara Document was drafted against such a background.

## 2. Diverse Heritage and Different Practices – The Background of the Nara Document

### 2.1. Diverse Heritage and Broadened Values

Challenges against the common principles had arisen in the framework of the World Heritage Convention prior to the Nara Conference. Frictions were unavoidable between one (cultural heritage) list system of the Convention and nominations from diverse cultures.

At the third session of the World Heritage Committee (the Committee) in 1979, Michel Parent, ICOMOS president at that time, presented a report of *the Comparative Study of Nominations and Criteria for World Cultural Heritage*. This study was carried out on a request from the Bureau of the Committee who had been “faced with a number of problems over the application of the criteria” (UNESCO World Heritage Committee (1979a):1). In this study, cultural properties that had already been inscribed on, or nominated to, the World Heritage List were analysed and classified using many “sub-types” under the three definitions (monument, group and site) provided in the

<sup>1</sup> Ibid: article 7    <sup>2</sup> Ibid: article 11

Convention. The report proposed “to work out a clear typology or classification of the nominations pending, revising as necessary the proposals made in this Report, and specifying those properties which belong to more than one category” (UNESCO World Heritage Committee (1979a): 25).

Four years later, in 1983, Michel Parent pointed out in his speech during the seventh session of the Bureau of Committee that it was an increased cause of concern to guarantee the consistency of “greater strictness in interpretation of the criteria” (UNESCO World Heritage Committee (1983a):2). Echoing his sentiment, it was resolved during the seventh session of World Heritage Committee held in the same year that ICOMOS would “prepare a preliminary typological study, based on all cultural properties already included in the World Heritage List and on a review of the tentative lists already submitted” and convene expert groups to “formulate suggestions towards the interpretation of these criteria”<sup>3</sup>, in particular with regard to three specific areas: historic cities; properties representing events, ideas or beliefs; and *the notion of authenticity*. It should be noted that clarifying the notion of authenticity was already on the agenda at this stage. However, except for a study on historic cities, no report was submitted.

Under such circumstances, a working group was set up at the eleventh session of the World Heritage Committee in 1987, which was tasked to review all the sites on the World Heritage List and tentative lists and to “review ways and means of ensuring a rigorous application of the criteria”<sup>4</sup>. In 1988, the working group recommended to prepare “a global reference list of properties of outstanding universal value” in order to “define a World Heritage List that is universally representative”. For this purpose, the working group proposed to carry out the global study, which would enable “the Committee as well as state parties to evaluate the List as well as the Tentative Lists and to take note of possible lacunae and redundancies with a view to future inscriptions”<sup>5</sup>.

The recommendations of the working group were approved by the Committee at its twelfth session in 1988, i.e. “a global study which might include an international tentative list of references” and “complementary studies of rural landscapes, traditional villages and contemporary architecture.”<sup>6</sup>

Having gone through a series of struggles as indicated in the reports of the sessions of the Bureau and the Committee from 1988 to 1991, a framework was proposed at the sixteenth session of the Committee in 1992, i.e. “a study system founded on the basis of a matrix structuring cultural properties into three categories: time, culture and human achievement”<sup>7</sup>. It was further examined in Colombo in 1993. After all the efforts, what became clear was the variety of different views on the most appropriate approach: “the consultation carried out by the Secretariat however showed that the community of experts had not reached a consensus on methodology of this approach”<sup>8</sup>. The Global Study thus failed.

The records from 1979 until 1993 show that the various stakeholders of the Convention had been struggling with conflicts between a traditional approach and newly emerging views, while they aimed at ensuring a well-balanced list of the World Heritage. For example, in 1989, at the thirteenth session of the Committee, “the representative of ICOMOS emphasized in particular the need to highlight the changes which had occurred in the world and in approaches to culture in the last twenty years”<sup>9</sup>. A document of 1993 reported about the failure of the Global Study, that “some specialists fear that this procedure might give too much importance to the traditional categories of traditional art history which have developed around the study of the great monuments and great civilisations”<sup>10</sup>. Later in 1998, a progress report of the Global Strategy described that in “the early 1990s criticisms of the Global Study began to emerge. Most notably it was described as being a functional typology based on historical and aesthetic classifications that

<sup>3</sup> UNESCO World Heritage Committee (1983b): 5. <sup>4</sup> UNESCO World Heritage Committee (1987): 18. <sup>5</sup> UNESCO World Heritage Committee (1988a):14. <sup>6</sup> UNESCO World Heritage Committee (1988b): 3. <sup>7</sup> UNESCO World Heritage Committee (1992): 55-56. <sup>8</sup> UNESCO World Heritage Committee (1993a): 5. <sup>9</sup> UNESCO World Heritage Committee (1989): para.40. <sup>10</sup> UNESCO World Heritage Committee (1993): 5.

bore little reality to the diversity of the world's cultural heritage or to living cultures".<sup>11</sup>

During this process, views emerged emphasizing the significance of properties rather than their material aspects obtained more support. "From this time onwards (=1991), it became generally accepted that the World Heritage List is more than a catalogue of monuments.

The vision and choice of properties to inscribe, far from being purely aesthetic, are more clearly historical, and even anthropological, in that they attach greater importance to *the significance of the properties* than to their physical aspect" (emphasis added).<sup>12</sup>

This change is reflected in the fact that two thematic studies conducted in 1993 were not about historic monuments but about the industrial heritage and twentieth-century architecture.

Concurrently with these thematic studies, which meant to define new types of cultural heritage, several expert meetings were convened, based on requests of the Committee, in order to discuss specific types of heritage. Criteria necessary to inscribe some properties, not whose material aspects, but whose significance was at stake, were elaborated. The outcome of these meetings was reflected in amendments of the Operational Guidelines and such properties being nominated and inscribed.

The following are examples of such properties.

### (1) Cultural Landscapes

The cultural landscape, previously appearing as "rural landscape", which had failed to capture outstanding universal value in neither the cultural nor natural criteria, had been the subject of global debate for a decade. It was appealing as an effective tool for compiling the balanced World Heritage List. The expert group met in La Petite Pierre, France in October 1992 and recommended to "study the criteria necessary for the inclusion of cultural landscapes on the World Heritage List".<sup>13</sup> At the sixteenth session

of the Committee in 1992, it was decided to amend the Operational Guidelines in order to accommodate cultural landscapes.<sup>14</sup> Through this amendment some keywords, such as "cultural tradition" and "land-use", were added to the existing criteria, and new interpretative paragraphs on cultural landscape were developed. In response to this decision, the nomination of Tongariro National Park was re-submitted by the authorities of New Zealand in the light of the revised cultural criteria for inscription (cultural landscape).<sup>15</sup> Tongariro National Park was originally submitted as a mixed site but inscribed under natural criteria in 1990, since ICOMOS was not in a position to evaluate the cultural value of this site because a comparative study of the heritage of the Asia-Pacific cultures had not been carried out.<sup>16</sup> In 1993, this site was finally extended as a mixed site adding cultural criterion (vi) as per the Bureau's recommendation, recognizing "the unique significance of the site for the Maori people."<sup>17</sup>

### (2) Cultural Route

In 1994, at the eighteenth session of the Committee, the Report on the Expert Meeting on Routes as a Part of our Cultural Heritage was submitted. This report found that the concept of heritage routes "is based on the dynamics of movement and the idea of exchanges, with continuity in space and time; refers to a whole, where the route has a worth over and above the sum of the elements making it up and through which it gains its cultural SIGNIFICANCE; is multi-dimensional, with different aspects developing and adding to its prime purpose which may be religious, commercial, administrative or otherwise". "A heritage route may be considered as a *specific, dynamic type of cultural landscape*"<sup>18</sup>.

The report recommended that the "authenticity test is to be applied on the grounds of its significance and other elements making up the heritage route. It will take into account the duration of the route, and perhaps how often it is used nowadays, as well as the legitimate wishes for development of peoples affected."<sup>19</sup>

<sup>11</sup> UNESCO World Heritage Committee (1998): 5. <sup>12</sup> UNESCO World Heritage Committee (1993a): 3. <sup>13</sup> UNESCO World Heritage Committee (1992a): 2. <sup>14</sup> UNESCO World Heritage Committee (1992b): 54-55. <sup>15</sup> UNESCO World Heritage Committee (1993b): 7. <sup>16</sup> UNESCO World Heritage Committee (1992c): 17-18. <sup>17</sup> UNESCO World Heritage Committee (1993b): 8. <sup>18</sup> UNESCO World Heritage Committee (1994a): 2. <sup>19</sup> Supra:3.



The report proposed to add to the Operational Guidelines the following new paragraph: "A heritage route is composed of tangible elements of which the cultural significance comes from exchanges and a multidimensional dialogue across countries or region, and that illustrate the interaction of movement, along the route, in space and time".<sup>20</sup>

### (3) Intangible Aspects

Especially in the 1980s, primarily as a result of the negative impact of industrialization and mass consumption on traditional villages and historical towns, various instruments, such as charters and declarations, were adopted by ICOMOS and its national committees. In this process, intangible aspects such as ways of living, tradition, memory, spiritual factor or function, were recognized as important constituent factors of heritage to be conserved.

For instance, the Mexican National Committee of ICOMOS organized a symposium in Trinidad, Tlaxcala in 1982 "to examine the situation prevailing in America from the view point of the dangers which threaten the architectural and environmental inheritance of the small settlements".<sup>21</sup> The Tlaxcala Declaration adopted by the delegates to the symposium re-asserted that "small settlements are repositories of *ways of living* which bear witness to our cultures, retain the scale appropriate to them and at the same time personify the community relations which give inhabitants an identity" (emphasis added).<sup>22</sup> "Contempt for our own values, especially in the small settlements" caused by "the introduction of patterns of consumption and behaviour foreign to our traditions"<sup>23</sup> was viewed as a key factor in encouraging destruction of cultural heritage.

The history of the World Heritage Convention from the 1970s and throughout the 1980s can be illustrated as struggles to inscribe various properties into one (cultural heritage) list. Convincing arguments on diverse values were needed to inscribe diverse properties. The various stakeholders of the Convention tried to offer a typological analysis and a global list of to-be-inscribed properties as a basis of criteria for well-managed and consequent inscription,

at the same time strictly interpreting and applying criteria. In that process, various issues were raised. Discrepancies of opinions became clear. These exercises in this process have contributed to the development of diverse concepts of cultural heritage.

### 2.2. Different Heritage Practices: the Burra Charter of 1979

Properties with specific cultural backgrounds or specific types of properties need specific heritage practices. If the significance of a property should be emphasized rather than its physical aspect, conservation should be designed accordingly. This is because conservation of material aspects does not necessarily lead to transmission of the significance, memory or function of the property. As values have been expansively interpreted in the framework of the Convention, such specific practices have been rediscovered. Their philosophical meanings have been analysed and some adopted in normative documents.

One of the earliest challenges against the conservation philosophy with emphasis on material aspects of heritage is the Burra Charter adopted by Australia ICOMOS in 1979. The Burra Charter highlighted social value as one of the cultural significances of a place: "the aim of conservation is to retain the cultural significance of a place (article 2) which means aesthetic, historic, scientific or social value for past, present or future generations (article 1). According to the 1988 Guidelines to the Burra Charter, "social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group".<sup>24</sup>

The Burra Charter recognized that "adaptation is acceptable where the conservation of the place cannot otherwise be achieved, and where the adaptation does not substantially detract from its cultural significance" (article 20). Adaptation means "modifying a place to suit new functions without destroying its cultural significance" (article 1). David Saunders, the chairman of Australia ICOMOS confessed that there was the clearest divergence, which "was raised by the effort to incorporate allowance for

<sup>20</sup> Supra. <sup>21</sup> ICOMOS (1982): para. 3 <sup>22</sup> Ibid: article 1a. <sup>23</sup> Ibid: article 5a. <sup>24</sup> Australia ICOMOS (1999): 12

adaptation, while yet expressing a strictness which restrains everybody concerned from introducing unnecessary and undesirable changes to a place.”<sup>25</sup>

### 3. Interpretation and Application of Authenticity

#### 3.1. Authenticity as Originality

In the Venice Charter, the word authenticity is used only once in its preamble.<sup>26</sup> Authenticity was placed in the Operational Guidelines for the Implementation of the World Heritage Convention (OG) in 1977. Article 7 states that “the property should meet the test of authenticity in design, materials, workmanship and setting”. Thus authenticity obtained normative significance, and interpretation of authenticity gained not only theoretical but also practical importance. There was a debate on authenticity at the first World Heritage Committee in 1977. A core question was whether authenticity does not limit considerations to original form and function but includes all subsequent modifications and addition, over the course of time.<sup>27</sup> To reach a consensus among the participants of the debate was not an easy task.

For example, a participant insisted on the concept of “progressive authenticity”, because “the principle of the authenticity of a building precludes the replacement of an old element by a new”.<sup>28</sup> The final report of the first Committee states that “the feasibility of adopting criteria gave rise to some discussion...to the changing and subjective nature of evaluations of qualities, to the impact of Western thought and to the difference between perception from within a given culture and perception from outside”. In this sense, the representative of ICOMOS recognized “the difficulty of drafting criteria to be applied to cultural property throughout the world and of translating concepts into words that were meaningful on a universal scale”.<sup>29</sup>

The following language in the first Operational Guidelines of 1977, “the property should meet the test of authenticity in design, materials, workmanship and setting; authenticity does not limit consideration to original form and structure but includes all subsequent modifications and additions over the course of time, which in themselves possess artistic or historical values”<sup>30</sup>, should be understood against such a background.

#### 3.2. The Historic Centre of Warsaw

The first version of the Operational Guidelines faced a challenge in the following year of its adoption by the nomination of the Historic Centre of Warsaw. Warsaw was entirely reconstructed after the destruction during the Second World War. The ICOMOS Committee, in its recommendation on this nomination, raised “a question as to whether it meets the general rule of authenticity”.<sup>31</sup> The Committee in 1978 decided to defer the nomination at its second session.

At the third session of the Committee in 1979, when the report of the Comparative Study of Nominations and Criteria for World Cultural Heritage was presented, Michel Parent raised the question whether Warsaw “could nevertheless be placed on the list because of exceptional historical circumstances surrounding its resurrection”<sup>32</sup>, despite the Committee’s decision that “the World Heritage list should not include a town or part of a town which has been entirely destroyed and reconstructed, whatever the quality of the reconstruction”.<sup>33</sup>

However, when ICOMOS recommended inscribing this entirely destroyed and reconstructed town in 1978, it stated that “*the criterion of authenticity may not be applied in its strict sense*”. The recommendation concluded that “*its authenticity is associated with this unique realization of the years 1945 to 1966*”.<sup>34</sup>

<sup>25</sup> Australia ICOMOS (1979): Chairman’s message about the new Guidelines. <sup>26</sup> The Venice Charter, Preamble, para. 1.: “Imbued with a message from the past, the historic monuments of generations of people remain to the present days as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on *in the full richness of their authenticity*” (emphasis added). <sup>27</sup> UNESCO World Heritage Committee (1977a): 5. <sup>28</sup> A member “went on to plead that recognition be given to ‘progressive authenticity’, for example, monuments and buildings that are constructed or modified throughout the centuries but which nevertheless retain some form of authenticity” [Supra: 5]. <sup>29</sup> Supra: 4. <sup>30</sup> UNESCO World Heritage Committee (1977b): 3. <sup>31</sup> ICOMOS (1978) A letter sent from the secretary general of ICOMOS to the chairman of WHC dated 7 June 1978. <sup>32</sup> UNESCO World Heritage Committee (1979b): 19. <sup>33</sup> Supra: 19. <sup>34</sup> ICOMOS (1978)

(emphasis added) The unique realization means such reconstruction which influenced the doctrines of urbanization and the preservation of old city quarter in Europe. From the ordinary meaning of the word, this explanation on authenticity is not fully convincing. Therefore it seems natural that at the seventh session in 1983, the Committee decided that ICOMOS would convene experts groups to “formulate suggestions towards the interpretation of these criteria”.<sup>35</sup> One issue to be tackled was to clarify the notion of authenticity.

Parent’s speech at the seventh session of the Bureau of World Heritage Committee in 1983 pointed out that there were some cases where periodic repair, occasional additions, regularly reconstitution and/or even conjectural reconstitution is needed. He introduced these cases in order to question on applicability of the principle of the authenticity, which concerned only material elements of a building.<sup>36</sup>

Parent distinguished two different changes, referring to restoration works made in Europe in the nineteenth century: “1) an improper and haphazard restoration which has quite simply disregarded the originality and therefore the authenticity of the monument; and 2) an operation that has, in effect, transcended the original monument and turned it into a work typical of the nineteenth century. Such a work would be judged for what it means in the context of that century. In such a case, furthermore, it is not impossible that the criterion of representation of a great national or transnational religious or philosophical ideas might lend weight to the particular interest of the property.”<sup>37</sup> From his first example, he seems to have understood authenticity as material originality. However his second example implies that he knew that the focus on strict material originality would cause problems.

In fact, in the 1980s, a special approach to authenticity for specific types of heritage had been required. For example, the Florence Charter on Historic Gardens of the 1981, adopted by ICOMOS in 1982, stated that

constituents of historic gardens are “primarily vegetal and therefore living” materials (article 2) for which “prompt replacements” and “a long-term programme of periodic renewal” (article 11) are required. Therefore “the authenticity of historic garden depends as much on the design and scale of its various part (article 9), not on the vegetal and living materials.

As another example, the Charter for the Conservation of Historic Towns and Urban Areas (the Washington Charter) adopted by ICOMOS in 1987, identified some qualities on which the authenticity of a historic town or urban area depends. These qualities include urban patterns, relationships between buildings and green and open spaces, the formal appearance of buildings, relationship between the town or urban area and its surrounding setting, and functions. It is stated in the Charter that, “any threat to these qualities would compromise the authenticity of the historic town or urban area” (article 2).

#### 4. Authenticity as Credibility: the Nara Document

As the above cited examples show, when authenticity should be interpreted in a more flexible manner, focusing on specific properties or specific types of heritage, it becomes necessary to revisit the concept and review appropriateness of its application. Hence, in 1992, at the sixteenth session of the Committee, “issues concerning authenticity of cultural heritage were discussed at length in the context of the test of authenticity found in the Operational Guidelines for the Implementation of the World Heritage Convention. At the suggestion of ICOMOS, the World Heritage Committee requested that the concept and application of authenticity to cultural heritage be further elaborated through international discussions among experts”.<sup>38</sup> The Nara Document is the output of such discussions.

The Nara Document defines authenticity as “the qualifying factor concerning values”<sup>39</sup> and states all “judgements about values attributed to cultural properties as well as *the credibility of related information sources* may differ

<sup>35</sup> UNESCO World Heritage Committee (1983b): 5. <sup>36</sup> UNESCO World Heritage Committee (1983a): 4. <sup>37</sup> Supra: 5. <sup>38</sup> UNESCO World Heritage Committee (1994b): 1. <sup>39</sup> Supra: article 10. “Authenticity, considered in this way and affirmed in the Charter of Venice appears as the essential qualifying factor concerning value.”

from culture to culture, and even within the same culture" (article 11) (emphasis added). Authenticity is separated from the meaning "originality of material aspects" of heritage, instead, qualified as a tool to analyse the credibility of information sources.

The Nara Document lists 14 aspects of the information sources as follows: form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors (article 13). To be noted is that this list includes intangible and dynamic aspects such as use and function, traditions and techniques, spirit and feeling, and in addition, the list is non-exhaustive. By using this non-exhaustive list, the Nara Document offers a more analytical approach, which enables the inclusion of diverse values. In this context, it should be noted that although the Nara Document is often linked to a "new paradigm", we should not overlook the constant and continuous debates and efforts to relax material authenticity from the early stage of the Convention. The Nara Document was made possible only against such a social background. By no means was the Nara revolutionary. The Nara Document connected authenticity as a normative tool with societies. As societies change, the normative tools should be revisited.

## 5. Impact of the Nara Document

Some regional meetings were held to examine the applicability of the Nara to their regional context. The first example of such regional meetings was the Inter-American Symposium on Authenticity in the Conservation and Management of the Cultural Heritage held at San Antonio, Texas, USA in 1996. The participants from the ICOMOS National Committees of the Americas examined whether the American point of view was fully represented in the (Nara) document.<sup>40</sup> In the Declaration of San Antonio adopted at this conference, authenticity was analysed in relation to the following seven themes that represent the main features of American cultural heritage, i.e. identity, history, materials, social value, dynamic and static sites, stewardship and economics.

In American societies, where diverse value systems built by European colonizers and African slavery, as well as recent European and Asian immigrants, co-exist as multiple layers, cultural heritage is crucial as a strong "common threads that unify the Americas".<sup>41</sup> In such societies, authenticity of cultural heritage should be identified through deep understanding of the history of heritage and "true values as perceived by our ancestors in the past and by ourselves now as an evolving and diverse community".<sup>42</sup> Investigation of material evidence is important, since it transmits such values, but "the goal of preserving memory and its cultural manifestations" can be achieved by enriching human spirituality beyond the material aspect.<sup>43</sup> At "dynamic cultural sites that continue to be actively used by society", certain physical changes constitute "an intrinsic part of our heritage", and enrich the significance of cultural heritage rather than damaging it. Therefore such changes could be accepted as a "part of ongoing evolution".<sup>44</sup>

The Declaration proposed to establish a process to "define and protect authenticity" and to recognize "a broad range of significant resources", including a management mechanism with participation of all concerned groups.<sup>45</sup> In addition, the Declaration recommends further "consideration to be given to the proofs of authenticity so that indicators may be identified for such a determination in a way that all significant values in the site may be set forth".<sup>46</sup> These indicators could include reflection of the true value, integrity, context, identity as well as use and function.<sup>47</sup>

The second example of a regional meeting was an expert meeting on Authenticity and Integrity in an African context, which was held in Zimbabwe in 2000 at the invitation of the World Heritage Centre. At this meeting, the Nara Document was evaluated as "important because it has opened people's minds on the issue of authenticity, moving it away from the old Euro-centric version that was focused on authenticity of materials. However, the Nara Document is not operational. It is a declaration of important principles, but it is difficult to put into practice".<sup>48</sup>

<sup>40</sup> ICOMOS (1996) <sup>41</sup> Supra: 1 Authenticity and Identity. <sup>42</sup> Supra. <sup>43</sup> Supra. <sup>44</sup> Supra: 5 Authenticity in Dynamic and Static Sites  
<sup>45</sup> Supra: General comments, b. <sup>46</sup> Supra: General comments, a. <sup>47</sup> Supra. <sup>48</sup> UNESCO World Heritage Committee (2000a): 13.

Especially in African cultures, where a distinction between natural and cultural heritage does not exist, and the distinction between spiritual and material, tangible and intangible elements is inappropriate, local communities are crucial as holders of traditions. Hence participation of communities should be ensured at all levels of heritage protection, and it was proposed to add a new paragraph to the Operational Guidelines, which states that “community participation should, in essence, involve the right to information, and the right to be involved in decision-making and implementation processes of the World Heritage Convention.”<sup>49</sup> Furthermore, “due to the specific spiritual character of some potential African World Heritage sites”<sup>50</sup>, it was proposed at this meeting to apply criterion (vi) alone, since “cultural heritage can exist in spiritual forms in its own right with the absence of any tangible evidence at a particular site.”<sup>51</sup>

At its twenty-fourth session in 2000, the Committee decided that “the Operational Guidelines be restructured according to the proposed new overall framework.”<sup>52</sup> The Drafting Group on the Revision of the Operational Guidelines met at UNESCO Headquarters in 2001 to discuss the Draft Annotated Operational Guidelines prepared by the UNESCO World Heritage Centre. When “the role and use of the qualifying conditions in the same table as the criteria was discussed in detail” during the meeting, “it was seen as potentially limiting as the criteria are broader than the factors contained in the qualifying conditions”. Therefore, “it was decided that the table only contain the criteria and that the qualifying conditions be placed after the table.”<sup>53</sup> Furthermore, “the Drafting Group noted that the two concepts of the test of authenticity and the conditions of integrity are fundamentally different.”<sup>54</sup>

The Drafting Group agreed that “progress was made on revising the text on authenticity and integrity drawing from the Nara Document on Authenticity and the above-mentioned Zimbabwe meeting on Authenticity and Integrity in an African Context. It was also

agreed to use in the future the word “conditions” for both integrity and authenticity.”<sup>55</sup> In 2005, eight provisions on authenticity were added in a new section “Integrity and/or authenticity” to the Operational Guidelines (article 79-86). Three among these eight are transferred from the Nara Document. And the Nara Document is added in Annex 4 as “a practical basis for examining the authenticity of such properties (= properties nominated under criteria (i) to (vi)) (article 79)”.

## 6. Authenticity Issues after the Nara Document

### 6.1. Authenticity and Evolving Values – the Global Strategy

As we saw above, prior to the Nara Document, values of cultural heritage have been expanded through the incorporation of significance of cultural heritage and values attributed to intangible aspects. This tendency was further strengthened by the Global Strategy of 1994. The Global Strategy was proposed during the working group meeting at the UNESCO Headquarters in June 1994. The experts agreed that “the history of art and architecture, archaeology, anthropology, and ethnology no longer concentrated on single monuments in isolation but rather on considering cultural groupings that were complex and multidimensional, which demonstrated in spatial terms the social structures, ways of life, beliefs, systems of knowledge, and representations of different past and present cultures in the entire world. Each individual piece of evidence should therefore be considered not in isolation but within its whole context and with an understanding of the multiple reciprocal relationships that it had with its physical and non-physical environment”. It was recommended “to take into account all the possibilities for extending and enriching it (= World Heritage List) by means of new types of property whose value might become apparent as knowledge and ideas developed.”<sup>56</sup>

Under such understanding, the Global Strategy commenced. It shifted “from a typological approach to one that reflects the complex and

<sup>49</sup> Supra: 29. <sup>50</sup> Supra: 14. <sup>51</sup> Supra: 34. <sup>52</sup> UNESCO World Heritage Committee (2000b): 12. <sup>53</sup> Supra: para.37. <sup>54</sup> Supra: para.38. <sup>55</sup> Supra: para.42. <sup>56</sup> UNESCO World Heritage Committee (1994c): 3.



dynamic nature of cultural expression”.<sup>57</sup> “In order to ensure for the future a World Heritage List that was at the same time representative, balanced, and credible, the expert group considered it to be necessary not only to increase the number of types, regions, and periods of cultural property that are under-represented in the coming years, but also to take into account the new concepts of the idea of cultural heritage that had been developed over the past twenty years.”<sup>58</sup> For this purpose, the two main themes; “human coexistence with the land” and “human being in society” were identified by the experts group “as having high potential to complete gaps”, which “should be considered in their broad anthropological context through time”.<sup>59</sup> It was suggested that “the definition of sites within these themes should be undertaken in a holistic way, reflecting tangible as well as intangible qualities of the sites, as the latter are, becoming increasingly important”.<sup>60</sup>

Under this auspice, new categories for World Heritage sites have been promoted, such as cultural landscapes, itineraries, industrial heritage, deserts, coastal-marine and small-island sites.<sup>61</sup> In order to examine values of such new types of cultural heritage, the approach of the Nara Document, i.e. evaluating authenticity by applying the expanded list of attributes proved to be very useful. Through such a process of examination, it was recognized that values of heritage are subjective, changeable and fragile in resisting social change.

Under the Global Strategy, after 2002, three complementary approaches were adopted: a typological framework, chronological-regional framework and thematic framework. Applying detailed and diverse themes developed in this framework, the properties on the World Heritage List and the Tentative List were analysed. The ICOMOS report, submitted to the Committee in 2004, confirms the necessity to identify under-represented categories or themes, to encourage technical assistance to State Parties and to investigate cultural resources to correct such under-representation. The report stressed difficulties of classification:

unlike natural heritage, “cultural heritage is fragmented and diverse and not nearly so easy to classify. One of the main reasons for this is the need to take account of qualities, which are subjective, and of *the value that society may give to those qualities*” (emphasis added).<sup>62</sup>

“Reflecting its increasing concern that this concept (=OUV) is interpreted and applied differently in different regions and by different stakeholders as well as the Advisory Bodies”<sup>63</sup>, the Special Expert Meeting of the World Heritage Convention: the concept of outstanding universal value was held in Kazan on April 2005. It aimed at making “specific proposals to enable States Parties to better identify natural, cultural and mixed properties of potential outstanding universal value”, as requested by the World Heritage Committee at its twenty-eighth session in 2004.<sup>64</sup> “However, most of the interventions agreed that the Expert meeting had not fully addressed the concerns of the Committee regarding the different ways in which the concept of outstanding universal value had been assessed by ICOMOS and IUCN and also emphasized that even the Committee decisions had not always been consistent in assessing the proposed outstanding universal value of a property nominated for inscription on the World Heritage List”.<sup>65</sup>

Based on the request at its thirtieth session of the Committee in 2006, OUV analysis was conducted.<sup>66</sup> In the ICOMOS report on OUV presented at the thirty-second session of the Committee in 2008, it is pointed out that “the proper identification of the attributes related to the integrity and authenticity of cultural properties can provide useful tools for clarifying the OUV of a site, and helping to focus on what is essential in terms of its protection and maintenance”.<sup>67</sup> This ICOMOS report defines that “*authenticity is the ability of a property to convey its OUV through the ability of its attributes to convey truthfully (credibly, genuinely) that OUV*” (emphasis added).<sup>68</sup>

As was discussed above, before the adoption of the Nara Document, various efforts had been made to ensure the representativeness

<sup>57</sup> Supra: 6. <sup>58</sup> Supra: 4. <sup>59</sup> Supra: 6. <sup>60</sup> UNESCO World Heritage Committee (2004a):10. <sup>61</sup> See <http://whc.unesco.org/en/globalstrategy/> <sup>62</sup> UNESCO World Heritage Committee (2004a): 44. <sup>63</sup> UNESCO World Heritage Committee (2006a): 1.

<sup>64</sup> UNESCO World Heritage Committee (2004b): 12. <sup>65</sup> UNESCO World Heritage Committee (2006a): 2. <sup>66</sup> UNESCO World Heritage Committee (2006b): 165 (Decision 30COM9.6). <sup>67</sup> UNESCO World Heritage Committee (2008): 32. <sup>68</sup> Supra: 21.

of the World Heritage List. The Nara Document offered a useful framework to implement the Global Strategy. The expansion of heritage categories and changes of heritage values were facilitated with the framework established by the Nara Document. This further led to changes of heritage concepts. Heritage values are understood as subjective and relative: relative in the sense that distinction between heritage values and ordinary values became blurred. As a result, more involvement of ordinary people (i.e. not the specially trained professionals) in heritage conservation was expected. Hence more attention is and should be paid to the interrelationship between cultural heritage and society.

## 6.2. People

The importance of community participation in heritage conservation was recognized in the 1980s. Such importance has been largely shared, since heritage concepts today include not only static monumental properties, but also such local and dynamic properties where communities' knowledge, memories or activities sustain at least a part of values of such properties. Hence, active participation of concerned communities was deemed effective for conservation of such heritage. As article 14 added to the Operational Guideline in 1994 points out, participation "of local people in the nomination process is essential to make them feel a shared responsibility with the state party in the maintenance of the site". This aspect has been further emphasized in the context of cultural diversity and development.

Under such circumstances, the Committee adopted, at its twenty-sixth session in 2002, the Budapest Declaration on World Heritage to commemorate its thirtieth anniversary. It stated that the members of the World Heritage Committee will "seek to ensure an appropriate and equitable balance between conservation, sustainability and development, so that World Heritage properties can be protected through appropriate activities contributing to the social and economic development and the quality of life of our communities;" and "seek to ensure the active involvement of our local communities

at all levels in the identification, protection and management of our World Heritage properties".<sup>69</sup> Thus World Heritage was connected to socio-economic development and the improvement of communities' life, while communities became active players participating in all stages of heritage conservation. Based on the Budapest Declaration, the Committee decided, at its thirty-first session in 2007, to include "communities" as a fifth strategic objective in addition to credibility, conservation, capacity building and communication, "recognizing the critical importance of involving indigenous, traditional and local communities in the implementation of the Convention".<sup>70</sup>

However, participation of communities in heritage conservation brings the complexity of today's society into heritage conservation. During the Inter-American Symposium on Authenticity in the Conservation and Management of the Cultural Heritage in 1996, it was recognized that multiple claims on a same heritage place by separate stakeholders could be brought. "Within the cultural diversity of the Americas, groups with separate identities co-exist in the same space and time and at times across space and time, sharing cultural manifestations, but often assigning different values to them".<sup>71</sup> Multiple claims for values from different communities based on different identities could enrich cultural heritage. On the other hand, it may lead to conflicts by being combined with social, political and/or economic claims, especially claims for human rights of indigenous people or minority groups, ethnic or religious claims or claims for economic profits especially from tourism. Identity is understood as multi-layered and complex. A person belongs to several communities. A community overlaps with other communities. Communities are not static but dynamic. Changes of communities make relationships between cultural heritage and communities more complex, especially through immigration, mobility of urban population<sup>72</sup> and new generations who do not share traditional values.<sup>73</sup> The Nara Document states that "heritage properties must be considered and judged within the cultural contexts to which they belong" (article 11).

<sup>69</sup> UNESCO World Heritage Committee (2002) Budapest Declaration on World Heritage: 3 (c) and (f): 6–7. <sup>70</sup> UNESCO World Heritage Committee (2007):193. <sup>71</sup> ICOMOS (1996): article B1. <sup>72</sup> Turner & Tomer (2013): 187. <sup>73</sup> de la Torre (2013): 162.

However, it may not always be easy to identify such a cultural context due to changes of communities.

### 6.3. Heritage Process

With the expansion of heritage values and categories, conservation practices should be revisited from new angles. We take some examples as follows.

#### (1) Conservation as a System

Ise Shrine in Japan has continued a very unique practice since the seventh century: new buildings have been built every 20 years, by using new hinoki wood and applying the same styles and forms as well as traditional methods and techniques. Material authenticity in a strict sense is not present, but the “periodical reconstruction and renewal system found in Ise Shrine is no doubt a good system to transmit the traditional culture, especially the architectural culture”.<sup>74</sup>

#### (2) Conservation in Temporal Sequence

At the expert meeting on heritage canals held in 1994, it was clarified that one “distinctive feature of the canal as a heritage element is its evolution over time. This is linked to the use during different periods and the associated technological changes the canal underwent. The extent of these changes may constitute a heritage element.”<sup>75</sup> Four aspects in the Operational Guidelines at that time were not appropriate to evaluate authenticity of evolving heritage elements. Hence, “it was felt important to seek methodological means to improve and clarify to the degree possible the application of the test of authenticity to canals and to their associated landscapes. In this endeavour, it was felt useful to expand the aspects of authenticity examined from the four currently noted in the Operational Guidelines, to associate these with criteria or indicators which could suggest how authenticity of canals might best be measured in relation to each of the aspects considered and to examine these within a time continuum including project planning, execution and ongoing use”.<sup>76</sup>

Hence, new aspects such as use and technology should be added, and then authenticity of each aspect should be evaluated at each step of

temporal sequence of heritage canal, i.e. project planning, execution and ongoing use.

#### (3) Conservation and Continuous Changes

According to the Charter on the Built Vernacular Heritage ratified by the ICOMOS Twelfth General Assembly in Mexico in 1999, “vernacular building is the traditional and natural way by which communities house themselves. It is a continuing process including necessary changes and continuous adaptation as a response to social and environmental constraints”.<sup>77</sup> This Charter recommends “a code of ethics within the community” (article 3) as a tool of intervention when adaptation and reuse of vernacular structures are carried out. This is a much softer approach than that taken in the traditional conservation of monumental buildings.

The Vienna Memorandum on World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape, the result of the International Conference on World Heritage and Contemporary Architecture held in 2005, has given a new definition of “the historic urban landscape”. The historic urban landscape “goes beyond traditional terms of “historic centres”, “ensembles” or “surroundings” to include the broader territorial and landscape context”.<sup>78</sup> It is acknowledged that continuous changes in functional use, social structure, political context and economic development are part of the city’s tradition. It is also recognized as a fundamental requirement “to guarantee an urban environmental quality of living to contribute to the economic success of a city and to its social and cultural vitality”, while taking into account “the emotional connection between human beings and their environment, their sense of place”. (article 16) In this condition, “the authenticity and integrity of historic fabric and building stock” (article 14) is to be respected when interventions in the inherited historic urban landscape are undertaken. For the purpose of decision-making for such interventions in a historic urban landscape, “a culturally and historic sensitive approach, stakeholder consultations and expert know-how” (article 18) are considered an appropriate process for ensuring adequate and proper action.

<sup>74</sup> Ito (1994): 40. <sup>75</sup> UNESCO World Heritage Committee (1994d): 4. <sup>76</sup> Supra: 6. <sup>77</sup> ICOMOS (1999): Introduction para.3. <sup>78</sup> UNESCO World Heritage Committee (2005): 28–32. The Vienna Memorandum, article 11.

As these examples show, conservation of such properties whose tangible and/or intangible aspects change or whose essential part is the change itself, is not a one time action. It involves an ongoing process. Such a heritage process involves a continuous interrelationship between heritage and people's activities. Thus it is a part of the socio-economic activities of a whole community. A heritage process as a holistic approach for conservation is effective for the conservation of historic urban landscape or cultural landscape. Thus it draws more attention also in the context of social function, economic benefits or environmental contribution of cultural heritage. In today's world, authenticity should be revisited through the lens of this kind of process.

## 7. NARA+20

### 7.1. Background

In 2012, the Japanese Government hosted, in Kyoto, the global celebration of the fortieth anniversary of the World Heritage Convention. As a parallel activity to these celebrations and prior to the festivities in Kyoto, the Agency for Cultural Affairs, Bunka-cho convened in Himeji a panel of international experts to reflect on the effects of the Nara Document on Authenticity on the implementation of the World Heritage Convention, and more generally on the field of heritage conservation throughout the world. The discussions began with the presentation of five papers intended to illustrate the evolving character of heritage and its protection. The titles of the papers, which were later published in the *Journal on Heritage and Society* were:

- Authenticity, Value and Community Involvement in Heritage Management under the World Heritage and Intangible Heritage Conventions
- Conservation Philosophy and its Development: Changing Understandings of Authenticity and Significance
- Values and Heritage Conservation
- Economic Discourse and heritage Conservation: Towards an Ethnography of Administrations

- Community Participation and the Tangible and Intangible Values of Urban Heritage

Stimulated by the content of these papers, the discussion flowed towards the relationship between values and authenticity, leading eventually to questions about what and whose values; the new uses of heritage including its role in sustainable development; the credibility and hierarchy of sources as it relates to valid stakeholder communities; the implications of the temporality of shifting values; and the convergence of cultural heritage into a single inextricable unit of natural and cultural, moveable and immoveable and tangible and intangible heritage manifestations.

That first meeting resulted in the Himeji Recommendations, a text that recognizes that the implications of the Nara Document went far beyond the procedural framework of the World Heritage Convention. The Himeji Recommendations articulated our understanding of how the theoretical foundations and professional practices of the entire heritage field had been expanded by the Nara Document in ways that probably were not foreseen at the time of its adoption. The Recommendations summarized these issues under the following five headings, and it was presented to the assembly in Kyoto and then circulated worldwide:

- Values and authenticity
- Defining authenticity and integrity
- Credibility of sources
- Involving communities
- Heritage and sustainable development

The breadth and depth of the discussions that took place in Himeji demonstrated to Bunka-cho, to ICOMOS Japan and to the meeting participants the need to continue with these reflections, a decision that materialized in two subsequent meetings with an expanded roster of discussants that met at the Kyushu University in Fukuoka in 2013 and early 2014.<sup>79</sup> The discussions at the two Fukuoka meetings were informed by the responses

<sup>79</sup> The participants in the Nara +20 process were Toshiyuki Kono (Japan), Gustavo Araoz (USA), Christina Cameron (Canada), Carolina Castellanos (Mexico), Kate Clark (Australia), Harriett Deacon (South Africa), Jose de Nordenflycht (Chile), Cornelius Holtorf (Sweden), Nobuko Inaba (Japan), Nobuo Ito (Japan), Angela Labrador (USA), Dawson Munjeri (Zimbabwe), Webber Ndoro (South Africa), Yukio Nishimura (Japan), Keiichi Noe (Japan), Neil Silberman (USA), Marta de la Torre (USA), Michael Turner (Israel), Gamini Wijesuriya (ICROM and Sri Lanka) and Luca Zan (Italy).

to an international survey that had asked the heritage community about the most significant impacts of the Nara Document. To conduct these case studies and discuss on the past, present and future of the Nara Document, the second Nara Conference was held on 22, 23 and 24 October 2014 at Nara Prefectural New Public Hall in Nara, Japan. The outcome of these meetings has been a new document that expands on the Himeji Recommendations and is entitled Nara+20<sup>80</sup>, the document is being presented to the international community as part of these celebrations.

In this two-year process it has been identified what are the still unfulfilled possibilities that the Nara Document opened up, along with more recommendations on further work, yet to be done, in order to integrate them into current heritage theory and praxis. All important notions, which were already articulated in the Nara Document, were considered in the radical changed context that has occurred over the past two decades, such as: the growth of public participation in the political arena as a product of increased global democratization; the advent of new technologies; the rapidly evolving global demographics resulting from unprecedented internal as well as international migrations; the global interconnectedness made possible by Skype, e-mails, mobile phones and social media; and the universal access to knowledge, ideas and events through the Internet.

It is important to underline that Nara+20 is directed at all levels of the international community involved in the protection of heritage; it has *not* been conceived as a commentary or as suggestions on the implementation of the World Heritage Convention. It is also important to understand that *Nara+20* is not being set forth as a new doctrinal document, but as a call for further discussion, research and development of certain new and often controversial concepts and approaches to heritage conservation. Some of the ideas contained in Nara+20 emerged elsewhere, and others were identified during

participants' discussions that could be legitimized. Many of them started to emerge in the Nara Document, yet 20 years later they are still not fully understood nor integrated into standard practice.

