



IAWHP International Association
of World Heritage Professionals e.V.



The Right to [World] Heritage

Conference Proceedings

Editor
Ona Vileikis

Ona Vileikis (Editor)

The Right to [World] Heritage

CONFERENCE PROCEEDINGS

International Conference organized by the IAWHP e.V.
October 23-25, 2014
BTU Cottbus-Senftenberg, Germany



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of World Heritage Professionals e.V.

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Foreword



The Conference “The Right to [World] Heritage” at the BTU Cottbus-Senftenberg – October 23-25, 2014 is the third event organized by the International Association of World Heritage Professionals (IAWHP) e.V. The main aim of IAWHP e.V. is to provide an institutional basis for the alumni of BTU’s World Heritage Studies Programme and other heritage professionals with related expertise to allow them to promote the protection of heritage sites worldwide, especially those which are inscribed on UNESCO’s World Heritage List.

To achieve this goal, the IAWHP e.V. undertakes activities such as this conference to maintain professional networks and encourage the protection, conservation and management of tangible and intangible heritage. This time the event offers a platform for (young) professionals to present their work and discuss new trends in the field of [World] Heritage under three different thematic sessions:

Session 1 – Heritage and Power, Session 2 – Heritage in Armed Conflict and Session 3 – Heritage for Everybody. These proceedings are the compilation of papers presented during the conference as oral or poster presentation.

Thanks goes to the German Academic Exchange Service (DAAD) for funding; the Chair of Civil Law and Public Law with References to the Law of Europe and the Environment at BTU Cottbus-Senftenberg for their support. Thanks also goes to the current IAWHP e.V. Board, especially to Khrystyna Shakhmatova, for her outstanding work as conference coordinator and Henry Crescini, our vice-president and my right hand in Cottbus; Naomi Deegan and Emily Hamilton for proof-reading the texts; and finally to all authors who made this publication possible with their contributions.

I hope you will enjoy this publication.

Ona Vileikis –President IAWHP e.V. (2012 –2014)

Conference Concept

Aims

The conference "The Right to [World] Heritage" aims to discuss pressing questions and to find new solutions with regards to [World] Heritage as human rights in the context of existing international agreements and conventions.

Currents laws shall be discussed and new initiatives shall be started, especially under the aspects of further inclusion of civil society as well as the use of new information technologies.

The role of [World] Heritage in the struggle between modern political systems is of central importance to this topic.

Amongst others, the significance of the objects listed by UNESCO for democracy and its promotion around the world will be analyzed. More recently, the question whether the symbols of old totalitarian regimes such as the royal palaces of Abomey in Benin, the Giza pyramids in Egypt or the ruins of Hatra in Iraq are as "valuable" as "democratic" World Heritage properties, such as the Independence Hall in the U.S.A., New Lanark in the United Kingdom, or the Berlin Modernism Housing Estates in Germany. This includes a discussion about whether the status of a World Heritage property should be dependent on its political background.

Furthermore, the aspects of heritage in areas of conflict as well as the heritage of minorities the inclusion of local communities will be highlighted, which is often particularly endangered and needs effective protection.

The International Association of World Heritage Professionals (IAWHP) e.V. is organising a WHS Alumni Conference on "The Right to [World] Heritage" to be held in BTU Cottbus from 23rd-25th October 2014. This WHS Alumni Conference is the third of a series of events and activities being planned by the IAWHP e.V. since its official recognition as a non-profit organisation by German Law in 2010.

Supported by the German Academic Exchange Service (DAAD) and the Chair of Civil Law and Public Law with References to the Law of Europe and the Environment -BTU Cottbus-Senftenberg, the conference aims to bring together a wide range of academics, professionals and practitioners specialized in World Heritage as well as other associated fields to contribute to the ongoing discussion about the role of the World Heritage Convention in promoting sustainable development.

Session 1: Heritage and Power

This session focuses on the basic links between the cultural and natural heritage and power. Cultural sites are immediate symbols of power, for example fortresses, churches or palaces. The use of the heritage is (or was) often also a privilege of a powerful elite. Thus, the more powerful a leader or elite, the larger are (were) for example their residences or graves, which again make them unique. Within this topic the right to heritage is discussed from a historic as well as from a current political perspective. The speakers present case studies from Romania, Israel, Italy, Spain, Macedonia, Germany, Cameroon and France to highlight who are (and were) the actors and decision makers in the areas of cultural and natural heritage protection.

Session 2: Heritage in Armed Conflict

This session deals with the protection of the cultural and natural heritage in areas of war and crisis. The destruction of cultural sites due to smuggling and illicit trade of cultural objects, religious fanaticism or even simple ignorance always presents a real danger to heritage. This session therefore analyzes the efficiency of existing international instruments for the protection of heritage in times of crisis such as the UNESCO 1954 Hague Convention and its two (1954 and 1999) Protocols as well as the international "Blue Shield" committee. It is illustrated by case studies from Ukraine, Syria, Pakistan, Vietnam, Egypt and Afghanistan.

Session 3: Heritage for Everybody

This session includes presentations and the discussion on the question whether [World] Heritage can be interpreted as human right. This session focuses on a theoretical analysis of "heritage" and "human rights" as legal terms in the sense of the conventions with a diversity of case studies: Uzbekistan, Bangladesh, Australia, Colombia, Canada, Germany, India, Nepal, Kenya, Liberia, Somaliland, Uganda and France, highlighting the role of the conventions for heritage protection.

The presentations deal with questions of ownership and responsibility for the "heritage as global commons". Answering questions such as: where are the links between the global level and the local level (the location) of the heritage? how are responsibilities divided between political decision makers, the global public and the local population – the immediate "owners" of the heritage? and the inclusion of the civil society in questions concerning the protection of the cultural and natural.

Table of Contents

Session 1 Heritage and Power

Oral Presentations

- Value Creation Mechanisms and the Heritisation of the Communist Legacy in Romania: Laura Demeter (Institute for Advanced Studies Lucca) 8
- Who Owns the Heritage? The Case of Haifa's Hadar Neighbourhood: Tzafrir Fainholtz (Faculty of Architecture and Town Planning, The Technion – Israel Institute of Technology)..... 21
- Comparative Study between La Reggia di Venaria Reale and Palacio Real de Aranjuez: Elitsa Bozhkova (Universidad de Valencia) 44
- The Response of the Changing Powers and the Transformation of the Pre-Existing Architectural Heritage: The Case of Plaosnik in Ohrid: Martin Efremovski, Ona Vileikis and Sanja Taseva (Raymond Lemaire International Centre for Conservation (RLICC), University of Leuven)..... 60

Poster Presentations

- Public Participation in Heritage Management in Cameroon: Nkengla Lilian Wopong (Brandenburg University of Technology Cottbus-Senftenberg) 81
- Palace of Versailles UNESCO Heritage Site: Survivor of the French Revolution: Denise Maior-Barron (Plymouth University)..... 94

Session 2 Heritage in Armed Conflict

Oral Presentations

- The Role of Artistic Activities in Safeguarding and Promoting Syrian Heritage in Conflict: Sepideh Zarrin Ghalam (Brandenburg Technical University Cottbus-Senftenberg) and Damoun Vahabi Moghaddam (Technical University of Berlin) ... 115

Conservation and Development: Pakistan Conservation Challenge: Carla Biagioli (Raymond Lemaire International Centre for Conservation (RLICC), University of Leuven) and Luca Maria Olivieri (Archaeology, Community, Tourism - Field School Project -Director Italian Archaeological Mission in Pakistan). In collaboration with: Abdur Rauf Yousafzai (Freelance Journalist) and Fazal Khaliq (“The Tribune Express” journalist - “Morning Post “ Editor) 129

Poster Presentations

Why Armed Conflict is a Double Disaster for Heritage?: Mariam Bachich (WHS Alumna BTU Cottbus)..... 159

Risk Assessment and Protection of Egyptian Culture Heritage: Abdel Aziz.M.Kamel (Gayer Anderson Museum), Ahmed.M.Elsmany (Conservation Administration of the Greatest Cairo Museum’s Antiquities), Sayed.M. Hemeda (Cairo University) 173

The Restoration and Adaptive Reuse of Darulaman Palace, Kabul, Afghanistan: Abdul Bari Ibrahim (Ministry of Borders and Tribal Affairs, Kabul Afghanistan) 195

Session 3 Heritage for Everybody

Oral Presentations

Strengthening the Role of Community in the Protection and Management of the Historic Centre of Bukhara: Ona Vileikis (Raymond Lemaire International Centre for Conservation (RLICC), University of Leuven) and Sanjarbek Allayarov (UNESCO Office in Tashkent) 207

Heritage as a Human Right: Michal Marcin Wosinski (Archaeological Sites Supervisor at the Ministry of Culture of the Kingdom of Bahrain) 219

Biosphere Reserve, Heritage Identity and Ecosystem Services of Sundarbans Transnational Site between Bangladesh and India: Shafi Noor Islam (Brandenburg University of Technology Cottbus-Senftenberg) 225

Transforming Pentridge Prison: the Adaptive Reuse of a Heritage Icon in Melbourne, Australia: Sarah van der Linde (Consultant Archaeologist / Heritage Specialist).... 245

Who Should Decide About Heritage?: Carlos Eduardo Serrano Vasquez (National Museum of Colombia)	265
From Grassroots to Government – Approaches to Community Engagement for Heritage Management: Janet Newbury (University of Victoria) and Stephen Dicks (WHS Alumnus BTU Cottbus)	276
Sustaining UNESCO MAB Reserve Spree Forest – The Right for Preserving Landscape Values in the German Lusatia Region: Sandra Reinstädler (Brandenburg University of Technology Cottbus-Senftenberg)	294