## 7.2. Case Studies

To launch the global discussion called for by Nara+20, the Japanese organizers decided to include in the programme for Nara the presentation of carefully selected case studies that begin to illustrate some of the unresolved situations resulting from these emerging notions of what heritage is and the expanded roles it is being called upon to play. An online survey was conducted and 71 responses from 37 countries were received, including 70 case study suggestions from 36 countries (seven case studies were regional or international in scope). Respondents offered thoughtful and detailed opinions regarding the case studies and their perceived impact of the Nara Document. Responses were submitted in English, Japanese, French, and in Russian.

Five specific case studies<sup>81</sup> were selected to illustrate each of the five themes of Nara+20: diversity of heritage processes; the evolution of values; the involvement of multiple stakeholders; conflicting claims and interpretation; and sustainable development.

### Case Study 1: Diversity of Heritage Processes

This session on the Diversity of Heritage Conservation Processes, was chaired by Gustavo Araoz, who noted that the current taxonomy of heritage is related to nineteenth-century science – the idea of grouping like things together to the exclusion of their differences – and by necessity reducing variability and diversity. A new system needs to be developed since the concept of heritage, and certainly authenticity is not the same in all cultures.

### Case Study 2: Evolving Values, Heritage Practice & Authenticity

The session devoted to Case Study 2, Evolving Values, Heritage Practice & Authenticity,

<sup>80</sup>Japan ICOMOS (2014) <sup>81</sup> The sites selected were as follows: the restorations and reconstruction of historic urban areas in the Emirates, with particular attention to Dubai; the ancient Buddhist Dzongs in Bhutan; the historic saltpeter mines of Humberstone and Santa Laura in Chile; the Grand-Pré National Historic Site in Nova Scotia, Canada; and the historic inland salt works of the Valle Salado de Añana, in the province of Álava, Spain.



was chaired by Marta de la Torre who began by tracing the development of typologies of heritage values – from Reigl (1903) through Venice (1964), Burra (1979), and Frey (1997). She noted that the most revolutionary contribution of the Burra Charter was to give more importance to a site's significance than its physicality. In this context of cultural diversity, should we be thinking about each culture developing its own typology of values?

### **Case Study 3: Involvement of Multiple Stakeholders**

The session for Case Study 3 was chaired Dawson Munjeri, Deputy Permanent Delegate of Zimbabwe to UNESCO. Mike Turner, official representative of the World Heritage Centre, offered an introduction to the case study, noting that it's not easy to work with multiple stakeholders and highlighting the fact that public consultation requires an ethical approach, demands a fair approach, and requires maintaining and supporting connections, and respecting traditional knowledge. When experts and communities work together, in unison, listening, a *lingua franca* and space for others can be created.

### **Case Study 4: Conflicting Claims and Interpretations**

Case Study 4 was introduced by Christina Cameron who noted the degree to which the third and fourth parts of Nara+20 have great commonality, since the presence of multiple stakeholders can eventually bring conflicting claims and interpretations. She highlighted central points mentioned in the Nara Document that relate to the issue of conflicting interpretations and noted how Nara+20 attempts to propose processes that attempt to build consensus and/or cultural coexistence in cases where heritage interpretations are in conflict.

### **Case Study 5: Sustainable Development**

This session was introduced by Carolina Castellanos and Angela Labrador, who noted the growing importance of issues of sustainability for cultural heritage.

### **7.3. A Way Forward**

Each paragraph of Nara+20 calls for future actions. Accordingly, at the meeting in Nara, 22-24 October 2014, a number of suggestions were

made during general discussions, which will be elaborated by various stakeholders, *inter alia*:

- Community as main stakeholder; Heritage practitioners as users
- Interdisciplinary collaborations; Synergy effects by cooperation
- Reconstruction; Living Heritage; Cultural Landscape
- Relationship between authenticity and integrity – tangible and intangible heritage; cultural and natural heritage
- Confidence and Ethics; Multiple dialogues by stakeholders

The whole process of Nara+20, including case studies, was presented at the eighteenth ICOMOS General Assembly in Florence on 10 November 2014.

## **8. Conclusion**

In the 1990s, the cultural dimension of development was widely recognized. In the 2000s, cultural diversity was considered a necessary factor in sustainable development. Against such a background, it has been recognized that culture is a tool for socio-economic development. Hence the interrelationship between heritage and society obtained practical significance. At the same time, societies started to experience rapid and sometimes drastic changes. Since the interrelationship between heritage and society have been intensified after the adoption of the Nara, current issues on authenticity inevitably are complex. This is the context where we should approach authenticity today. That's why we need projects like Nara+20 as a framework to work on authenticity.

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# **THE CONCEPT OF AUTHENTICITY IN WORLD HERITAGE CONTEXT**

# Reconstructing World Heritage: What is the Impact on Significance and Values?

Michel Cotte

## 1. Introduction, Terms of Reference:

In order to analyse a given place, the keyword to the today's World Heritage recognition is "authenticity", in conjunction with the reference text of the *Operational Guidelines for the implementation of the World Heritage Convention* (UNESCO, 2004), and the important meeting held at Nara (Japan, 1994). Authenticity of a given place is important but this can change through time due to the evolution of human uses and adaptation of a site to new contexts. In the classical sense, "authenticity" means conservation of the original monument and/or site with its original characteristics in terms of design, form, materials, surface finish, etc. Paragraph 86 of the *Operational Guidelines* (UNESCO, 2004) provides us with a series of clear points with regard to the conditions of heritage reconstruction:

"In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture"<sup>1</sup>

The following point about integrity completes the above and we must bear in mind that the analysis of authenticity and integrity are key issues in the assessment of World Heritage:

"Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property:

- a) includes all elements necessary to express its Outstanding Universal Value;
- b) is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- c) suffers from adverse effects of development and/or neglect.

The above should be presented in a statement of integrity"<sup>2</sup>

In good practices, maintaining authenticity and integrity means promoting an active, ongoing policy for conservation, aiming to control natural or anthropic degradation in order to establish regular maintenance procedures and eventually an accurate restoration programme following scientific principles. Unfortunately, such an ideal situation is not the reality for all the sites on the World Heritage List, due to the complexity of human history and local/regional contexts. Therefore, in this paper, the author intends to examine, first of all, a few specific cases involving important reconstruction issues, and secondly whether such situations are compatible with the World Heritage recognition. On a regular World Heritage basis the answer *a priori* is "none", because authenticity is devaluated by reconstruction and not strong enough to support a real "Outstanding Universal Value" (OUV). Nevertheless, we have some examples where recent or old reconstructions played a significant role even in contributing to the OUV. This paper will examine some case studies in that field, in different contexts.

<sup>1</sup> Paragraph 86 from the Operational Guidelines (UNESCO, 2004)

<sup>2</sup> Paragraph 88 from the Operational Guidelines (UNESCO, 2004)



## 2. Architectural/Urban Reconstructions After War Damages

The theme of "reconstruction" after war damages is really something of great importance in human history, for many regions and periods. By itself, reconstruction bears important significance in overcoming the material effects of war and in removing the tangible evidence of conflict. It also provides an opportunity for recovering past heritage after the collective trauma of war. The symbolic value of reconstruction had great intrinsic significance and importance in the post-war period. It is the equivalent of the negation of war and affirmation of the highest power of culture, and sometime 'national culture' telling us something along these lines: 'Our civil way of life has overcome the destructions perpetrated by barbarians during the war'.

Therefore, a number of important and symbolic places have been reconstructed after the end of the war and yet recognized later as World Heritage sites. More widely, there are many cases of World Heritage properties with some significant visible or less visible reconstructions of attributes following a war.

For example, the oldest belfries of Belgium and Northern France dating back to medieval times were partially or fully destroyed several times, following numerous local or regional conflicts within which important belfries were destroyed as symbol of municipal power. In those cases, reconstruction meant to recover the attributes of municipal power and relative independence for medieval times, as well as charters, rights to a justiciable court, the right to ring the bells, etc.

### 2.a The Cathedral of Reims (France) Partially Destroyed During World War I

The Cathedral of Reims built in the second part of the thirteenth century, provides an exceptional architectural testimony of the religious Gothic style in Western Europe. Furthermore, the cathedral had a specific

symbolic meaning in French history because it was the holy place for the ceremonial crowning of the king, from the sixth to the nineteenth century<sup>3</sup>. Therefore, Reims' Cathedral is a strong symbol of the origins and continuity of the French national identity throughout the centuries. Up until the twentieth century, this made sense to every French citizen whether a Christian believer or not, whether a supporter of the Monarchy or of the Republic.

The Cathedral of Reims was listed in 1991 together with a small group of medieval heritage structures in Reims City, coming from the outstanding Gothic period of the thirteenth century in Western Europe, under criteria (i) (ii) and (vi). UNESCO's brief description highlights:

The outstanding handling of new architectural techniques in the 13<sup>th</sup> century, and the harmonious marriage of sculptural decoration with architecture, has made Notre-Dame in Reims one of the masterpieces of Gothic art. The former abbey still has its beautiful 9<sup>th</sup>-century nave, in which lie the remains of Archbishop St Rémi (440–533), who instituted the Holy Anointing of the kings of France. The former archiepiscopal palace known as the Tau Palace, which played an important role in religious ceremonies, was almost entirely rebuilt in the 17<sup>th</sup> century<sup>4</sup>.

Reims Cathedral and city were still very important and symbolic national places when World War I began, even though France was a Republic at that time. Therefore, the German Army chose Reims as a major military target and the cathedral became a major bombing landmark when they reached the Champagne region, close to the French-German border. This occurred much like ancient practices of conquest over key places and the destruction of enemy symbols.

Bombing started very early in the chronology

<sup>3</sup> Reims as major holy place was founded very early and dedicated to the Christian martyr Saint-Remy (sixth century) and its cathedral was associated with the French Kingdom as a spiritual place during the first Merovingian dynasty (eighth - ninth centuries). From the eleventh to the nineteenth century this was the exclusive and permanent site for the ceremonial crowning of the French king, ending with the crowning of the last Bourbon king in the nineteenth century (Charles X, 1824).

<sup>4</sup> The recent format for the statement of OUV with justification of individual criteria and with a statement of authenticity integrity is not available on the World Heritage website (March 2015).



of the war, on the 4<sup>th</sup> of September 1914, just one month after the declaration of War, and it followed a long and difficult conquest of the city by German troupes.

The main Cathedral destructions occurred under the 19<sup>th</sup> of September bombings. After these war events, the city was regained by the

French army and then again bombed during the years 1917-1918 by the Germans, up until the very last days of World War I. At the end of the war, the City had been almost entirely destroyed and the damages to the Cathedral were impressive. It was nicknamed: 'The Martyr Cathedral'.



Original photo, photo credit: [http://www.reims.fr/centenaire\\_14-18--3588.htm](http://www.reims.fr/centenaire_14-18--3588.htm)



French propaganda during the war about "Reims under Bombing", photo credit: [www.centenaire.org/](http://www.centenaire.org/)



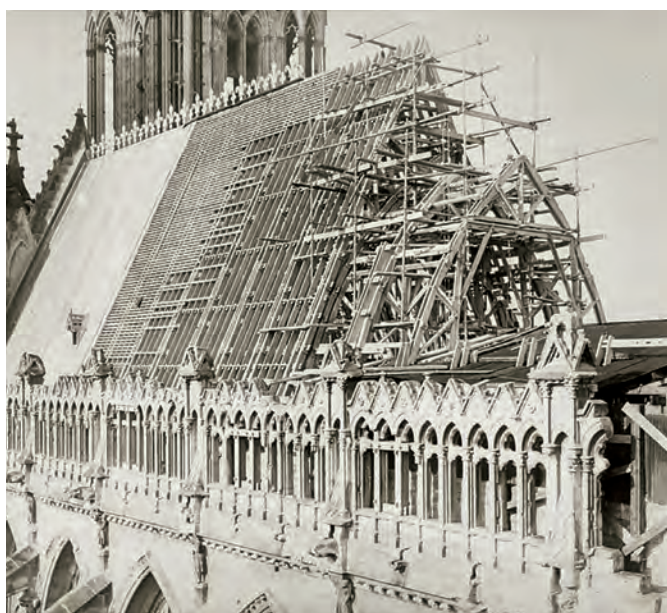


Cathedral fire, photo credit: France 3 Champagne-Ardenne / Adrien Sénéchal INA

Obviously, the reconstruction of the Cathedral was the focus of a national programme after the events of World War I. However, when you gather information about the history of

the Cathedral and annexes inside the World Heritage boundaries, it is clear that many important restorations – reconstructions had occurred; in brief:

- seventeenth century rebuilding of the episcopal Palace of Tau (mentioned in the brief description on the World Heritage website);
- important restoration of the Cathedral by the famous architect Eugène Emmanuel Viollet-le-Duc, one of the fathers of 'scientific restoration' in the 1860s (see point 5-b);
- the 1920s reconstruction by local architect Henri Deneux.



Roof photo during the reconstruction time, MOSSOT, photo credit Wikimedia Commons

The fragility of the walls and abutments after the war damages meant that a lighter roof structure was needed to replace the original, and an innovative one was created by using modern design and steel for the reconstruction<sup>5</sup>. We should note that this modern carpentry structure is not visible either externally thanks to the traditional tile covering of the roof nor can it be viewed internally from the nave.

<sup>5</sup> It was not really the first example in France: Chartres Cathedral, also on the World Heritage List, was restored during the nineteenth century with new metallic roof carpentry for similar reasons of structural instability.



## 2.b The Dresden Historic City Centre after World War II

First of all we should note that Dresden Historic City as part of the Dresden Elbe Valley Landscape was inscribed on the World Heritage List in 2004 and was then delisted in 2009. The delisting occurred after the World Heritage Committee's repeated recommendations were ignored against a new bridge project and construction, that deeply affected the urban cultural landscape of the ancient city along the Elbe River. Such a decision by the Committee is very rare and had absolutely no relationship with our concern of reconstruction trends after the Anglo-American bombings of World War II.

Dresden City was an emblematic place for its monumental and urban baroque styled architecture and also a major symbol of German culture thanks to its very strong historic ties to fine arts and the architectural quality of its public and private buildings. Frauenkirche Dome was at that time one of the most impressive ever built. The OUV of the place was clearly related to the architectural, urban and landscape features mainly coming



This very famous image of the city of Dresden ruined after the 1945' bombing under the look of a surviving statue of an angel of the Frauenkirche before its collapse; *photo credit: [www.bible-researcher.com/dresden/gallery.html](http://www.bible-researcher.com/dresden/gallery.html)*

from the apogee of European Enlightenment. Justification for inscription was:

*Criterion (ii):* The Dresden Elbe Valley has been the crossroads in Europe, in culture, science and technology. Its art collections,



Ruins of the Frauenkirche during the 1960s; *photo credit: [www.circe.paris-sorbonne.fr/villes/dresde\\_loublier/reconstruction\\_centre.html](http://www.circe.paris-sorbonne.fr/villes/dresde_loublier/reconstruction_centre.html)*

architecture, gardens, and landscape features have been an important reference for Central European developments in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

*Criterion (iii):* The Dresden Elbe Valley contains exceptional testimonies of court architecture and festivities, as well as renowned examples of middle-class architecture and industrial heritage representing European urban development into the modern industrial era.

*Criterion (iv):* The Dresden Elbe Valley is an outstanding cultural landscape, an ensemble that integrates the celebrated baroque setting and suburban garden city into an artistic whole within the river valley.

*Criterion (v):* The Dresden Elbe Valley is an outstanding example of land use, representing an exceptional development of a major Central-European city. The value of this cultural landscape has long been recognized, but it is now under new pressures for change.

The historical city was almost entirely destroyed by the April 1945 Allied bombings. Reconstruction was a complex and lengthy task carried out under the Democratic Republic of Germany and Soviet Union management of the city, which ruled the city from the end of the war until 1989. During the immediate years that followed the war,

taking a decision was problematic. At first, the obvious choice was to manage and protect the ruins of the most emblematic buildings of the city, for example: the Frauenkirche (church), Johanneum Palace, the Castle, Cosel Palace, the Fine Arts Academy along with some of the most significant houses belonging to the bourgeoisie along the Rampische Gasse. Other buildings in great parts of the city were progressively destroyed to allow for the re-shaping of the urban fabric of the town. At the time, after much hesitation and delays, the main question was to decide upon the future style of the urban reconstruction of ordinary city neighbourhoods, commercial streets and housing for the lower/middle classes. The final choice for ordinary buildings and common street facades was clearly oriented towards the image of a 'new city', following the communist style of the 1960s and in clear contrast with the former European image of Dresden as it was, for instance, all along the Praguestrasse. It was clearly not an historical reconstruction of the city; historical reconstruction was carried out only for the most important monuments, some emblematic sites and for the overall landscape view from the river.

For the UNESCO evaluation process, the assessment remained a bit general and superficial with regard to integrity and authenticity, and ultimately, the value of the place remained more important than that of reconstruction:

In 1945, Dresden was heavily bombed by the Allied Powers, and a large part of the Old Town was destroyed. Nevertheless, fortunately, most of the Neustadt and the suburban areas were not damaged. Therefore, the integrity of the nominated cultural landscape was not affected by this bombardment.

After the war, as part of the German Democratic Republic, the destroyed areas have been subject to restoration and reconstruction, which still continues. The nomination includes the Frauenkirche, the reconstruction of which is expected to be completed in 2005/6.



The Frauenkirche and Elbe riverside after reconstruction,  
photo credit: [www.circe.paris-sorbonne.fr/villes/dresde\\_loublier/](http://www.circe.paris-sorbonne.fr/villes/dresde_loublier/) 2010. Maguelone Loublier





Warsaw Ghetto area after the war, Geşia Street, view from Stanisław Poznański 1945.

### 3. Post-war Reconstruction as An Attribute Conveying OUV

Here we go one step further to post-war reconstruction that might convey exceptional values in its own right at an international level, in a way that goes beyond 'neutral' or national values. Obviously it is an intangible human value with a specific, even unique, symbolic value, which represents overcoming war damage with its very negative connotations. This was taken into account in some rare cases by the World Heritage Committee using criterion (vi) alone on this basis!

#### 3.a Warsaw Historic Centre (Poland)

Warsaw as capital of Poland sustained considerable damage during World War II from the Wehrmacht. The city was a major place of urban popular resistance against German occupation. The Jewish Ghetto uprising (1943) was severely repressed and subsequently, because of this uprising, the Jewish neighbourhood was entirely destroyed. During the summer of 1944, the Polish Resistance also turned against the occupation and after a long urban guerrilla, the historic centre of Warsaw suffered considerable destruction,



Warsaw central plaza after World War II destructions, 1945, photo credit: <http://robinsons.over-blog.com/article-26218919.html>





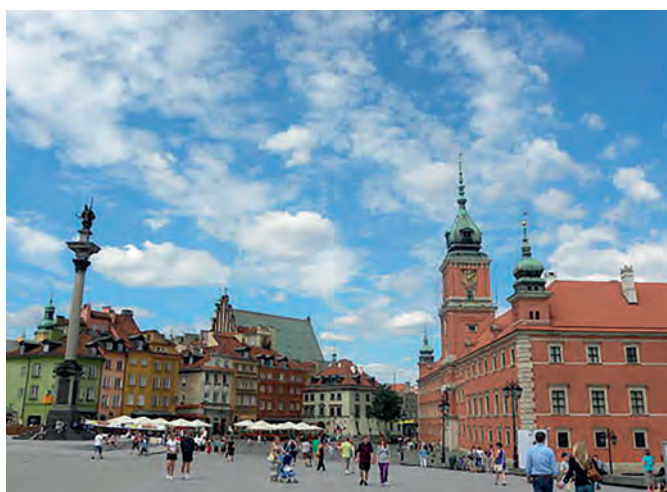
View of the central plaza born out of the reconstruction of historic Warsaw; photo credit: <https://loisirevasiondetente.wordpress.com/circuit-pologne/>

as retaliation by Nazi troupes for the Polish rebellion. Around 200.000 inhabitants died.

The World heritage Committee recognized the following OUV:

*Statement of significance:*

Warsaw was deliberately annihilated in 1944 as a repression of the Polish resistance to the German occupation. The capital city



Warsaw historic Centre, photo credit: Narodowy Instytut Dziedzictwa, photo credit: <http://whc.unesco.org/en/list/30/gallery/>

was reduced to ruins with the intention of obliterating the centuries-old tradition of Polish statehood. The rebuilding of the historic city, 85% of which was destroyed, was the result of the determination of the inhabitants and the support of the whole nation. The reconstruction of the Old Town in its historic urban and architectural form was the manifestation of the care and attention taken to assure the survival of one of the most important testimonials of Polish culture. The city – the symbol of elective authority and tolerance, where the first democratic European constitution, the Constitution of 3 May 1791, was adopted – was rebuilt. The reconstruction included the holistic recreation of the urban plan, together with the Old Town Market, the town houses, the circuit of the city walls, as well as the Royal Castle and important religious buildings. The reconstruction of Warsaw's historical centre was a major contributor to the changes in the doctrines related to urbanisation and conservation of urban development in most of the European countries after the destruction of World War II. Simultaneously, this example illustrates the effectiveness of conservation activities in the second half of the 20<sup>th</sup> Century, which permitted the integral reconstruction of the complex urban ensemble.

*Criterion (ii):* The initiation of comprehensive conservation activities on the scale of the entire historic city was a unique European experience and contributed to the verification of conservation doctrines and practices.

*Criterion (vi):* The historic centre of Warsaw is an exceptional example of the comprehensive reconstruction of a city that had been deliberately and totally destroyed. The foundation of the material reconstruction was the inner strength and determination of the nation, which brought about the reconstruction of the heritage on a unique scale in the history of the world.

Clearly 'reconstruction' was assessed as a fundamental part of the OUV, especially according to criterion (vi). Reconstruction can have an inherent meaning and value of its own, also in this case due to the large scale of the urban reconstruction.

### 3.b Mostar Old Bridge (Bosnia)

The 'Old Bridge Area of the Old City of Mostar' was inscribed in the World Heritage list in 2005 under criterion (vi) alone. This was an exceptional occurrence since the *Operational Guidelines*, strongly recommend that this criterion dealing with outstanding intangible value be associated with one of the other criteria expressing the OUV for tangible heritage. The bridge itself is located in a focal point of the historic city of Mostar, both a symbol of the ancient border between the Austro-Hungarian Empire and the Ottoman Empire and of a long lasting place for multicultural exchange.

The Mostar OUV description on the World Heritage website is perfectly explicit:

The historic town of Mostar, spanning a deep valley of the Neretva River, developed in the 15<sup>th</sup> and 16<sup>th</sup> centuries as an Ottoman frontier town and during the Austro-Hungarian period in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Mostar has long been known for its old Turkish houses and Old Bridge, Stari Most, after which it is named. In the 1990s conflict, however, most of the historic town and the Old Bridge, designed by the renowned architect Sinan, was destroyed. The Old Bridge was recently rebuilt and many of the edifices in the Old Town have been restored or rebuilt with the contribution of an international scientific committee established by UNESCO. The Old Bridge area, with its pre-

Ottoman, eastern Ottoman, Mediterranean and western European architectural features, is an outstanding example of a multicultural urban settlement. The reconstructed Old Bridge and Old City of Mostar is a symbol of reconciliation, international co-operation and of the coexistence of diverse cultural, ethnic and religious communities.

[...] The Old Bridge Area, with its pre-Ottoman, Eastern Ottoman, Mediterranean and Western European architectural features, is an outstanding example of a multicultural urban settlement. The reconstructed Old Bridge and Old City of Mostar are symbols of



The destroyed site of Mostar Bridge after the Civil War, 1990, from <http://www.paixbalkans.org/mostar.htm>



The site during the reconstruction works, photo credit: [http://dominicus.malleotus.free.fr/bosnie\\_et\\_herzegovine/ville\\_mostar.htm](http://dominicus.malleotus.free.fr/bosnie_et_herzegovine/ville_mostar.htm)





The reconstructed Old Bridge of Mostar, from the World Heritage website, *photo credit: Silvan Rehfeld*

reconciliation, international cooperation and the coexistence of diverse cultural, ethnic and religious communities.

Criterion (vi): With the “renaissance” of the Old Bridge and its surroundings, the symbolic power and meaning of the City of Mostar – as an exceptional and universal symbol of coexistence of communities from diverse cultural, ethnic and religious backgrounds – has been reinforced and strengthened, underlining the unlimited efforts of human solidarity for peace and powerful cooperation in the face of overwhelming catastrophes.

The question of authenticity was accurately respected, during reconstruction, according to the *Guidelines*:

Authenticity: The reconstruction of the Old Bridge was based on thorough and detailed, multi-faceted analyses, relying on high quality documentation. The authenticity of form, use of authentic materials and techniques are fully recognizable while the reconstruction has not been hidden at all. Remaining original material has been exposed in a museum, becoming an inseparable part of the reconstruction. The reconstruction of the fabric of the bridge should be seen as the background to the restoration of the intangible dimensions of this property.

## 4. Reconstruction After Diverse Dramatic Events

### 4.a Vandalism: The Almost Unknown Case of Arc-et-Senans (France)

Arc-et-Senans is a wonderful place, inscribed on the World Heritage List in 1982, under criteria (i) (ii) and (iv) mainly as an exceptional testimony to the utopian vision of Claude Nicolas Ledoux, a famous and very innovative architect and urban planner of the eighteenth century. The site was built to be a large royal saltworks with an exceptionally progressive vision for an industrial site.



Royal saltworks site of Arc-et-Senans today, from *Wikipedia, lamallepostale.com*



Arc-et-Senans salt work after the 1918 fire and the 1926 destruction caused by the owner of the property, *from the website: les voyages de Francine et Bruno*

Today Arc-et-Senans is a serial property on the World Heritage List, in association with the genuine salt water spring located a few kilometers above, in the valley, at Salin-les-Bains. This ancient saltworks was a very long-lasting site for salt production. Indeed, the Arc-et-Senans salt production worked efficiently from the end of eighteenth to the early part of the nineteenth century. Production became more problematic in later years for a series of reasons: the development of the coal fire evaporation system, competition with maritime salt production which was easier to produce and to transport by railway, the sudden decrease in salt prices, etc. At the end of the nineteenth century, it had become a small private salt company in serious economic crisis. It closed production in 1895.

The Arc-et-Senans's history was particularly dark during the following years, and the site looked very abandoned and almost on the brink of collapse. A series of unfortunate events succeeded in reinforcing this destructive trend: a fire destroyed the saltworks in 1918. Following the fire, public authorities developed an interest for the conservation of the buildings on account of Ledoux's fame as a prominent architect and utopist of the Age of Enlightenment. Subsequently, on account of this, the last private owner of the property went on a destructive spree and damaged the front of the Director House, a magnificent and unique façade, with explosives (1926). He also cut down ancestral trees. This provoked such general indignation that the Ministry of

Culture decided to schedule the remaining facades and roof as a Historical Monument and the Department of Doubs (the regional public authority) decided to purchase the property (1927). The architects of the department, with the help of national specialists started, in 1936, the restoration of the vandalized section of the saltworks. Fortunately, the original stone materials had been conserved at the site and abundant documentation existed on account of its noble origins. Today, documentation about such events remains a bit confidential. A series of photos of the destruction exist in some local collection but are not accessible on the web.

There is no specific mention about this restoration – reconstruction works in the description of the site in the World Heritage OUV assessment. Beyond that, restoration seems to have been carried out very well thanks to accurate documentation and the use of original stone materials.

#### 4.b The 2003 Earthquake at Bam (Iran)

The exceptional ancient, earthen city of Bam in the Iranian desert was inscribed on the World Heritage List in 2004, though it had been partially destroyed by a catastrophic earthquake in 2003.

A Statement of OUV described Bam in these terms:

Bam is situated in a desert environment on the southern edge of the Iranian high plateau. The origins of Bam can be traced





Bam ancient city a few months before the earthquake of 2003, *photo credit: Benutzer Creative Commons*

back to the Achaemenid period (6<sup>th</sup> to 4<sup>th</sup> centuries BC). Its heyday was from the 7<sup>th</sup> to 11<sup>th</sup> centuries, being at the crossroads of important trade routes and known for the production of silk and cotton garments. The existence of life in the oasis was based on the underground irrigation canals, the qanāts, of which Bam has preserved some of the earliest evidence in Iran. Arg-e Bam is the most representative example of a

fortified medieval town built in vernacular technique using mud layers (*Chineh*).

[...] Bam and its Cultural Landscape represents an outstanding example of an ancient fortified settlement that developed around the Iranian central plateau and is an exceptional testimony to the development of a trading settlement in the desert environment of the Central Asian region. This impressive construction undoubtedly represents the climax and is the most important achievement of its type not only in the area of Bam but also in a much wider cultural region of Western Asia. Bam is located in an oasis area, the existence of which has been based on the use of underground water canals, qanāts, and has preserved evidence of the technological development in the building and maintenance of the qanāts over more than two millennia. For centuries, Bam had a strategic location on the Silk Roads connecting it to Central Asia in the east, the Persian Gulf in the south, as well as Egypt in the west and it is an example of the interaction of the various influences. [...]



The city after the earthquake, *photo credit: Wikipedia/commons*



Bam, reconstruction of the citadel, *photo credit: panoramio.com*

**Criterion (ii):** Bam developed at the crossroads of important trade routes at the southern side of the Iranian high plateau, and it became an outstanding example of the interaction of the various influences.

**Criterion (iii):** The Bam and its Cultural Landscape represent an exceptional testimony to the development of a trading settlement in the desert environment of the Central Asian region.

**Criterion (iv):** The city of Bam represents an outstanding example of a fortified settlement and citadel in the Central Asian region, based on the use of mud layer technique (*chineh*) combined with mud bricks (*khesht*).

**Criterion (v):** The cultural landscape of Bam is an outstanding representation of the interaction of man and nature in a desert environment, using the *qanats*. The system is based on a strict social system with precise tasks and responsibilities, which have been maintained in use until the present, but has now become vulnerable to irreversible change.

After the earthquake, the situation analysis stated that significant conservation of attributes conveying OUV needed to take place, with conservation of traditional materials, design and urban fabric. The World Heritage Committee's recommendation was clear:

The traditional culture for architecture and the city plan have also been preserved, including the continuity in workmanship and know-how for earthen architecture construction. To maintain the authenticity of the property, it will be important that interventions follow appropriate restoration principles and guidelines, in accordance to international doctrine, and in consideration to the original materials and techniques.

Then an important programme for the citadel's reconstruction was drawn up.

Furthermore, an important reconstruction plan was drawn up for the city itself and the World Heritage Committee's recommendation was mainly with regard to the general urban fabric, with the aim of maintaining its general appearance in the future reconstruction of the place.



## 5. Restoration - Reconstruction as a Regional Tradition

### 5.a Wooden Structures in Japan

Wooden monumental structures are of great importance in Japan and this construction technique was used in several very important heritage sites, for centuries and even over a millennium at sites such as Nara or Kyoto.



Itsukushima Shinto Shrine is a centuries-old wooden structure, *photo credit: UNESCO/ Boccardi*



Pagoda and temple in Nara, *photo credit UNESCO / Boccardi*

But beyond the material features, there is also a tradition of frequent restorations-reconstructions of such buildings: temples, castles, pagodas, bridges and others, on account of the fragility of wood over time.

The Nara conference (1994), which was held in a very important Japanese World Heritage property, expressed, officially, an openness to the possibility of traditional customs and practices in conservation. The heritage concept for a significant part relies upon craftsmen, transmission of know-how through generations.

For instance at the Itsukushima Shinto Shrine, inscribed in 1996 according to criteria (i) (ii) (iv) and (vi), the authenticity statement declares that:

The authenticity of the Itsukushima-jinja monuments and landscape is high and in complete accord with the principles enunciated in the Nara Document on Authenticity of 1994. As an ancient place of religious or spiritual importance, the setting continues to reflect the scenic harmony of the monuments, sea, and mountain forest and is properly maintained from both cultural and natural viewpoints.

The design expressing the monuments' historic value, including the character of the plan, structure, exterior appearance, and interior space, remains unchanged from its original state. In addition, the original materials are preserved to a great extent in the structural framework and other fundamental parts of the monuments. When new materials are required, the same type of materials are used with the same techniques based on detailed investigation.

The property still retains high level of authenticity in terms of form/design, materials/substance, traditions/techniques, location/setting and spirit.

Sometime, reconstruction principles are applied in Far East to materials other than wood, for example stone for castles and fortifications. We should be very cautious with such practices even when a World Heritage Committee accepted this practice for some rare cases.

### 5.b History of Restoration – Reconstruction in Western Europe: Eugène Emmanuel Viollet-le-Duc

The tradition of restoration of ancient monuments aiming to maintain their original design and appearance started in Western Europe around the middle of the nineteenth century, particularly in France with the famous architect Eugène Emmanuel Viollet-le-Duc. He is considered the 'father' of historical monument restoration and the first to define the scientific rules for the replication of historical design, use of traditional materials and the reproduction of original forms and surfaces.

One of his major works was the restoration of the extensive Carcassonne Citadel built mainly between the twelfth and thirteenth centuries in Southern France. In the middle of the nineteenth century it appeared as a ruined fortress and a partially abandoned medieval city. It had been reused and transformed for housing by the poorer inhabitants of the city.

Historical interest for the old city of Carcassonne started early in the nineteenth century, with probably one of the largest restoration campaigns that had ever taken place. This took place at a time in which the

Historical Monuments Administration in France had only recently been established (Mérimée, years 1830s). After an early archaeological excavation and clearance of the place from unauthorized inhabitants, the Viollet-le-Duc restoration programme was approved (1853) and works started, with complex reconstruction issues arising, mainly with regards to superstructures and roofs, with certainly some degree of interpretation involved. This interpretation was not coming from imagination or romantic vision but from important studies about medieval architecture carried out by Viollet-le-Duc himself, which were eventually published as an impressive architectural dictionary containing many architectural drawings<sup>6</sup>. Works started in 1855 and lasted for over twenty years.

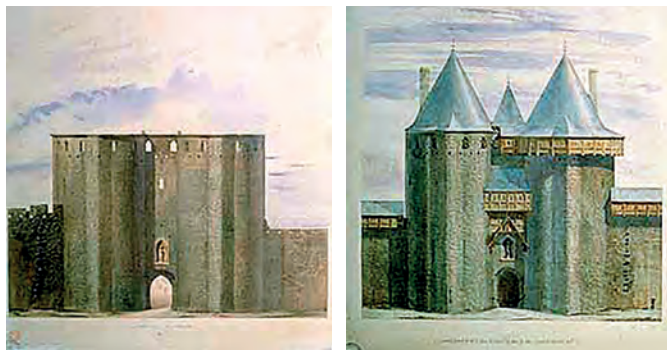
The first attempt to list the property as World Heritage was a failure, and the assessment carried out by ICOMOS justified its recommendation to not inscribe because of a lack of authenticity, because the heritage was not considered to be *real* or *pure* thirteenth century heritage. However, a second attempt at inscription was successful thanks to a new evaluation of the OUV which paid specific attention to the restoration value:



External defense walls of Carcassonne City: *photos just before restoration works had started (1854), by Gustave Le Gray — Gallica, public domain via Wikimedia Commons*

<sup>6</sup> Viollet-le-Duc, *Essai sur l'architecture militaire au Moyen-âge*, Paris 1854





'Porte Narbonaise': Viollet-le-Duc's depiction of the remains and the restoration and reconstruction project with additional new roofing and structures as a restitution/interpretation of medieval architecture thanks to international research on medieval civil engineering carried out by Viollet-le-Duc himself; from <http://www.carcassonne.culture.fr/fr/rt403.htm#>

[...] Carcassonne is also of exceptional importance because of the lengthy restoration campaign undertaken in the latter half of the 19<sup>th</sup> century by Eugène-Emmanuel Viollet-le-Duc, one of the founders of the modern science of conservation.

Moreover it should be noted that Carcassonne was the crusader headquarters against Christian heretics<sup>7</sup> and for the military French conquest from the end of the twelfth to the middle of the thirteenth century, and subsequently, the political centre of regional

power exerted by the king of France and his vassals. Moreover, Carcassonne was at the centre of an impressive network of castles built in the nearby mountain peaks (Corbières, Ariège, Montagne Noire). This network was built in a short time following the same style of military engineering, the main reason for their construction was to control the southern border with the Kingdom of Aragon<sup>8</sup> and secondly to control the inhabitants, suspected of not being good Catholics with a possible threat of future rebellions.

Today around six or seven of these important series of mountain fortresses remain well preserved, thanks to their high position and absence of use during the centuries. They offer a remarkable visual comparison of the state of conservation for thirteenth century castles from the same period, that have not undergone a Viollet-le-Duc restoration/reconstruction as in the case of the Carcassonne Citadel.

## 6. Conclusions

My first conclusion is that there are certainly a multiplicity of reasons for launching restoration/reconstruction projects, even though war damage seems to be the more frequent reason for carrying them out. Other causes might lead to the destruction of monuments or cities, not only through anthropic causes but also natural disasters, such as earthquakes or floods. Such



Panorama of the City of Carcassonne today, photo credit: Jondou 11, GNU Free Documentation License.

<sup>7</sup> Today they are known as "Cathars"; from Catharism, a medieval heretical movement.

<sup>8</sup> It is different from today's border between France and Spain along the Pyrenean range, on a more northern line following the foothills of the Pyrenees.





Mountain fortress of Pyreperouse in Corbières from the same period as Carcassonne Citadel (thirteenth century), but without any Viollet-le-Duc restoration/reconstruction works, *photo credit: Michel Cotte*

sudden destruction with important tangible and intangible effects on inhabitants gives rise to a dialectic relationship between humans and their public buildings and private housing: destruction leads human beings to undertake reconstruction in response to a basic need for pursuing life. It is a natural trend, and if events are particularly dramatic, affecting the nation as a whole, this can lead to strong cultural attitudes depending on the context: for example, World War I clearly led the French and World War II led the Poles to 'rebuild exactly as it was before', with practically the exact appearance that Reims and Warsaw respectively had before the war.

We also find diverse attitudes, as was the case with Dresden or Bam, with regard to restoration/reconstruction of ruined public monuments in terms of their original design, forms, materials and surface finish, but not for urban fabric and popular housing. Dramatic events are often an opportunity to rebuild a more modern city with associated functions/services that represent modernity. Different cases showing recognition of these values have been seen by the World Heritage Committee but they are often the subject of great debate.

We also need to take into account the slow action of nature on monuments and sites, leading sometimes to abandonment, reconstruction in a completely different style or reuse with

major threats to heritage values. Frequently, reuse can lead to old stone monuments being considered as sources for new construction!

The early concern in such situations for the original monument by nineteenth century conservation managers is also an important moment in the restoration/reconstruction tradition, leading to the scientific definition of issues in this field, with technical recommendations that were eventually summarized in the Athens and Venice charters, followed later by the World Heritage Operational Guidelines on integrity/authenticity and then by the Nara declaration. We need to be aware of the important and ongoing maintenance of and repairs to heritage remains: some World Heritage places are permanent workplaces.

The regional cultural context for reconstruction is also very important, and nowadays we are fully aware of this, for example, wooden structures in east Asia or earthen constructions in Africa and the Middle-East. This leads to a renewal of the heritage definition itself, underlining the anthropological dimension of heritage through knowledge systems, their transmission and by the value of the natural resources needed for conserving structures.

The limits of this are mainly two in our view: the first case is when a local/regional tradition of heritage reconstruction exists, justified

by perishable materials, which then seems to be inappropriately applied to other less perishable materials. There are some clear examples even on the World Heritage List itself. The second case is when reconstruction is done without any real evidence, for instance with only limited archaeological evidence or sometimes with no evidence so that it is totally artificial. In that view, archaeological sites must remain archaeology and other projects are not recommended according to the World Heritage philosophy.

A restoration/reconstruction project today must be justified in two ways:

First, on a scientific basis, providing secure and sufficient information for the technical project, respecting all the professional recommendations and good practices highlighted in the Operational Guidelines. However, it is absolutely not enough to be

really considered in the spirit of the World Heritage, and the trend today for evaluation is to be very strict on this matter. Generally speaking, it is recommended to keep ruins in their present state and to 'crystallize' all phases of their history, even if that means partial destruction. There is a limit to what is acceptable in terms of reconstruction, while maintaining a sufficient degree of integrity that clearly shows the values of the place.

Second, there is the need for a deep cultural analysis justifying the tradition and practice of reconstruction. It is an additional requirement clearly showing the context and the stake of the project.

These two complementary issues must conform to the Operational Guidelines paragraph 86, reviewed in the introduction to this paper, in order to demonstrate completely 'exceptional circumstances'.

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# The Recovery of Añana Salt Valley: Authenticity and Use in a Living Cultural Landscape

Mikel Landa and Alazne Ochandiano

## Abstract

The concept of authenticity was traditionally taken for granted and left without definition in international charters. The Nara Document, while avoiding a closed definition, tried to broaden its scope and meaning. This paper explains the challenge of interpreting the spirit of the international charters, especially the Nara Document, in the preservation of a millennia-old evolutive, fragile and living salt making site, mainly built with wood, through the balanced recovery of the material and immaterial elements of the site, and being a singularity within its own culture.

**Keywords:** *evolving cultural landscape, Nara Document, preservation and use, recovery, authenticity and evolution, organisational sustainability*

## An Evolutive Salt Making Site: History

Records of salt making activity in Añana Salt Valley, Basque Country, province of Álava, Spain, date back 6,500 years ago. At that time, the landscape of the site was completely different to what it is today; salt was produced in ceramic vessels, burning wood to produce forced evaporation of brine. The change to what is now the current production method, which is based on natural solar evaporation on terraces, occurred before the first century AD. The fall of the Roman Empire involved the creation of seven settlements inside the boundaries of the Salt Valley. During the following seven centuries, the Salt Valley continued to be a working and living place. During that period, more than 50 feudal and religious institutions controlled the saltworks.