Poster Presentations

Tattoos and Body Modifications: A Missing Element: Nicole Franceschini (Brandenburg University of Technology Cottbus-Senftenberg)	335
Is World Heritage a Right or a Liability to People?: A Case Study of Kathmandu Valley World Heritage Site of Nepal: Monalisa Maharjan (University of Évora)	340
Securing Peoples' Rights to Heritage in Kenya, Liberia and Somaliland, Collaborative Solutions in Post Conflict Zones: Paola Jani (WHS Alumna BTU Cottbus)	350
The Legal Framework and Critical Understanding of the Owners of Heritage. Case Study Kasubi UNESCO Site (Kampala, Uganda): Moses Katerega (Bauhaus University Weimar)	357
Apprehending Contentious Heritage, An Interactive Platform for the Bassins à Flot of Bordeaux: Louise Wilshin (Brandenburg University of Technology Cottbus-Senftenberg).....	364
Universal Museums: Cultural and Ethical Implications: Katherine Burlingame (Brandenburg University of Technology Cottbus-Senftenberg)	384

Session 1 Heritage and Power

Oral Presentations

Value Creation Mechanisms and the Heritisation of the Communist Legacy in Romania

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Institute for Advanced Studies Lucca

INTRODUCTION

In the current understanding of heritage, one needs to remember that the discourse on '*heritage*' is a fundamentally modern Western practice. The traditional dominant discourse of heritage emerged in English-speaking countries starting in the mid 20th century, and it has been defined by Laurajane Smith as the '*Authorised Heritage Discourse*'. This discourse emphasized the idea that heritage is understood, thought of, and valued as 'everything that is good, grand, monumental and primarily of national significance'. Until recently, the idea that heritage values are inherent to objects or places dominated the heritage discourse (Smith, 2009 p.35).

Recently, there has been debated on the reductionist and exclusivist characteristics of various typologies identified for assessing the cultural significance and meaning of heritage. Heritage continues to be interpreted at national level by processes of selection, especially when choosing between different, contested, images of the past. Very often heritage is understood as a 'set of positive characteristics or qualities perceived in cultural objects or sites by certain individuals or groups' (de la Torre and Mason, 2002 p.4). The positivist discourse on heritage tends to emphasize the exceptional and unique qualities of items, collections, buildings and places, while disregarding the complexities of the sometimes negative or traumatic experiences of the past.

If the current analysis of heritage is dominated by the Anglo-Saxon model as a source of innovation with often deep economic implications, in a non-Western context the heritisation phenomenon is commonly perceived as 'either imitative, alternative deviation or an extension of the Western praxis' (Winter, 2014 p.11). A closer analysis of non-Western European countries reveals that the use and abuse of heritage has reached a level of impact, intensity and differing complexities that has little in common with the realities of heritage in the Anglo-Saxon context.

The paradigm shift from '*patrimony*' and '*historic monuments*' – often connected to the historical documentation of the past on built heritage, which dominated the discourse and understanding of preservation in Eastern Europe -- to the current complexities and understanding of '*cultural heritage*', is only a recent phenomenon.

In Eastern European countries, such as Romania, patrimony during communist regime was subjected to the national state's administration. Despite the recent political shift of 1989, state intervention in patrimony issues remains dominant. Yet, new ways of engaging with the material legacy of the past have emerged, once institutional reform took place and the 'heritage' discourse introduced.

In the past years, particularly when referring to the communist past, much research gravitated to topics such as transitional justice, reassessing the history of communist regimes and discourses on memory, nostalgia and national identity shaping processes, such as memorialization and commemoration of the recent past. The purpose of this paper is to fill a gap in the field of heritage studies, and go beyond the discourse analysis on the intangible significance of what the communist past means today for the former communist Eastern European societies, specifically in Romania. That is, to go beyond how it is perceived and if, then interpreted, remembered or simply forgotten and ignored. Instead, I focus on how ideas (discourses) are transformed into actions and how, in particular, the Romanian society is actively dealing with the material presence of its Communist regime, and acting upon what is currently left from the tangible legacies of the Communist past. Hence, I am interested in identifying when, what, and under which circumstances the material legacy (meaning historical buildings) of the still highly debated and contested political regime is in the process of being identified, recognized and treated as heritage of the past and what implications/resonance these actions may have in the politics of preservation.

More precisely, I am interested in taking an in depth look at the mechanisms involved in the process of creation of 'heritage' and assessment of the significance, value and meaning when specifically dealing with the material assets of the communist past. One central problem to be discussed is the method by which historical assets are negotiated and constructed as culturally valuable and how are

they being incorporated, perceived, and preserved as components of the national cultural heritage.

Following, a brief theoretical review of the currently dominant discourse on mechanisms of value creation in the field of cultural heritage will be introduced. Then I will focus my attention on the case study, which aims to highlight the current specificities and difficulties in engaging with the material legacy of the Communist past in Romania.

CURRENT DISCOURSE ON THE MECHANISMS OF VALUE ASSESSMENT IN CULTURAL HERITAGE

Different cultures produce different understandings, and categories of appreciation of various assets of cultural interest as heritage. In the Western tradition, values were attributed as a result of scientific experts' analysis of heritage as a work of art, or a record of the past, which is strictly linked to its materiality and the knowledge that is preserved.

Recently, a more democratic approach has emerged in the process of identification and formation of heritage by highlighting the intangible component of assets and by taking into account the contributions of multiple stakeholders. Not only experts are involved in this process but also individuals and communities or institutions, identifying and developing frameworks and practices, in order to assess and recognize the meaning, value and cultural significance and importance of objects, collections, buildings, natural assets or places as being worthy of preservation and protection.

The main idea that dominates Western heritage discourse is that heritage status and identified values, which qualify objects for this position, are not intrinsic to objects but that they emerge 'out of the interaction of an artefact and its contexts' (Mason, 2002 p.8).

Heritage is not 'a static phenomenon', nor a 'product'. Cultural assets do not hold automatically the intrinsic status of heritage until they are identified and recognized as such (Howard, 2003 p.7). Smith argues that heritage does not "have" value but it is rather 'given" (Smith, 2009 p.33).

Objects, collections, buildings, natural assets and places enter the heritage world as a result of selective and conscious decision-making processes regarding their cultural significance. While, it is people that identify which meaning and value they embody for present time: “The heritage process depends on the values that people invest in the heritage phenomena on the different kind of ways in which things are viewed” (Howard, 2003 p.12).

Howard speaks about a ‘self-consciousness’ process followed by assets entering ‘the heritage chain’, within which a variety of values are socially ascribed by people or institutions to assets of cultural interest (McClelland, Peel, Lerm Hayes and Montgomery, 2013). In that respect, the ‘heritage chain’, according to Howard, moves from discovery or formation, to inventory, designation, protection, renovation, commodification, destruction and I would add, sometimes contestation. This process is heavily dependent on the context, especially under political, social, economic and cultural global conditions (Howard, 2003 p.187).

Therefore, one can say that heritage is shaped by human initiatives, raising awareness of the relevance of assets worthy of being valuable for retention and protection, through a process of establishing its meaning and significance within a certain time and context, and according to a certain framework of assessment. Finally, when a consensus is achieved around certain ‘relevant’ values, categories, and meanings, the institutionalization and classification as heritage takes place (During, 2010 p.28).

My analysis of the mechanisms of assessment applied to the heritage value of material legacy of Romania’s Communist past, will start from the premises that heritage is not an intrinsic characteristic but rather socially, historically, politically and culturally contested and constructed. The process of heritage creation depends on the dominant frameworks of assessment and discourses of value, and on stakeholders who act to highlight the meaning, significance and importance of various objects or places of cultural interest, with the purpose of ensuring their preservation for future generations.

Careful consideration should be given to the selective nature of this mechanism, specifically that there are actions and procedures in which some parts of the material legacy of the past are designated to be more valuable than others, and hence more

valuable for protection. Following, I will highlight that the 'heritisation' of the material legacy of the communist past is a very unstable process, subject to various relations of power, that have a strong impact on the mechanisms of inclusion and exclusion of various conceptions of the past (through interpretation, representation) and materialities (meaning objects and buildings). The step of looking at value creation in this particular case is crucial for understanding of the framework of discussion for conservation policies and practices.

Various models proposed by scholars for assessment of heritage value provide a framework to methodically analyze the meaning and values of cultural heritage according to a standardized set of criteria, while at the same time acknowledging the importance of people and contexts within which assets are analyzed. However, value-based assessment has its own limitation and raises several issues. Very often it lacks in establishing a cohesive methodology for assessing values of cultural assets as heritage. This problem stems from the diverse range of heritage values that can be assigned (cultural, economic, aesthetic, political, etc.) and different contexts, all of which change over time. Also the main focus becomes highlighting positive qualities. And not least, there are particularities, due to the chosen tools of assessment, in respect to the specificities of each discipline within which they are analyzed.

Authors, such as de la Torre and Mason (2002 p.5), recommend that every value typology should be used as a starting point, and adjusted and revised according to the specificities of each project. The frameworks developed should aim to be meaningful to a variety of stakeholders, taking a broad view of values into consideration and methodologies according to the varied types of heritage. The aim is to ensure that all 'relevant' heritage values are identified in order to inform policy and decision-making.

McClelland et.al. (2013, p.593) suggest that in order to provide a more inclusive approach in the value assessment process, which could be detached from the current positivist understanding, a further category should be included, which encompasses any negative meanings attributed to heritage assets, termed by Gabi Dolff-Bonekämper as the 'discord value'. As Gabi Dolff-Bohnekämper (in McClelland et.al. 2013 p. 595) states: 'How can anyone claim that cultural heritage only

embodies positive historical, artistic and ethical values (truth, beauty and goodness), when heritage often comes down from periods of deep social and political conflict’.

THE COMMUNIST LEGACY IN ROMANIA AS HERITAGE?

The intervention of the state in the regulation and protection of heritage stems paradoxically, from the growing awareness of the need to preserve the country’s historical heritage from potential damages and abuses. The responsibility assumed by the state for the protection of cultural heritage spans not only from the legislative but also administrative level. Therefore, the legitimization of an object of cultural interest, as part of the national heritage, emerges only as a result of an administrative action.