In 1114, Alfonso the Battler granted the Royal Charter to the new Town of Añana, causing the abandonment of the old villages. In the sixteenth century, King Philip II decreed salt making a monopoly. The Bourbon dynasty issued a decree

liberalising salt trade in 1869. Consequently, extensive changes occurred at this time to improve the productivity and quality of the salt made in Añana. The end of the monopoly led to the recovery of the control of the saltworks by the owners and submission to free market laws. Meanwhile, the Industrial Revolution started in the west and large multinationals appeared on the scene, making salt using the latest technology and producing large amounts of salt at very affordable prices. Advances in transportation also allowed cheap salt to reach the remotest of places. During the second half of the twentieth century, salt production started to be abandoned in Añana as well as in most other inland salinas in the west.



Notarial translation of a plumed letter from the Catholic Kings to the Salinas de Añana Council confirming all the privileges and franchises, dated 15 April 1477. Copyright: Alava Regional Council Archives: ATHA-DAH-FCHSA-001-019-02.



## Evolution of the Pan Shape and Building Techniques

Although we know little about any changes that were introduced in pre-modern times, there is a lot of written documentation about the evolution of building techniques over the last 12 centuries. Until the eighteenth century, walls were built using local stone without any foundations, mortar or reinforcements. Then, higher walls were built using the same technique, causing the walls to collapse. As a consequence, wooden reinforcements were added to provide the necessary additional support for building upwards.

The top of the terraces had to be waterproofed so as to fill them with brine and let the sun evaporate the water, and clay has been the material used for at least 19 centuries. Initially, clay was laid on top of the ground but when steeper slopes had to be used, wooden structures were created. Until the eighteenth century, salt was produced directly on top of the clay, which caused the salt to colour. At that time the Royal Architect Manuel Vallina, introduced a layer of boulders on top of the clay to separate the salt from the clay, thus improving the quality of the product. Vallina carried out a huge transformation of the site, having the same aim as the saltmakers had had before: to improve the quality of salt by making possible to harvest it whiter. In 1801, he used the Salt Valley as a laboratory, to introduce improvements in pan building and change the production method from “spraying” to “filling”, which meant filling the pan with 3-4 cm of brine and harvesting every two days. Furthermore,

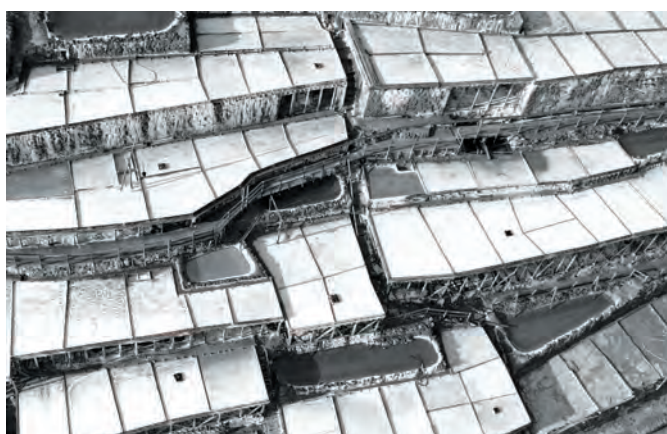
Vallina also improved the construction of the wooden frames and stone walls.

At the beginning of the twentieth century, concrete was introduced as a finishing material for the pans, which further improved the quality of the salt. This change generated compatibility problems however and reduced the durability of the structures, resulting, for the first time in the history of the site, in a system that was not sustainable. Moreover, the brine storage wells evolved from clay and stone into wood and clay, in order to provide higher storage capacity. The need for a greater surface area for evaporation led the saltmaker to cover the wells with pans to increase salt production. Every time a natural change occurred in the volume of brine or the natural height of the springs, part of the wooden frame had to be adapted to the new situation. The need to increase salt production throughout different periods led to the pan builders raising the wooden structures and extending the joists by the use of braces.

The Salt Valley does not have a defined, constant shape throughout time: its form and dimensions have been under constant change according to the production quantity and quality demands. The present image of the Salt Valley is the result of centuries of evolution, adapting to the culture, technology, economy and politics of the time. Some interventions have prevailed, others have been forgotten centuries ago. Today Añana Salt Valley preserves elements of different important periods, and is the legacy of them all.

## A singularity within its own Culture

*“The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind”* (ICOMOS, 1994). The Nara Document on Authenticity involves an extension of the spirit of the 1964 Venice Charter by tackling the worries and interests of cultural heritage in the contemporary world. In other words, it broadens the vision from a multicultural prism, accepting the differential aspects of each culture. Añana Salt Valley is located in the Western part of the world, whose more recognisable icons of its historical heritage are the cathedrals and walled cities. Many of its creations can be dated to a particular period of history, by knowing the architect or main builders and their interventions. The materials and techniques they are built with have certain



Aerial view of Añana Salt Valley terraces. Author: Mikel Landa  
Copyright: Landa-Ochandiano arquitectos



homogeneity and durability conditions, creating a very specific preservation philosophy.

However Añana Salt Valley does not fit in any of the 'standard' assertions. One could say it is outside time and place. It is the result of different societies handling for centuries a series of materials and construction techniques brought together by the need to make salt in a particular place: namely, where the hypersaline springs were. There is no single builder, and there is no known point in time in which the saltmaking activity began. Each one of the saltmakers working in the Salt Valley, through its many centuries of history, is creator in this site. The saltworks have an apparently trivial peculiarity that differentiates it from the surrounding heritage, and this is its fragility. Añana Salt Valley would not survive even a few decades of abandonment. This fact was recently demonstrated by its critical condition in 2000, only three decades after the beginning of its abandonment, when there was only one saltmaker still working on the site. Accordingly, the identity of the Salt Valley does not consist only of a material reality that can be drawn and located in a historical and cultural context after thorough research, but is a constantly evolving living organism, formed by the symbiosis of its material and intangible attributes, sustaining one another. Thus, the identity of the saltworks is bound to a particular place, to its built reality, to the construction techniques and to the saltmaking activity.

There is no doubt that the approach and tools used on such a remarkable site need to be specific, conceived and adapted to its singularity. The high level of specialization required to work in the architectural preservation of the Salt Valley and the absence of similar interventions elsewhere in the world, suggests that works should be carried out with continuity and by preserving and transmitting the knowledge acquired.

### **Preservation of Authenticity and Justification of Integrity in a Complex, Fragile and Evolutive Saltmaking Factory**

Traditional architecture in Japan is composed almost entirely of wood. Historic buildings were created in a particular period or time by specific authors, with later timely interventions. Its

preservation culture consists of a continuous process of maintenance, including periodic disassembling of their monuments in order to restore them. This philosophy is based on comprehensive information about the building and research that extends to every previous and contemporary intervention phase. The works carried out, the materials and the techniques used are the result of the greatest respect for both the object and the conditions under which the monument was created. Japan was the main promoter of the Nara Document on Authenticity, and to this end obtained the assistance of another country from the West with a significant tradition in wood building, Norway. The fact that the building tradition in both countries is mainly wooden leads to a certain degree of coincidence in the approach and methods regarding to architectural preservation.

Both the Japanese and Norwegian experiences inevitably have common elements with the work carried out in Añana Salt Valley. However, there are a number of features that differentiate our *salina*. The stone, wood and clay constructions are fragile and non-durable. The saltmaking activity is the engine that kept the site alive and evolving for centuries. As an adapting organism, the actual site is an open book where each of the existing elements on the site forms one of its pages. But unlike other sites, the Salt Valley book is still not completely written, and probably will never be. Both the unavoidable industrial use and the constant change to the site are the main differences from the Japanese and Norwegian heritage.

Assuming "authenticity (in cultural heritage) may be understood as the ability of a property to convey its significance over time, and integrity understood as the ability of a property to secure or sustain its significance over time"<sup>2</sup> (Stovel, 2007), we understand that the main capacity of authenticity is its "*ability to convey*", being integrity's to "*secure and sustain*". According to the Operational Guidelines for the Implementation of the World Heritage Convention<sup>3</sup> (WHC, 2013), "integrity refers to the process of identifying all the elements that together define the significance of the site, while authenticity on the other hand refers to the truthfulness and credibility of these elements". Once the recovery process started in Añana in 1999, it became necessary

to understand that the path of recovery the site had to follow, in order to advance towards its integral preservation, had to be specifically designed from the very beginning: creating tools adapted to such a peculiar site, and carrying out comprehensive research, with a multidisciplinary approach and an open mind. Two tools were launched as the basis of any further intervention: the experimental recovery of 75 evaporation pans and the making of the Master Plan. The importance of both combined actions lies in the necessity of knowing the intervention process through practice, the materials and the construction techniques, from the saltmakers' point of view, and the urgency of recovering parts of the Salt Valley that had been abandoned and suffered serious damage. The acquired knowledge was used in the making of the Master Plan. However, the absence of any similar intervention outside Añana meant that there was no existing knowledge elsewhere in the world that could be transferred to the plan; significant dedication and commitment was required to develop it.

Between 2000 and 2004, a multidisciplinary team developed the Master Plan, which thoroughly documented and then analysed information and finally created proposals for recovering the Salt Valley. During an experimental intervention in 2002, criteria were debated and finally implemented for the repair and maintenance of the terraces and putting them in use. The research process of the different aspects related to material and immaterial heritage has been ongoing, and will have to continue to be ongoing in the future. If we transfer Stovel's integrity definition to the Salt Valley preservation, the ideas of both securing and sustaining are included in the concept the multidisciplinary team has been drawing on throughout, a concept that has been named "recovery". The integral recovery of Añana Salt Valley implies the re-establishment of activity in the whole hydric and productive ensemble. It can be argued that a functional recovery is as important as the physical one in order to achieve a sustainable future for the site while keeping its authenticity.

Guidelines for the integrity condition were provided in the report of the International Experts in Cultural Heritage Integrity<sup>4</sup> (ICOMOS, 2012), the consequence of a meeting held in

the United Arab Emirates. As stated in the document, *"properties nominated as cultural landscapes should contain key interrelated, interdependent and visually integral elements"*. The Dublin Principles (ICOMOS-TICCIH, 2011) for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes further stress that "completeness or functional integrity is especially important to the significance of industrial heritage structures and sites", and specifically that *"in the case of active industrial structures or sites of heritage significance, it must be recognised that their continued use and function might carry some of their heritage significance and provide adequate conditions for their physical and economic sustainability as a living production or extraction facilities"*. In Añana, 594 out of a total amount of 5 448 pans are still totally operational, while minor actions have been taken on the surface of about 1 400 pans to preserve them while waiting for a more relevant intervention. The brine supply system is totally operational, all five natural brine springs are in use, and have never failed to be. Most of the brine storage wells are in good condition. From 2002 onwards, quality traditionally-made salt has been produced by old saltmakers, in their old pans, with their traditional tools. The integrity of Añana Cultural Landscape is represented both in the set of conserved material elements and in the functional recovery of the saltworks.

### Reconstruction and Identity

Over 200 saltmakers were producing salt during the peak of production, just before the beginning of a progressive abandonment. In the late 60s the site was still at full production but maintenance works had not been carried out in former periods due to the weakening of the salt economy. One by one the saltmakers abandoned their activity and left in search of a better future, until there was only one left operational in the late 90s. At that time some terraces had collapsed and others were damaged although many were still in good condition. The local surrounding community considered the site as no longer viable and the effort of preserving it a titanic task.

A few would say complete abandonment of the site was the best solution, preserving only its memory for future generations. However, most of the surrounding society believed the effort

was necessary, although still no one believed at that time that preservation would extend to the whole ensemble, only to a few terraces. It would function simply as a reminder of what the site had been in the near past.

Fragility, a key feature in Añana, would have created enormous difficulties for a recovery process if the site had suffered only a few more decades of abandon and was largely in ruin, with a radical reduction in the available information on site to document and assess. However, when the recovery process started in 1999, relevant parts of the site were in good condition and most of the information extant and accessible.

Dubai is an example of dramatic change in its historic fabric as a consequence of a no less dramatic metamorphosis of its society. Most of the old city is lost as a consequence of redevelopment. Awareness of the relevance of lost heritage emerges soon after its disappearance, as well as concern about the possibility of its reconstruction.

Paradigmatic might be the case of the German pavilion designed by Mies Van der Rohe for the 1929 International Exposition in Barcelona. Originally conceived as a temporary structure, it was demolished in January 1930, its original drawings were lost and only a few photographs remained. However it is considered one of the most influential architecture works of the twentieth century. After several attempts, a reconstruction was carried out in 1986 by architects Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos. A great debate followed regarding whether both pavilions, the 1929 one and the 1986 reconstruction could be considered the same work. Despite radical positions, some considering both as stages of the same work, and others referring to the reconstruction as the Solà-Morales pavilion, it is reasonable to conclude that in reality, the pavilion is a mix. *"Hence the Barcelona pavilion is a hybrid: it is not completely allographic but also authographic, a mixed work of architecture whose identity is established by authographic and allographic features-neither reducible to the other"* (Capdevilla-Werning, 2007). Considering allographic a work of art or architecture whose identity is established by means of a notational system, two works of architecture are instances of the same work

if they are written in the exact same way. However, any work of art or architecture whose history of production is relevant is considered authographic. As a consequence, a work of architecture, if considered autographic, will not be the same work as its reconstruction. Most works of architecture might be considered both allographic and autographic, as not only the notation system is relevant but also the history of production.

In the case of Añana, reconstruction has been used only in collapsed terraces, and even then it has been partial, as many elements of any collapsed terrace such as stone walls, sill beam frames or on ground pans remain, and are not altered when reconstructing. As a consequence, part of the history of production is shared between the collapsed and the reconstructed terrace. In the same way as the team lead by Solà-Morales had to create a notation system as a result of the lack of original plans, we devoted four years to comprehensively draw and document every terrace of the Salt Valley. Reconstruction, thus, has been carried out only partially, and after a comprehensive and multidisciplinary documentation. The previous and reconstructed parts can be considered the same work as they share a significant part of their history of production, and their identity has been established by means of a notational system.

Reconstruction is at the core of the debate about heritage preservation today. The Venice Charter, in its article 15 (ICATHM, 1964), explicitly bans *"a priori"* reconstruction. On the other hand the Charter of Krakow suggests that *"Reconstruction of an entire building, destroyed by armed conflict or natural disaster, is only acceptable if there are exceptional social or cultural motives that are related to the identity of the entire community"* (ICOMOS, 2000). Exception and identity are, in the spirit of the Charter of Krakow, the key concepts. *"It is obvious that the debate on reconstruction is necessary. This is also necessary due to the much changed cultural context of today compared to the period after the World War"* (Jokilehto, 2013). Total and partial reconstruction of a terrace in Añana has been a part of the maintenance works for centuries, keeping the spirit of the Beijing Document on Conservation and Restoration (Beijing, 2007), which states: *"partial reconstruction may be taken into*

*consideration when justified by site integrity, protection and/or stabilisation”.*

The Barcelona pavilion, Añana Salt Valley and Dubai old city share a relevance to the identity of their entire community, even if the concept of community itself differs in each case. Where all clearly differ, however, is in the origin of the destruction. Barcelona pavilion was planned to be destroyed by means of its non-permanent conception, Añana was almost completely abandoned just as almost every other traditional saltworks was, due to industrial revolution and globalisation, and in the case of Dubai it was owing to a dramatic change in society.

### To Use and to Preserve

Use is a relevant factor to deal with in living cultural landscapes. It might even be crucial, as it is in the case of Ise shrine in Mie Prefecture, Japan. Analysed through the prism of the Venice Charter, the periodic reconstruction of the whole ensemble removes any possibility of justifying its material authenticity. However the case deserves further discussion, and it is the ceremony, its use, that has to be incorporated into the equation to achieve a better understanding. Every detail of the geometry of the shrine has been preserved with accuracy since old times. As an example, *“the ridgepole-raising ceremony begins with a ritual of measurement, which is performed to ensure that the positions of the main sanctuary buildings are the exact positions prescribed since ancient times”* (Chikusa, 2014).

Accordingly, rituals are carried out on the basis of keeping the geometry, thus the notation system of the building, and giving it a relevant allographic component. The rituals, again, help to keep the history of production of the shrine unaltered insofar as the materials and processes are concerned, but not regarding the point in time when each reconstruction has been made and the carpenters involved. As a consequence, each reconstruction shares a relevant part of their history of construction. Therefore, and as the rituals continue, each reconstruction will be more likely to be considered as a stage of the same work, the same building. Thus, authenticity of the material in the case of Ise shrine should be considered.

Use has not been relevant for the reconstruction of the Barcelona pavilion, however it is crucial

in both the Añana and Dubai cases. In such a complex case as Añana Salt Valley, the criteria for architectural preservation are not confined to issues related only with intervention in material heritage. It is essential to establish the ways in which way the site has to adapt in all its complexity to the twenty-first century and beyond. The Master Plan, once it had overcome the then prevalent idea that there was no future in producing salt in Añana, established the main course that the saltworks should follow in the future. To understand the reasons why the salina started to be abandoned in the 1960s enabled us to imagine how the saltworks could adapt to the future: by producing salt in the traditional way, valuing the quality of that salt and achieving recognition, as the only way to make the site viable. And to achieve that viability for both the physical and functional aspects is the best way to guarantee the authenticity and integrity of the site itself.

To preserve an evolving and living cultural landscape means to be aware that evolution most likely has to keep going on. The partial abandonment of the site in the late twentieth century occurred at a time when some of the building techniques were not yet perfected. The wood connectors that Vallina introduced to the dry-stone walls in 1801 are not effective enough and do not avoid walls from falling. The introduction of concrete as a final layer in the pan surface at the beginning of the twentieth century disrupts the ongoing construction logic dramatically. Both issues have been delicately approached in the interventions carried out on the site, improving the connection system in the fallen and damaged walls, as well as returning to the construction logic by the use of natural stone as a finishing for the pans, on top of the clay layer. This last solution allows the saltmakers to produce whiter salt, as they have always aimed to, while respecting the construction logic and being completely reversible.

### Recovery of the Material

We can consider the site as a set of elements of different periods and makes, each one of them being a layer of the whole ensemble, a page of the history of the site and important in its own right. This assertion can be made in regard to most stone buildings and is close to the spirit of the Venice Charter. The materials and techniques used, the fact of being an evolutive,



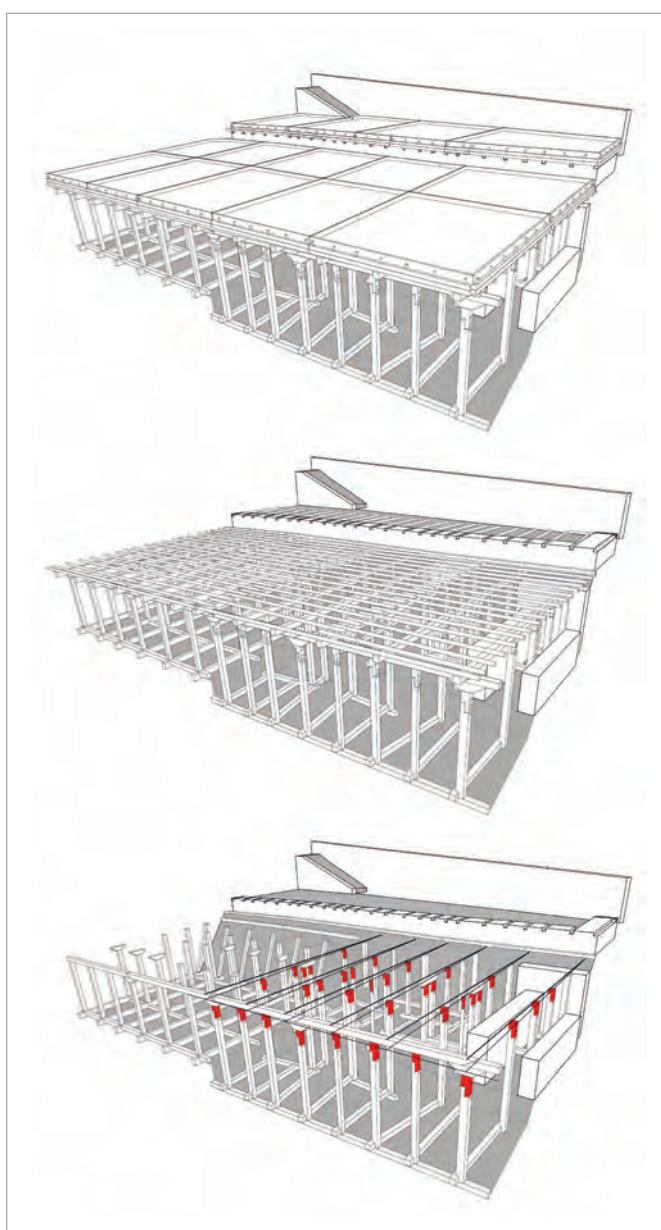
thus changing site, its fragility, productive use and constant maintenance needs, show us a very different face of the saltworks, that finds its way in the Nara Document. Since not one of the classical definitions completely fit the work that needed to be carried out in the site, we felt the need to create a new definition: recovery.

*"Recovery in the Salt Valley is defined as all the efforts adopted to return the evaporation terraces or brine supply network that are in disuse into use. The task is, therefore, to intervene in abandoned or damaged frames or pans and to bring them again to a proper operation condition. The recovery method has to be adapted to each case, depending on the characteristics of the intervention ensemble. Each intervention might be a repair, a reconstruction, or a combination of both in a single wooden frame or terrace" (Landa & Ochandiano, 2014).*

This approach follows the same basic principles of conservation theory as stated in the international conservation charters. Every wooden element of the terraces that is in good condition is retained. A large proportion of the wooden brine channels, dating back to the late eighteenth century, are preserved in the full richness of their material authenticity. Some of the evaporation pans where the material is also over 100 years old required only minimum interventions. Others, where the decay of the wood was more severe, required repair, partial replacement or completion. A good example illustrating this is the terrace UP024, which needed reconstruction of part of the wooden structure, repair of another part and maintenance for the rest of it.

Reconstruction of lost structures, which is ruled out *a priori* in the case of archaeological remains or historic buildings, is here justified to reinstate the functional integrity of the site. This is a common question specially in the case of cultural heritage made of vulnerable materials such as wood; in December 2013 an international experts meeting held in Japan stated in its conclusions that *"in certain cases, part of the material authenticity of a property may be lost due to repairs or partial reconstruction, while the architectural integrity gets re-established at the same time"* (UNESCO-ACCU, 2013). Reconstructions are carried out

in Añana only in collapsed structures and are usually partial as the lapped sill beam grid, with its blind mortices in every crossing, usually remains. Every existing wooden frame was drawn in 2D and 3D and photographed during preparation of the Master Plan. That information and the abundant remains are referred to when a reconstruction is required, and in every intervention. No reconstruction is made for aesthetic or educational purpose, but to protect the original authentic remains through the recovery of its integrity and functionality.



Repair of a wooden frame in terrace UP-024. Coloured the wooden grafts used to recover the level of the terrace. Thick lines indicate the original level. Author: Landa-Ochandiano arquitectos. Copyright: Landa-Ochandiano arquitectos

## Recovery of the Use

However, the recovery of the physical is only a part of the task in a living and evolving industry like Añana Salt Valley. Should the terraces and brine supply system be returned to operating condition but without salt making activity in it, ruin would gradually appear and the destruction of the site might be definitive. Work has to be done to combine and balance physical and intangible recovery. The preservation of the site's traditional use is the basis to help preserve the terraces and the brine supply system. Our experience on this site has showed us that the best way to preserve the terraces and brine supply system is to use the saltworks in the way it had been used before: for producing salt. The definition of recovery should, thus, be complemented: "Recovery of the use in the Salt Valley is defined as all the efforts adopted to return the evaporation terraces or brine supply network into its traditional use. The task is therefore to implement the conditions in which the site can be operative as a traditional saltworks. Those conditions might be functional, economical, organizational, ownership-related and social".

Making salt has been going on the site for millennia. We soon understood the issue that had led to the abandon of the site in twentieth century, which was competition from the modern salt industry. Traditional salt production could not compete with high-tech industry and cheap salt. This led to the abandonment of most of the traditional saltworks in the industrialized countries. However, we also understood that the salt produced in Añana, as well as other traditional saltworks, should not be in competition with the big salt producers as the quality and quantity of the salt is different. Their situation in the market should also be different. Once this is understood, salt making in Añana is in a position to become, once again, the economical engine for the site. The recovery of the traditional salt making activity bears in mind the experience of the twentieth century and the actual conditions of the traditional salt industry. The recovery of the salt making activity in Añana means that more evaporation pans are maintained the way they were in the past. Thus, preservation and use are destined to be linked and balanced in the equation of the future of the site.

## Authenticity, Use and Evolution

The same philosophy that is operative in the physical preservation was applied to the recovery of the use. No doubt the use implemented in Añana Salt Valley had to be its tradition: salt making. With activity (and all its progression) having been abandoned so recently, all the physical and immaterial elements were still there. Two saltmakers were producing salt in the 90s, a greater number had been in the 80s, and the knowledge of the older members of that community was within our reach. All the efforts in recovering the site, keeping in mind the approaches and the basic principles of conservation theory of the international conservation charters, should be complemented by a similar effort in recovering the use and its authenticity. The idea was that authenticity had to be not only a condition in the recovery of the terraces, the brine supply system and every other element on the site, but it had to be a condition in the recovery of the use. It is not one or the other. To achieve authenticity in the integral recovery of the Salt Valley meant that balance had to be achieved between both the material and immaterial sides.

The two remaining saltmakers that were producing in the 90s are back again in the Salt Valley, making salt and teaching others to make salt in the traditional way. A few more have been incorporated lately. This fact certifies the continuity in the use and the philosophy of the salt production. The knowledge of the old saltmakers is the foundation of the new era, both for making salt and maintaining the whole ensemble. The old saltmakers still live in the village and collaborate in the preservation of their knowledge and its implementation in the productive use of the site.

Salt making today is carried out the same way it has been done over the last centuries. Mineral salt is produced by filling the pan with 3-4 cm brine and harvested every two days depending on the weather. This way of making the salt demands maintaining the terraces and clay waterproof layers the traditional way as well as every other element in the site, and helps to achieve authenticity. Participants in the Wooden Structures Conference held in Nara in December 2013 *"observed that the pre-Nara emphasis on material authenticity and minimum intervention continues to prevail"* (ICOMOS, 2013).

Regarding the relationship between authenticity and integrity: *"integrity refers to the process of identification of all the elements that together define the significance of the property. Authenticity instead refers to the qualification of such elements in terms of their truthfulness and credibility."* In such a case as Añana Salt Valley, authenticity cannot be limited to the material side but has to encompass both tangible and intangible. Therefore, truthfulness and credibility has to be applied to the intangible elements too, and as a consequence to the salt making. Preserving authenticity in salt making, in the activity itself, forces us to keep authenticity in the preservation works. Similarly, holding on to authenticity in the preservation works forces a continuation of authenticity in the salt making process.

### Evolution in the Use

However, there is an issue that becomes relevant in a developing cultural landscape and that is the concept of evolution itself. Is evolution only a concept that helps us to understand the history of a site, thus its material side and how it has arrived to the present time? To agree with this question means taking for granted that evolution is finished, and that our responsibility is none other than to preserve as best we can that "frozen" material fact. But there is another approach to the concept. Is evolution something inherent to a site and to the society that houses it, so that to preserve its authenticity means that evolution has to continue while respecting the significance of the site?

If evolution is an important part of the significance of the site, it cannot only be something from the past but must be a concept that has to keep running, and has to be considered both in the tangible and intangible attributes of the site. Thus, the use inherent to the site should keep evolving. Furthermore, evolution has to keep going to meet the concept of authenticity; an artificial interruption of evolution would hinder the justification of authenticity. Moreover, to preserve evolution will be relevant in ensuring authenticity over time. The difficulty resides in correctly interpreting the sense of the evolution and its relation with the significance of the site; avoiding artificial distortions. Evolution in Añana Salt Valley means adapting the salt production and its marketing to the present

time, granting a future, whilst respecting the significance of the site.

Salt making in Añana is being done the way it has been done for centuries. But to preserve the production method as something immutable over time prevents the site from having a future. The reasoning is simple: if we reproduce exactly the conditions of the saltworks as they were in the last third of the twentieth century, the abandonment of the site would happen again. No matter that the property is now public instead of private. Thus, we believed it was important to update not only the marketing of the salt produced but the process of salt production itself; all with the intention of respecting authenticity. Certain conditions must be met in order to make this update possible, and one of the most relevant is to check if the quality of the salt is good enough. In the case of Añana, it is.

Salt flower has never been harvested separately from common salt in the past. We changed this, in order to provide the market with the best salt possible. Salt flower is harvested now separately from mineral salt. The salt flower harvest is carried out first with the use of new, designed tools that respect the fragility of the 'flower', and then the mineral salt is harvested in the bottom of the evaporation pans. The marketing of the salt had to be adapted to modern times, and for this we had the help of some of the best chefs in the world who believed in the project and agreed a collaboration with Añana Salt Valley.

It is not a question of "stopping time", meaning to keep the site preserved artificially, but to create the right conditions that allow the site to have a sustainable and self-managed future. In fact, changes and evolution have always happened, such as the dramatic change that took place before the year 80 BC, when artificial evaporation was replaced by actual natural evaporation in terraces, or the myriad of smaller changes that many saltmakers have introduced to the site during different periods of history.

### Traditional Saltworks: A Living Heritage

Salt making has been one of the oldest and most relevant industrial activities in history, not only in Spain but around the world. Its





Saltmaker harvesting salt flower. Summer 2014. Author: Mikel Landa. Copyright: Landa-Ochandiano arquitectos

importance has dramatically decreased as new technologies and transport have been developed, converting salt into a quasi-ubiquitous and cheap product. As a consequence, most of the old saltworks in the industrialized world have been abandoned in the twentieth century due to economic reasons. A few have succeeded in the difficult task to adapt to modern times. Many saltworks of the less industrialized world, or remote regions, are still operative but will have to face their crisis one day.

The value of those sites resides in many factors, being both tangible and intangible. However, there are certain aspects, such as the landscape they have created, the production methods, the culture associated with them, the organization and others, that are important to the significance of those sites, and make them special. The situation of each one of them is specific. Some are fragile, others are not. This last concept differentiates the sites that do not need to maintain their traditional use to keep their architecture preserved, from those that mandatorily need their traditional use to be continued to keep the site preserved. Sites like Malta's and Gozo's stone carved pans, or

Wieliczka salt mines in Poland might survive without saltmaking activity being carried out in them. This is not the case in Añana in Spain, but neither is it the case in Guèrande in France, or Yanjing in China or Anse Rouge in Haïti. The future of those saltworks or, worst case scenario, the survival of their remains, is not feasible without salt being produced in the traditional way. All of them are heritage, listed or not, and many could be classified as evolutive cultural landscapes.

### **Design of Managing Tools to Improve Organisational Sustainability**

A number of tools have been designed to recover completely the *salina* and its activity, while keeping true to its past and tradition, yet being a living, active site, and not a museum preserving only the memory of what it had been in the past. The aim of the Master Plan was to learn enough about the monument to propose a long-term sustainable future. The Declaration of the Añana Salt Valley Cultural Landscape as a Qualified Monumental Ensemble (ICOMOS, 2013), under the Basque Cultural Heritage law, aimed to protect not only the saltworks but the whole Añana Cultural Landscape ensemble. The Añana Salt Valley Foundation was created



in 2009, with every administration of the region and the old saltmakers participating as patrons. The old saltmakers donated 100 percent of the pans to the foundation, whose mission is to carry out the recovery and management of the site. Each of the recovery interventions carried out on the saltworks has been done under a thorough architectural preservation project. Respecting each and every element or part of a single element existing in the site has been a target, and this has been achieved through the use of local traditional construction techniques, compatible and reversible repair methods and uncompromising rigour in the approaches undertaken.

Much work has been done to bring Añana Salt Valley from quasi abandonment to its present-day condition, although considerable more work needs to be done. It is reassuring to see where the preservation of the site has been achieved but the way ahead is not free from issues and challenges. We believed the big challenge was to start the recovery of the site when there was no productive activity; some terraces were approaching ruin and there was no hope in its future. The crisis of adaptation to modern conditions, that every traditional saltworks has to face, including in the case of Añana and led the site close to its end, has been overcome. However, there are some issues that have to be faced, or will have to be in the near future. Creating the foundation meant changes in the organization of the site, one of the most important being the ownership of the evaporation pans themselves and, consequently, the decision-making processes. The process of a candidature for the World Heritage, as complex and delicate as it is, became party to political decisions affecting the architectural preservation of the site and the candidature itself. As a result, the candidature was withdrawn following evaluation by ICOMOS advisers.

The present crisis should be overcome by redesigning the management tools, in this case the foundation, returning the architectural preservation criteria to those stated in the original Master Plan, in accordance with the International Charters, and elaborating a second Master Plan. The activities at the site should then be restored to an integrated and balanced recovery. The need of a second

Master Plan is justified because, youth crisis apart, the site is in a situation that might have been labelled as 'utopian' in 2000 when the first Plan was initiated, with the production and marketing of the salt being carried out in such a way as to guarantee the economic survival of the site, and the ever-present threat of abandonment changed into physical and intangible recovery. Nevertheless, the experience should teach us how to prevent the next crisis and how to prepare the site and its management tools to avoid it. And that future third crisis is nothing other than destabilization as a consequence of a profitable but organizationally fragile site. Accordingly, measures have to be taken in order to strengthen and stabilize the foundation and thus secure a sustainable future for the site. No doubt the actions taken to resolve this will include solutions to future issues and challenges.

## Conclusion

The Nara Document on Authenticity is *"conceived in the spirit of the Venice Charter of 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world"* (ICOMOS, 1994).

Accordingly, its purpose was to provide a wider cultural diversity in the Charter, and that cultural diversity applies to Japanese and any other existing culture. Fragility is one of the main features in the case of an organic, evolving cultural landscape as Añana Salt Valley, a characteristic that might also be applied to other sites. Terms like authenticity and integrity should be applied not only to the material side but also to the use, as this is crucial to guarantee the preservation of the site. Moreover, evolution is a concept to work with, not only its past form as a part of the history of the site, but in the future, to help ensure authenticity and integrity in the long term. Accordingly, an innovative and integrated approach is needed to combine use and preservation in a balanced way that meets sustainability principles and guarantees authenticity over time. The creation of management tools that integrate stakeholders, use and preservation are needed to ensure organizational sustainability. However, the design of those tools needs to consider not only the actual conditions but those that will be part of the future of a site that continues to evolve.

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# Reconstruction in World Heritage Cities: The Case of Warsaw

*Danuta Kłosek-Kozłowska*

In 1980, the World Heritage Committee decided to inscribe the historic centre, or Old Town, of Warsaw in the World Heritage List. The site had been reconstructed following its destruction in 1944 during Warsaw's uprising against Nazi occupation, less than six months before the defeat of Nazi Germany and the end of World War II. It is worth emphasizing that this is the only site included on the UNESCO World Heritage List that has been completely destroyed and, subsequently, totally rebuilt. The decision of UNESCO, which was of great significance for the entire Polish nation at that time, honoured the unprecedented determination and effort of Varsovians, who through the act of reconstruction had endeavoured to restore their historical and cultural identity.

This inclusion on the World Heritage List was particularly meaningful for Polish conservators, and conservation specialists more widely. Those working in the field of conservation had been waiting a quarter of a century for international doctrines and theoretical views of conservation to catch up with modern practices in this field. They had to wait for reconstruction, which was widely called for by society at the time, to be recognized as an approach that was embraced by the philosophy of conservation. They had to wait for local communities to become supportive of them engaging in certain preservation actions, to become a key element in the process of heritage preservation and city development. Time was needed for the common attitude towards authenticity to evolve and, in turn, weaken the Eurocentric notion of an authentic structure as originating from Christian culture and the nineteenth-century theory of monument preservation. Furthermore, it took time before the concept of authenticity was redefined in a dialogue with the cultures of the Far and Middle East, Africa and other parts of the world.



The ruins of Warsaw Old Town in 1945

Many have visited the rebuilt Old Town in Warsaw. It is a very special place, full of life yet retaining an atmosphere of warmth and intimacy. For many inhabitants of Warsaw, this area has a magical quality, a symbolic value that evokes deep emotions, tragically entwined in the history of so many local families. It is an active public space fully embraced by all Varsovians and regarded with a special sentiment and affection. Nevertheless, many scholars continue to express the opinion that the reconstruction of Warsaw is only a life-size impression, a model that reflects little of what the city was before its destruction. These scholars argue that what we see today cannot be considered a 'real' city in its expression and perception, even if a city is deemed to have been uniquely re-built. To challenge this view, which seems partial and imbalanced, this paper intends to demonstrate:

1. Firstly, the importance of the role of documentation, survey, and inventory that were used as the basis for the Warsaw reconstruction works. This demonstrates how modern the thinking was with regards

to urban conservation and shaping the historic urban environment. It could be argued that this approach, which drew on documentation as an indispensable part of monument conservation and heritage protection, was ahead of its time.

2. Secondly, how much of the authentic structure of the medieval Old Town and New Town of Warsaw has actually been preserved, and subsequently incorporated into the rebuilt urban form.

These arguments touch upon key conservation issues with regard to the principles of protection and methods of reconstruction as applied to Warsaw Old and New Town. These issues resulted from the political and economic changes in Poland after 1989, the year of the first free election in Poland, which took place on June 4 and the subsequent demolition of the Berlin Wall one year later, in particular the re-privatisation process and the emergence of the free market, as well as pressure of global phenomena.

### The Documentation Basis

It should be stressed that the reconstruction of Old Warsaw was based on excellent pre-war professional survey documentation. Warsaw, as well as other historical towns, complexes and monuments in Poland, had architectural

and urban measurements recorded in plans and sections, documented before World War II. This documentation process had been undertaken by students of the Faculty of Architecture at Warsaw University of Technology as a professional, architectural, practical exercise. After World War II, the documents underpinned all the projects involving the reconstruction of the historic structures in Warsaw, not only the medieval Old Town and the New Town, but also the Royal Route leading from the Royal Castle along Krakowskie Przedmieście and Nowy Świat, with many noble palaces from the seventeenth century, as well as monumental public buildings and squares dating to the nineteenth century. Such documentation was valuable not only in the reconstruction of all historic buildings, but also in revealing a medieval urban layout which was uncovered during archaeological research and excavation.

One of the main objectives of the reconstruction plan was to bring out the medieval phases in the development of the town. This meant uncovering the remains of the medieval town walls and moats, and rebuilding burgher houses on preserved foundations and cellars, eliminating all nineteenth-century additions that were assessed to be of little significance. In this way, the urban fabric of Old Warsaw became less dense, filled with more natural light and



Warsaw Old Town - Inventory of Gothic elements in houses and the lines of the city defence, 1932-1939. (*The archive of Polish Architecture Department - ZAP*)



created opportunities for further enhancement with public facilities and green spaces. The authors of the reconstruction project design, architects Wacław Podlewski and Professor Jan Zachwatowicz (who was appointed Conservator of Monuments in Poland after World War II), imagined rebuilt Old Warsaw as a capital city residential quarter, equipped with all-modern facilities, as if newly built.

The reconstruction project design, which formed a general plan for the entire area, was developed in the Capital Reconstruction Bureau (BOS). It did not focus only on a reconstruction of individual houses, assumed also unveiling the medieval walls and the Barbican, freeing them from the nineteenth-century buildings.

Deciding how to rebuild the whole city was not easy and it took Political authorities until mid-1949 to reach the decision, whether and how to rebuild. By then, the work had continued with the removal of rubble and recording the existing remains of buildings. Jan Zachwatowicz wrote some time later: *"... Taking the idea of reconstruction of monuments in Warsaw, we architects restorers stood on opposing positions with the basic principles of conservation which*

*consider only the preservation of original objects with authentic material substance. However, destruction of monuments in Poland had a special character. This was carried out by the Nazis deliberately and methodically with the assumption that in order to destroy the nation they must destroy the monuments of its culture."* He further commented that the tragic scale of the destruction of Warsaw, amounting to approximately 80 percent of the city, made it possible to move away from contemporary conservation principles and assessments. Rather it could defer to the judgment of the people, in particular those inhabitants of Warsaw who returned from Nazi prison camps and labour camps to their homes that were no longer there.

The inventory plans which were prepared in 1939 show the state of development of the Old Town before the destruction of the sections of buildings in question, such as burgher houses at the basement and first-floor levels. These drawings served as the basis for the reconstruction project. Each house had a length of façade, which comprised the entire frontage of the Market Square.



Illustrations show the Market Square frontages. In the top elevation, the dark colour indicates remains of houses assessed after the removal of rubble, against the background of the pre-war survey, which is in light grey. The bottom elevation is a drawing for the reconstruction project design. (*The archive of Polish Architecture Department - ZAP*)

It is not difficult to notice how closely the reconstruction project design (the dark colour) and the pre-war survey (in light grey) correspond to each other. It is clearly visible how much of the original structures was preserved. Where the existing structures demonstrated suitable technical conditions for reconstruction they were integrated into the rebuilt buildings and façades.

Since the original foundations were reused, most of the cellars remained authentic, as did many walls and details at ground-floor level as well as on the upper floors. This also applies to some of the stone window casements and some original portals, either in part or in whole; elements that are Gothic, Renaissance or Baroque, corresponding to the style of the original pre-war buildings.

Other authentic elements that have survived and feature in the reconstructed buildings include some original decoration, such as: Gothic motifs in medieval houses; wall decoration; fragments of Renaissance sgraffito on the façades; wall paintings inside burgher houses; and medieval defence walls and substantial areas of turrets, in which a special kind of mortar used marks the division line between the original structure and the reconstructed fragments. Defence walls which were designed as "a new picturesque composition" present a view of a harmonious landscape, according to visual perception roles.