Thus, questions like -- who has the decisive role in the value assessment and recognition of the material legacy of the Communist regimes as part of the national heritage, and subsequently are practices and politics of heritage protection effective when dealing with this particular aspect -- will be raised and critically analyzed. In this context, one must also question the position of the institutions responsible for the preservation of material heritage in these cases, and which mechanisms have been set in place for assessing the significance and meaning of the Communist legacy.

In order to find potential answers to the abovementioned questions, I focused my research on the analysis of the institutional role in process of ‘heritisation’ and value creation, with an emphasis on the preservation of the immovable assets of the communist past in Romania.

Legislative Framework of Heritage Preservation in Romania

Traditionally, preservation in Romania was an issue of intervention by the state and by experts. The political shift following 1949 meant a major change at the legislative and administrative levels in terms of managing preservation. The Soviet institutional model was set in place, which introduced state and party control over any patrimonial acts. According to Law 43, Decree 338 from 1970 (Lazea, 2012) arts and culture were under total control of the Communist Party and managed according to the Marxist-Leninist state ideology by the newly established institution: *The State Committee for Culture and Arts*. The preservation of historic monuments became the responsibility of this new institution, which established the *Commission for Historic*

Monuments, whose objectives and attributions regarding the preservation of the historic monuments are maintained, in general terms, up to present times.

The political change in 1971 brought a further change at ideological level, namely the detachment from the Marxist-Leninist ideology and enforcement of the cult of personality of the political leader Nicolae Ceausescu. At administrative level, the political change was reflected by the newly established, *Council for Culture and Socialist Education*, which replaced the *State Committee for Culture and Arts*. The new Committee enforced the alignment of cultural patrimony with the political ideology. A new aspect of this institution was that members of the *Commission for Historic Monuments* were not necessarily experts in relevant fields, but allowed for a variety of stakeholders to be involved in the decision-making process on one condition – namely, they had to be politically and ideologically committed to the Communist Party.

The first complete Law on the protection of national cultural heritage was issued in 1974 (Lazea, 2012) and for the first time it specified criteria and categories of assessment, qualifying assets to be designated as cultural heritage. The criteria were according to the qualities embodied by assets, such as aesthetic/artistic, historic, documentary, and scientific values. The state remained the single authority in ensuring the management and preservation of cultural assets, and also claimed right of ownership depending on their relevance and exceptional importance for the national interest (Lazea, 2012).

The reform of 1974 in heritage preservation was partially inspired by international legislation, e.g. UNESCO policies. At the same time, it was a further step towards the total inclusion of heritage issues into the sphere of the political ideology and increased state control, which significantly violated the rights of ownership (Law 63). The Law of 1977 (Lazea, 2012) reached the peak of political intervention, enforcing state centralization and ideological control that affected heritage policies during the communist regime until its fall, and resulted in Romania's withdrawal from international bodies, such as ICOMOS or ICOM. Starting in 1977, the absence of scientific involvement was noticeable, as political institutions monopolized the decision-making processes.

In this context, it can be stated that the heritage sector during the communist period was affected by massive intervention of the Communist Party and state control, in particular in the designation mechanism, management of historic monuments and the absence of public engagement in preservation issues.

During the 80s, Romania became a peculiar case, especially due to the new socialist urban development accompanied by massive demolition actions, a policy enforced by the state in detriment to the protection of historic environment. At the end of 1989, a UNESCO (1989) report stated: 'Romania's withdrawal from ICOMOS undoubtedly detracted from its image in the field, and it can only be hoped that its specialists will be able once more to confer abroad with other specialists on issues that are of concern to all of them. I find very noticeable that, after applying a policy on the preservation of monuments that was fully in keeping with the Venice Charter, Romania has, in recent years, cut off from concerted international action in the heritage field, conducted an operation in Bucharest that show how far it has departed from the recommendations and charters concerned with the urban development of old cities'.

Yet, the political change brought on in 1989 pushed heritage issues in a different direction. As a first reaction, the previous communist legislation was denounced. During the past 25 years various attempts have been made to align Romania's legislation and policies to international standards, mainly Western, in terms of heritage protection. However, a top down approach was set in place, which guaranteed the Ministry of Culture's supremacy as the centralized authority when dealing with administrative and legislative issues of the heritage sector.

As an example of reform, only initiated in 1994 and again inspired by the Western heritage discourse, for the first time a clear distinction between movable and immovable heritage was made from a legal perspective. However, despite the reforms, the discourse within which heritage was assessed continued to remain exclusively elitist, legitimizing the expert as the 'single' authority in identifying the 'exceptional' value of assets of cultural interest.

The most recent legislative norm regarding methodologies for classifying assets of cultural interest as heritage was issued in 2008, and it is based on a value assessment procedure. The criteria according to which a cultural asset can be

designated as heritage are *age value*, *aesthetic/artistic value*, *unique value*, and *memorial-symbolic value*. In respect to the age value, priority is still given to archaeological artefacts, whereas historically recent assets are not a priority for preservation.

In order to assess the cultural significance of movable and immovable heritage, Romanian legislation makes a distinction not only between these two categories, but also defines two additional levels of classification. Category A is representative of national and universal value and Category B for heritage of special local interest. A further limitation affecting the mechanism of designation of assets as heritage, is rooted in the tradition of restricting access to the designation process of assets, which are not relevant from artistic or aesthetic point of view (Lazea, 2012).

Victoria Socialismului Civic Centre in Bucharest a Case for Preservation?

Fully engaged in the modernization process of the Romanian society, the Communist leader Nicolae Ceausescu pushed a radical transformation of cities, towns and villages. In his vision, modernization 'was to be opposed to the backward legacy illustrated by the built form inherited from previous regimes', which was regarded as unrepresentative of the glorious era under his rule (Cavalcanti, 2010).

In the urban space of Bucharest one of the most representative intervention from the communist period is the Civic Centre, which includes among others the building known today as the Parliament House (initially the House of the People). Built in record time, in only five years starting 1984, the House of the People and the political-administrative centre at Victoria Socialismului Boulevard (Victory of Socialism) are iconic for the political legacy of the dictatorial regime of Nicolae Ceausescu. After the devastating earthquake from 1977, the capital city was supposed to become by 1985 'a modern, socialist city, worthy of the epoch of the multilaterally developed socialist society' (Ceausescu In Cavalcanti, 2010 p.84).

As Cavalcanti (2010 p.81) states, urban reconstructions carried out by authoritarian political regimes such as Stalin's intervention in Moscow, Hitler's in Berlin and Mussolini's in Rome, had to correspond to the interests of the ruling elite or the political leader, while reflecting the new social and political ideals: 'Architecture was

to provide symbols of the grandeur, authority and political power of autocratic regimes and their leaders.'

The plan aiming at restructuring the city centre of Bucharest reflected the authoritarian character of the political regime. The urban and architectural development was intended to represent the symbol of the concentrated legislative and administrative powers within a new political district. Major political institutions, such as the Central Committee of the Communist Party, the Government, State Council and various ministries, would have had supposedly their headquarters in this area (Panaitescu, 2012). Decisions were taken without any public involvement, overriding and undermining the institutional framework, while experts submissively followed the intrusive intervention of the political leader. Unrestricted intervention in various stages in the planning process was also facilitated by the decisional act that allowed him to dissolve government institutions responsible for the protection of national cultural heritage, and their replacement with institutions strictly controlled by state officials, supporting Ceausescu's new urbanization projects.

As a direct result, the quality of the urban design and architectural components was strongly affected by the personal taste and vision of Nicolae Ceausescu, and reflected no respect or clear understanding of the actual needs for city development. Moreover, this gigantic urban intervention implied the destruction of an entire neighborhood in the historic city centre of Bucharest that was known at the time for its historic monuments. The large - scale demolition of the historic fabric impacted radically the morphology of the city, while new developments not taking into account the character of the built environment emerged, which could not be smoothly integrated into a homogenous urban context. This intervention was criticized internationally, and reported by UNESCO (1989) in the summer of 1989.

The final result was an urban space marked by over-monumentalism, divided by wide straight axes and display of massive architectural structures, completely discordant with the human scale. The monumental intervention together with its iconic building, the House of the People, reflects faithfully the obsessive cult of personality of the Romanian leader. The central idea that dominated this urban development was triggered rather by political motivations and symbolism than by wider social and urban needs.

The political shift in 1989 generated various polemics in regard to the destiny of this particular urban intervention. The strong symbolic meaning and association with the political regime of Nicolae Ceausescu, and its architectural appreciation continue until the present days to be loaded with a strong negative connotation. It continues to be perceived as an act of aggression of the regime towards the historical core of the city, as it required the massive demolition of important historic monuments and uprooted the population from its traditional environment. Furthermore, according to the experts, no architectural, technical or aesthetic value can be identified when assessing the potential that could qualify Ceausescu's urban intervention for preservation, in particular the Parliament House. Moreover, any act that would lead to its preservation as part of the national heritage would be perceived as an act of legitimization of a 'criminal' political regime and its actions. This type of initiative would not comply with the current understanding of heritage supported at the legislative level, as being an act of legitimization and recognition, identification, prioritization of positive qualities and characteristics of historical assets. Additionally, from a legal perspective, assets dated after 1960 have less chance to be designated as heritage at the moment due to age value restrictions.

CONCLUSIONS

Starting from the premise that the discourse on heritage emerged as a Western modern practice that strongly democratized the act of preservation, I focus my analysis on the phenomena of heritisation within a different context, namely on post-communist Romania.

After a brief description of the Western approach towards heritisation and value assessment mechanisms, I focus my attention on the particularities and complexities that Romania is encountering in the heritage sector.