The design study for Świętojańska Street, the main medieval commercial road, proposed a new façade for St. John's Cathedral, designed by Professor Jan Zachwatowicz. The inspiration

for this project design was the religious brick architecture typical of the so-called Vistula Gothic style of Mazowsze Region in late Middle Ages. It replaced the Neo-Gothic nineteenth-century façade designed by Tadeusz Idzkowski, the notable nineteenth-century Varsovian architect, because according to the conservation doctrine of conservation of monuments in force at that time and lasted until the mid 1970s it was without any value.

Next to the Cathedral in Warsaw there is a Jesuit church, originally built in the early seventeenth century. Almost all of it is reconstructed but in its cellars we can still see preserved the authentic, Gothic foundations of burgher houses bought out by the Jesuits in 1610, when they were planning the construction of the complex: church, college and schools. During the reconstruction works, the church tower was raised slightly to be more visible from the Market Square, highlighting the desired effect of the original Jesuit architects. It is worth stressing that the decision to rebuild burgher houses on their existing foundations and to preserve the original Gothic cellars made it possible to renovate them authentically and rebuild in a form that was characteristic of the historic structure of the medieval Old Warsaw. We can see this in the ground plan and views of the Market Square façades that are typical of the burgher houses, tripartite structures with lanterns providing light into the internal areas where the stairways were located. Lanterns contribute to the characteristic and picturesque appearance of the Market Square frontages.

This method of rebuilding preserved the medieval arrangement of buildings in the form of lots, in which each house was connected with its outbuilding and yard. As a result, in most cases the reconstruction did not change the original property boundaries, which was a considerable achievement despite the ongoing nationalisation of municipal grounds. The small lots remained unchanged and their boundaries were marked with differences in the ground level, terraces or fences. In cases where several backyards were merged to form a single larger space the clear separation visible along the back façades testifies to the original arrangement.

A specific source that was drawn on for the reconstruction, in addition to old photographs



Bernardo Bellotto, view to the Warsaw Old Town from Krakowskie Przedmieście, 1767.

and drawings, were eighteenth-century townscape painted by Bernardo Bellotto known as Canaletto. These were particularly useful in the reconstruction of the Old Town panorama as viewed from the Vistula River. Bellotto painted his *vedute* using a *camera obscura*, resulting in an exactness that was almost photographic. His passion for putting on canvas the streets, palaces and palaces of Warsaw helped immensely in rebuilding the buildings and monuments situated along the so-called Royal Route, which leads from the Royal Castle through Krakowskie Przedmieście Street to the Royal Baroque country residence in Wilanów, designed in the style of Versailles. The reconstruction of the Old Town started in 1949 and took less than four years to complete. Nevertheless, for the Polish intelligentsia it was not finished, in a symbolic sense, until 1983, with the reopening of the rebuilt Royal Castle, which was the site of the first Polish government after the regaining of independence in 1918 and, as such, was a real symbol for the Polish nation.

It is unsurprising that with reconstruction progressing at such a fast pace there were errors and inaccuracies in its undertaking. Archaeological and architectural research was not always sufficient or properly documented. Precise reconstruction according to the historical documentation and measurements was only carried out in the most important parts of the Old Town and the New Town: the

Market Squares in both towns, main streets, ramparts and also interiors. Lack of archival sources replace modern design and modern detail: modernist contemporary painting and sgraffito on whole façades, sculptural details of portals, the compositions of greenery in backyards. Many famous Polish artists, painters and sculptors contributed to the work, assisted by highly skilled craftsmen. In some cases the works of art incorporated into the restoration works are symbolic, representing the experience of the war for the city and its people.

The circumstances at the time, in particular the political situation, forced the conservators, researchers, engineers, project designers, artists and craftsmen to work hurriedly and in consequence, in many cases, compromise their approaches. They were repeatedly required to adopt unusual strategies in defence of established concepts of reconstruction, in order to create a *fait accompli* when political acceptance was unlikely to be forthcoming. An example of this is the declaration, "We cannot tear down the work of the socialist workers' hand", in the case of the eastern frontage of the Market Square, which was intended by the political authorities to be open to the Vistula River. Nevertheless, the results were rewarding, especially in the appreciation expressed by the international community of conservation experts, which was formalised with the inscription of rebuilt Warsaw - the Old Town and



Warsaw, the Old Town. View from Zamkowy Square to Cathedral and the tower of the Jesuit Church, 2008. (Photo: D. Klosek-Kozłowska)



the New Town – on the World Heritage List in 1980. Such appreciation leads not only to great satisfaction but also significant responsibility. Let me elaborate on the latter point.

### **The Need for Monitoring of World Heritage Towns**

With the rise of the market economy in Poland in 1989, the Old Town and the New Town began to attract economic investment and transformations, which brought with them a number of threats to the cultural heritage. The lack of proper management can endanger the concept of reconstruction, that is today's cultural heritage of the world on the UNESCO List. Being particularly attractive to economic investment, this area of Warsaw is primarily vulnerable to impulsive adaptations, especially within the basement and ground-floor areas of burgher houses – areas that include the most valuable remains of authentic historic urban structures. The issue is further complicated now by the poor technical condition of many buildings in the area, the deterioration of the overburdened infrastructure and the economic and social issues that the city faces, for example with an ageing population where 40 percent of the inhabitants are over 60 years of age. An additional challenge is to create the right conditions for the sustainable development of tourism.

As part of the monitoring process undertaken by ICOMOS for World Heritage in Poland, a special report for Warsaw Old Town was prepared in 1997, in order to identify all the challenges and issues that were being faced. This document is intended to not only prevent damage to the cultural heritage but also function as an instrument of communication with investors and residents, as well as local authorities, leading to regulation of any change within the protected area. It evaluated the historic environment and identified the risks that it faced: both tangible and intangible.

Thus, we initiated a new phase of research in the Old Town, which was to result in finding a new strategy of administering the area. A crucial element in this project was a vision of the privatisation process, which, if uncontrolled, threatened to endanger the authenticity of heritage in the ground floors and basements of the reconstructed buildings. The most urgent

task was to find out how far new adaptations as a result of free market economy and investor demands could go, bearing in mind the need to protect the authentic structural elements and the reconstructed forms of the buildings. As we know, a proper privatisation policy could help to develop a more detailed understanding of certain objects and such an opportunity to enhance the area should not be neglected.

Another factor taken into consideration was the outcome of new research and studies, which could not have been undertaken during the reconstruction owing to the lack of time and financial support. In the context of these works, for instance, studies of instability along the bank of the River Vistula revealed the location of the eastern part of the town walls, as well as the foundations of old granaries that are visible in the foreground of scenes of old Warsaw. Such issues could only be addressed in a spatial development plan of the area.

### **Conclusion**

The rebuilding of the Old Town of Warsaw was one of those experiments in urban conservation that stimulated the development of its theoretical foundations and led to the revaluation of many of the rules that had previously been considered hallowed. We might even risk a claim that it was one of the first enterprises that implemented the principles of integrated conservation, understood as interdisciplinary actions involving not only the technical and economic aspects of contemporary need but above all a great social pressure – the voice of inhabitants and their expectations, the philosophy of conservation that we are developing today.

The case of Warsaw has probably been one of the first to prove that professional documentation is a key part of conservation practice and may serve as the basis for regaining lost treasures. The risk of losing cultural heritage as a result of war and natural disaster – as can be seen experienced by nations that have recently suffered such catastrophes – calls for an emphasis on the importance of reliably documenting the built heritage by carrying out detailed surveys and plans. The lesson of Warsaw shows that, among other things, documenting is a vital part of the conservation process.



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# The Historic Reconstruction of the Old City of Mostar, Bosnia and Herzegovina

*Amir Paši*

## Abstract

The Old City of Mostar is an urban agglomeration, developed between the fifteenth and nineteenth centuries around the Old Bridge (*Stari Most*) complex that was built in 1566. The Old Bridge area, with its pre-Ottoman, eastern Ottoman, Mediterranean and western European architectural features, is an outstanding example of a multicultural urban settlement. The reconstructed Old Bridge and Old City of Mostar are a symbol of reconciliation, international cooperation and of the coexistence of diverse cultural, ethnic and religious communities.

In 1986, the Aga Khan Award for Architecture was given to the organization Stari Mostar (Old Mostar), Mostar, for having “... *remarkably conceived and realized of conservation of the entire 16<sup>th</sup> century centre of this historic town.*” Just seven years later the entire historic town, including the Old Bridge, were destroyed. The Old Bridge was rebuilt in 2004 and many of the buildings in the Old Town have been restored or rebuilt with the contribution of several international organizations.

This article briefly reviews an overall history with the most relevant facts, with a special focus on the reconstruction of the Old Bridge and its surroundings in the period following the 1992-1995 war. Mostar is famous for its Old Bridge, known to the world for its successful preservation in the 80s, its swift destruction in the 90s, and the rebuilding of its historic areas in 2004.

## Introduction

The city of Mostar is a result of interaction between natural phenomena and human creativity throughout its history. Old Mostar represents the urban agglomeration that had been formed in the sixteenth century around the Old Bridge – a technological wonder of its age –

in complete harmony with the natural course of the Neretva River. This created a townscape unique in structure and form.

The essence of centuries-long cultural continuity is represented by the universal synthesis of life phenomena: the bridge and its fortresses – with the rich archaeological layers from the pre-Ottoman period – religious buildings, residential areas (*mahalas*), arable lands, houses, the bazaar, its public life in the streets, and water. Architecture here presented a symbol of tolerance: a common life of Muslims, Christians and Jews. Mosques, churches, and synagogues coexisted side by side, indicating that in Bosnia, the Roman Catholic Croats with their Western European culture, the eastern Orthodox Serbs with their elements of Byzantine culture, and the Sephardic Jews continued to live together with the Bosnian Muslims for over four centuries. A specific regional architecture was thus created, leaving behind a series of unique architectural achievements, mostly modest in terms of physical dimensions but of considerable importance for the cultural history of its people. The creative process produced a constant flow of various cultural influences that, like streams that merge into a single river, became more than a mere sum of the individual contributing elements.

The Old City of Mostar is located on the canyon of the Neretva River with the Old Bridge complex (1566) at its centre, the bazaar and residential areas around it. There is a harmonious balance to the historic centre of the city, which has been influenced by nature and human activity. Rivers determine the form of the city and accordingly influence the urban layout as well as the relative position of the historic buildings. The Radobolja River, which enters the Neretva River on the right bank after flowing three kilometres from its source,

gives a special significance to the area as it provides a source of water for the settlement. From it spring a number of small canals, which were used for irrigation and which powered numerous water mills.

The Old City and its buffer zone encompass the Old Bridge complex, which was predominantly established during the Ottoman period, and new architectural elements with Mittel-European character were added during the Austro-Hungarian occupation (1878-1918). During the twentieth century only a few larger structural interventions occurred in the buffer zone, such as the construction of the hotel "Ruža" in the garden located north-west from the Old Bridge Complex. The entire Old City was destined to suffer the same fate when it was totally destroyed during the 1992-95 war.

During the period between 1998 and 2004, the citizens and the city government, in collaboration with international donors and organizations, rehabilitated a large portion of

the nominated area, as well as major parts of the buffer zone. The main focus was on the Old Bridge, the most important monument in the Old City, and the listed monumental structures, where traditional building technology with the usage of traditional materials was applied with the help of UNESCO's International Committee of Experts.

The Old City, despite the destructive events and consequences it suffered, has retained most of its buildings, particularly those of urban, visual and ethnological characteristics, with emphasized dynamics of space and form. The founders of the city and its builders have carved the aesthetic values and the monumentality of their time and cultural scope – the structures were given monumental character and left as the bearers of building sequences built within the frame of limited materials and concepts, and in the continuous spirit of the site. This work of art was created thanks to a synthesis of the autochthonous, Oriental-Ottoman and Mediterranean characters.



The Old City in Mostar, 2005 (author)

Urban and architectural development of Mostar can be summarized in seven phases:

- 1463-1878: Formation and development of the Ottoman Islamic town
- 1878-1914: Transition from Islamic to European architectural models
- 1918-1945: Stagnation
- 1945-1992: Rapid development
- 1992-1995: Destruction of the historic centre
- 1995-2005: Swift reconstruction and rehabilitation of key structures
- 2005-2015: Slow rehabilitation continues.

**History of the Preservation of Built Heritage in Mostar.** Preservation of the built heritage is a permanent process that is subject to the influences of socio-economic factors, inseparable from the overall situation of the social context. When observed across time, the most significant characteristic of the built heritage in Mostar and its historical core is the outstanding transformation of economic structures. This was caused by the socio-economic changes, along with cataclysmic events (wars, fires, floods), yet transformations reflect the adaptation of the current modern technology developments in construction and means of economic development.

**Activities between 1949 and 1977.** The tradition of preserving monuments is relatively short. The first document related to this subject was the decision of the regional assembly of Bosnia, dated 1870, which requested the construction of a new bridge in order to reduce pressure on the Old Bridge. In 1949, a group of distinguished citizens in Mostar initiated activity to preserve the cultural heritage of the town. Despite the existing law, they pointed out that an incorrect policy was being applied to cultural heritage, which was resulting in the destruction of numerous structures of monumental and environmental value. In 1952 and 1953, the first preservation activities were performed on the towers of the Old Bridge and on several smaller structures in the Old City area. In 1954 in Mostar, an institution for the preservation and maintenance of the cultural monuments and natural rarities in the city and the region was established.

The year 1955 can be regarded as the beginning of integral and constructive actions in the historical city core, the Old Bridge and Kujundžiluk, which would continue for three years and represent the base for the return of 'life' to this part of the city. Subsequently, after a period of stagnation, rehabilitation work carried on until 1963. Meanwhile, additional works took place on two major structures; consolidation of the arch of the old Bridge and the conservation of Karadjozbeg Medresa in Mostar. A collaboration with the Dutch company Philips resulted in the implementation of the illumination on the communal infrastructure in 1965.

In 1991, the registered Monuments of Cultural and Historical Heritage in the territory of the today's city of Mostar were: 695 pre-historic sites; 27 ancient settlements; 1756 medieval constructions; 86 Ottoman-Turkish heritage sites; Monuments 1918-45 - five smaller monuments and three memorials related to the antifascist liberation war. It is important to emphasize that institutional protection was focused on the Old Bridge complex and its neighbourhoods. Between 1952 and 1958, significant survey and riverbank consolidation works were realized in the bridge area. The Old Bridge vault consolidation was carried out in 1963 and between 1956 and 1982 photogrammetric surveys and a test of re-consolidation of the riverbank were realized.

**Activities between 1977 and 1992.** Two documents, *Preliminary urban program for cultural and historical heritage – planning regulation, revitalization and reconstruction of the Old City*, belonging to the Institute for Urbanism in Mostar (1967) and the decision that was based on, *Decision of Spatial regulation and revitalization of a core area of the Old City*, adopted by the Municipal Assembly in Mostar in 1973, present the base for the planned and systematic protection of the Old City of Mostar. In 1977, these two documents helped establish an organization for the administration, use, protection and maintenance of cultural-historical heritage *Stari Mostar* (Old Mostar) in Mostar with the aim to completely preserve Mostar's heritage, the historical city core and a series of complexes and individual structures for whose protection the city took responsibility.

In the period 1977-1992 the economic base



of the integrated process for the preservation of the Old City depended on the revenues from the same area. Income from rental fees, contributions for construction, and communal and tourism taxes provided funding for preservation and development of the area. In the same period, 162 contributions within the historical core and 50 outside were made, varying in method and size.

The Aga Khan Award for Architecture in 1986 was given to the organization *Stari Mostar* (Old Mostar) Mostar, for "...the remarkably conceived and realized of conservation of the entire 16<sup>th</sup> century centre of this historic town. *It does not consider conservation as acts of nostalgia or sentiment. The need for such work and presumably, the priority accorded it, is seen as an intelligent assessment of the state of civilization. The reassessment of traditional values in modern contexts and in ways that respond to modern challenges is something that goes beyond questions of architectural aesthetics and functions, and becomes a key role in the professionals' ethics of the architect. Traditional values and cultural continuity in a contemporary building context can be developed only by examining history of building base themselves on the study of the whole series of human activities. The need for a dynamic relationship between past and present is fulfilled in this example, which is a living storehouse of historic data, and is simultaneously a part of organic fabric of daily life of the community it serves.* (Serageldin 1989)

In 1986, the award-winning scheme for the preservation of Mostar Old City introduced an institutional dimension into the awards for conservation, which had hitherto concentrated on the technical aspects of restoration. Mostar has shown that some of the finest restoration work can be largely self-financing, and that with proper organization a substantial effort can be undertaken in this direction. Mostar is an example in both institutional and technical terms and in the completeness with which it has addressed the renovation of the entire area of the old city.

**Destruction of the City.** Between 1992 and 1995, the city suffered severe damage. The area of the greatest destruction, more than 85 percent, comprised the whole of East Mostar, the eastern part of Podhum and buildings

along the confrontation line Boulevard -Aleksa Šantić Street. Behind this line serious damage was limited to a few individual buildings of key importance for the functioning of the city, including complete infrastructures and industry. On November 9 1993, the Old Bridge in Mostar was finally brought down. The bridge that had seen so many wars, survived so many years, no longer existed. Following bombardment from thousands of shells from Serbian artillery beginning in April 1992, and then from the Croats beginning in May 1993, the crime was completed.

### Rehabilitation of the City 1995-2004

Rehabilitation of Mostar was deeply dependent on the political situation after the war in Bosnia and Herzegovina. During the 20 years following the war, the city did not reach political stability. This is evident in daily life: many public functions are still duplicated; no primary economy; great numbers of unemployed; great changes in the composition of the population. Today still, hundreds of buildings are awaiting reconstruction.

After the war, numerous international organizations used Mostar as a pilot territory, to undertake their projects in Bosnia and Herzegovina. Reconstruction activities started during the war in 1994 with the initiation of local institutions under control of the European Union Administration of Mostar (EUAM), which aimed to unite the city through the establishment of security, administration, and through the reconstruction of the buildings and infrastructure.

**The Old City Rehabilitation Components.** The City of Mostar, in collaboration with the World Bank, UNESCO, the Aga Khan Trust for Culture (AKTC), the World Monuments Fund (WMF), the Research Centre for Islamic History, Art and Culture (IRCICA), and with donations from governments of Bosnia and Herzegovina, Croatia, the Hashemite Kingdom of Jordan, Turkey, Switzerland, Luxembourg, France, the Kingdom of Saudi Arabia, Netherland, Italy, the European Development Bank, and private donors, undertook a set of complementary activities for the preservation and development of the city. Starting in 1998, project completion was scheduled for the summer of 2004. The project focused on the historic city area, which was the part of the city most damaged during

the war, and on several other related areas.

The project can be presented through the following five linked components:

1. Education and training: Mostar 2004 programme;
2. Management (strategic planning for the urban area of Mostar: Old City preservation and development plan, and the establishment of the Stari Grad Agency);
3. Rehabilitation of the historic city core: restoration and reconstruction of individual structures and improvement of infrastructure;
4. Restoration and reconstruction of priority buildings: buildings selected in the central urban area;
5. Rebuilding of the Old Bridge complex (under scientific patronage of UNESCO, Paris).

**Mostar 2004 Programme.** Having in mind that in the both preparation and implementation phases an educational component should be presented through a permanent programme of education for all participants in the reconstruction process, the Research Centre for Islamic History, Art and Culture (IRCICA) Istanbul, in collaboration with the City of Mostar and many other institutions (1272 participants from 68 universities worldwide) carried out the educational component of the rebuilding of Mostar over ten years (1994–2004). The Mostar 2004 programme proposed an integrated process of rebuilding, based on Mostar's pre-war experience, motivated by both enthusiasm and knowledge and integrated under an international network. The best result of this component was the establishment of the multidisciplinary local team engaged in the realization of all the project's components. All members of the team are continuing their education through graduate programmes

at various schools as a part of the official programme (Pašić ed. 2005).

**Management.** This component comprises preparation and implementation of the Master Plan of the Old City of Mostar, together with preparation of the key elements for the Strategic Development Plan for the urban area of Mostar. Integral parts of this component are the establishment of the urban governance system and the self-sustainable economic system for the area.<sup>1</sup> The provisions related to the protection and rehabilitation measures, for the National Monument designated by the Commission set forth the Law on the Implementation of the Decisions of the Commission to Preserve National Monuments.<sup>2</sup> *The Master Plan for Preservation and Development of the Old City in Mostar* was an integrated part of the management plan within the 2005 Nomination dossier submitted for the Inscription of Mostar on the World Heritage list of UNESCO.<sup>3</sup> This plan was updated with a new Master Plan approved in 2011.<sup>4</sup>

**Old City Master Plan.** Activities of the Aga Khan Trust for Culture (AKTC) and the World Monuments Fund (WMF) were mostly focused on the urban aspects of development of the City of Mostar with the main purpose to preserve and develop the city's historic core. The creation of both a quality database and the widest possible consensus are in continuous development. Special attention should be paid to the following key sectors: (a) *Transport infrastructure*; (b) *City infrastructure*; (c) *Urban planning and restructuring of existing institutions*; (d) *Balancing of public uses*; (e) *Development of housing*.

*The Old City Master Plan* was drawn up for the historical core and covered 45 hectares, with 1675 units located at the very core of the historic city, as defined by the 1918 city

<sup>1</sup> The Master plan was prepared by the Aga Khan Trust (AKTC), Geneva and the World Monuments Fund (WMF), New York, during the period between July 1998 and January 2001. After a public hearing, it was approved by the City of Mostar – Stari Grad Municipality Council on May 10, 2001 (see Official Gazette of the Stari Grad Municipality of the City of Mostar, No 1. May 2001).

<sup>2</sup> Responsibility for the enforcement of the Commission's decisions lies with the entity governments and the ministries responsible for the regional planning. On the level of the Federation of Bosnia and Herzegovina, the Ministry of Physical Planning and Environment is responsible for implementation of legislative protective measures. The Institute for the Protection of Monuments within the Federal Ministry of Culture is responsible for the expert supervision for all building, building-crafts and craft works on national monuments as it is proclaimed by the Decision of the Commission to Preserve National Monuments.

<sup>3</sup> <http://whc.unesco.org/en/list/946>

<sup>4</sup> Master Plan for Historical area of Mostar for period 2007–2017 – Official Gazette of FBH 01.02–23–797/10 2011.

<sup>5</sup> Master Plan for the Old City of Mostar prepared by JP "Prostor", Mostar in 1990, and UNESCO's Mostar Urban Rehabilitation Map and Rehabilitation Plan of Stari Grad, published in 1997, presented a solid base for the 2001 Master Plan.

boundary.<sup>5</sup> Owing to the extent and uneven quality of transformations of the traditional city, three different zones have been identified to be regulated differently, according to the quality and integrity of each zone's particular urban layout and buildings:

- **Zone A** is part of the city of Mostar, known as the Old City, which has preserved its overall integrity. The border of this zone, like others, demonstrates the following features: a natural border (e.g. river, sea, mountains); an historic border (e.g. city walls); functional division (e.g. bazaar and *mahala*); and administration-political division (e.g. municipality, land use).
- **Zone B** covers a part of the town with less urban and architectural integrity, but is still recognized as a unique urban system and, as such, looks for coordinated intervention.
- **Zone C** covers the remaining area within the 1918 boundaries. This zone has already experienced great changes and preserves only a few valuable urban elements.

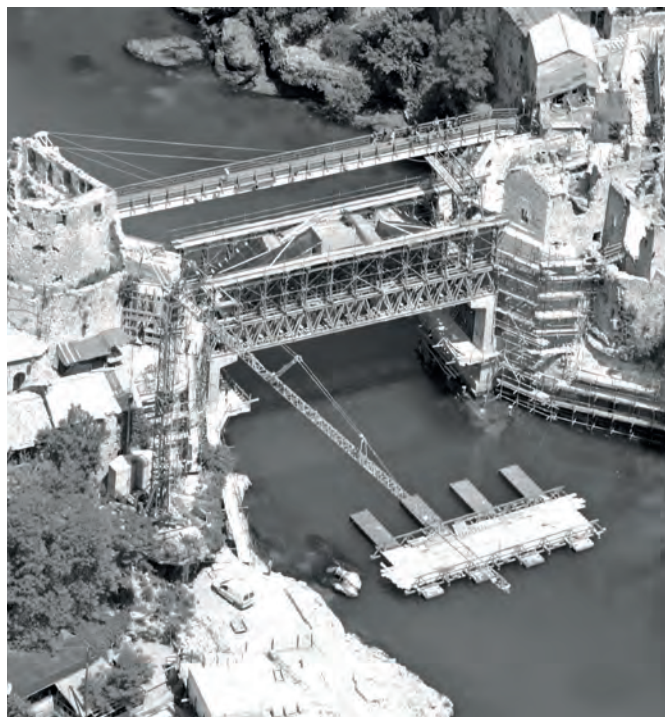
As an addition to the 2001 Master Plan, the AKTC/WMF team prepared an Action Plan for the rehabilitation of the Historic Neighbourhoods of the Old Bridge on both side of the Neretva River which included monuments, commercial and dwelling complexes, and communal infrastructures. Most of the proposals were finalized by 2005. More specifically, the implementation modalities included:

- a. Ownership acquisition by the municipality, and subsequent restoration and re-use;
- b. Improvement through design assistance and small grants;
- c. Investments in upgrading of public domain;
- d. Corrective interventions in critical townscape points.

Also, the AKTC/WMF team had selected 21 damaged monuments and historic buildings in central Mostar as a part of the list of 100 important structures from all historic periods in the urban area of Mostar defined in the strategic development programme. The selection includes public buildings and private structures. Together these buildings document

the influences and cultures that contributed to the development of the city over time and today they represent the endangered legacy of its past. From this list, the majority of structures have been restored, but still, several of them are large public buildings awaiting donors including the Girls High School, the municipality building and the Landsbank.

**Rebuilding of the Old Bridge Complex.** The main component of the rehabilitation and reconstruction of the Old Town in Mostar was the rebuilding of the Old Bridge complex. The complex consists of three towers, a *mesjid* (religious facility), walls, a gate and several supporting structures. Archaeological research carried out during the restoration process has provided a wealth of documentation about the stratigraphic layers before and after the year 1566, when the stone arch was erected. Reconstruction was carried out with the involvement of many local and several international companies, under the supervision of UNESCO's International Committee of Experts. The traditional method of stone cutting was chosen for its technical, aesthetic and ethical values. This avoids rigid, 'dehumanized' restoration with pseudo 'old-fashioned' dressing applied to the surface to cover up uniform, mechanical work.



The Old Bridge during reconstruction in 2002 (author)





The Old Bridge after reconstruction in 2005 (*author*)

The Old Bridge complex was opened to the public in the summer of 2004 after four years of intensive research and reconstruction works. The international restoration project, guided by the city, the World Bank and UNESCO, has gathered a number of experts of international reputation.

It is important to emphasize a number of positive consequences of the reconstruction project:

- A large group of local young professionals achieved high international standards in different disciplines and became capable of carrying out projects for the preservation and development of historic Mostar. They used a rare opportunity to apply and develop their knowledge in a 'real-life' conservation scenario. They will carry out a permanent education of all subjects included in the activities and introduce the necessity of conservation and protection of cultural and natural heritage into compulsory education;
- An appreciation for cultural heritage conservation and natural heritage protection is ingrained into the minds of younger generations;
- More than 100 restoration projects have been completed. One of the most positive outcomes of the Mostar project is the quality of expertise that has covered all aspects of rehabilitation, starting with archival research and archaeological and architectural surveys, to planning, restoration design and implementation.
- Undertaking reconstruction in a way that preserved original value, ensured the survival of an outstanding cultural intermingling of many historic layers and, illustrates the efficiency of restoration techniques at the beginning of the twenty-first century.
- Out of more than 50 companies involved in the implementation processes only seven were from outside of Mostar and four of them from outside of Bosnia and Herzegovina. More than 100 local professionals maximized the opportunity to accomplish a high level of craftsmanship.

**Establishment of Agency.** Positive experience of the Mostar conservation project during the period 1978-1992, and other international



experiences had shown that the best results in preserving living historic towns can be achieved through the establishment of an independent, specialized conservation and development agency that has full control over a given area as well as special powers, resources and professional staff. The Project Coordination Unit (PCU) established in 1999 by the city council of Mostar was responsible for the rehabilitation of the Old Bridge complex, its historic neighbourhoods and three buildings related to three national groups living in Mostar. PCU was operational until the end of 2004 when it was replaced with the Old City Agency, in charge of the preservation and development of the Old City.

**Source and Level of Finance.** The Old City of Mostar has great economic potential.<sup>6</sup> The 2005 management plan presents the preservation and development strategy of the area. The main economic goal is to make the area self-sustainable using all resources based on the outstanding successful work of the Old City Agency between 1978 and 1992. The self-sustainability is conditioned by the fiscal sustainability of the city. The financial requirements can be divided into funds needed to cover its operating costs and resources to pay for the implementation of the activities and projects foreseen by the Plan. On the other side there are numerous expenditures for the maintenance of the Old City and its normal functioning. All expenditures should be specified as: 51 percent reinvestment - new rehabilitation projects; 22 percent current maintenance and intensive maintenance; 15 percent operational expenditures; and 12 percent promotion and cultural events. Tourism is considered one of the main industry branches of Mostar and the Herzegovina region; Mostar is visited by more than one million tourists every year.<sup>7</sup>

One of the consequences of the war in Mostar was the reduction of development pressure because of the decrease in industrial capacity and the population in general. The war caused a complete destruction of the industrial sector. A positive result has been that Mostar became a cleaner city i.e. there is no significant pollution

that can have an impact on the stone or other materials in the Old City.

### Conclusions: Impacts of Reconstruction

Through historical development of various forms in Mostar (identity and culture, rituals, morphological characteristics, political, economic and social production) a collective memory was established at the urban level. The rapid speed of industrialization and modernization increased the intensity of people's longing for the past, for social cohesion and tradition, starting during the time of Romanticism and intensified after World War II, as a historical emotion and is coeval with the birth of mass culture. This process resulted in the establishment of national and provincial museums, heritage foundations and urban memorials.

The past was no longer unknown or unknowable; the past became "heritage". Heritage is something that fills us with pride. In Bosnia and Herzegovina, protection of heritage was well established through several pre 1992-95 war decades, it dwells on the ambivalences of human longing and belonging and does not shy away from the contradictions of modernity. It fosters the creation of aesthetic individuality instead of recreation of the lost home; it is concerned with historical and individual time. The consideration of the future makes us take responsibility for our approach to the past. The memory of the past, determined by the needs of the present, have a direct impact on the realities of the future.

The Old Bridge, the building miracles of sixteenth-century Europe, the crowning achievement of an extraordinarily creative era of Islamic culture contained the meaning and the spirit of all Bosnia and Herzegovina. The essence of the bridge was meeting and joining together; the country, like the bridge, could be divided only by destroying it. Because the Old Bridge was the product of both individual creativity and collective experience, it transcended our individual destiny - a dead man is one of us but the bridge is all of us, forever. The destruction of the Old Bridge, on 9 November 1993,

<sup>6</sup> The number of inhabitants in the Old City is 3 620, and number of employees is around 2 000.

<sup>7</sup> Tourists consist mainly of Catholic pilgrims who come from Medjugorje, with the rest staying in the Sarajevo area and on the Adriatic Coast. Due to the fact that they visit in organized groups, the pressure created by their visits is manageable.

symbolizes, more than any other single event, the tragedy of war in Bosnia and Herzegovina. This destruction was an attempt to eradicate the reality of a multi-ethnic state and the thousand years-long histories of Bosnia and Herzegovina. Its powerful symbolism was the main target, and the primary reason for the desire of the Bosnia-Herzegovinians to rebuild it.

At the singular object level, the Old Bridge, its production and representation, had a very important role in the city and the lives of the people through different historic episodes. If we focus on its foundation, its growth into a historic monument, its destruction and reconstruction, it is clear that a singular object in the city played countless forms and roles within an urban setting. Through its forms of representation, this study contrasts the old historic bridge and the newly reconstructed bridge by focusing and questioning the relevance of the structure within the lives of the city's inhabitants. The Old Bridge, in its various forms of representation, is a monument to the past and the future. The need for reconstruction of our heritage is not merely an expression of local longing but a result of a new understanding of time and space.

The destruction of Mostar happened in a time of globalization. The key words defining globalism are progress, modernity, and virtual reality. At the same time, globalization encourages stronger local attachments to heritage, creating a greater appetite for a community with a collective memory, especially if you live under an aggression that threatens to kill you and to destroy all what you have. In the case of Mostar, or Bosnia and Herzegovina, it is actually a desire for a different time related to our dreams; it is a rebellion against the aggression, genocide and uricide that has occurred.

The successful reconstruction of the Old Bridge complex and its surroundings is directly associated with events of considerable historical significance, especially with an idea of reconciliation, as a first process of this type in Bosnia and Herzegovina after the war of 1992-95. Sense and spirit of Bosnia and Herzegovina are compressed in the image and meaning of the Old Bridge. By its very nature a bridge is meant to provide a meeting place and for people to connect, as opposed to diverging and dividing. The project aimed

for the "re-appropriation" of the monument by encouraging the close contact of the citizens of Mostar to the reconstruction work, at all levels. Owners, tenants, neighbours, their families take participation in suitable individual capacities in all reconstruction activities. Mostar is an exceptional symbol of the human potential for successfully integrating groups with differing ethnic, cultural and religious backgrounds into a homogeneous civilized community.

Authenticity at the urban scale is preserved through an integrative rehabilitation of the historic core – renovation of physical structures and introducing adequate functions. Mostar experienced a very intense destruction and saw a large number of structures ruined, yet the strongest features of the city remain preserved: the natural surroundings and the urban structure with its logical distribution of its contents and significance for the city. The objects that were restored or reconstructed individually contribute to the urban mosaic of the Old City. The usage of the original proportions, sites and construction materials of each structure preserved the typology and morphology of the historic fabric. The key features of the city, natural surroundings and the urban matrix with the architectural landmarks remain genuine.

Authenticity on the architectural scale is achieved by the application of the contemporary theories and practices, using very solid detailed documents completed before 1992, accompanied by extensive research and re-use of original elements found on the site. This was greatly demonstrated on the Old Bridge complex and all monumental structures in the city. Reconstructions of individual structures contributed to preserve the integrity of the city image. All destroyed structures are reconstructed on their original sites; their essence is re-established through the repetition of their original shape. If the tearing down of the Old Bridge is a symbol of the destruction of Bosnia and Herzegovina, then its rebuilding will symbolize the restoration of this country and the reconciliation of its people who will come together to rebuild the Old Bridge, and all of Mostar's bridges, linking them as a people once again. We wish the Old Bridge to become a symbol of the restoration of the multi-ethnic society of Bosnia and Herzegovina.

The Old Bridge with its surroundings (7.6 ha.), inscribed as a World Heritage property in 2005, is a vibrant and coherent historical core with boundaries that outline the medieval fortification system and Ottoman city walls that were built in relationship to the natural topography, and with buildings of particularly high integrity and authenticity. The buffer zone

(47.6 ha.) consists of the natural landscape and eclectic architectural features with several national monuments. Its boundaries encompass the urban tissue with traditional residential housing areas, a potential development zone that will supplement and enhance the functions of the historic core.

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# 4

**RECONSTRUCTION  
OF HISTORIC  
BUILDINGS IN  
THE GULF AND  
ARAB REGION**



# Safeguarding Authenticity of Intangible Heritage: Revitalising Traditional Construction Technologies in the Middle East

*Pamela Jerome*

## Abstract

Traditional construction technologies are being lost all over the Middle East, and in particular in the Gulf region where modernization has been rapid, and with little thought of preserving built vernacular traditions. One exception has been Yemen, a Middle Eastern backwater where traditional construction technologies still thrive, and the level of craftsmanship is very high. However, even in Yemen, some technologies did not survive. *Qudad*, a form of burnished lime waterproofing made hydraulic by the addition of volcanic pumice, was recovered through trial and error by the team who restored al-'Amiriya in Rada, and is now used throughout northern Yemen on important monuments as waterproofing in lieu of cement. This technology was commonplace and widespread in the past, evidence of which can be found on the roof of the Chauseeth Khamba tomb in the Hazrat Nizamuddin Basti of New Delhi, but disappeared in Yemen, and perhaps elsewhere, because of the advent of cement.

In addition to their importance as a form of intangible heritage, traditional technologies are often far more compatible to use with historic masonry than modern materials. They tend to be labour-intensive occupations, and therefore can work towards a community's capacity building, as well as the better conservation of historic structures. A big question however, is whether they can be revived in the Gulf region. In Saudi Arabia, the typical response has been to import craftspeople from Pakistan to preserve historic mud-brick structures, but there is a tendency to experiment with modern materials, for instance, the application of silicone form release or elastomeric paints as a way of prolonging the cycles between regular mud-plaster maintenance. Needless to say, these materials do not work; their incompatibility

with traditional construction is glaringly obvious due to their failure. But materials that are compatible, such as lime putty, as opposed to hydrated lime, are no longer readily available. While Yemeni skills could be imported to train locals, there also appears to be a genuine lack of interest amongst locals in pursuing a career in the building trades, which could seriously hamper any revival of traditional construction technologies. Therefore, projects involving the reuse of these have an important role to play in safeguarding an intangible heritage that has all but been lost in the past 50 years.

## Introduction

Since ancient times, the Middle East developed a variety of construction technologies that were suitable to local geography and climate. From excavations, we know that some of the earliest construction materials used in the area were mud bricks, either hand-shaped or manufactured using wood moulds, lime plasters, and rubble stone with mud mortar. At Jericho, the aceramic village dates to 4 800 BC, and was constructed of hand-shaped mud bricks. The mud floors were coated with burnished lime plaster, which continued up the walls and was tinted a red or cream colour (Kenyon, 1956). At Tell Atchana (Alalakh of Mesopotamia), mud-brick walls from the earliest occupation periods, Levels XIV and XIII, are whitewashed (Woolley, 1995).

Many of these techniques prevailed into the twentieth century, some of which are still in use today, where the traditional technology survived. From the 1950s onwards, however, there has been a gradual loss of vernacular construction traditions, particularly in the Gulf region, as nomadic, agricultural and pearling economies gave way to those based on oil. With the influx of money from oil, it became possible to ignore the local climate and build with modern materials,

because interiors could be air-conditioned and heated. Unfortunately, this resulted largely in the abandonment of vernacular architecture.

The second largest industry in the world after oil is tourism. In the twentieth century, tourism grew exponentially as a result of the population explosion, the jet age and the increase in disposable income (ICOMOS, 1994). Cultural tourism caters specifically to travellers who are interested in heritage. Many countries in the Middle East that are not oil-rich have benefited from cultural tourism, finding it to be a major source of foreign currency. This has not been the case in the Gulf region, and in the rush to modernize, there has been a major loss of built-cultural heritage. However, as often occurs as a result of such a loss, and with an impetus to have World Heritage sites, interest is now growing in preserving what is left of the traditional construction.

### Conservation of Traditional Construction in Yemen

Historic construction materials tend to be weaker than modern materials. Therefore, modern construction materials are mostly incompatible with traditional ones because they lead to the preferential deterioration of the original materials. For instance, cement has no place in traditional construction. It introduces chloride salts, it is much more rigid and inflexible, and its pores are extremely small, contributing to the intake of moisture, but not to its evaporation. Cement should not be used in pointing mortars, plasters or stuccos on historic buildings.

In Yemen, where traditional construction technologies are still practiced, cement was first introduced in the 1930s, but did not find widespread application until the late 1970s. As a result, some of the traditional technologies were lost, particularly those that were used for waterproofing, like *qudad* and to a lesser degree, *ramad*. Both are lime-putty-based plasters, which are burnished in labour-intensive applications.

However, the ability to produce high quality lime putty was not lost. To produce the putty, a source of calcium-rich limestone or marble is required. In southern Yemen, these sources are the *wadis* (dry river beds), where large limestone cobbles wash down from the flat limestone escarpments (*jol*) above Wadi Hadhramaut and other valleys during flash floods (*sail*). Mud-brick kilns (*furn*) dot the valleys along the edges of the escarpments. The cobbles are collected and stacked, dry-stone, in a honeycomb fashion. This permits the heat from the firing chamber to be evenly distributed. In Yemen, limestone (calcium carbonate –  $\text{CaCO}_2$ ) is burnt for 24 hours in these kilns (Jerome et al., 1999). In order to calcine limestone, a temperature of  $900^\circ\text{C}$  must be achieved (Cowper, 1998). A day later, when the kiln has cooled, the calcined limestone (calcium oxide –  $\text{CaO}$ ), also known as quicklime, is collected, weighed, and placed on a slaking bed. Water is added to produce the vigorous reaction known as slaking and the material turns into lime putty (calcium hydroxide –  $\text{Ca(OH)}_2$ ). When exposed to carbon dioxide in the air, it undergoes carbonation and become calcium carbonate again. This is known as the lime cycle (McAfee, 2009).

In northern Yemen, a seismically active region, there is abundant availability of aggregate made of volcanic pumice (*hashash*). When combined with lime putty (*nura*) it causes the lime to set hydraulically, as opposed to curing by exposure to air, and a durable plaster is formed when burnished (*qudad*). An early example of its use is found at the ancient dam of Marib, where the last phase of rebuilding occurred in the fifth century BC (Al-Radi, 1997). The Yemenis already understood the hydraulic properties of combining pozzolans with lime putty,<sup>1</sup> long before the Romans used the same concept to create an early form of concrete. Burnished-lime plasters similar to *qudad* can be found across the Indian Ocean route, from the stuccoed coral-stone houses of Zanzibar (Al-Radi, 1997) to the roof of the Chauseeth Khamba tomb in the Hazrat Nizamuddin Basti of New Delhi, India.<sup>2</sup>

<sup>1</sup> Pozzolans are reactive alumina ( $\text{Al}_2\text{O}_3$ ) and silica ( $\text{SiO}_2$ ), which cause a hydraulic reaction with slaked lime (calcium hydroxide –  $\text{Ca(OH)}_2$ ). Traditional pozzolans include volcanic ash and brick dust. Lime can also be naturally hydraulic, particularly if the parent limestone rock contains clay, magnesium and calcium carbonates (Ashhurst and Ashhurst (1988); Allen (2003)).