In my analysis, I highlighted that heritage is not a static and unitary process of appreciation of values and significance, but a complex mechanism emerging over time according to context and the people involved. Discussing the mechanisms involved in the process of heritage creation, in particular focusing on the framework set in place at the state level aimed to identify the meaning and significance of objects of cultural interest, I bring attention to the limitations of this practice. Namely, there is a widely accepted idea, in particular in Romania, that heritage is 'good' and

assessing the values of cultural assets means mainly looking at the positive qualities and characteristics embodied by the items of cultural interest.

In my approach, I have shown that the heritage sector under the Communist regime was characterized by weak legislative and administrative framework, strong ideological and discretionary intervention of the state and its authoritarian leader, and the lack of patrimonial awareness of the population for the protection of heritage. These attitudes have had a great impact on the current issues that the heritage sector faces in post-communist Romania.

In addition to the disruptive communist experience, which generated the loss of the tradition of preservation and heritage awareness, including public participation, the heritage sector continues to be compromised and dysfunctional due to the current frail and incoherent legal system for protection and administration of heritage. Moreover, the majority of authority remains under state control, while traditional positivist understanding and appreciation of the value and meaning of the past continue to dominate the current discourse on heritage. Discussing the case of the built legacy of the dictatorial regime is relevant for highlighting current complexities and limitation in the identification process of heritage in post-communist Romania. Consequently, unique remnants of built environment from the communist times and their integrity continue to be endangered by the lack of initiatives and support for preservation in particular at administrative and legislative level, while community participation in heritage issues in post-communist Romania continues to remain in its incipient stage.

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Who Owns the Heritage? The Case of Haifa's Hadar Neighbourhood

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INTRODUCTION

In 1940, at the opening ceremony of the Talpiot Market in Hadar Hacarmel neighborhood, Shabtai Levi Haifa's mayor reportedly said, "Imagination and creative genius gave this city of the future a structure of which it may well be proud" (The Palestine Post, 1940). Giving the derelict state of the Market today, and the sorry state of Hadar (a common abbreviation of Hadar Hacarmel) one tends to forget that under the rule of the British mandate Haifa was truly Palestine's "city of the future".



Figure 1: Moshe (Moritz) Gerstel, Talpiot Market, Hadar, 1937-1940
©Tzafrir Fainholtz

In the 1930's and 1940's Haifa, with its strong industry and its thriving harbor knew a period of great expansion and rapid development. Though the times were of great political and ethnic conflicts and were marked by the "Arab rebellion" of 1936-1939 (a Palestinian revolt against the British mandate which was also directed towards the Jewish community) it was also a period when Arabs, both Christian and Muslims, Jewish immigrants, British officials and other ethnic groups lived and work together, contributing to the city's prosperity.¹



Figure 2: David Wittman, building in Masada Street, Hadar, 1934-1935 ©Tzafrir Fainholtz

In the heart of this flourishing "boom town" stood Hadar Hacarmel. Built as a predominantly Jewish neighborhood Hadar was conceived as a modern quarter, built around the Technion (Institute of Technology) building which was planned by the Berlin architect Alexander Baerwald in 1912. In the 1930's a rush of Jewish immigrants from Central Europe who fled persecution in their countries, came to

¹For more information on the connections between the Mandate government and the development of modernist architecture in Haifa see: Herbert, G. and Sosnovsky, S. (1993) *Bauhaus on the Carmel and the crossroads of empire, architecture and planning in Haifa during the British mandate*. Jerusalem, Yad Izhak Ben-Zvi.

Hadar and built their homes, among these new comers there were many architects who brought with them their expertise and knowledge. As a result of these architects' work Hadar today is home to one of the most comprehensive concentrations of modernist buildings in Israel – with over 1400 modernist buildings built in the 1930's and 1940's (Sosnovsky, 2001).