<sup>2</sup> Personal communication with Stuart Tapin, structural engineering consultant to the Aga Khan Trust for Culture for the Nizamuddin Basti Urban Renewal Initiative, October 2013.



Fig. 1. The prayer hall of al-'Amiriya in Rada', Yemen, following completion of restoration in 2005. (Photo by author.)

The rediscovery of the *qudad* technique was done by trial and error at al-'Amiriya, a sixteenth-century mosque and madrasa (1504 AD) in Rada', Yemen that was restored over a 20-year period from 1985-2005 (Fig. 1). *Qudad* has a service life of approximately 500 years and the building still had its original coating, which was failing. Since the 1970s, patches and crack repairs had been implemented with cement-based mortars to prevent the ingress of water that was gradually causing losses to the painted domed ceilings within the mosque. However, cement proved incompatible and moisture damage continued (Al-Radi *et al*, 2005).

When the restoration project began, the building had structural issues that needed to be dealt with first. Yemen still has excellent masons, both working in stone and mud. A master mason (*usta* or *mu'allim*) supervised the stone rebuilding required to stabilize the structure. Attention was next turned to recreating the

*qudad* rendering. There were still older masons who remembered working with the material, but none of them could recall the proportions of the mix. Through experimentation, eventually, the right methodology was achieved.

According to Abdullah Hadrami, a Yemeni preservation architect, the proportions depend on the quality of the slaked lime.<sup>3</sup> For al-'Amiriya, the lime was slaked for two weeks, and for finer work, two-to-three months. To maintain its plastic state, lime putty must be kept under water, which is topped off periodically; otherwise, it cures by carbonation from exposure to air. At al-'Amiriya, one part of lime putty was mixed with two parts of aggregate. This was pounded together, thereby crushing the aggregate to the size required (Fig. 2)(Al-Radi, 1997). In the old city of Shibam Cocoban and in Thula, where Hadrami is working in northern Yemen, he uses three parts lime putty to one part aggregate. The lime putty must first be cleaned of lumps of partially

<sup>3</sup> Personal communication with Abdullah Hadrami, February 2015. <sup>4</sup> Ibid.





**Fig. 2.** Preparation of the *qudad* mix at al-'Amiriya.  
(Photo by author.)

fired limestone so that it is smooth<sup>4</sup> and has the consistency of strained yoghurt (*lebna*). Lower layers utilize larger aggregate, the size of corn kernels. At al-'Almiriya, for the middle layers, the ratio changed to one part lime putty to one part finer-sized aggregate, and at the uppermost layers, two parts lime putty was mixed with one part very fine aggregate.<sup>5</sup>

In the meantime, the substrate has to be prepared to receive the *qudad*. If it is a roof, part of the temporary mud-plaster surface is removed and the remaining is compacted manually using a 10-kg iron cylinder. A 6-cm layer of medium-sized rounded river pebbles (*midhar*) is placed on the prepared surface. Prior to applying *qudad*, these stones must be dampened. This is done so that water is not drawn out of the *qudad* mix into the porous stones causing an improper cure of the *qudad*. Approximately 2 msq. of area are worked at a time. The first layer of *qudad* is applied 5-cm thick and beaten with flat palm-sized sharp-edged stones into the pebbles for a day until it dries. This layer is left rough to allow the subsequent layer to key into it. The next layer is also applied 5-cm thick and beaten for a day until it dries (Fig. 3).<sup>6</sup> This continues for three to four layers. At al-'Amiriya, the final thickness of the roof *qudad* was 12.5-15 cm, whereas exterior façades required 10 cm, and protected interior courtyard façades only 5 cm. In addition, each layer was kept moist with limewash and pounded for three-four days,<sup>7</sup> as opposed to one.

The final stage is to burnish the *qudad* repeatedly using sprinkled-on limewash and a smooth rounded river pebble. The burnishing is kept up until the *qudad* takes on a smooth marble-like finish and no more hairline cracks appear. The polishing is done day after day at first, and then, repeated weekly. When the *qudad* is ready, animal fat extracted from bone marrow by boiling (*n'ukh*) is applied across the surface using a rag dipped in the fat to polish the *qudad*. This improves its waterproofing abilities (Al-Radi, 1997), as animal fat is a type of saponin. Adding a primitive soap to lime causes calcium stearate and related compounds to precipitate that enhance water repellency (Jerome et al, 1999). At this stage, the relevance of removing any nuggets of unburnt or partially fired limestone from the lime putty becomes apparent. If any are present near the surface of the *qudad* when the animal fat is applied, they explode and create little holes in the burnished plaster (Al-Radi, 1997).

For vertical surfaces, the application of *qudad* is more difficult. The wall must be dampened and cleaned, and the joints raked out to provide a mechanical key. The *qudad* mortar is thrown with force onto the wall surface, similar to applying exterior stucco. It is hurled until it begins to stick to the interstices of the joints between the stone and stays on the surface. Then it is worked through, pounding in a similar



**Fig. 3.** Pounding the *qudad* waterproofing on the roof of the new ablution building for the Grand Mosque of Shibam Cocoban, Yemen. (Photo by author.)

<sup>5</sup> Ibid. <sup>6</sup> Ibid. <sup>7</sup> Ibid.



manner as done on a roof, layer upon layer, until the proper thickness is achieved.<sup>8</sup>

The process of preparing and applying *qudad* is labour-intensive and tedious. The result, however, is a superior waterproofing that with regular maintenance, can last up to 500 years. The conservation activity undertaken at al-'Amiriya, which resulted in the recreation of a traditional construction material, has led to the reintroduction and use of *qudad* on monuments undergoing restoration all over northern Yemen. This ancient technology was the typical way cisterns were waterproofed in the past. The recent work on the historic fort of Thula, under the direction of Abdullah Hadrami, is a case in point. The fort's cistern was restored with *qudad* (Fig. 4).

In the Hadhramaut, where volcanic pumice is not readily available, a similar exterior burnished-lime waterproofing was achieved by adding wood ash to lime putty (Jerome, 2006). This material is known as *ramad*. According to mu'allim Salim Awadh Muswaniq of Shibam, the proportion of the mix is one-part lime putty to one-part wood ash (Jerome et al, 1999). The ten-year Shibam Urban Development Project (2000-2010), a collaboration of GTZ (now GIZ, Deutsch Gesellschaft für Internationale Zusammenarbeit) and GOPHCY (General Organization for the Preservation of Historic Cities in Yemen), used restoration to improve the economic conditions of the World Heritage site of Shibam in the Hadhramaut by organising the masons to repair its iconic mud-brick tower houses. Project director Omar Abdulaziz al-Hallaj noted that convincing the masons to use *ramad* technology rather than cement for the exposed stone foundations of the buildings in Shibam was relatively easy when put to them in simple economic terms. Cement is relatively expensive and takes very little labour to apply. On the other hand, the raw materials for *ramad* cost very little, but because of the repeated applications and burnishing, *ramad* is far more labour-intensive. They opted to go back to utilising *ramad*, because they made more money doing so.<sup>9</sup>

Throughout Wadi Hadhramaut and its



**Fig. 4.** *Qudad* is being used to restore the cistern in the fort of Thula, Yemen. (Photo courtesy of Abdullah Hadrami.)

subsidiary valleys, lime is also used as a finish for floors, walls and ceilings inside rooms. Limewash (*rashah*) is common and is known to consolidate mud plaster. For interior wainscoting of the main rooms, bathrooms, corridors, and stairways, a form of burnished lime plaster, known as *malas*, is used. Water is added to the lime putty, which is forced through cheesecloth to eliminate impurities in order to create lime cream. The excess water is removed by hanging the lime cream in a sack until the limewater drains out. A metal trowel is used to apply lime cream thinly onto lime plaster (*tarqa*). Typical lime plaster is proportioned one-part lime putty to two-parts sand and is applied to a mud-plaster substrate. The lime cream is reapplied day after day until few cracks remain. Soapy water is burnished on the *malas* surface using a rounded stone, metal trowel or rim of a glass in order to heal the cracks (Jerome et al, 1999). The use of *malas* goes back to ancient times. At the archaeological excavation of Jujah in the Hadhramaut Valley, *malas* survives on the interior walls of a pre-Islamic mud-brick temple (Jerome, 2000).

In addition to the high quality of stone building practiced in Yemen, as well as excellent craftsmanship in lime, there remain abundant masons who still build tower houses with mud bricks (*madhar*) in southern Yemen, and with cob (*medmac*) in northern Yemen. Highly skilled carpenters produce decorative windows and

<sup>8</sup> Ibid. <sup>9</sup> Personal communication with Omar Abdulaziz al-Hallaj, January 2010.

doors, interior columns and cabinetry as well. In Yemen, for the most part, traditional building crafts are alive and well.

### Authenticity of Intangible Heritage

The continuity of traditional construction technologies from ancient times down through the present in Yemen is a remarkable survival of intangible heritage. Unfortunately, the same does not hold true for much of the Middle East, particularly in the Gulf region. As a result, there is a lack of local craftsmen knowledgeable in traditional construction materials and their application. For instance, the work carried out in Saudi Arabia to preserve vernacular construction is almost exclusively performed by foreigners, typically, craftsmen from Pakistan. In Pakistan and the Indian sub-continent there are still traditional craftsmen. However, the materials they have used in Saudi Arabia are questionable and incompatible.

At the site of al-Ghat, an abandoned mud-brick village in Saudi Arabia, now being converted into a heritage destination, elastomeric paint coats mud plaster on restored buildings. The paint film has failed, fortunately, because if it remained intact, it would have trapped moisture. The peeling paint is unsightly and will eventually flake off or have to be removed. Vapour transmission must remain unimpeded for traditional materials to be compatible. This is particularly true for earthen architecture, where the raw materials have undergone very little transformation in order to be used in construction. The author also saw drums of concrete-formwork release, a type of silicone, being used. When the Pakistani foreman was asked what the silicone was being used for, he responded that it was used as a waterproof coating for the mud plaster to prolong maintenance cycles. There has been over 40-years worth of experimentation with chemical applications to conserve mud plasters and mud-brick construction (refer to any of the proceedings from the Adobe and Terra series of international conferences on earthen architecture starting in 1972) (Hurd and Jerome, 2010). With the exception of ethyl silicate, none of them have worked in the long term, and most of them have caused more damage than good.

In the Najran province of Saudi Arabia, which borders Yemen, examples of *medmac* buildings

are still present, albeit not necessarily lived in any longer. These are small clusters of farm buildings, as the urban areas have for the most part been rebuilt with concrete-framed buildings. Repairs that do occur are executed by Yemenis who have emigrated to the region.

In the city of Najran, the Emara Palace has been restored as its centrepiece. The historic *medmac* structure contains 65 rooms and used to be the seat of the government. When touring the interior, the author saw evidence of leakage through the mud roofs despite the building's relatively recent restoration. A closer review of the roofs revealed that a single-ply rubberised membrane has been installed under the top few centimetres of soil. Wherever it is peaking through the mud, it is compromised with holes, probably due to UV exposure, thereby allowing moisture to be trapped under the membrane. In addition, the vulnerable areas of the roof (base flashings and parapets), which would have traditionally been coated with lime-putty-based renderings, were instead coated with what appeared to be white-cement-based plaster (or perhaps hydrated lime); this was also the case in al-Ghat. The plaster is no longer adhered to the walls surfaces, also permitting the ingress and trapping of moisture.

In order for traditional materials to be compatible, two things must occur. Vapour transmission cannot be impeded and thermal expansion and contraction must be similar. Lime has large pores; therefore it readily allows vapour transmission. It is also quite flexible in terms of thermal expansion/contraction. It is extremely compatible with both mud and stone substrates, and provides protection from the weather. From the author's several visits to various areas in Saudi Arabia, it is very obvious that the tradition of lime-putty manufacturing and usage has been lost. Even more problematic is the fact that few locals appear to be interested in learning how to make and apply these labour-intensive building materials.

### Conclusions

Instead of trying to find a modern "magic bullet" that will prolong the service life of traditional materials, each project that is involved with the restoration and/or partial reconstruction of vernacular heritage should

be considered an opportunity to revive traditional craftsmanship. Using a values-based approach, cultural significance must first be understood by identifying the values attributed to a site, including historic, aesthetic, scientific, social and/or spiritual (Australia ICOMOS, 2013). At the World Heritage site of al-Dir'iyah, on the outskirts of Riyadh, some of the cultural significance derives from the fact that the site was destroyed by the Ottomans. In other words, the site carries significance because it is a ruin. This type of site should not be reconstructed, and the same applies for archaeological sites.

On the other hand, buildings that can be reused, either for their original purpose or through adaptation, can be restored or even reconstructed. Depending how well this is done and how true to the original construction technologies the work is carried out, authenticity of intangible heritage can be achieved. The *Nara Document on Authenticity* (ICOMOS, 1994) has taught heritage professionals to recognize that concepts of authenticity can vary from culture to culture. Authenticity does not lie only in the original fabric, as believed in the early years of European-dominated building conservation (ICOMOS, 1964). This is fine for heritage sites built of monumental stonework, but the same standards cannot apply to heritage constructed of more ephemeral materials like wood and mud.

Furthermore, the Nara+20 document takes authenticity in practice one step further by promulgating:

1. The need to recognize the diversity of heritage practices
2. Understanding that heritage values evolve through time
3. Acknowledging the rights and responsibilities of multiple stakeholder groups
4. Addressing heritage conflicts and conflicting interpretations
5. Integrating principles of sustainable development into heritage practice (ICOMOS, 2014).

By reviving traditional building crafts, intangible heritage survives. The knowledge of these tried-and-true building systems, so perfectly suited for their environment and geographical locale, took years of application to evolve. The lesson learned from the vernacular is that it is the most sustainable form of architecture. Designed and erected by masons and carpenters, as opposed to diploma-carrying architects and engineers, it is the proven method of providing a climate-controlled interior through passive means. And this is exactly the lesson that has been forgotten in the rush to modernize. Therefore, any projects that involve the revival of traditional construction technologies should be viewed in light of their ability to safeguard intangible heritage.

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# Sympathetic Reconstruction as a Tool to Conserve the Integration of Heritage Elements

*Mohammad Yosof Al-Aidarooos*

Since the beginning of the 1980s, numerous changes took place in the historical city centres and traditional villages in the Arabian Gulf region, when most of the inhabitants of the built heritage areas left their houses to the new concrete developments, unfortunately, most of them resulting in being abandoned and / or resulting in being demolished and replaced with new concrete buildings.

We can categorise this abandonment situation within the following categories:

1. Fully abandoned areas: where the inhabitants migrated towards neighbouring modern developments. Fortunately, some of these sites fell under government protection and preservation, such as Historic Addiriyah.
2. Semi abandoned areas: where the original inhabitants leased their properties for other uses, incompatible with the original intent, such as some historic city centres that are now used as low-income residences or storage areas.
3. Inhabited areas: where the historic city centre still has some commercial and residential activities, representing a lot of intangible cultural heritage activities, Historic Jeddah being one example of these areas.

Therefore, many dramatic changes occurred leading to the appearance of numerous incompatibilities in the urban fabric, which contributed to the gradual loss of huge portions of urban heritage, including architectural elements resulting from the site losing its integrity.

*Anastylosis* as a technique should be used where possible. However as this technique is not applicable in all cases, there is a need to prevent the loss of rare examples of urban

fabric, built heritage masses or architectural details.

The importance of integration by using *reconstruction through Anastylosis* to conserve integrity and built heritage masses, as well as architectural details, should be emphasised. Following are a few existing examples of integrity in some sites:

**Urban pattern:** The urban fabric of historic and traditional areas are gradually disappearing giving way to “voids” caused by the intentional removal of its forming parts, such as the construction of roads through historic areas under the pretext of facilitating transportation into, out of, and through this area.

**Urban heritage masses:** There are several reasons causing the appearance of “voids” resulting in the cessation of the existing integration between urban masses and its components, such as the removal of some buildings, whether intentional or accidental.

**Architectural elements:** Heritage buildings are characterised by many architectural details that are integrated with each other as a group and with its design to perform specific environmental, climatic and material functions available and its site design.

## Needs for Facilitating Reconstruction

We may consider *reconstruction through Anastylosis* as a tool, which can be used in an organised, documented, and controlled manner in order to protect and conserve site integrity, the integrity of urban masses and heritage buildings, as well as the integrity of architectural details.

When looking at reconstruction, it is important to understand how the lack of or failure to complete the necessary documentary studies of the site and buildings of architectural

heritage and architectural details can influence the process. It is crucial to understand how the building and its components match with the local materials, climate, traditions and available building techniques. Furthermore, it is to be emphasised that maintenance of integration is required in order to understand the urban fabric and building mass in the site, along with its architectural characters.

### The Importance of Rationing (Codifying, Regulating) Reconstruction

There must be reasons to justify the use of reconstruction and the techniques used, which should be carried out under very strict regulations and conditions. Firstly, the existing situation of the site must be documented. Secondly, the reconstructed parts should be made visible in order to distinguish them from the authentic parts, and supporting justifications as to the purpose of using reconstruction have to be put forward by taking into consideration the existence of other reasons such as presenting or protecting the soft culture related to the site.

### The advantages of Using Sympathetic Reconstruction Techniques

One of the advantages of using reconstruction by *Anastylosis* concept techniques is the ability to conserve the urban fabric, and support cultural heritage activities and events, through the preservation of the urban fabric, while at the same time protecting the environment where cultural activities usually take place. Additionally, it provides a clear and integrated vision of the building and its function, its relationship to the climate, as well as the appropriate elements for the building, absorbing other design influences

such as religion, customs and traditions and social life. The study and analysis of some of the techniques used make it possible for them to be re-used in new buildings or to develop, improve and integrate them with modern technology, an example being the wind towers found throughout the region.

### Conclusions

Due to the dramatic loss of rare examples of urban fabric, architectural masses and architectural details, as well as the ever increasing need to preserve them as examples of the built heritage, we not only need to conserve the built heritage but also the intangible cultural heritage which takes place in that environment. It has thus become very important to regulate or codify a mechanism that can minimise the loss of the remaining valuable examples of urban heritage, masses and details, especially if this helps protecting and conserving intangible cultural heritage, traditions, or activities.

Encouraging *reconstruction through the concept of Anastylosis* will help prevent or minimise the loss of skills and will allow the training of young local labourers to maintain and restore the authentic heritage buildings. However, having stated the above, one must re-emphasise that when reconstruction takes place, it is fundamental to be able to distinguish between what is authentic and reconstructed, to apply *Anastylosis* as much as possible, starting from the urban level to the architectural level, and that reconstruction should be done only if there is a strong justifications for it and in accordance with the available documentation of the former situation of the site.



Before



After



The elevation: before and after restoration



The entrance before and after restoration



The internal small courtyard before and after

# Archaeological Heritage Management as a Tool for the Protection of Cultural Resources in the Arab Countries

*Abdelmadjid Boukacem*

## Abstract

The aim of this paper is to investigate the potential of archaeological heritage management (AHM) as a tool for the protection and enhancement of cultural resources in the Arab world. It initially provides a brief overview of the management of cultural heritage resources in Arab states, before looking at the perceptions of heritage in these countries during the pre-colonial era. The paper then proceeds to discuss the historical-religious background of the layout and management of Islamic cities through time. Furthermore, it outlines some of the key concepts in AHM, such as research agendas, the evaluation of archaeological deposits, and the assessment of a range of values embedded in historic heritage, in order to offer potential perspectives for the protection, development and enhancement of cultural heritage in the Arab world. The paper will additionally examine the use of AHM as a tool for increasing awareness and contributing to the creation of appropriate national strategies for the protection and enhancement of cultural resources. It will be suggested that the concept of AHM, adopted as a protective tool in which concepts such as authenticity, historical value, archaeological value, architectural and artistic value are embedded, can avoid the devastating effects of earlier policies that preferred the physical adaptation of sites and monuments, and therefore produce better conservation outcomes.

The paper will present the selected case study of a group of Moorish houses known as the Rays Palace –Bastion 23. This site was examined as part of a project to restore, adapt and re-use urban fabric in the Kasbah of Algiers. An overview of the intervention, on both a micro and macro scale, that applies the concept of 'adaptation-integration' to the built

environment within the framework of existing international charters will be provided.

## Introduction

The management of a country's heritage is intimately linked to its political structures. Archaeological heritage management (AHM) in Arab countries, together with the integral consideration of political, social and cultural context, is not an easy subject to review in a single discourse, nor is a simple overview sufficient. Therefore, this paper will focus on some of the more general themes. It will argue that most cultural heritage in the Arab world is in peril due to neglect, alteration and piecemeal development, and question why procedures followed so far for protection and conservation have failed. The paper offers a critical analysis of the particular circumstances that have led to the heritage of the region becoming endangered. Arguments as to whether we are witnessing the death throes of a system that has failed to enhance its cultural resources, or difficulties faced by a new system that will, in time, achieve better strategies, will be explored. Whatever the cause of this period of transition, if it is one, it is certain that heritage in the Arab world is at risk. The objective of this paper is to give both an overview of the current situation and to bring this matter to the attention of the state parties involved in the conservation and protection of heritage; raising awareness of this problem rather than attempting to put forward a solution. The identification of problems with the current management methods might also reveal new ways of approaching the conservation and protection of cultural resources. Although the range of this study does not permit a detailed analysis, it can nevertheless offer some firm conclusions that may serve as the foundation for a programme of further investigation.



## Perceptions of Cultural Heritage

It is generally acknowledged that preliterate communities venerated abandoned sites, as they were normally associated with religion and other important belief systems. Although the subject and status of historic monuments and archaeological sites in Arab countries during the pre-colonial period is virtually undocumented, it presents a very interesting area of research. Since we do not have a wealth of written evidence on the subject, we rely on ethnographic evidence to inform our interpretation of the status of monuments and sites in this era. It is known that sites and monuments, such as zaouia, mosques and places associated with holy men, enjoyed religious respect and veneration centuries before the advent of colonialism. Religious respect and belief manifested itself in restrictions and rules relating to the access and the treatment of sacred sites, which were imposed by the local community.

The religious and spiritual veneration of sites and monuments, though undertaken exclusively for the purposes of worship and the preservation of a sense of place, has served as a protective measure for a large part of the historic heritage. It should, however, be noted that the scope of this protection was limited to sacred monuments and sites. It is clear that a significant proportion of historic heritage remained vulnerable to destruction, particularly for the reuse of recyclable building remains.

## Islam and Urban Design: The City as a Product

After the advent of Islam, cities in Islamic countries developed and were managed within a framework of basic principles and guidelines derived from the essence and spirit of Islam. It has been asserted, by Besim Selim Hakim (Besim Selim Hakim, 1986), that the development of these basic principles and guidelines started in 1 AH or 622 AD, referred to as 1-/622 in future, when the prophet Mohamed (peace be upon him) settled in Medina, Saudi Arabia. The development of building and urban design principles centred primarily on housing and access arrangements. Their development paralleled that of Islamic law, and soon became semi-legislative in nature. The many cases that arose from conflicts between neighbours had to be resolved expeditiously



Algiers, 1830 - The site of "Marabou" (Place of Holy man), with pilgrims coming to pray their veneration

and fairly. Resulting resolutions attracted the attention of interested *cadis* (judges), master masons and others, and were quickly adopted as precedents. Islamic law responded well in fulfilling the demand for building/urban design guidelines and as a framework for adjudicating related conflicts. As a result, many great scholars spent their lifetime studying, teaching and writing about the subject. Some of these developed their work to such an extent that they formed schools of law (*madhabs*) based on their teachings. Although numerous schools of law arose, only five have survived: the Hanafi, Maliki, Shafi, Hanbali and Jaffari. The first four are Sunni and the fifth is Shii. These schools suggest four major sources or roots (*usul*) of law:

*The Quran, the Sunna (the divinely inspired behaviour of the prophet Mohamed -(peace be upon him)-), the Ijma (the consensus of the entire Muslim community), and Qiyas on Ijtihad (the use of human reason in the elaboration of law or reasoning by analogy, in its widest sense).*

Another factor is the recognition of traditions (*Hadith*, precedents of the prophet Mohamed (peace be upon him) as a source of divine will complementary to the Quran, and is the supreme contribution of Al-Shafii and Maliki to Islamic jurisprudence. The selection of sayings or *Hadiths* has had direct influence on conduct and decision-making within the urban milieu. Most were used by religious scholars and *cadis* for setting principles and guidelines to be followed in urban practice.

This aspect of the developmental history of the

old Islamic city (*old medina*) has been ignored by most contemporary urban historians during restoration and conservation projects, and has been accompanied by the devastating effect of the theory and practice of the modern movement of Western architecture during the last century. The negative effect of World War II spread to cultures throughout the world, including most Arab countries.

### Pre-Colonial Management

As mentioned above, several factors have affected the structure and appearance of the urban fabric in the Islamic world. Foremost is undoubtedly the religious influence of Islam itself, together with local variations created by traditional customs. The other main factor is the often extreme environmental conditions found in Arab countries. With regard to the social effects of Islamic religion, we may distinguish two main features:

- Firstly, privacy which is manifested in a descending scale, beginning with complete privacy, illustrated in the design of the house, moving on to the neighbourhood unit (quarter: *hara or houma*) as a social unit with a special degree of privacy and sense of belonging, and ending with the common public spaces employed for religious, commercial and everyday activities.
- Secondly, a zoning of activities may be noted, based on the notion of privacy. The social function of public and private residential areas has been reflected in the system of street planning, in which we see public spaces with wide and continuous streets, while residential areas have narrow streets and cul-de-sacs.

The built environment of cities in the Islamic world has also been largely governed by the environmental conditions of each region. This has resulted in the climatic adaptation of buildings (i.e. the courtyard), as well as the use of features such as covered markets and hydraulic engineering (i.e. fountains), among other examples. Most importantly, adaptation to hot climates resulted in the characteristic narrow and convoluted urban street pattern.

In addition, and above all, it is vital to understand the influence of the institutional setting as a traditional environment in which the regulation and maintenance of urban fabric follows a conventional pattern of responsibility. In this way, residents or owners are responsible for their houses, and share with the neighbours the responsibility for their neighbourhood (quarter: *hara or houma*) and the public utilities they use.

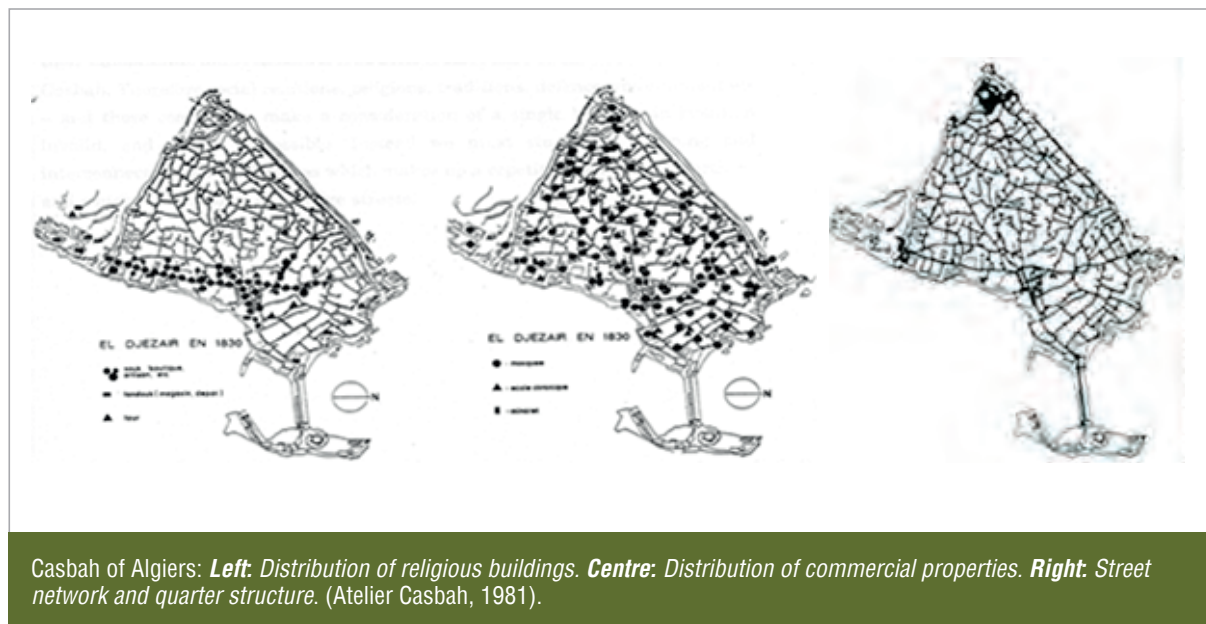
The present erosion of cultural heritage in the Arab world can be seen as a result of a shift in responsibilities, which began with the imposition of colonial systems and regulations after the occupation of Arab countries, and which have been inherited by different states in the post-colonial era. As these governments look increasingly to import western technology and design, the promotion and advancement of local culture is correspondingly declining. These newer systems have patterns of responsibility that have significantly dispersed and shifted from the private domain, to that of remote authorities who apply rigid set regulations.



El-djazair as it appeared in 1816.



Algiers today showing the architectural impact of French assimilation policy.



These in turn expose the environments to the risk of disintegration, as their social and institutional foundations are eroded.

Most Arab nations have previously recognized that rapid action was necessary to overcome the problems of deterioration that threatened their cultural heritage. Given the shortage of trained local professionals to tackle the problems facing cultural heritage, most Arab countries decided to seek help, advice and contributions from international bodies; thus UNESCO was UNESCO took on some responsibility to oversee the conservation with the conservation and preservation of historic heritage. However, proposals and recommendations produced by international bodies could frequently not be implemented because of the specific cultural, economic, legal or political situation that existed in Arab countries. As Michael Welbank pointed out in 1968:

*At national level, few underdeveloped countries can afford any allocations of funds to conservation. Conservation is not among the top priorities of countries that are struggling to feed, educate, provide health care and create jobs for their population. Rightly, these are national priorities, and it is hard for conservation to make its voice heard (Welbank, 1968).*

This statement is still relevant for many Arab nations.

### AHM as a Tool for the Protection and Conservation of Cultural Resources

Most Arab countries encompass different climate zones: deserts, high plateaus and coastal areas. In the context of cultural heritage management, each climate requires a specific approach that needs to be formulated, tested and documented. The management of a country's heritage is also ultimately linked with its political structure. Political and economic changes have taken place in Arab countries over the last 15 years, which in some cases have resulted in a complete shift in economic, political and industrial structure. The care of cultural resources consequently needs an adequate strategy to cope with the new outlook of each country. The continuing change that is occurring in some of these nations must be resolved in harmony, with their past preserved. Remains from different ages bear witness to the wealth of Arab cultural heritage, and numerous archaeological sites make the region a veritable open-air museum.

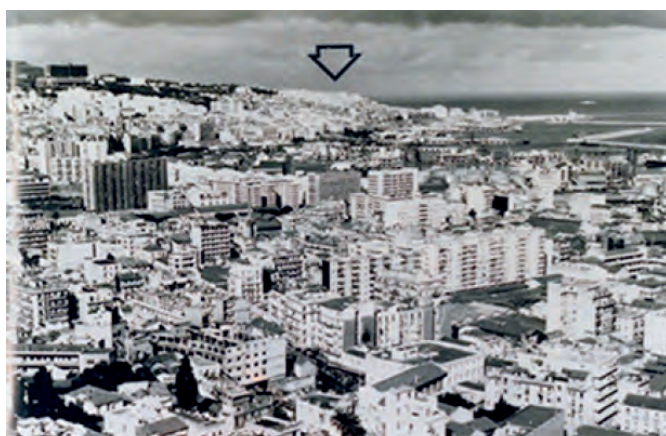
Following a construction boom that has taken place in some of these countries during the last 20 years, a few governments have trained large numbers of archaeologists and architects as specialists in different aspects of historic heritage. Most have been involved in projects to rescue and protect cultural heritage material. Universities, equally, have played a role through programmes that both promote the protection of monuments and the recognition and understanding of broader



archaeological heritage. Although a greater awareness of cultural resources has begun to take place, problems have occurred as a result of administrative systems introduced to manage the resource. The lack of experience and the newness of archaeological heritage management as a discipline, together with insufficient tools to embrace the management of cultural resources as an integrated whole, might provide explanations for this weakness. A wide-ranging perspective concerning cultural resources, which includes their presentation to the public, their value in economic policy-making and their contribution to the educational system, is important for the conservation process as a whole. Such factors must be urgently explored, and the economic and the intellectual means required to make the preservation of heritage as complete as possible, must be found. The following paragraphs present some suggested strategies for the conservation of cultural heritage that will not compromise the economic development (urbanization, tourism and industry) of a country. M.O.H. Carver pointed out that:

*Archaeological Heritage Management is not simply a 'basket' of techniques or a matter of politics. It is its own subject with an integral theoretical base and terms of reference.<sup>1</sup>*

Indeed, AHM may be therefore seen as a preventative tool for any country's cultural



View of "French" Algiers (foreground), The Casbah (indicated in the background) has become marginalised.

resources, with two main components:

1. Checking/Monitoring: control of the state (condition) of existing cultural resources, and their inclusion into the daily lives of people.
2. Detecting/Identifying new cultural resources in order to prevent any damage and also to achieve harmony between the development, research, preservation and promotion of archaeological heritage in a landscape context.

It is widely known that cultural resources are finite and under the continuous threat of development, thus our response to this inevitable conflict of interest between development and preservation must be mitigated by setting up adequate management planning that will ensure as wide a sample of physical heritage as possible being retained. The EEC Council Directive of June 1985 stipulated that the developer must take note of strict laws concerning monument protection, especially in annex III/3, which includes:

*A description of the aspects of the environment likely to be significantly affected by the proposed project, including, in particular, population, fauna, flora, soil, water, air, climatic factors, material assets, including the architectural and archaeological heritage, landscape and the inter-relationship between the above factors....(European Commission, 1985).*

Furthermore, "description" is explained as:

*This description should cover the direct effects and any indirect, secondary, cumulative, short, medium and long-term, permanent and temporary, positive and negative effects of the project.*

By combining historical and administrative experience with research, we can therefore develop a better integrated understanding of the past in the present. As a result, it is important to develop research interests in administration, planning, methods of non-destructive

<sup>1</sup> Carver, M.O.H. An unpublished letter sent to the Archaeological Heritage Management Course, Department of Archaeology, University of York in August 1991.



investigation (e.g. field-walking), information systems, restoration and, not least, the role of archaeology in society. Thus, the consideration of archaeology as an environmental matter in urban and rural contexts is one of the most important steps that can be taken towards the protection of cultural resources.

### The Priority of Research: Future Recommendations

First of all we must recognize that conflicts of interest will arise between the need to preserve archaeological remains and the need for our towns to thrive as living entities. Historic heritage cannot be fossilized but equally, economic and other growth, such as expanding intellectual knowledge through destructive physical investigation, must not rob the future of its past. The role of AHM is to reconcile the legitimate tensions that can occur between these separate objectives and to facilitate their combined achievement. In 1989, K. Kristiansen said that:

*Administration, research and political ideology cannot be separated..., and AHM is directly dependent on political systems and the laws of social evolution (Kristiansen, 1989).*

It appears that the situation that archaeological heritage managers face on the ground is complex, and linked with the socio-economic and politico-cultural status of each relevant country. Consequently, what is the real objective behind the protection and management of the heritage involved? Is heritage being protected for any political purpose, i.e. ideology, national identity, cultural identity, tourism etcetera, and if so, how much research is required to achieve that? It seems that we cannot separate the two, and research at every stage is required if we want to give meaning to our past and to its presentation. People tend to be aware of only the result of protection and not the way in which these results are achieved.

Concerning the problem of protection, M.O.H. Carver (1986) has drawn attention to the inadequacies of protection at the level of individual monuments. There are clear difficulties in the precise spatial definition and visibility of some monuments, as well as for the techniques employed for predicting the presence of archaeological remains that are



The result of “passive” AHM in the Casbah: buildings in decline.

at present underdeveloped and underused. In rescue archaeology, the situation is complicated by the reactive and empirical nature of this branch of the discipline, and the problems with publishing work in this area, caused by the absence of a standard research framework.

Carver has therefore argued, for a need to conserve knowledge rather than monuments. By conserving knowledge, we are automatically preserving monuments, cultural resources, because the only way to display this knowledge can be through monuments as physical matter. Concerning the potential for new knowledge, Carver brings up a fundamental question: how can we define the potential for new knowledge? The answer seems to lie in his concept of Archaeological Value, which is defined as the product of deposit quality, mapped and assessed in a scientific manner, mainly through non-destructive methods of site prediction, and a research agenda. At this stage, we are only at the half-way stage towards protection; the second step will be to make this method of evaluation operational. Up until now, AHM has been directly dependent on the state. Martin Carver argued that:

*The assessment of deposit quality and research potential is a continual necessity, and should be the main function of a state archaeological service, and the research agenda is determined by archaeologists working through the state archaeological service on behalf of the community (Carver pers. comm, 2014).*

In having a research agenda, the scheduling will be completed, the land use or development will be defined, the research will take place for future investigation and only then can we declare that the area is protected. Therefore, any protection or scheduling that arises can only be a product, directly or indirectly, of earlier research, which might contribute to an improvement in the quality of scheduling the monuments of a country.

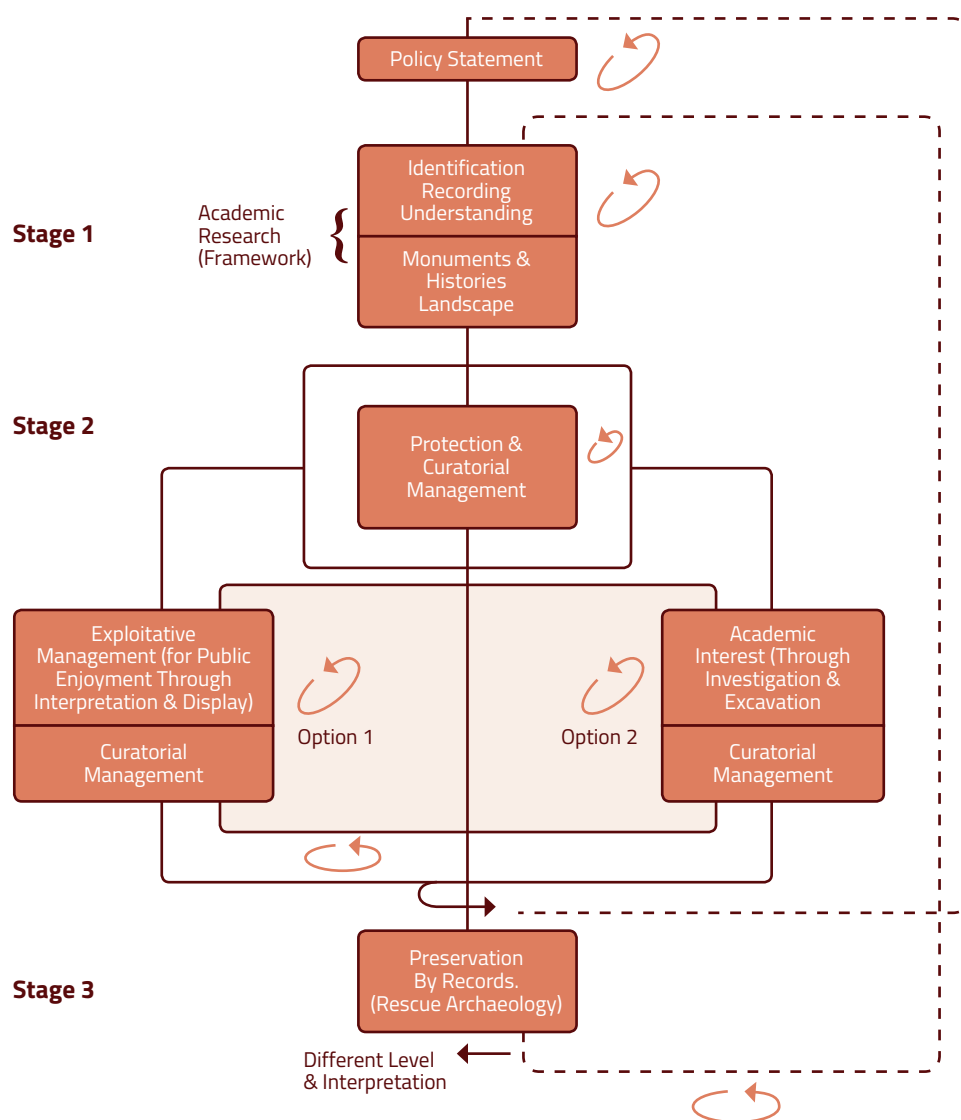
A good example of the protection and management of heritage is demonstrated in joint project between the Department of Archaeology, University of York and OVE ARUP & Partners, which is looking at the future of archaeology in the city of York. In the report summary, the archaeological value is defined as the product of deposit quality and a research agenda. Using an up-datable computerized database, predictions were made for the quality and survival of deposits of different dates throughout the city and a detailed research programme was drawn up. In order to minimize the damage to these remains, new methods of foundation construction were devised.

Among its proposals to the City Council, the report recommended the obligatory evaluation of every site proposed for development, with preservation to be the standard policy where possible; the use of pile foundations was to be included under 'preservation'. Any future excavation would require planning permission, which would be granted only when the proposed project conformed to the recommended research programme. Of course, to implement such a policy, the organization that deals with the protection of cultural heritage needs to have

some basic resources.

It is also vital to ensure that where good research has been undertaken in the past, arrangements are continued in order to build on what has already been achieved. It is important, however, that this does not prevent the asking of different questions in the future. A comprehensive programme of problem-oriented research that encompasses the most preservable aspects of the historic environment, could be organized, thereby serving both causes. We must also bear in mind that buried evidence is an investment for future research when resources, questions and techniques are better. In this context it is important that rescue archaeology should be integrated into the widest academic archaeological research planning, where rescue archaeology will answer specific questions within an overall strategy (research plan). Each individual project should therefore be regarded as part of an integrated national research planning framework rather than as an isolated occurrence.

A similar mapping project is now needed for Arab countries involving an assessment of deposit quality. Such a venture will require both the collaboration of interested academic parties (archaeologists, architects, historians, etcetera) to produce a research agenda and the resulting estimate of deposit value, as well as a need for political support that can only emerge from the gradual enlightenment of the government, legislature and populace regarding the needs of heritage. Of course, the implementation of this work will also require administration of comparable competence (see fig. 1).



**Fig. 1.** The Cycle of Management

**Summary of figure 1; the cycle of management:**



=Cycle of continuously updating research, representing constant re-evaluation of knowledge as techniques improve.

**Stage1:** Recognition of archaeological heritage management problem.

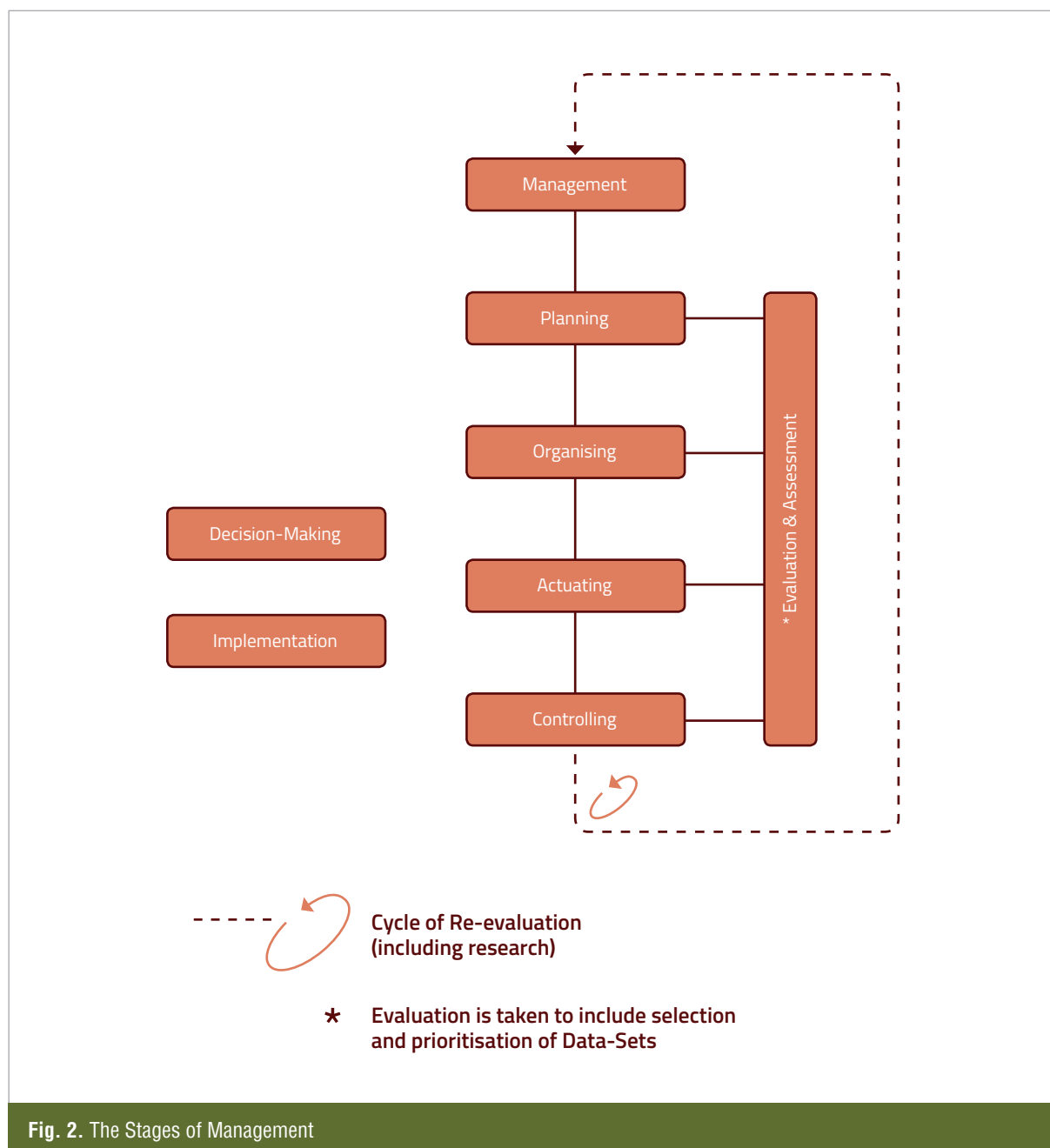
**Stage2:** Curatorial management of sites and monuments, either for public display/

education (Option1) or for pure research interest (including "Preservation" by excavation and record (Option 2). Also, stage 2 implicitly includes "Passive Management" of sites and monuments.

**Stage3:** Represents preservation by record through rescue archaeology when curatorial management of the site is no longer possible; this includes different levels of interpretation with possible feedback to stage 1.

This outline deals only with general principles, and at a more detailed level, each stage or

option will include the following stages of management (see fig 2) (Boukacem, 1991).



The interpretation of sites through the use of non-destructive archaeological techniques provides the best means of preservation, given the state of present technology and the costs of excavation and conservation. Destructive archaeology should be used only in extreme cases of academic interest, or for 'preservation by record' (rescue archaeology) when retention of the site is no longer possible or feasible (see fig. 1). Concerning the fabric of historic

monuments, Standing Building Archaeology Investigation is the appropriate approach to evaluate such archaeological deposits, being an essential means of systematically answering questions about both individual monuments and the wider evolution of cities, and other landscape contexts, through different chronological periods.

By providing a solid knowledge base, *Standing*



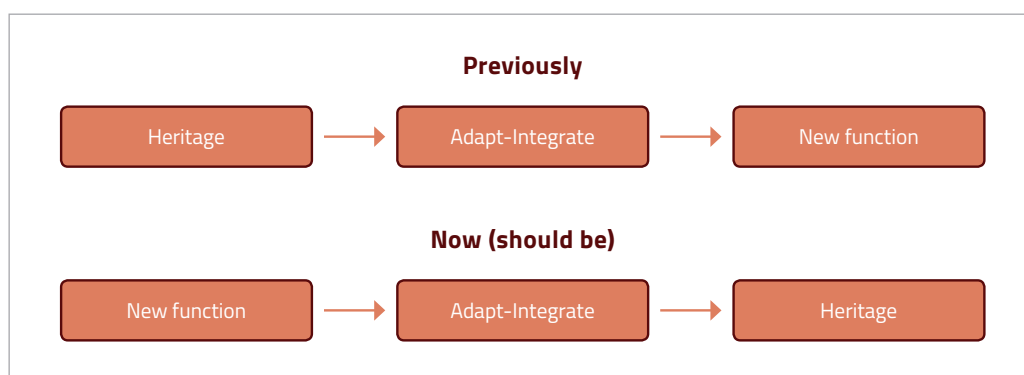
*Building Archaeology Investigation* will also facilitate the creation of a harmonious conservation project and development plan. The extraction of “knowledge” from the monument and site using this approach, employed in conjunction with suitable information databases, can assist with setting up appropriate “typo-morphologic, materials and techniques of construction manuals”. The latter will sustain the mastering of different levels and aspects of restoration, reconstruction, and other forms of conservation. Knowledge gained from *Standing Building Archaeology Investigation* will also help shape plans for the revitalization, exploitation, use and other management of the historical monument and site, once restored and displayed to the public.

### The Concept of ‘Adaptation-Integration’: Archaeological Heritage in our Daily Lives

Our views of the past change as we ourselves move through time. Philosophy concerning the past is what we currently make it, not only what it was, and every trace of cultural heritage that we inherit is a testament, not only to the spirit of the past but also to our present perspective. Therefore, most of what is saved should be an essential part of the present, and the future, because past and present are usually intertwined, not separated. We should accept such transformation as inevitable; most relics we live with have been transformed according to our modern needs, and management and conservation processes have also changed their look and feel through time. The question therefore arises as to whether or not we can undertake protection in a way that reduces damage, and preserves the maximum integrity of heritage. The answer might lie in the concept of ‘adaptation-integration’, where the management and new meanings given to the

reuse of heritage in our society become vital.

Accepting the fact that knowledge increases with practice, and that perception becomes more acute with experience, a strategy to succeed in the protection of heritage can be developed by using more “intelligence, pragmatism and imagination” and by acknowledging key needs in modern society, such as culture, heritage resources, identity, tourism etcetera. As a result, the concept of ‘adaptation’ can be adopted as a protective tool, within which heritage values such as authenticity, historical value, archaeological value, architectural and artistic value can be embedded to obtain a better conservation outcome. To make this approach successful, heritage should not be subject to total physical and other modification in order to accommodate modern needs. At the same time, the needs for improved conservation and display as part of reuse are vital. To achieve this goal, it is important to look for another ‘meaning’ of the concept of ‘adaptation’. Previously, adapting heritage meant transforming it to modern needs. Now, with greater creativity and an awareness of a wider variety of needs spanning many fields, the concept of adaptation can be looked at in another way; namely according to whether a function can be adapted to a building or monument (heritage) so that the various heritage values of the site prevail over any new functions or use. To summarize this point, we have to bear in mind that previously, when the threat of overwhelming development was not felt so keenly as now, the general philosophy was that heritage should adapt to a new function. However, present awareness of the extent to which development is causing damage has created a new philosophy: that any new function should adapt itself to heritage. This way of interpreting the term ‘adaptation’ is leading to a new context in archaeological heritage management.





The Rays Palace –Bastion 23-: During (1988) and after (1994) work restoration.

## Conclusions

The archaeological heritage of Arab countries is so rich and varied that we are no longer able to remain indifferent to the many negative impacts that it is subjected to. Increasing our awareness of the situation is a key way to challenge lack of interest and indifferent attitudes. In order to guarantee the safeguarding of our cultural resources, we need to encourage public participation under the guidance of a concerned government body. Education therefore becomes an additional objective, along with research and conservation that we must entrust to organizations in charge of cultural resources. Similarly, all institutions, whether private or public, which in any way benefit financially from cultural heritage, must participate in the implementation, expansion and promotion of this policy. Fundraising operations would be required, seeking financial help not only from the population concerned but also from public and private national and international organizations. Tourism is an important factor in both funding and awareness, but it should never require local communities to limit themselves to a less developed (so-called 'traditional') lifestyle in order to promote exotic ideas to please tourists. Tourism should be one of many stages or tools used to improve local conditions and opportunities.

Many factors figure in the achievement of an AHM project, such as political will. To carry out any project, it is very important to convince politicians, in advance, about the potential for positive gains for them. If politicians are convinced then many of the obstacles in the way of a project will disappear. Also, if there is favourable political will, the government can manage finances and can implement and enforce the existing laws. Therefore, it should be the job of the organization dealing with cultural resources to present its ideas in such

a way that politicians strongly agree with such projects taking place.

A multidisciplinary team is a key requirement in carrying out AHM and is also vital for successful coordination between different implementing agencies to take place. Sometimes, due to a lack of coordination, redevelopment projects get delayed; therefore a single agency should be responsible for the overall supervision of all conservation work. This should be given to the organization that is involved in the AHM of the cultural resource. The creation of public participation and pressure groups will also help to influence the policy of central or local government in a favourable direction.

We must bear in mind that we are dealing with a non-renewable resource that forms the most important reference point for our culture, and is an invaluable component of education. This heritage belongs to all of us and we must all be concerned for its protection. It is not only a preoccupation for those working in the heritage field; this issue has to become a social concern at a national level. Thus, society, government, politicians, developers and authorities, as well as the general public, must know and understand that we are all responsible for the preservation of our cultural heritage and answerable to the next generation for any damage that takes place. It is a matter of public consciousness. This is why when we discuss the preservation and the management of cultural heritage with the government (authorities, politicians, developers), we must work as equal partners. Together we must look at heritage as a common interest on a national, and even global scale. Therefore, the establishment of national and local research agendas and strict legislation where each partner (developer and archaeologist) knows his responsibilities is the first, and fundamental, stage in the protection

and management of heritage.

*The past belongs to everyone: the need to return home, to recall the view, to refresh a memory, to retrace a heritage, is universal and essential (Lowenthal & Binney, 1981).*

It is clear that the problem of managing cultural resources in Arab countries is profoundly linked with political structure. In previous sections of this paper, we have reviewed the historical background, identified problems and conflicts, and outlined approaches to archaeological heritage management in order to suggest some appropriate solutions. This overview indicates that it is not enough to have a strong legislature, a healthy economy and political will. These are major factors for better management, but only when they are accompanied by actions.

It is imperative, therefore, to allow flexibility to the organization that cares for heritage. Furthermore, it is also important for attitudes to be able to adapt and cope with the particular political environments that have developed over the last 15 years. It seems that despite the most recent political and economic changes, some managers are slow in updating their approaches. At the same time, the state must encourage some autonomy. This is not the case only in administrative areas (e.g. budgeting for functioning, operating and developing) but also with regard to policy made by the organization and to additional fundraising for cultural resource management that an organization might want to undertake.

Simultaneously, the state should continue

to provide funding and maintain control over the national heritage, not in order to control the research agenda and cultural affairs but to ensure that there is a balance in promoting the cultural resources of different regions and historical periods. This slight shifting of power away from central government would provide an opportunity for cultural heritage professionals to be accountable both to the public on one hand and the government on the other. The main responsibilities of the organization that cares for heritage should be raising awareness, educating, and promoting and protecting the heritage from abuse. The relationship (financial and political) of this organization with tourist organizations and all other bodies (individual, private or public) that benefit financially from the nation's cultural resources should provide the key to funding, and also in educating and raising awareness among the general public through various advertising and promotional techniques.

To conclude, the threat to some Arab cultural heritage is not the development that occurs in a country but rather the 'passive' mentality, which needs to become more sensitive towards its own cultural heritage in the wider meaning of the term. The new era, which some Arab countries are experiencing, must be taken as an opportunity for the relevant heritage organizations involved to review their situation in order to improve and to adapt to the changes. This must be done as quickly as possible if we do not want to miss the boat. The best managers are those who seize opportunities to contribute their own ideas at the onset of any change, and some Arab countries have shown the rest of the world that they have the ability and the capacity to do so.

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5

**URBAN  
CONSERVATION AND  
RECONSTRUCTION  
IN DUBAI**



# Local Community Attitude Towards the Reconstruction of Historic Buildings in Shindagha

*Shatha Al-Mulla*

## Introduction

Shindagha district is one of the key historic sites in Dubai due to its historic significance as the residential quarter of several of the ruling families and renowned merchants of Dubai in the early 19<sup>th</sup> century. Since the 1980s, the Architectural Heritage Department (AHD) at Dubai Municipality has been actively working to reconstruct the demolished houses in Shindagha, using a clear and detailed process of reconstruction to achieve true authenticity and return to past glory.

In the light of various discussions on whether such reconstruction of historic buildings in Shindagha should take place, this paper aims to understand the community's level of support or rejection of the government's decision to reconstruct historic buildings in Shindagha, highlighting the reasons why, identifying the way in which the community defines the meaning of authenticity in the context of historic buildings, seeking the level of participation the community would like to have in the reconstruction process and recognizing to what extent reconstruction could sustain past memories, meanings and values of a place and provide new channels for new memories to form.

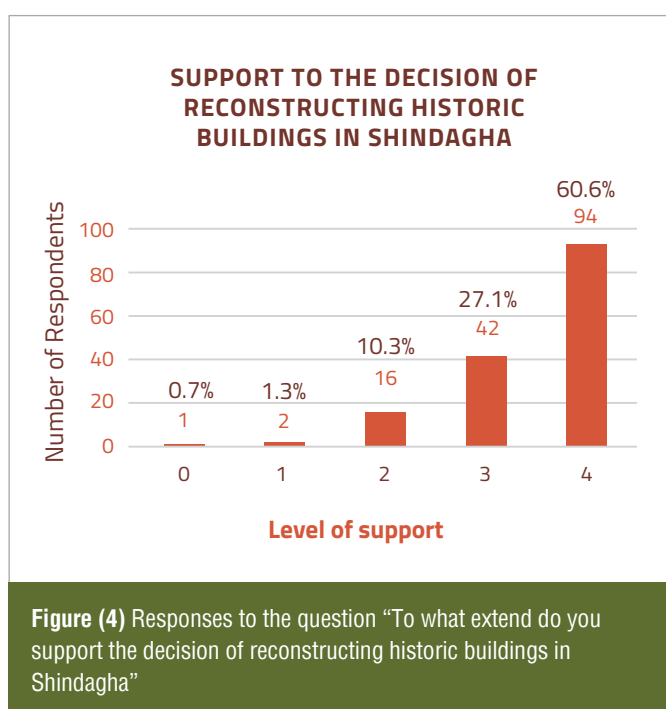
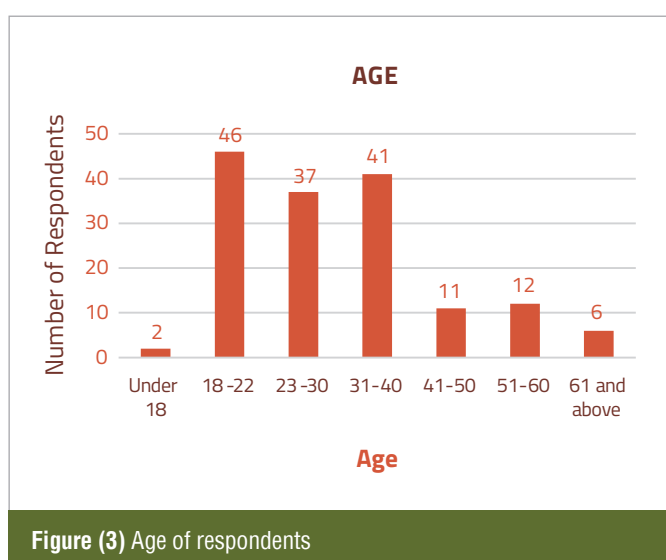
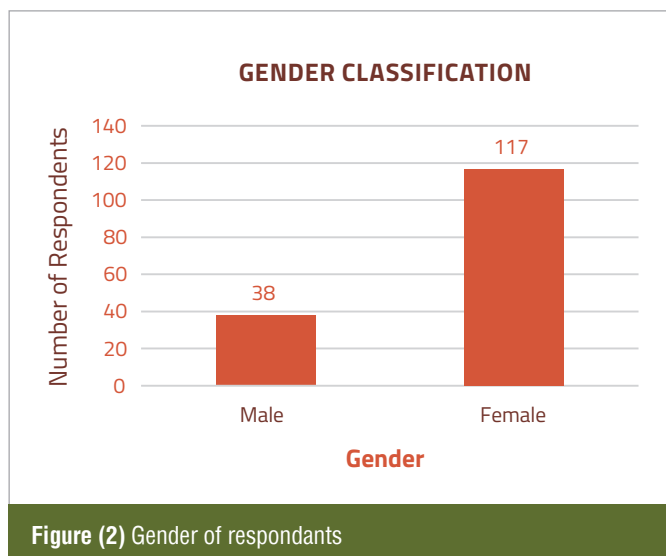
## Historic Background of Shindagha and its Community

Shindagha was populated around 1861 when inland tribes such as the Bu Falash, Al Murr, Al Muhairi settled in Shindagha. The population at that time was rather small but it grew exponentially around 1896 when the ruling family and many others moved from their Bur Dubai residence to that of Shindagha. The extent of inhabitation at Shindagha is a clear sign of a fast growing community which is unlike other nearby areas and cities like contemporary Sharjah, due to the influx of traders from neighbouring countries. The choice of a geographical location between the Dubai Creek and the Persian Gulf rather than, for example,

choosing another position which would allow growth inland reflects the composite nature of the Shindagha community which mainly depended on trade, fishing and the pearl industry. This could be seen in the over 200 families living in Shindagha at its peak in the 1950s (figure 1). These included families who ruled, governed, administered, worked in trade and others who supported business, including families known to be in the boat building industry. A point to be noted is the type of work many of these families practiced back then was on a rather small scale, which has continued on a larger scale through the following two to three generations. Such continuation of expertise and knowledge in



Figure (1) Shindagha urban fabric in 1950.



trade and business, for example, bears witness to the continuation of the intangible aspects assigned to families from Shindagha.

Families such as Al Musa, Al Kindi, Ghalita are examples of such continuation.

## Methodology

The method used to collect and assess information on community views was the distribution of a quantitative questionnaire to a random sample of Dubai residents, over a period of 4 weeks (see Appendix A for the questionnaire). The questions selected for this questionnaire were based on a thorough understanding of the context of the historic development of Dubai, the role of AHD in the conservation of historic sites and buildings and existing research on the current understanding of the community and their involvement in various heritage related activities. The latter included a Master’s degree entitled ‘Understanding of the Local Community in Dubai: A Way Towards an Engaged Built Heritage Sector’.

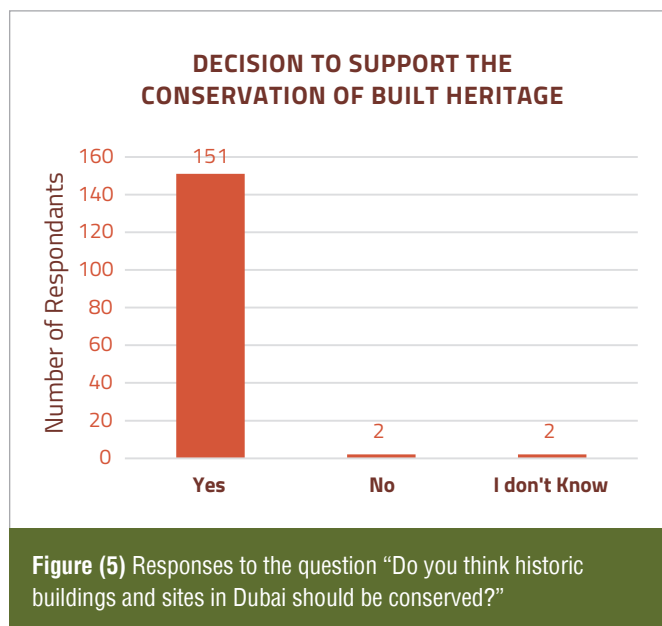
## Demographic Information

A total of 155 respondents were surveyed, of which four did not fully complete the questionnaire. Over twenty-three different nationalities responded, representing the diversity of population in Dubai, among which Dubai nationals were noted to be the highest with 75 percent of total responses. Both genders were represented (figure 2), with 75 percent of respondents as female. A distinctive response was seen from younger residents of Dubai (figure 3) – in particular Dubai nationals – which indicates either an interest in the topic and/or a desire for their voice to be heard. In both cases, such a response is considered a positive addition to the understanding of the community to which such heritage belongs.

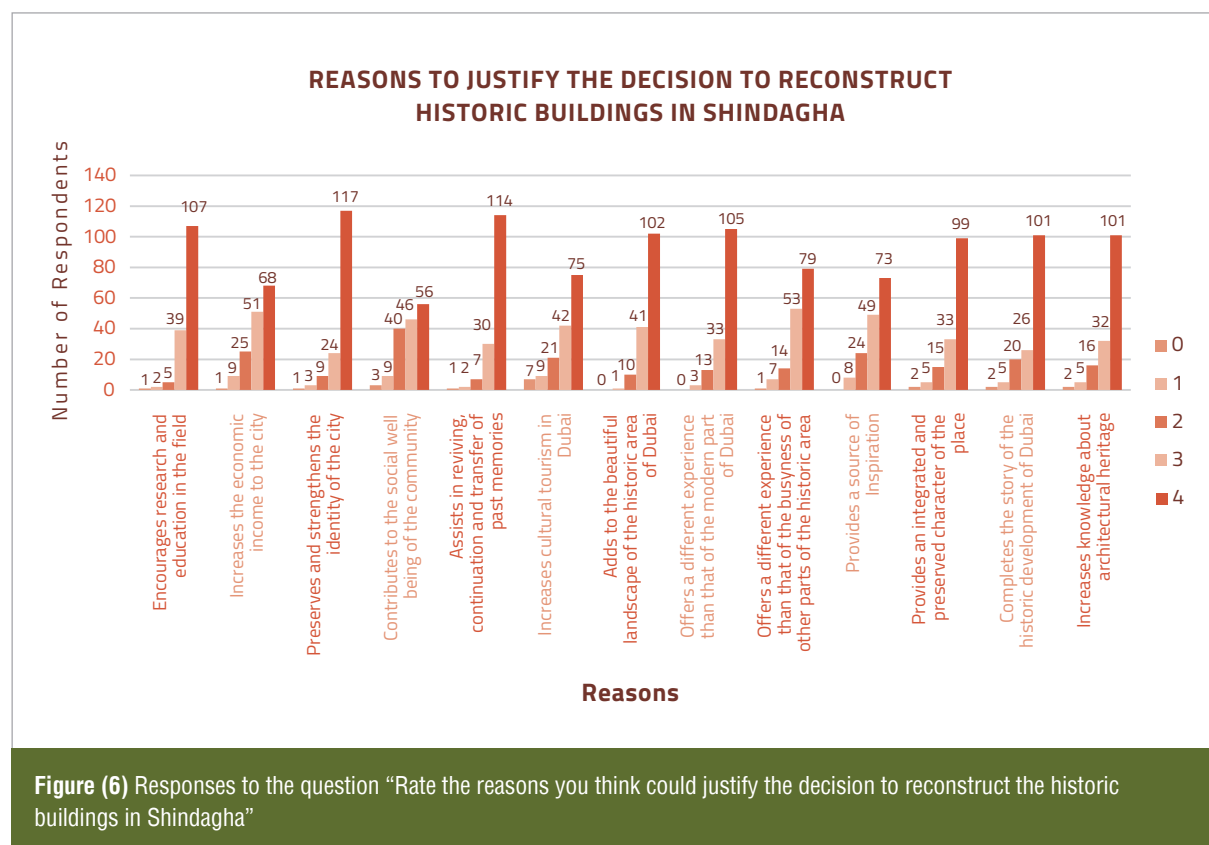
One key question asked respondents to rate their level of support for the AHD decision to reconstruct historic buildings in Shindagha (“4” indicated a high level of support to the decision and “0” indicated no support). Results showed that the community generally supported such decisions with 60 percent indicating a high level of support and 27 percent supporting the decision on an above average level (figure 4). Only around 12 percent of respondents rated an average, below average or no support to such

a decision- this will be discussed further later in the paper. The result of this question was compared with the result of another question, where respondents were asked to give their general opinion on whether historic buildings in Dubai as a whole should be conserved (figure 5). As expected, the results of this question were higher than that of the previous question with around 97 percent agreeing to the conservation of historic buildings. This difference between 60 per-cent and 97 percent (between generally conserving and reconstructing) is a reasonable and acceptable difference in the community's attitude to the various professional interventions towards historic buildings.

Following this question, respondents were asked to rate various reasons for supporting or rejecting the decision to reconstruct ("4" being a highly valid reason for reconstruction, "0" being a weak reason to justify the reconstruction of historic buildings). Reasons included benefits to the community both on a national and local level. The former included reasons such as its role in forming national identity and its contribution to the country's economic development. The latter included reasons such as its contribution to community wellbeing and

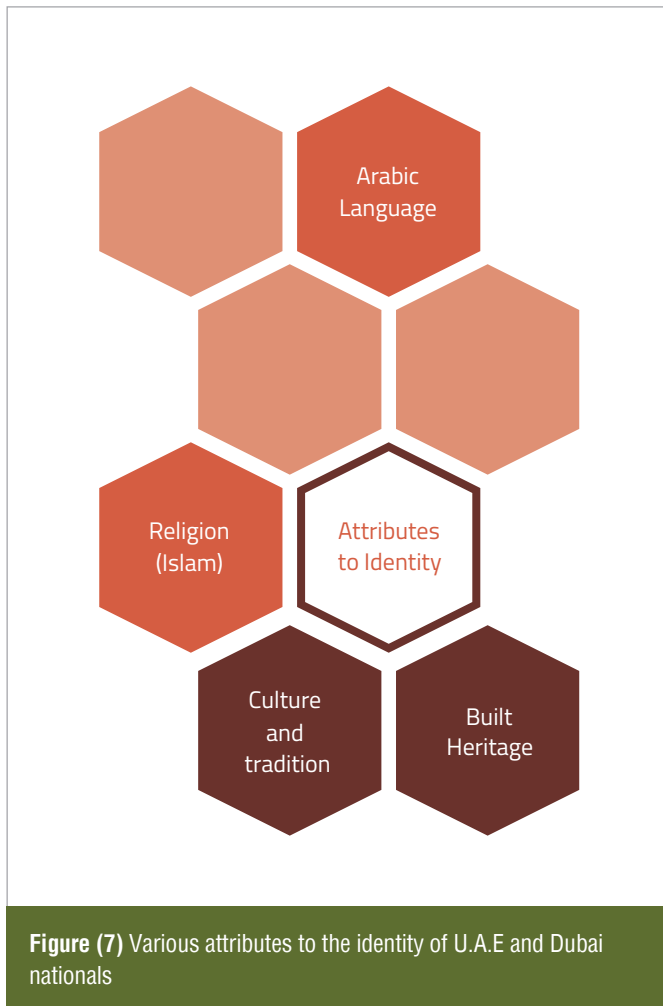


its capacity to revive, maintain and transfer past memories. Results show that the three most highly rated reasons (highly and higher than average) were the need to maintain a sense of identity, to reconnect, revive, transfer memories, meanings and community values of the past and to use reconstruction as a tool to encourage further research and education in the field of cultural heritage (figure 6).



*“A nation without a past is a country without a present or a future.”*

H.S. Sheikh Zayed bin Sultan Al Nahyan



*“Maintaining and keeping our built heritage alive is essential in facing the challenges of globalization and global citizenship...there are many values that built heritage withholds that are capable of surviving and continuity in the face of the challenges of times”*

Dr. Fatima Al Sayegh, Professor & Head of the History Department in U.A.E University

National identity and the symbolic value of built heritage are by far, seen as the most important reasons for justifying the reconstruction of historic buildings in Shindagha.

This value has been stressed in the last decade by the founder of U.A.E, the late Sheikh Zayed Al Nahyan, and more recently by his son, the current ruler, His Highness Sheikh Khalifa bin Zayed Al Nahyan. This value has been strongly accepted and supported by the people of this nation (figure 7). Moreover, the topic of identity has also been the discussion among many scholars and renowned academics in the country such as Dr. Fatima Al Sayegh, Dr. Khalida Suwaidi and Dr. Hissa Lootah, where the relationship between heritage and identity, potential threats to the latter and ways to overcome obstacles through the former have been discussed. A common understanding agreed by such scholars is that heritage of the U.A.E in all its forms constitutes the national identity of U.A.E as opposed to, for example, religion which constitutes a broader identity that relates to other Gulf/Arabian countries.

Such a need for built heritage as a national anchor is due to the rapid modernization and globalization of national urban and socioeconomic structures along with the continuous influx of foreigners who constitute up to 80percent of the city's population, forming a: 'recipe for a destructive, rootless, segmented community' as described by Dr. Fatima Al Sayegh Professor & Head of the History Department in U.A.E University. The reconstruction of historic buildings holds a symbolic value for the nation, society, community and individuals in Dubai and provides a physical representation of identity, fostering feelings of belonging, pride, stability, safety and continuity through its material reality.

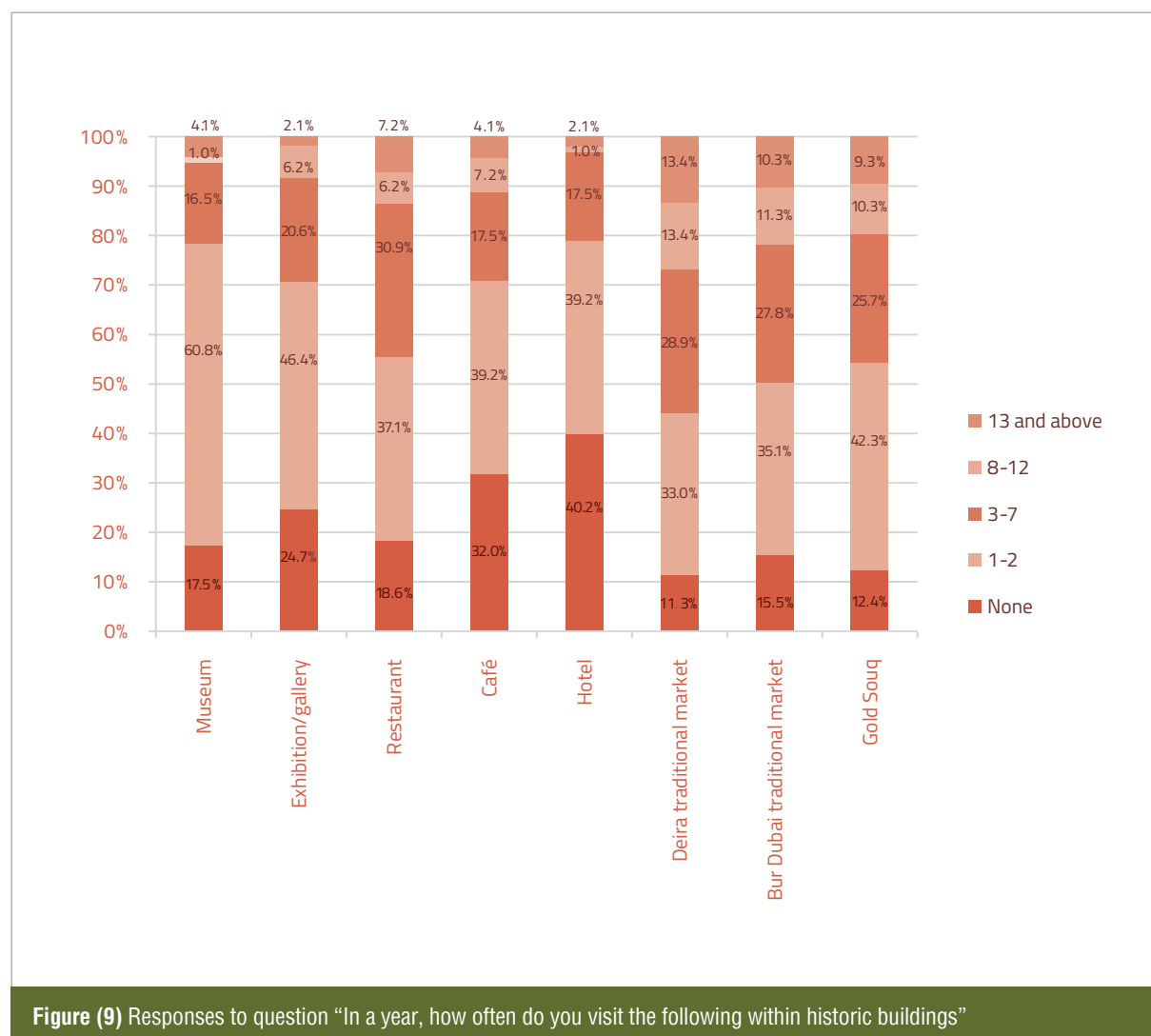
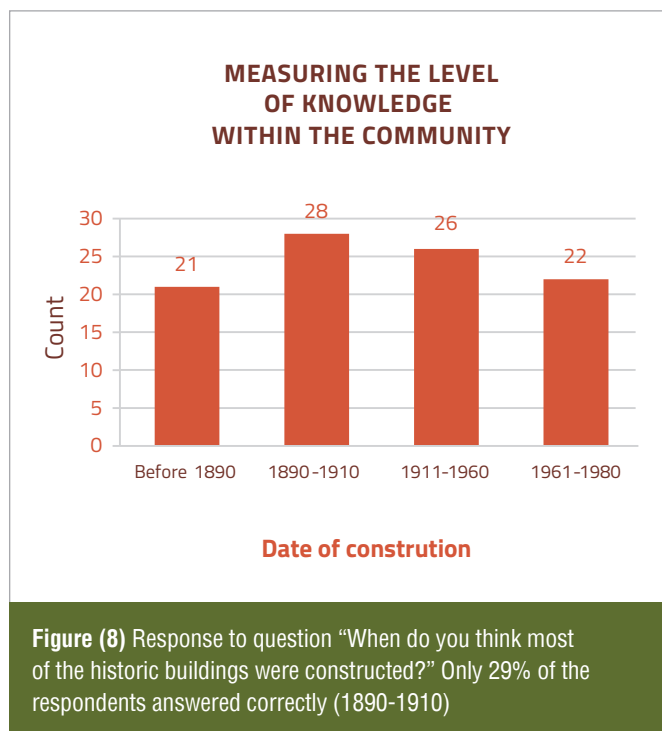
The second highest reason for supporting reconstruction is its correlation with the collective communal memory and meaning of place. Some may argue that national identity (as discussed previously) is a value that is rather top-down and not a community-driven value. Meanings and memory of place, on the other hand, are much more personalized, community-driven values that complete the national identity value can create a far more sustainable identity for the nation. In terms of values, key differences can be noted between historic buildings and archaeological sites in Dubai, where the former are related to the social and emotional communal ties and the latter to the

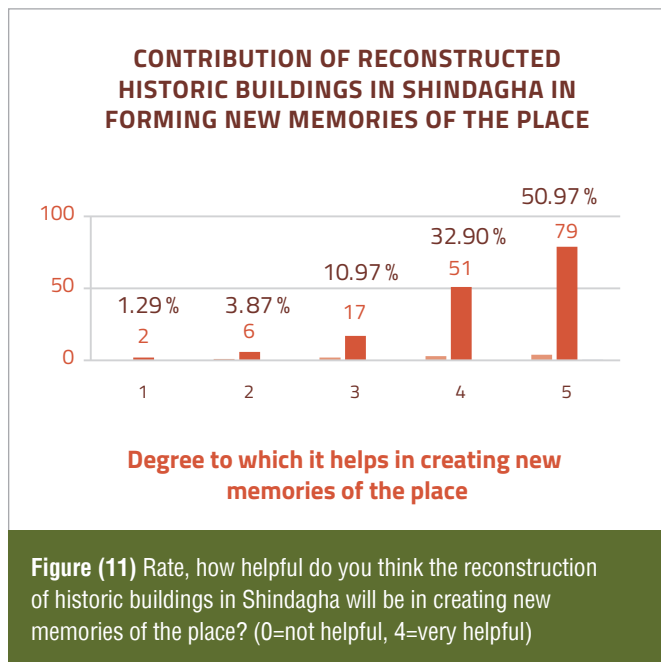
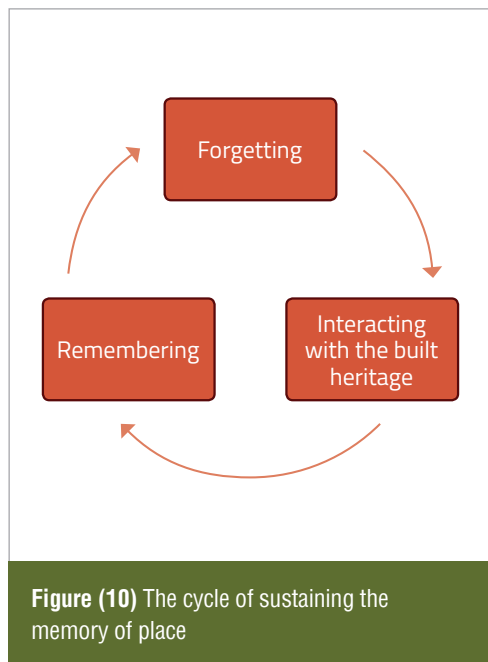


age and geographical value of such sites.

One such reason for the need for such value is the current disengagement of the community with its built heritage at various levels. For example, results from previous research carried out on the understanding of the local community indicate a low level of knowledge and rare intellectual and physical interaction with built heritage sites (figure 8, 9).

Memory and stories are seen as a key way of reconnecting the community to its past through celebration of and interaction with the physical presence of heritage buildings. As seen in figure 10 interaction with the built heritage that represents the act of forgetting and remembering helps in the process of forming and sustaining a memory of place with-out which memory would be more linear and eventually fade away.



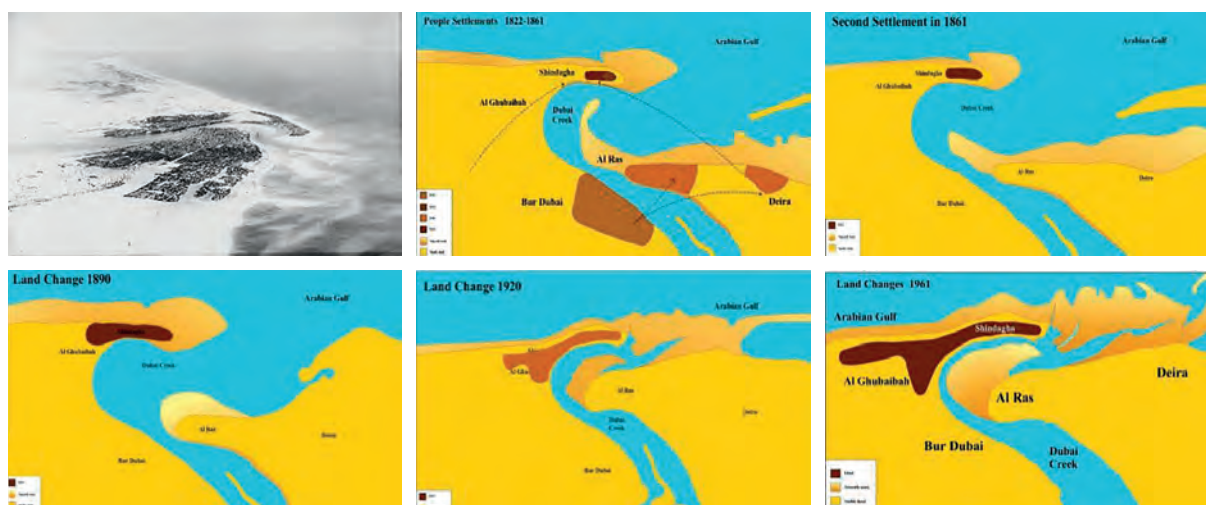


Furthermore, figure 10 represents a continuous revisiting, rethinking and reevaluating of past memories, which is key to its sustainability. The reconstruction of Shindagha provides an opportunity for such an act to occur, while helping to create new memories based on that of the past, which, for example, could not be achieved in augmented reality. Such arguments were also supported by the respondents where 72 percent of those interviewed highly and above average agreed to the fact that reconstruction will help form new memories of place (figure 11).

One key point in favour, at this stage, is the presence of an older generation who

experienced Shindagha and have direct memories and stories of it, as well as the following generation who either experienced it or who are considered to be direct recipients of memories and stories. Reconstruction of Shindagha at this point plays a vital role in maintaining those memories that would otherwise be lost.

The third reason that has justified the reconstruction of historic buildings is the role it can play in encouraging further research in the field of cultural heritage. Examples are seen of university students' research on historic Dubai, and in particular Shindagha. For example, figure 11 shows research conducted by students at



**Figure (12a)** A university student research on the historic development of Shindagha

the Architectural Department at University of Sharjah, which involved the study of the historic evolution of the Shindagha site including that on an urban and architectural level. Although such research is a great initiative, the frequency of such projects requires further attention. Also studies on the impact of such research on the community's understanding has yet to be carried out.

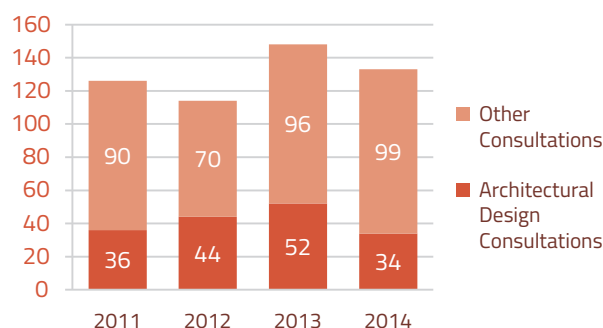
Furthermore, the reconstruction of historic buildings in Shindagha has offered an additional layer of community involvement in the planning, design and execution stages of re-construction. This has included meetings with building owners for historic and architectural details at different stages of the process of reconstruction, which in the case of restoration would have occurred considerably less frequently.

Consultation is yet another level of community interaction with heritage professionals especially in discussions on modern architectural design projects by students, design consultants, etc. (figure 12a, b). Among the publications published by AHD, is *Elements of Traditional Architecture* which used extensively as a reference book on architectural details including many buildings from Shindagha. It has been continuously updated with new data, mainly from Shindagha reconstruction projects. Furthermore, activities and programs



**Figure (13)** Activities organized in Shindagha

#### DESIGN CONSULTATION FOR NEW PROJECTS WITHIN THE HISTORIC DISTRICT IN DUBAI.

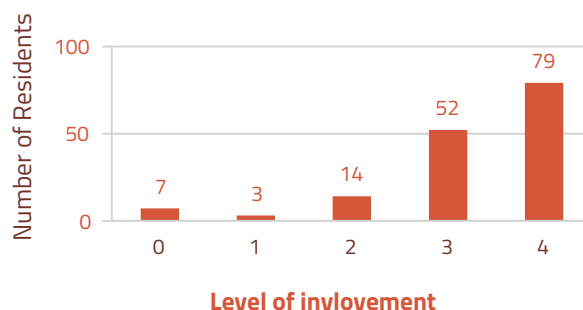


**Figure (12b)** Consultation of the community with AHD

have been organized yearly to celebrate the built heritage. One key point is the need for additional activities to celebrate the uniqueness of Shindagha that combines both the tangible and intangible aspects of Shindagha (figure 13).

Although many of the above opportunities are available to the community, further strategic and informed involvement is required in the various projects carried out in Shindagha. Such desire to engage further was welcomed by the community with 51 percent of those surveyed wanting to participate actively followed by 33.5percent (figure 14).

#### LEVEL OF INVOLVEMENT THE COMMUNITY THINKS IT SHOULD HAVE IN THE RECONSTRUCTION OF SHINDAGHA



**Figure (14)** Rate the level of involvement you think the society should have in the reconstruction of Shindagha? (0= no involvement, 4= very involved)

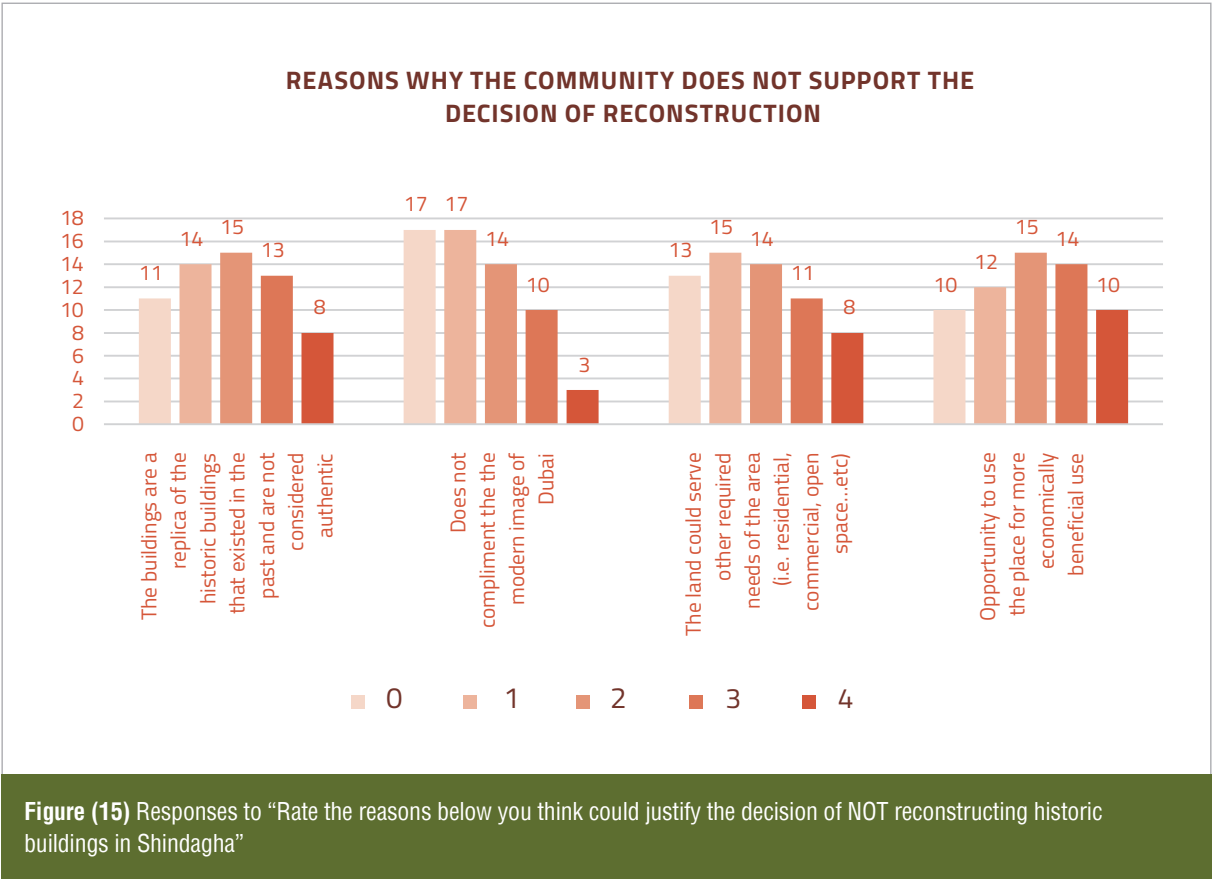
Furthermore, respondents were also asked to rate the reasons that justified not reconstructing historic buildings in Shindagha ("0" indicated low support for the reason where-as "4" indicated strong reasons for not reconstructing). Four reasons were listed. The strongest reasons rated were the opportunities to use the place to provide more economic benefits (figure 15). Such results were expected, as to date, the historic centre faces pressure from either private investors or local people who own historic buildings or land in the historic centre and want to invest their properties better. Such an issue needs to be tackled by AHD through the creation of a commercial strategy thanks to which owners/renters can benefit economically from their projects within the historic centre.

The second strongest reason against reconstruction was given because the reconstruction of historic buildings is not considered authentic. Moreover, when referring to the results of the following question, in which material authenticity is considered the strongest when representing authenticity of historic buildings, it could be concluded that

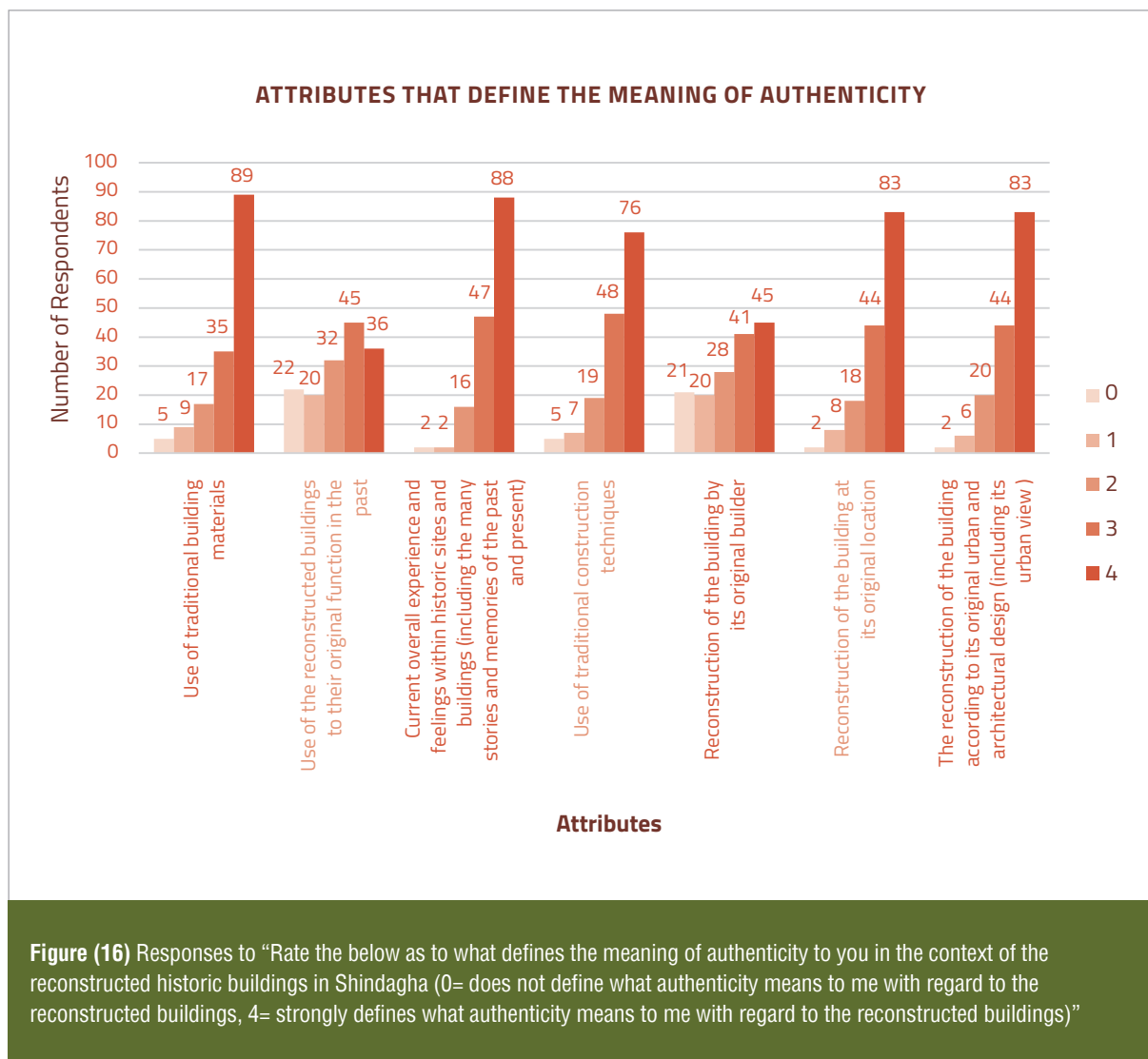
the community tends not be fully aware about the detailed procedures followed by AHD in meeting their definition of material authenticity to which all reconstructed historic buildings should meet.

To understand the context in which such a response was made and to recognize the values the community attached to such historic buildings, respondents were asked to rate a range of authenticity attributes including that of original material, craftsmanship, overall experience, location, builder and the reuse of the building in its original function (figure 16). Results showed that the community strongly supports the "traditional" attribute of authenticity, such as the use of original materials but also strongly supports attributes that relate to the overall experience, feeling and memories of the place. The least rated attribute was continuity of original function and that of design and building by its original architect.

The weakest reason for not justifying the reconstruction of historic buildings in Shindagha was that they did not complement the modern image of Dubai. This is a positive







indication of the community’s shift in attitude from having to choose between the physical representation of the past or present (as it was in the mid 1950s) to both heritage and modernity coexisting together.

Furthermore, it was seen that among those Dubai nationals who responded to the question in figure 15 with average and below average responses were young Dubai nationals, with a total of 11.2 percent of those surveyed. This could be due to the disconnection of the younger generation with their built heritage and this certainly suggests the need for further investigation and research.

### Concluding remarks

The results of the questionnaire have shown that the community of Dubai generally supports the idea of reconstructing historic

buildings in Shindagha for the following three main reasons: to express their national identity which includes a sense of belonging and pride; to reconnect and sustain the memory of place; and to encourage further research and education in the field of heritage. Certain areas of study are now seen to be needing inclusion: the need to set strategic goals, plans and policies to support further community awareness, deeper engagement and involvement at various stages of the reconstruction process and to encourage more research through, for example, the existing educational system. Furthermore, an in-depth study on the concerns of the younger generation with regards to reconstruction is required. Finally, it is important to establish new channels of engagement that tackle the intangible aspects of historic buildings in Shindagha.

## Understanding the Community's Attitude Towards the Reconstruction of Historic Buildings in Shindagha, Dubai

The questionnaire aims at gathering Dubai society's attitude and opinions towards the reconstruction of some of its historic buildings that were demolished when replaced by more modern buildings in Dubai in the mid 20th century. Since the late 20<sup>th</sup> century, the Architectural Heritage Department in Dubai Municipality has eagerly been working on reconstructing many of the historic buildings mainly which are located in Al Shindagha area along the creek of Dubai. The Shindagha area once included many residential buildings such as the house of the ruler, traders and fishermen.

The reconstruction of historic buildings in Shindagha is an accurate replica of the historic buildings that once existed. This is done by referring to the various information sources available including drawings, old photographs, interviews with building owners and other collected historic documents. Today, the reconstructed buildings are used for cultural and entertainment purposes which aims at attracting both residents and tourist to the historic district of Dubai. For more information, please contact the researcher through [s.almulla@hotmail.com](mailto:s.almulla@hotmail.com)

Informed Consent: I agree to take part in this research. Information on the project has been given to me. I understand that all the information filled by me in the questionnaire will be kept confidential and anonymous. I also understand that it is completely voluntary, and I may withdraw from the questionnaire at any time.

- ☐ Agree  
☐ Don't Agree

### Demographic information

#### 2) Gender

- ☐ Male  
☐ Female

#### 3) Age

- ☐ Under 18  
☐ 18-22  
☐ 23-30  
☐ 31-40  
☐ 41-50  
☐ 51-60  
☐ 61 and above

#### 4) Nationality

.....

#### 5) Completed level of education

- ☐ None  
☐ Secondary high school  
☐ High school degree  
☐ Diploma  
☐ Higher diploma  
☐ Bachelors  
☐ Master  
☐ PHD  
☐ Professor

#### 6) Employment Status

- ☐ Employed/Self employed  
☐ Retired  
☐ Unemployed  
☐ Homemaker  
☐ Student

#### 7) Do you think historic buildings and sites in Dubai should be conserved?

- ☐ Yes  
☐ No  
☐ I don't know

**8) Historic buildings in Shindagha are being reconstructed as it would have been in the past by referring to the available information about it. To what extent do you support the decision of reconstructing historic buildings in Shindagha**  
 (0 being "Do not support it at all", 4 "Extremely support the decision")

Note:(if answer is "0" SKIP question 9, if answer is "4" SKIP question 10)

- ☐ 0  
☐ 1  
☐ 2  
☐ 3  
☐ 4

**9) Rate the reasons below you think could justify the decision to reconstruct the historic buildings in Shindagha**

(0 being "Does not justify the decision to reconstruct", 4 being "strongly justifies the decision to reconstruct")

	0	1	2	3	4
Encourage research and education in the field of architectural heritage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increase the economic income to the city	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Preserve and strengthens the identity of the city	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social well being of the community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Assists in reviving, continuation and transfer of past memories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increase cultural tourism in Dubai	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adds to the beautiful scenery of the historic area of Dubai	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Offers a different experience than that of the modern part of Dubai	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

0 1 2 3 4

Offers a different experience than that of the busyness of other parts of the historic area such as the traditional souqs in Bur Dubai and Bur Deira

☐ ☐ ☐ ☐ ☐

Source of Inspiration

☐ ☐ ☐ ☐ ☐

Provides an integrated and preserved character of the place

☐ ☐ ☐ ☐ ☐

It completes the story of the historic development of Dubai

☐ ☐ ☐ ☐ ☐

Increase knowledge about architectural heritage

☐ ☐ ☐ ☐ ☐

**10) Rate the reasons below you think could justify the decision of NOT reconstructing historic buildings in Shindagha**

(0 being "Does not justify the reason for not reconstructing", 4 being "strongly justifies the reason for not reconstructing")

0 1 2 3 4

Opportunity to use the place for more economically beneficial use

☐ ☐ ☐ ☐ ☐

The buildings are a replica of the historic buildings that existed in the past and are not considered authentic

☐ ☐ ☐ ☐ ☐



	0	1	2	3	4
Does not compliment the modern image of Dubai	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The land could serve for other required needs of the area (could be residential, commercial, open space...etc)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**11) Rate the below as to what defines the meaning of authenticity to you in the context of the reconstructed historic buildings in Shindagha**

(0= does not define what authenticity means to me with regard to the reconstructed buildings, 4= strongly defines what authenticity means to me with regard to the reconstructed buildings)

	0	1	2	3	4
The use of traditional building materials to reconstruct the historic buildings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The use of the reconstructed buildings as it's original function in the past [for example: reuse of the buildings as houses]	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The current overall experience and feelings within historic sites and buildings (including the many stories and memories of the past and present)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The use of traditional construction techniques when reconstructing historic buildings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	0	1	2	3	4
Reconstruction of the building by its original builder	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The reconstruction of the building at its original location	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The reconstruction of the building according to its original urban and architectural design (including its urban view)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**12) Rate how much you would like to get inspired by the local traditional architecture if you had the change to design a new modern building** (0= No inspiration, 4=very much inspired by the local architecture )

- ☐ 0  
☐ 1  
☐ 2  
☐ 3  
☐ 4

**13) Rate, how helpful do you think the reconstruction of historic buildings in Shindagha will be in creating new memories of the place?** (0=not helpful, 4=very helpful)

- ☐ 0  
☐ 1  
☐ 2  
☐ 3  
☐ 4

**14) Rate the level of involvement you think the society should have in the reconstruction of Shindagha?** (0= no involvement, 4= very involved)

- ☐ 0  
☐ 1  
☐ 2  
☐ 3  
☐ 4

**15) Comments**

.....

.....

Thank You

# Reconstruction of Historic Areas: Shindagha as a Case Study

*Eman Assi*

## Introduction

Dubai is commonly perceived as the quintessential post-modern city, a globalised metropolis extending for tens of kilometres along the Gulf shoreline, characterised by its impressive and distinctive skyline, and crowned by the highest building in the world, *Burj Khalifa*. It is amongst several of the cities in the Gulf region to have experienced the material effect of oil prospecting in the 1960s. Dubai underwent a massive infrastructural development in the name of modernisation in a very short time frame. However, the richness and fame of the modern metropolis are the result of the rapid evolution of the original merchants' settlement that developed on the two banks of the *Dubai Creek* since the second half of the nineteenth century. The tangible and intangible vestiges of this early phase are still visible and constitute an important heritage that deserves to be preserved and presented to a larger public. The historic area is still of great value to the local community, as they consider it part of their cultural identity, connecting them with their history and tradition.

This paper will present the concept of reconstruction as an urban heritage conservation practice in the Gulf region. It will focus on the reconstruction of *Shindagha* neighbourhood in historic Dubai as an approach adopted by Dubai Municipality, where Dubai's case study can serve to exemplify a "social process" by which cultural heritage is produced, used, interpreted and safeguarded. The article will explore all issues related to this approach including the historical context, reason for reconstruction and its social impact on the Emirati community. It will identify exactly where and how original owners can be involved in step-by-step documentation, reconstruction and management processes. Through this paper the authors aim to challenge the conventional way of thinking in the conservation field and debate ways and means of broadening our horizon to bring

greater respect for cultural heritage diversity to conservation practices.

## History of Dubai

Dubai is located south east of the Arabian Gulf on the Arabian Peninsula, it has the largest population and is the second-largest emirate, after Abu Dhabi. In the last twenty years Dubai has extended along the seashore, however, the origins of the city can be found along the banks of *Khor Dubai* (Dubai Creek), where the first settlements, *Al-Ras*, *Shindagha* and *Bur Dubai* developed in the nineteenth century.

*Dubai Creek* area is an active urban environment that continues to play a significant role in the city's economic and symbolic life: an area where traditional markets and boats still define the city's rhythms, colours and sounds. Wooden boat making, gold, silk and spice trade, covered souks, traditional palaces and wind-catchers do constitute a specific and unique urban environment further enhanced by the presence of the creek, the actual *raison d'être* of the original human settlement in this area.

The creek was likely the actual *raison d'être* of Dubai's creation and early development as a trading port; as the earliest settlements dating back to approximately 1833, when about 800 members of the Bani Yas tribe, led by Sheikh Maktoum bin Buti Al-Falasi, settled in the *Bur Dubai* area, at the mouth of the creek.

The warm shallow waters of the Gulf provided ideal conditions for the pearl oyster, and for centuries pearling was a main stay of the Gulf economy in the nineteenth century. After 1904, Dubai became the main pearl trading centre for the lower Gulf countries. In the early twentieth century, Dubai was an embryonic city-state with a population of approximately 10,000 people. The town grew along the creek, and had a small quay for vessels. It consisted of three main quarters:

- **Shindagha**, with approximately 250 houses, was the closest to the sea and was the base for the Bani Yas ruling Arab clan.
- **Bur Dubai**, situated on the southwest bank of the creek, encompassing about 200 houses, 50 shops, Al-Faheidi Fort and the main mosque. The Indian merchant community lived in Dubai and when people from *Bastak* began migrating, they also settled along the creek in Bur Dubai, beyond the Indian community area.
- **Deira**, the largest quarter, lying on the north side of the creek, had a mixed population of Arabs, Persians, Baluchis among others. Its quarter encompassed approximately 1,600 houses and the main bazaar, with some 350 shops.

During the 1950s, Dubai's prosperity increased with the growth of the gold trade. Dubai was able to profit from the new Indian regulations for the commerce of Gold established in 1948 and quickly became a leading hub for the export of gold to India with traditional wooden *dhow*s bringing gold to the Indian coasts.

In the second half of the twentieth century, the importance of the creek as commercial hub imposed a series of improvements to allow larger vessels to transit, as well as to facilitate the loading and unloading of goods. Sheikh Rashid bin Saeed Al Maktoum was responsible for the transformation of Dubai from a small cluster of settlements near the Dubai Creek to a modern port city and commercial hub. His famous line,

*"My grandfather rode a camel, my father rode a camel, I drive a Mercedes, my son drives a Land Rover, his son will drive a Land Rover,....."*

In addition to the first town planning and road network project, the dredging of the creek was the first essential step in laying the foundations for a modern commercial city. The dredging took place between 1958-59. The project allowed to:

- remove the sand accumulated at the mouth of the creek, which obstructed the canal favouring access for boats;
- deepen the creek bed in order to allow larger boats into the creek; and,
- replace the sandy banks with quays along the two banks for the mooring of the *dhow*s.

Following the discovery of petroleum offshore in 1966, the development of the oil industry revolutionised the economy and society of Dubai, as concessions to international oil companies were granted. Oil revenues enabled the government to undertake major infrastructural and industrial projects that included the construction of Port Rashid, the dry docks, an aluminium foundry, and the Jebel Ali port and industrial area. Works on the deep water harbour started in 1967 and the facility was opened in 1972. By 1969, Dubai was producing half a million tons of petroleum a year. Between 1968 and 1975 the city's population grew by over 300%, as the discovery of oil led to a massive influx of foreign workers, mainly Indians and Pakistanis.

### International Charters and the Gulf Approach to Heritage

Architectural conservation in the Gulf region is a relatively new field, and has acquired importance only since the mid-1990s. Apart from major archaeological sites, Gulf (and UAE) heritage is mostly relatively recent, dating mainly from the late nineteenth and the first half of the twentieth century. However, though chronologically close to the present, this heritage represents cultures and traditions that have been struggling to survive in most of the Gulf's urban settings following the discovery of oil and the establishment of the modern Gulf nations.

These two elements, the temporal vicinity on the one hand, and the disappearance of past traditions on the other, explain the specific approach to architectural conservation commonly followed in the region, where the boundaries between original and reconstructed are particularly blurred. An example being, the many historic buildings rebuilt after having been demolished 20 years ago. Reconstruction, as an approach, can provide a deep inspirational feeling of connection of a community and landscape to its past and lived experience. This local specificity makes most of the heritage sites in the region a complex mix of original structures, restored buildings and reconstructed houses that, all together, define urban heritage sectors of cultural significance for society. These buildings, which are generally no longer inhabited by the original owners and builders, are often transformed and used for other purposes, exhibiting the heritage that tells the locals who they are by narrating the



past from whence they came from.

The challenges to conserve the heritage of Dubai have been great, due to the rapid urban development and modernisation that has taken place in the city, and this has negatively influenced the physical urban fabric of the historic area. The U.A.E has experienced dramatic changes in the few short years since its establishment, changes that have provided its population with all the benefits of a modern, developed society, but at the same time, these advances have distanced them from their local and traditional environment. The discovery of oil in the 1970s has also led many people to leave their old houses, in *Al Fahidi*, *Deira* and *Shindagha*, for newly built neighbourhoods in search of modern comforts. As a result, most of the historic buildings were abandoned and as a consequence, they deteriorated. These buildings later became inhabited by low income families or labourers.

Dubai is an example of this ambivalent approach, conjugating restoration of authentic houses and mosques and, careful reconstruction of historical buildings. The Architectural Heritage Department (AHD) of the Dubai Municipality, as the main body responsible for the management of the historic area, has acquired in depth experience in the documentation, study and conservation of the historic buildings of Dubai. Since the first attempts in the 1980s, when the Al-Fahidi fort was restored and Sheikh Saeed's house in *Shindagha* was reconstructed by an international firm, a group of committed and skilled architects, planners and workers has been formed, entrusted with the restoration and maintenance of Dubai's built heritage.

The main objectives of AHD are to adopt a general policy that aims to give cultural heritage a function in the life of the community, to document, restore and rehabilitate the historic fabric and buildings according to its cultural significance. Furthermore, it seeks to raise awareness regarding the importance of cultural heritage among the different sectors of the community, reviving the old construction techniques by offering training courses targeted at professionals and craftsmen, as well integrating the protection of the above mentioned heritage into comprehensive planning programmes.

The following article will be presenting heritage conservation processes adopted by the AHD for the management of the historic area. With respect to international charters and ethics of conservation, three main processes have been identified: maintenance, restoration, urban conservation and reconstruction.

### The Reconstruction of Shindagha

*Shindagha* is a narrow strip of land located between the Persian Gulf and the Dubai Creek. The first settlement in *Shindagha* dates back to the 1860s when people started to inhabit the area. In 1896, Sheikh Maktoum Bin Hashir Al-Maktoum, then ruler of Dubai, moved his residence from Abu Dhabi to *Shindagha*. Consequently, the area gained additional importance and started to develop rapidly, attracting other well-known Emiratis and famous traders. *Shindagha* became one of the most important areas of Dubai, featuring several mosques, administrative buildings and residential houses, all built using local materials (coral stone) and boasting a specific architectural style characterised by its nicely decorated panels and wind-towers.

Having no souk of its own, *Shindagha* was the quietest, residential part of town. Although Dubai was the cosmopolitan home to people of various nationalities, the residents of *Shindagha* were mostly of Arab tribal origin. Furthermore, *Shindagha* was the home of Dubai's ruling family. It is located at the entrance of the creek on a narrow strip of land separating it from the Arabian Gulf. This privileged position permitted to control the movement of *dhow*s and trade coming into Dubai.

The development of the modern city and the creation of the Rashid Port immediately north of *Shindagha* favoured the progressive abandonment of the area. Once abandoned, the houses began to collapse and the original urban fabric of *Shindagha* deteriorated quickly. In the 1980s, the Municipality decided to demolish most of the remaining structures in view of the complete redevelopment of the neighbourhood. The demolitions were launched and took place within a couple of weeks, leaving standing only the mosques and the trees that used to grow in the courtyards of the houses and one watchtower called '*Murabaat Shindagha*'.

Before demolishing this quarter, the Municipality surveyed the area and drafted a map of each house in order to determine the amount of the compensation due to the owners. Several videos during the demolition were made by the residents and owners of the houses, becoming later a fundamental source of reference material for the future reconstruction of the houses that had been demolished. However, within a few years, the development of a new sensitivity towards heritage and national history led the local authorities to completely reconsider the earlier plans which were eventually shelved.

Subsequently, the Dubai Municipality made a huge effort to reconstruct Shindagha's neighbourhood and its historical buildings. The house of Sheikh Saeed Al-Maktoum was the first to be reconstructed in 1986, and was soon followed by the restoration of the historic mosques of: Bin Zayed, Al-Utaibat, Al-Sheyookh, Al-Mulla, Al-Mur Bin Harir and Harib Bin Harib.

ADH has been in charge of this major urban renewal plan, which includes the restoration of the remaining mosques and the watch tower, as well as the reconstruction of the houses that were demolished in the 1990s. The reconstruction projects carried out in *Shindagha* are carried out according to the highest international standards. The master plan for the area foresees its complete reconstruction for heritage and cultural use on the basis of the situation recorded in 1991, when detailed information about each house was collected before their demolition.

Reconstruction as a process adopted by the Dubai Municipality follows the International Organization for Standardization guidelines ISO 9001-2008 (Quality Management Systems). The ISO is a very good tool, as it makes sure that reconstruction is implemented according to a planned process. It also helps to identify those responsible for the implementation process, the type of expertise needed, those responsible for approval of any action and the output of each activity. Reconstruction as a process is comprised of three phases which are implemented by different departments in AHD. Preparing historical data and conducting interviews are the responsibility of the Research Department, while collecting and analysing architectural data, as well as proposing an adaptive reuse is the

responsibility of the Heritage Design Section, and is implemented by the Execution Section.

The process of reconstruction is divided into four phases as explained in figure 1:

1. Identification of site boundaries
2. Data gathering and documentation
3. Developing policies
4. Management

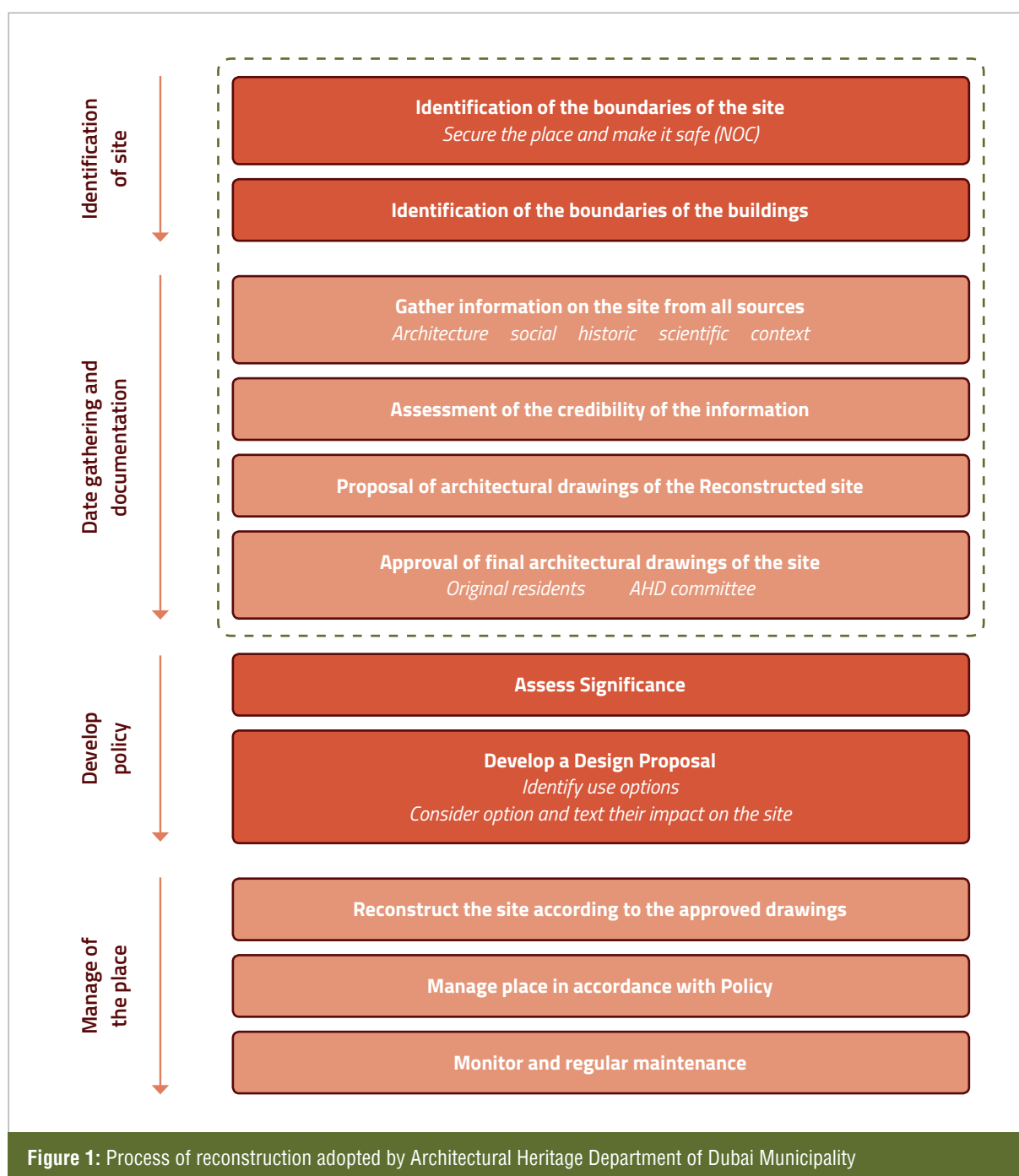
#### 1. Identification:

Identification of the site includes the following steps:

- a. Identification of the demarcation points for the land boundaries, which is the first step of documentation. The main purpose is to identify the boundaries of the site based on the map of *Shindagha* from 1970, thanks also to the use of photogrammetric techniques. A request is then sent to the Survey Department at Dubai Municipality to conduct a joint survey of the site (see figure 2).
- b. Identification of the boundaries of the buildings is carried out according to the following steps:
  - i. An NOC certificate is issued by RTA to prove that the undertaken project for the reconstruction of the house is authorised by the government. It is carried out by filling the NOCof request for information by AHD to obtain approval to launch the project. Information needed from this activity includes all the existing infrastructure of the site, Etisalat and Du – UAE's main telecommunication service providers, Dubai Electricity and Water Authority (DEWA), drainage, irrigation and sewage services. The process of application ensures that adequate coordination with other concerned parties has taken place to ensure an appropriate response, according to accepted standards. The certificate itself certifies that coordination is complete.
  - ii. Identification of building boundaries. This step is carried out by AHD's Execution Department based on the NOC certificate issued by RTA and the old

- plans of *Shindagha* prior to demolition.
- iii. Archaeological investigation: this step is very important to mark out the foundations of the walls of the house prior to demolition. In most cases the foundations are very close to the ground surface and thus it is easy to identify them by excavating only 50 cm below ground level. The excavation is carried out by an archaeologist from AHD together with a surveyor from the Survey Department of the Dubai

Municipality. This is the first step in order to achieve a schematic layout of the house, allowing comparison and cross-checking with other sources, which will lead to accurate measurements and drawings of the original structure. This process might take two to three weeks. The outcome of this stage is a plan illustrating the elevations of the houses and the building materials employed.



**Figure 1:** Process of reconstruction adopted by Architectural Heritage Department of Dubai Municipality

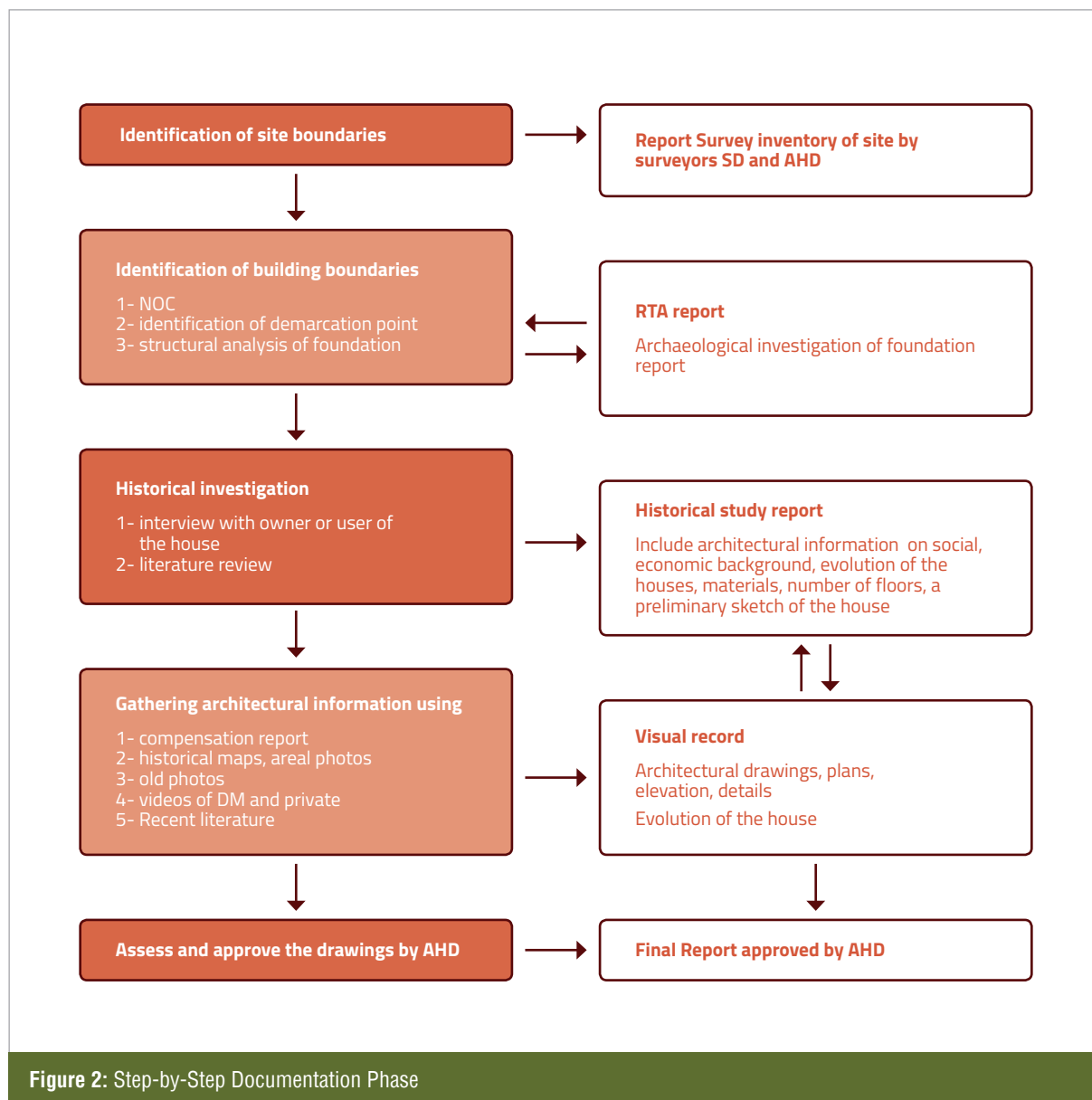


Figure 2: Step-by-Step Documentation Phase

## 2. Data Gathering and Documentation:

Documentation is one of the most important phases of reconstruction. If conducted thoroughly and comprehensively, it can lead to a better results. The Nara Document on Authenticity stresses that in order to understand the authentic heritage values of a place, we must employ credible and truthful sources of information. A truthful source is not only written, but information or sources of information such as an archaeological excavation and information it can provide, or a wall paintings that show details of the life and technology of certain period and area.

This step is very important in making sure that the house will be built according to its original state. The architect in charge of the project has to search for any information that could help him in preparing all the architectural drawings related to the original structure. Data gathering can be collected from different sources, as illustrated in *figure 3*, and can be classified according to the following:

- a. Historical data: which includes land document, family document, historical photos and maps, inscriptions, old



- literature and British archives).
- Social data: which includes oral history, social and economic surveys of the owner and residents of the house, family documents, literatures, diaries, records of neighbours and demographic data.
  - Scientific data: which includes archaeological investigation, geophysical and photogrammetric, traditional indigenous knowledge and materials analysis.
  - Architectural data: which includes all architectural information drawn for the compensation report, historic maps, interview with the owners, aerial photos

of Dubai from different periods, old photos and videos of the historic area.

- Context data: which includes historical maps, social economic and environmental information, spatial integrity with surrounding areas and evolution of architectural and urban fabrics.

A good source for information is the AHD's archive, which has been feed with a lot since twenty years. With more than 12000 historic documents, around 3900 old photos and 14700 scanned images, the architect can rely on them in his proposal.

Historic	Social	Scientific	Architectural	Context
1- Land document 2- Old family document and photographs 3- Historical photos By Expatriates 4- Historical maps 5- Inscriptions 6- old literature 7- British archives Dubai records, survey of the gulf	1- Oral history 2- Socio economic survey of owner or user of the site 3- Old family document 4- Literature 5- Diaries 6- Records of neighbours 7- Demographic data	1- Archaeological investigation 2- Geometrical survey and photogrammetry 3- Traditional indigenous knowledge 4- Material analysis	1- compensation report by DM 2- historic maps 3- Interviews with the residents 4- Areal photos of Dubai of different periods 5- Old photos of the house 6- Videos from DM and owner of the house. 7- study of comparative sites and resources	1- historical maps 2- Social cultural context 3- Environmental 4- spatial integrity 5- surrounding spaces 6- evolution of surrounding urban fabrics 7- Economic context
<b>AHD conducted an interview with the master builder of houses in Shindagha Ostad</b>				

**Figure 3: Sources of information**

The archive also includes historic maps, aerial photos, as well as panoramic and closer images taken by local and ex-patriots who used to live in Dubai in the 1960s, 1970s and 1980s. Some of them are in very high resolution, thus allowing a lot of detailed information to be extracted when magnified, such as the boundaries of the house, details of windows and facades, type of gypsum decoration and interior of the rooms. Maps of the historic area of Dubai that belong to different periods can help in identifying the right location of each house and how it is related to the other neighbouring houses.

To make sure that the information is correct, the architect in charge is using different tools to achieve more credibility. One of these tools to be

used is the input and feedback of the residents of *Shindagha* through the different phases of reconstruction process, starting from gathering information phase to policy development, and management of the reconstructed house.

Input of residents (owner, user, neighbour) is happening in different stages in reconstruction

1. Family documents and archives.
2. Interviews with them.
3. Review of the collected data and drawing by the architect of the project.
4. Check if reconstructed site according to his own memories.
5. Final decision for accurate information is AHD.

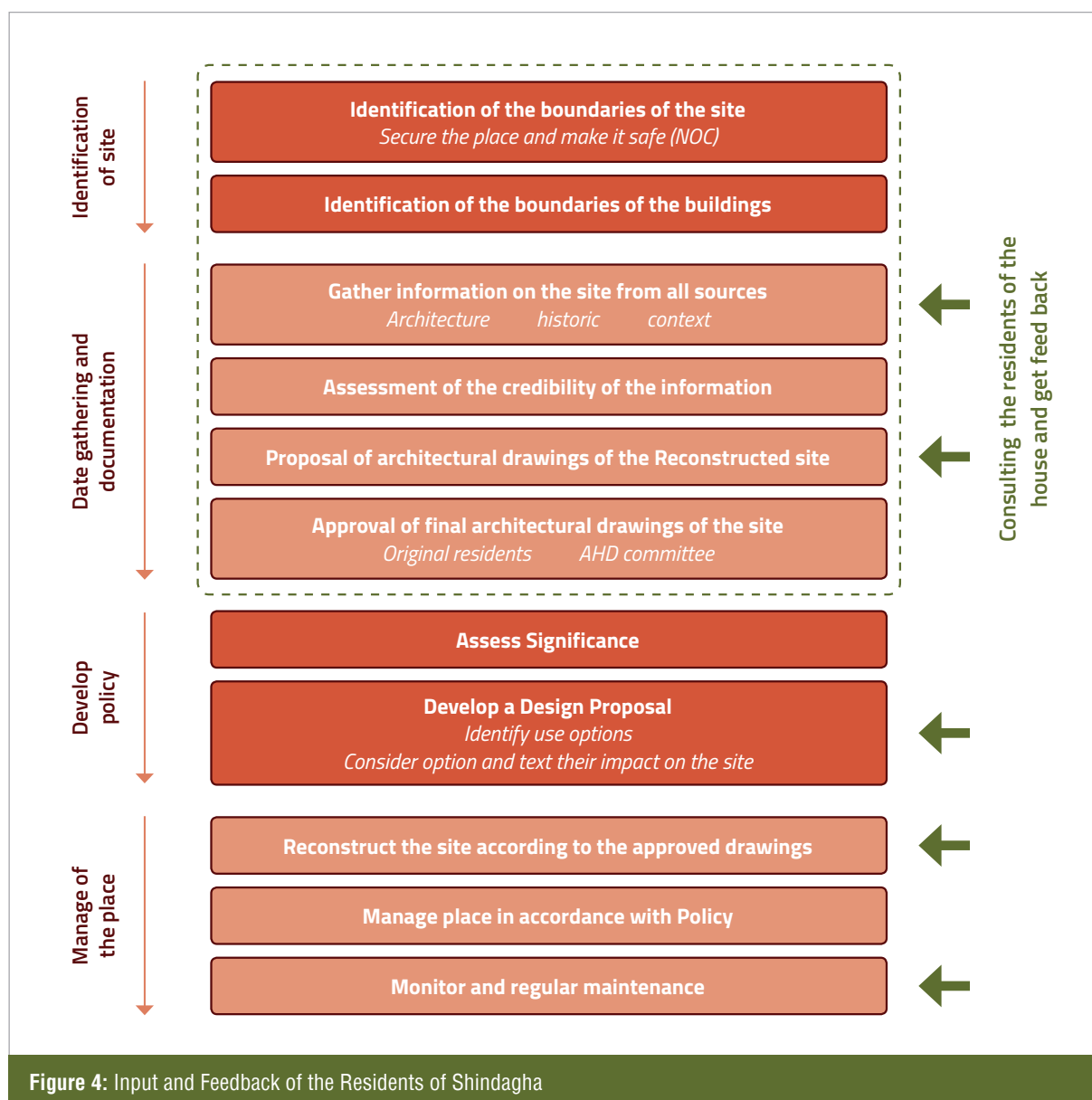


Figure 4: Input and Feedback of the Residents of Shindagha

Each interview is conducted and recorded by a historic researcher according to a form filled by him. Although some residents have limited technical drawing skills, they still can draw some sketches of the houses explaining: different plans of the house, the function of each room, the history of the house and how it has changed over time, the building materials used and some insight to the memory of the neighbourhood. The AHD has already finished interviewing 80 people out of prepared list of owner and residents of Shindagha, see figure 5.

Family documents are also another reliable source of information where the architect

can get more specific information about the people who used to live in the house, its main components, nature of its surrounding, the social and economic structure and how the house has evolved through time.

An affection plan is also a very good tool to be used. Affection plans are survey drawings that have been carried out by Dubai Municipality before demolition. Each house in *Shindagha* was documented in order to compensate owners. This survey is very useful, as it includes the name of the owner of the house, site plan, along with the architectural plans of each house in the area.

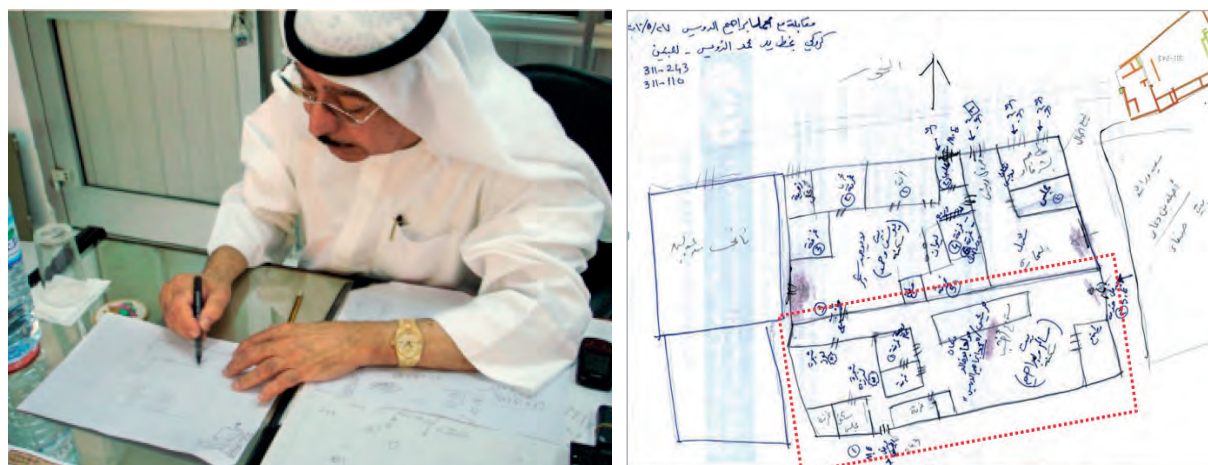


Figure 5: Interview with the owners and or user of the house

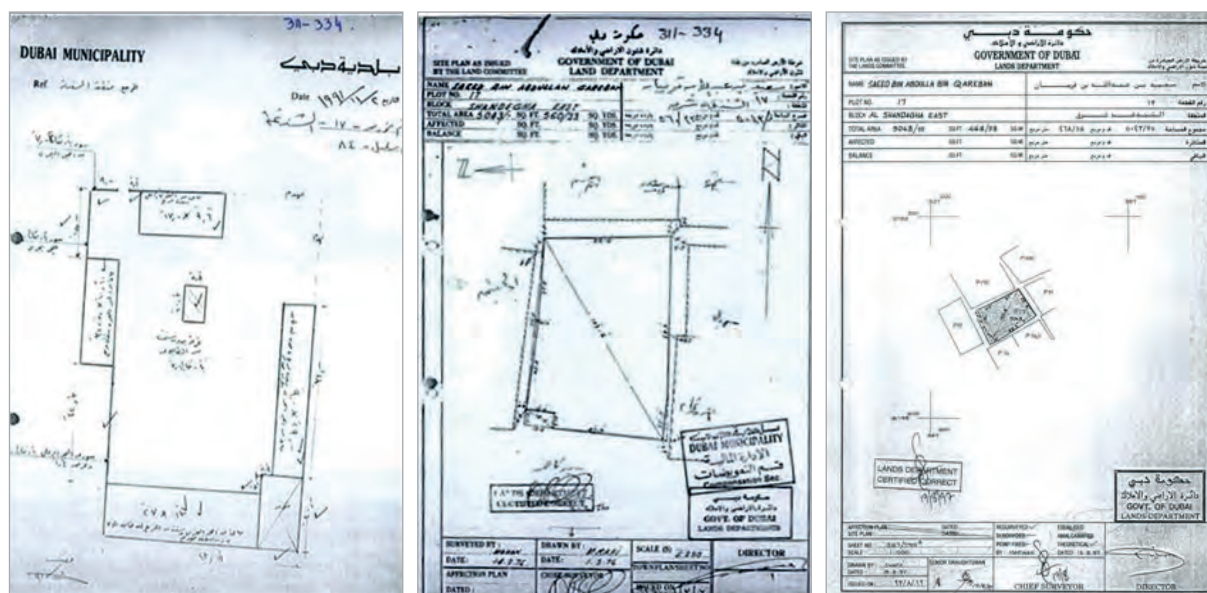


Figure 6: Compensation report



**Cross checking of information is occurred in many stages in order to have credible information:**

#### Cross checking of information

- 1- Foundation excavation survey report
- 2- Compensation report
- 3- Historic maps ( 1950 Tuqan, 1961 John Harris, 1983)

#### Evolution of the house

- 1- Historic maps of different period, 1961, 1983
- 2- Areal view of Dubai in different period, 1935, 1948, 1960, 1965, 1976
- 3- Interview of Shindagha residents

#### Defining architecture features and details of the house:

- 1- Compensation report
- 2- Interview with residents
- 3- Old photos
- 4- Videos by owner or DM before demolition
- 5- Areal view of Dubai in different period, 1960

**Figure 7:** Cross checking of information

### 3. Policy Development:

Once all the information is gathered and has been cross-checked with different resources, it is put into final drawings with detailed plans. In this stage as mentioned before, the plans are shown to the original resident to see if he has any further comments to add, and if not, approve it. The final drawings are then approved by a technical committee at the AHD, which once approved, the architect finalises his design proposal according to the agreed use.

### 4. Management of the place

In this step the actual reconstruction of the house is implemented according to the proposed use and plans of the architect, involving skilled craftsmen and builders who have a long experience in traditional materials and building techniques. When finished reconstruction according to the adaptive reuse proposed by the AHD . for more involvement of the residents, they were given the first priority to run the place , if he shows no interest , the



Map of 1940s



Map of end 1940s



Map of 1960s



Map of end 1970s



Map of end 1972



Map of end 1980s



Map of end 1990s



Map of end 1990s



Map of end 1990s

**Figure 8:** Comparative analysis of historical maps allow to understand Evolution of the house through time Using Areal images



AHD will announce for lease to the public . according to the contract signed by the tents , he will be strict to the rules of AHD and should request its approval for any alteration on the interior if he wish to do .

### General Guidelines for Reconstruction of Historic House

The AHD has adopted guidelines to make sure that reconstruction is implemented according to international standards:

- The architect should have in-depth knowledge of the history of the place in question, its evolution and have critical and analytical skills.
- Documentation is a continuous process to ensure the credibility of information.
- Constant consultation of the residents and local community should be carried out in all stages of the documentation process.
- The new proposed use for the reconstructed building should cause to minimum alteration to original dimensions of the building.
- The owner of the original house should be given the priority to rent the place according to the use approved by AHD.
- Continuous monitoring of the house after reconstruction is recommended to make sure that the house will not undergo any changes.
- If there are to be any changes, they should be extremely necessary and minimum, as well as having received the approval of AHD
- In case of contradiction of the information, the final decision goes to AHD.

### Conclusion

Since urban heritage places in the Gulf region have different cultural contexts compared to the western ones, heritage process, do not always "follow" the conventional western tradition and idea of authenticity represented by the international charters. Authenticity for these structures could be assessed as a social process where the heritage place has its significance in its social, symbolic, spiritual value as well as in the materials and techniques used. These buildings and quarters are undoubtedly "heritage" areas and are perceived as such by the communities living in the region, becoming a source of pride and identity.



Figure 9: During reconstruction of one of the houses

Dubai typifies the way in which cities in the Gulf region have developed over the last hundred years. Many have grown rapidly from small merchant communities to thriving commercial centres, which depend on oil revenue. Rapid growth in wealth and modernisation has its consequences on the social and economic structure, and the implications in creating a fragmented urban environment. Urban conservation as an approach is one of the main tools used to sustain national identity in a multicultural society. The reconstruction of heritage places is seen as a mean to reconnect the community to their past, by reviving it's meaning, values and memories of the place, and thus facilitating in the formation of an identity, as well as sense of belonging and pride.

In the field of world heritage Convention, there is however a focus on places of cultural significance. Can that quality, the cultural attributes of a place, be assessed as a genuine or not? The answer can only lie in the definition of its significance. In 1994, John Domicelj wrote in his article discussing the topic of authenticity, that:

*"When a place, its context, its meaning, its use and its fabric are expertly described with affection and precision and when that description is carefully evaluated for historic, aesthetic, social, scientific or other values, some view on authenticity begins to emerge".*

How can a place be deemed to be authentic or not authentic, while it clearly exists, authentically as a place? Even adopting the simplest of definitions, such as 'authentic', the answer remains: it is what it is.



**CONCLUSIONS:  
TOWARDS A  
DUBAI DOCUMENT**

# Conclusions

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The main aims of this seminar were to challenge conventional thinking in the conservation field, debate ways and means of broadening our horizon to bring greater respect for cultural heritage diversity to conservation practice, and to test the authenticity in ways that accord full respect to the social and cultural values of all societies. To this end, participants have recommended the subsequent actions to more effectively address the challenges of urban conservation and reconstruction in the Arab region and to serve as a possible framework for addressing similar challenges elsewhere in the world:

## 1. Reconstruction in the Arabian Gulf Region:

- Establish a scientific committee consisting of both local experts and representatives of international organizations to discuss the issue of reconstruction in conservation theory, as well in its contemporary socio-economic context in order to formulate "The Dubai Document on Reconstruction in the Arabian and Gulf Region."

## 2. Guiding Principles and Criteria:

- Develop guiding principles and criteria for the appropriate use of reconstruction based on diverse and reliable information sources and cultural traditions, reflecting recent discussions on the evolving concepts of authenticity and integrity as expressed in the cultural traditions of specific communities.

## 3. Credibility of Resources:

- Conduct thorough research and archival documentation for any proposed reconstruction from textual sources, images, cartography, and material and archaeological evidence on expressions of community culture and cultural values in the relevant historical periods to specific monuments,

building ensembles, and urban landscapes.

- Carry out reconstruction based on complete detailed documentation on the original, and to no extent on assumption and/or conjecture.
- Base the reconstruction's credibility on reliable information resources, and the community's approval to its value in being a part of its heritage and values.

## 4. Reconstruction as a Social Process:

- Develop and test community engagement techniques and evaluation of contemporary community values in relation to elements of tangible and intangible heritage. Such engagement activities will help to better understand aspects of continuity or discontinuity with documented historical cultural expressions and provide sound empirical data for establishing an epistemological framework on cultural heritage and its conservation in the Gulf and the Arab world.
- Help people reconnect with their memories of the place and landscapes, and acknowledge the right of communities to maintain and transmit their particular forms of tangible and intangible expressions by utilizing reconstruction as a conservation approach. However, one must take into consideration the need for credible resources as previously mentioned in the above points two and three.

It is hoped that the activities described above address issues of reconstruction in a global context, especially as they may affect relevant UNESCO heritage conventions and charters. This in order to contribute to defining appropriate circumstances, principles, and criteria for reconstruction activities within accepted conservation practice in a regional cultural context.





## **LIST OF CONTRIBUTORS**



## Boukacem Abdelmadjid

Mr. BOUKACEM Abdelmadjid is Curator in the field of archaeological and monument heritage. He worked for 32 years in the Algerian government organization. He received his M.A. in Archaeological Heritage Management (A.H.M.) from YORK University, Department of Archaeology (U.K) in 1991.

Member in pluridisciplinary teams which were in charge of sites and monuments heritage in Algeria.

Main of his works was particularly oriented on the Casbah of Algiers from a Standing Building Archaeology Investigation approach. He is one of the specialists in the field of the Casbah of Algiers. He was a member of a restricted team to bring up the scheduling of the Casbah of Algiers as World Heritage by the UNESCO in 1992. Head of Archaeological research Investigation project for the restoration of one of the major monument in the Casbah of Algiers; the "Bastion 23", group of Moorish houses, known since it was open to the public for display as "Arts and Culture Centre of Rays Palace –Bastion 23-". Same work has also been done on one of most major project; The Dey's Palace, Citadel of the Casbah of Algiers, a site of 11.000 m2, embracing different type of military, palatial and religious architecture.

In 1999, Mr. BOUKACEM Abdelmadjid was designated as the Director of "Arts and Culture Centre of Rays Palace –Bastion 23-" until 2007, where he moved to the Ministry of Culture as chef of Bureau in the Department of Restoration and Conservation of Cultural Heritage till 2014.

Now, Mr. BOUKACEM Abdelmadjid works as Consultant/Freelance in the field of archaeological and monument heritage in Algeria.

## Mohammad Yosof Al-Aidaroos

Mr. Al-Aidaroos obtained his Bachelor of Arts in Architecture and Planning in 1987 from King Saud University. He holds a number of certificates in Value Engineering, Planning of Construction Projects & Project Management & Leadership and Restoration. He is an international member of ICOMOS-International Council on Monuments and Sites and an Expert Member of ISCEAH-International Scientific Committee for Earthen Architecture. Since 2001, he has been a consultant to the National Built Heritage Centre, Saudi Commission for Tourism & Antiquities, where in coordination with the Built Heritage Sites Managers, he advises on meeting the criteria and standards of conservation and rehabilitation of built heritage sites (including earthen construction sites), as well as managing the process for the preparation of WH Nomination files and Management Plans of the built heritage sites mentioned in the tentative list such as Al-Turaif District of Al-Dir'iyah World Heritage Site and Historic Jeddah, the gate to Makkah: World Heritage Site, Saudi Arabia.

In his capacity as a consultant to the Antiquities & Museum Sector, he has participated in preparing the regional tourism development strategy for Madinah and Najran and reviewed the tourism strategies for all the other regions. He has coordinated the National strategy for archaeology and the museum sector and participated in the development of several important projects (within the archaeological and architectural heritage sector) such as: Al-Uqair, Al-Ula, Red Sea Coastal Tourism Development and has project managed the Red Sea Historical Downtown of Al-Wajh, Dhuba, Umloj and Yanbou; he has also been Project Manager of Five Regional Museums; Project Manager of Addereyyah (with ADA) and consultant at historic Jeddah. He has also supervised projects in the fields of archaeology and history: including field surveys of cultural heritage sites and participated in preparing the national Tourism Plan (as a member of the Cultural Heritage Program). From 1996-2001, he worked for the Arriyadh development company in the Design Department, managing the projects during the study and design stages, he has been Head of the Media Production unit and Head of the Projects coordination Section. He participated in preparing and reviewing many studies on conservation, restoration, and rehabilitation of numerous earthen construction sites within Saudi Arabia.

Mr. Al-Aidaroos has published widely on earthen construction and its conservation and his last paper written in conjunction with Pamela Jerome & John Hurd is titled Al-Turaif District of Al-Dir'iyah, Saudi Arabia: World Heritage Site.

## Gustavo F. Araoz

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Gustavo F. Araoz has focused his professional life on heritage conservation through private architectural practice, academia, institutional management and organisational leadership.

From 1995 to 2009, he was Executive Director of US/ICOMOS. After serving two terms as Vice President of the International Council on Monuments and Sites (ICOMOS), he was elected President in 2008 and again in 2011 and in 2014.

His private practice has included work on sites, all over the United States and internationally, including a number of World Heritage Sites. A frequent international lecturer, Gustavo Araoz was in charge of the conservation studio of the University of Pennsylvania Graduate Program in Historic Preservation for six years. He also served on the Architectural Conservation Advisory Board of the Getty Foundation and in two selection panels of the World Monuments Watch. In 2006, he chaired the Panel on International Participation at the US Preserve America Summit convened by the White House. He currently chairs the CyArk 500 Advisory Council and serves as a member of the Getty Foundation's advisory group on the Keeping It Modern grant programme.

Gustavo Araoz holds a bachelor of architecture degree from the Catholic University of America, a Master of Arts in Latin American Studies from Georgetown University, and an architectural conservation certificate from the Instituto Nacional de Antropología e Historia in Mexico City.

## Zaki Aslan

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Zaki Aslan is the founding director of ICCROM-ATHAR Regional Conservation Centre in Sharjah (Archaeological-Architectural Tangible Heritage in the Arab Region), which was established in 2012. He is conservation architect, who between 2003 and 2011, was Manager of the ATHAR Programme (Conservation of Cultural Heritage in the Arab Region) at ICCROM, Rome, Italy. Aslan provided technical advice to the Arab States on issues related to heritage conservation, management and planning, World Heritage procedures, as well as education and curricula development.

With more than 20 years of experience in the fields of Cultural Heritage Conservation and Planning, Aslan holds a Ph.D. in Heritage Conservation and Management from the University College London (UCL), U.K., and a M.Sc. degree in Conservation of the Built Environment from the University of Montreal in Canada (1991).

He previously worked as consultant to UNESCO, EC, and ICCROM on projects in the fields of heritage conservation and management in the Arab countries (2000-2002). He worked as project manager for the Ministry of Tourism and Antiquities of Jordan in the mid nineties, where he was engaged in the US-funded Cultural Resource Management Program in Jordan (CRM), and worked on the "Documentation and Conservation of Stone Monuments" in the World Heritage Site of Petra. He also studied stone conservation and documentation methods at the Bavarian State Conservation Office in Munich and Regensburg (Germany) in 1994.

He is co-author of a UNESCO-ICCROM teacher's guide titled "Introducing Young People to Heritage Site Management and Protection". Aslan is also honorary senior lecturer at University College London-Qatar, and lectured at the American University of Sharjah. He is member of the editorial board of the "Journal of Conservation and Management of Archaeological Sites", Maney Publishing, U.K. He has also represented ICCROM in EuroMed Programmes as well as UNESCO World Heritage activities in the Arab States.

## Eman Assi

Dr. Eman Assi is currently working at Architectural Heritage Department at Dubai Municipality as a cultural heritage expert. She had taught both at the University of Sharjah, UAE and An-Najah National University in Palestine. She earned her Ph.D. in 1998 from Edinburgh College of Art, Msc. in urban Design from Pratt Institute, NY, 1990.

Dr. Assi is working as consultant in projects related to documentation, conservation, and management of cultural heritage. She has many publications related to the theoretical and practical issues of conservation and management of cultural heritage, and was acting as a director of International Council of Monuments and Sites in Palestine, (ICOMOS Palestine) and an expert member of CIIC (International Scientific Committee on Cultural Routes).

Her latest publication is a book on Traditional Houses of Dubai, both in Arabic and English. She is also a co-author of Khor Dubai book 2013. Dr. Assi has chaired the scientific committee of the third and fourth international architectural conservation conference organized by Architectural Heritage Department of Dubai Municipality.

## Mounir Bouchenaki

Mounir Bouchenaki was elected Director of the Arab Regional Centre for World Heritage (ARC-WH) in June 2013. His appointment at ARC-WH followed his previous appointment of Director-General at ICCROM, where he acted in such capacity from March 2006 until 31 December 2011, and a career of 25 years at UNESCO, where he was Assistant Director-General for Culture from December 1999 to February 2006. Previously, from 1982 to 1999, Dr. Bouchenaki had been appointed as Chief of Section for Operational Activities (Department of Culture), Director of the Division of Cultural Heritage, and Director of the World Heritage Centre at UNESCO. Dr. Bouchenaki has also been Director of Antiquities, Museums and Historic Monuments in the Algerian Ministry of Culture and Information from 1974 to 1981, as well as President of the National Committees of ICOM and ICOMOS.

Dr. Bouchenaki holds a Ph.D. in Archaeology and Ancient History from the Faculty of Humanities and Arts at Aix-en-Provence University (France, 1973). He studied History and Geography at Algiers University where he obtained his Masters degree in 1965 and his postgraduate diploma in 1967.

Dr. Bouchenaki has published several books and articles on the ancient history of Algeria and on the safeguarding of Cultural Heritage in several UNESCO publications. He is a member of various scientific institutions and is presently Chairman of the Scientific Council of the CNRA (Algeria), Chairman of the Scientific Committee of the UNESCO Venice Office, Member of the Advisory Board of the Smithsonian Institution (USA), Member of the Advisory Board of the Hermitage Museum (Russian Federation), Honorary Professor at Shanghai - Tongji University (China) and Board Member of two UNESCO Category II Centres in China (WHITR/AP and CRIH/AP).

Since 2005, he is a Member of the four "ad hoc Experts" of the International Co-ordinating Committee for the Safeguarding and Development of the Angkor Site (CIC/Cambodia).

## Michel Cotte

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Michel Cotte is currently Emeritus professor of the History of Technology. He is a member of the Centre François Viète for the History of Science and Technology at the University of Nantes-France and an associate professor for the World Heritage Capacity Building Programme at Paris I Pantheon-Sorbonne University. He is Advisor and WH Committee speaker for the ICOMOS International World Heritage Working Group. He is also directory board member of the 'Société française d'histoire des sciences et des technique'.

His academic background is in the fields of the history of civil engineering, hydraulics and construction techniques, the social and cultural history of engineering and the diffusion of technical ideas and concepts during the Industrial Revolution. He has also carried out academic research on the field of the restitution of old industrial machines thanks to 3D computer graphics for engineering design (3D+t).

In the field of Heritage, he has been recognized as an expert in civil engineering and industrial heritage (canals, railways, bridges, etc), technical and scientific heritage (heritage of astronomy and archaeo-astronomy, water management heritage, etc); he has been an ICOMOS advisor for the evaluation of WH application dossiers for the last 8 years.

## Mikel Landa Esparza

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Mikel Landa is a specialist in wooden architecture, heritage preservation and cultural landscapes. He is a founding partner of Landa-Ochandiano Arquitectos. He completed a Masters degree in Architecture (with specialization in urban planning) in 1991, and was awarded a Ph.D. in Architecture 1997 and a PhD extraordinary award in 1999 from the University of Navarra. Since 1991 he has been working in heritage preservation on a range of projects. The most significant of these is the recovery of the Añana Salt Valley, an ancient saltworks located close to Bilbao where he led long-term conservation efforts from 1999 to 2012. From 2009 to 2012 he managed the Añana Salt Valley Foundation, which he was instrumental in setting up. The theoretical basis for preservation of the site is set out in his book *"Añana Salt Valley, Architectural preservation manual"* (2014), which he presented at the Nara+20 Meeting, October 2014.

His doctoral research was the starting point for ongoing research and development work on repair and reinforcement methods for wooden structures using wooden grafts. In practice his experience in preservation work on a range of wooden architecture includes housing, bioclimatic architecture and urban planning. He currently teaches at the School of Architecture of the University of Navarra (since 1991) and is also a teacher of the ICCROM-ICWCT course in Oslo, Norway. He has lectured internationally around themes of restoration. Landa is currently involved in two significant international projects: 1) A three-year project surveying saltworks (living cultural landscapes) around the world, which will be published in 2015; 2) a project developing a philosophical and technical approach to wooden heritage preservation that aims to serve both heritage professionals and students of architecture. Landa began to develop an interest in photography in the 1980s, and he uses photography as a communication tool for his lectures and his books.

Landa is a member of AEN/CTN 056/SC 06 "Wood Structures" 1994-2014, Academia del PARTAL, Spain (Free association of professionals in Monumental Restoration), ICOMOS Spain (International Council on Monuments and Sites), and IIWC (Icomos International Wood Committee).



## Pamela Jerome

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Pamela Jerome, AIA, FAPT, LEED™ AP, FAPT is a preservation architect with over thirty- years' experience. She is President of Architectural Preservation Studio, PC, a New York City-based architecture, historic preservation and exterior envelope firm. She is also an Adjunct Associate Professor at Columbia University's Graduate School of Architecture, Planning and Preservation.

Ms. Jerome is a former Vice President of ICOMOS International Scientific Committee on Earthen Architectural Heritage (ISCEAH), an expert member of ICOMOS International Scientific Committee on 20th Century Heritage (ISC20C) and CIAV (International Committee on Vernacular Heritage), and an elected officer of ICOMOS Scientific Council and international Board. Her expertise is in masonry conservation, waterproofing, and site management. She has consulted on cultural-property conservation in the US, Mediterranean, Black Sea and Middle East, and has worked extensively in Yemen.

## Jukka Jokilehto

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Professor Jokilehto is Special Advisor to the Director-General of ICCROM. He is also Extraordinary Professor, University of Nova Gorica, Slovenia and Honorary Visiting Professor, University of York, UK as well as being an architect and city planner (Helsinki).

Born in Helsinki, Finland, Professor Jokilehto graduated in architecture and urban planning from the Polytechnic University of Helsinki in 1966. He studied at ICCROM (International Architectural Conservation Course) and he obtained his D.Phil. in Philosophy from the University of York (1986). He has taught history and theory of conservation, planning and management of the built heritage around the world, including at ICCROM and at the University of York.

Between 1960 and 1970 Dr Jokilehto practised architecture and urban planning in Finland. From 1972 he coordinated courses in architectural conservation at ICCROM and had responsibility for architectural and urban conservation. He retired as Assistant Director General in 1998. Subsequently he has been involved in the development of conservation master plans (e.g. Baku, Azerbaijan) and management plans (e.g. Bam, Iran; Mtskheta, Georgia; Asmara, Eritrea; Shaki, Azerbaijan) and been an advisor on nominations to the World Heritage List (including from China, Eritrea, India, Iran, Italy, Ireland, Japan and Norway). He has undertaken many advisory missions on behalf of UNESCO, ICCROM and ICOMOS. Professor Jokilehto is a member of the Finnish and Italian National Committees of ICOMOS and is a former president of its International Training Committee. He acted as World Heritage Advisor to ICOMOS (2000-2006) and was involved in the evaluation and presentation of new World Heritage nominations to the World Heritage Committee for some seven years. He is an Honorary Member of ICOMOS.

Professor Jokilehto has published over 200 monographs, papers and articles in conservation history, theory and philosophy, the management of heritage properties, cultural landscapes, etc.

## Toshiyuki Kono

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Toshiyuki KONO is Distinguished Professor in the Faculty of Law at Kyushu University, where he joined after obtaining his LL.B. and LL.M. at Kyoto University and passing the Japanese Bar Exam. His main research field is private international law and international heritage law.

His recent research interests are economic analysis of private international law. He gave special lectures on "Efficiency in Private International Law" at the Hague Academy of International Law in 2013, which is published in its Pocket Book series.

He is currently, among others: Vice President and Titular Member of the International Academy of Comparative Law; Director of the International Academy of Commercial and Consumer Law; Chairman of the Committee for Intellectual Property and Private International Law, the International Law Association; Member of the Committee for Heritage Law, the International Law Association; Vice President of the Executive Committee of the International Council of Monuments and Sites (ICOMOS); Science Advisor to the Ministry of Education, Cultures, Sport, Science and Technology of Japan; as well as Chairman of the Committee for Cultural Affairs of UNESCO National Commission, Japan.

Professor Kono has published widely on aspects of heritage and international law

## Danuta Kłosek-Kozłowska

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Danuta Kłosek-Kozłowska, PhD, is a full professor, architect, urban historian and urban planner at the Faculty of Architecture, Warsaw University of Technology. She is currently head of Postgraduate Studies on "Protection of Cultural Heritage - the Historic Town" (au-thor of Urban Conservation Programme) and head of the Unit 'Heritage of the Cities' in the Department of Architectural Heritage and Art. She is vice president of the International Committee on Historic Towns and Villages CIVVIH – ICOMOS.

Kłosek-Kozłowska is an expert for the Polish Ministry of Culture in the field of Protection of Cultural Heritage and a member of the Society of Polish Urban Planners, Protection of cultural environment, and the Society of Polish Conservators of Monuments. She is active in urban conservation and is President of the section for the Preservation of Cultural Environment at the Society of Polish Urban Planners. She is also vice president of the Society for the Protection of Monuments (NGO), a member of the Advisory Council for the Mayor of Warsaw in Urban and Architectural Development of the Capital City of Warsaw, and a member of the Committee of the Ministry of Culture and National Heritage for the Development of NGO's activities in the field of Culture and Preservation of Cultural Heritage in Poland.

Kłosek-Kozłowska is vice president of the subcommittee to the Historic Towns in Central-East Europe at CIVVIH-ICOMOS and of the Commission for the Protection of World Heritage Cities at the Board of ICOMOS Poland and CIVVIH-COMOS. She is a member of the Polish Academy of Science and sits on the Board of ICOMOS-Poland. She is the author of scientific studies on the history of town building, as well as guidelines for preservation of the cultural heritage of the towns in contemporary urban design (he is author of the methodology adopted in Poland), and an evaluator of World Heritage nominations.

## Shatha Al-Mulla

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Shatha Al-Mulla, an architect at the Architectural Heritage Department in Dubai Municipality for over 4 years. In 2014, she was awarded a master degree in Cultural Heritage Department from the University of York, UK with a thesis on *"Understanding the Emirati Community in Dubai: A Way Towards an Engaged Built Heritage Sector"*.

She has worked on various projects including a range of research on urban projects that aims at improving the historic centre in Dubai, publications such as the nomination of Khor Dubai on the world heritage list and tourist guide maps. Currently is managing various museum projects in Shindagha that is part of the larger scheme of redeveloping the historic centre of Dubai .

She is also a member of the executive board at the Architectural Heritage Society, a non-profit organization where she is responsible for coordinating among the various chapters of the society and preparing and executing yearly programs to engage the local community in various heritage related activities.

## Amir Pašić

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Prof Dr Amir Pašić, Professor, Architect and Urban Planner, has been the Head of the Architectural Department in the Research Centre for Islamic History, Art and Culture (IRCICA), Istanbul since 1993. During this time he has coordinated the Mostar 2004 Project Program (1994-2004), the Al-Quds/Jerusalem 2015 program, and an educational program on Islamic urban heritage.

Pašić is a professor of architecture (since 1999), urban planning (since 2000), and the theory and history of architecture and historic preservation (since 2009), and is currently affiliated with the University of Sarajevo as the head of the Doctorate Program in Architecture. He has also lectured at more than 30 universities worldwide. He has served as a consultant for the Aga Khan Trust for Culture, Geneva, the World Monuments Fund, New York and ICOMOS, Paris.

As an architect and planner he has been in charge of four large projects in urban preservation as well as numerous architectural projects, primarily in restoration. He has received six architectural awards, including, in 1986, the Aga Khan Award for Architecture for the successful restoration of the Old Town of Mostar. He subsequently coordinated ten years' worth of activities to rehabilitate the same site following its total destruction in the 1992-95 war.

Pašić is the author or co-author of 20 books and 43 articles, and also author of the Nomination dossier for the World Heritage property "Old Bridge Area of the Old Town of Mostar" (2005). He is the editor-in-chief of the *Architecture and Science Journal* (Mostar) and a regional editor of the *Journal of Cultural Heritage Management and Sustainable Development* (London).

## Neil A. Silberman

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Neil A. Silberman is President of the ICOMOS International Scientific Committee on Interpretation and Presentation (ICIP) and a member of the ICOMOS International Advisory Committee and Scientific Council. He is also a managing partner of Coherit Associates, an international heritage consulting firm, specialized in capacity building and participatory public heritage programs.

Silberman was trained as a historian and archaeologist, and has pursued a career-long interest in the history and politics of archaeology, public interpretation, and heritage policy. His books and edited volumes on heritage, archaeology, and their impact on contemporary society include: *The Future of Heritage* (2008); *Who Owns the Past?* (2007); *Memory and Identity* (2007); *Heritage, New Technologies, and Local Development* (2006); *Archaeology and Society in the 21st Century* (2001); *The Bible Unearthed* (2001); *Invisible America* (1995); *Between Past and Present* (1989); and *Digging for God and Country* (1982).

From 2004 to 2007, he served as Director of the Ename Centre for Public Archaeology and Heritage Presentation in Belgium. In 2008, he joined the faculty of the Department of Anthropology of the University of Massachusetts Amherst and became one of the founders of its Centre for Heritage and Society. He also served as co-editor of its journal *Heritage & Society* (2008–2014) and is currently a member of the editorial boards of the *International Journal of Cultural Property* and the *Journal of Eastern Mediterranean Archaeology and Heritage Studies*.

## Gamini Wijesuriya

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Having obtained qualifications in Architecture (BSc and MSc) Dr Wijesuriya opted to work in the fields of architectural conservation and heritage management. Whilst practicing, he subsequently received an MA in History and Historic Preservation from Carnegie-Melon University (USA), an MA in Archaeology and Heritage Management from York University (UK) and finally his Ph.D. from Leiden University in the Netherlands.

Since 2004, Dr Wijesuriya has been attached to the Sites Unit of ICCROM as a Project Manager. Among other responsibilities, he is the coordinator of the course on Conservation of Built Heritage and deputy coordinator for World Heritage activities. Prior to joining ICCROM, he was the Director of Conservation of the Department of Archaeology of the Government of Sri Lanka and responsible for the Heritage Conservation Programme of the country from 1983 to 1999. He was also the Principal Regional Scientist of the Department of Conservation of the Government of New Zealand (2001–2004). As a result, he brings over 35 years of field experience most of which relates to field activities on conservation and management of historic buildings, archaeological sites and urban centres, including World Heritage Sites. His work at ICCROM over the last ten years has exposed him to broader and comparative knowledge of conservation practices worldwide.

Dr Wijesuriya has been an active member of ICOMOS since 1984, holding several positions. He has served on the Executive Committee of the World Archaeological Congress (WAC) from 1994 where he was elected Vice President in 2003–2005 and has also served on the ICCROM Council (1990–1992). He has published extensively.





The conference proceedings of a seminar titled "Urban Conservation and Reconstruction in the Arabian Gulf" held in Dubai in March 2015 introduces a much-needed thorough epistemological framework for the conservation and reconstruction of cultural heritage in the Arab Muslim world, thus contributing to challenges of universal concerns.

It is hoped that the papers of this volume will initiate a professional dialogue aimed to address issues related to the notion of authenticity and approaches to reconstruction of historic buildings from an Arab Muslim perspective.

**Zaki Aslan and Eman Assi**



### **Dubai Municipality**

P.O. BOX 67, Dubai  
United Arab Emirates  
Tel: +971 (0)4 221 5555  
Fax: +971 (0)4 224 6666  
E-mail: [info@dm.gov.ae](mailto:info@dm.gov.ae)  
[www.dm.gov.ae](http://www.dm.gov.ae)

### **ICCROM-ATHAR Regional Conservation Centre in Sharjah**

P.O. BOX 48777, Sharjah  
United Arab Emirates  
Tel: +971 (0)6 555 2250  
Fax: +971 (0)6 555 2213  
E-mail: [athar-centre@iccrom.org](mailto:athar-centre@iccrom.org)  
[www.athar-centre.org](http://www.athar-centre.org)  
[www.iccrom.org/athar](http://www.iccrom.org/athar)