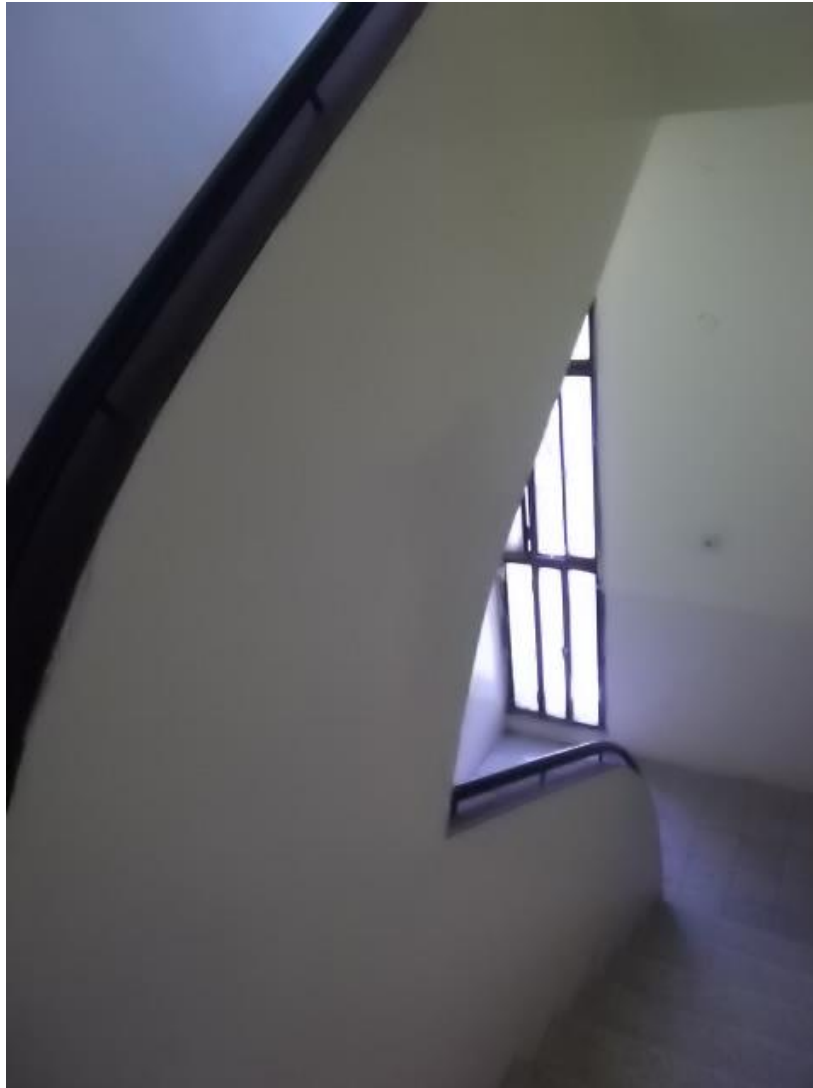


Figure 3: Joseph Klarwein, building in Bialik Street, Hadar, 1935-1936 ©Tzafir Fainholtz

In the 1980's started a continuous decline in state of the buildings and streets in Hadar neighborhood which was caused by the departure of long-time neighborhood residents; the arrival of new residents from a lower socio-economic background; and a constant disregard by the municipality. The ethnic background of its inhabitants also changed and from a mainly Jewish, Central and Eastern European bourgeois neighborhood it became a melting pot of new immigrants, Jews and non-Jews from

the former USSR, Palestinian Arabs, and non Zionist ultra Orthodox Jews (see: Haifa Municipality, 2010; Mann and Shinar, 2000).

The built Heritage of Hadar is exceptional in its coherence and quality but it is a remnant of a community which had different culture and values from that of the neighborhood's existing communities. The Challenge of conveying the importance of this heritage which was marked as "Jewish" is very complicated, especially in the backdrop of the Palestinian-Israeli ongoing conflict and the Religious and ethnic tensions in Israel. This difficulty is in part a result of a narrative which identified modernism and Zionism in Israel. In this article I will claim that the understanding the complexity and unique heritage of Hadar is opposing the reading of "one" architectural narrative in the neighborhood and demands a new reading of its history as that of multiple of narratives and stories; and I will show how historical test cases, such as the story of Hadar's "Viennese school of architecture"² allow us to share the ownership it's legacy.

THE TRANSFORMATION OF HADAR AND THE CHALLENGE OF CONSERVATION

Hadar of the 1930's and 1940's was an affluent quarter of well kept residential buildings surrounded by beautiful gardens. Planned as a "Garden City" by the German born architect Richard Kauffmann it was home to a thriving Central-European café society,³ with Cinema buildings where German speaking movies were shown.⁴ By the end of the 1930's it was not only the centre of Jewish life in Haifa but also became the political center of the city when the city's town hall and courthouse were erected on its border.

Following Israel's war of independence in 1948 Haifa went through major changes with the mass departure of large number of its Palestinian population which fled the

² The term was first used in the article: Fainholtz, T. (2013) Vienna in Hadar Hacarmel, *Atarim-Journal of the Society for Preservation of Israel Heritage Sites (SPIHS)*.

³ The advertisements in the local newspapers in the 1930's reveal Hadar's vibrant Café society and for example ads for "Vienna Café" which were published in The Palestine Post: January 13, 1933, p. 5; July 9, 1933, p. 2; October 22, 1933, p. 5.

⁴ For example the Austrian film *Intermezzo* which was screened in the Ora cinema and was advertize in the newspaper Doar Hayom, March 5, 1937, p. 6

war, and the influx of new Jewish refugees from Europe and the Arab world. In the first decades after the war Hadar maintained its social and economic status but the neighborhood started to suffer from emigration of its residents and their descendents to neighborhoods higher on Mount Carmel. The trend increased in the 1980's and coincided with opening of new shopping malls at Haifa's outskirts which took much of the economic activity out of the city centre (Haifa Municipality, 2010; Mann and Shinar, 2000).

This situation decreased housing prices in Hadar and encouraged the arrival of populations from a lower socio-economic status, most notably Arabs from the neighboring Palestinian quarters and New Immigrants from the former USSR. According to a survey published by the Haifa municipality in 2010 (based on the 2008 survey) out of the 36,000 inhabitants of Hadar 24.2% of the population were Palestinian Arabs and 35.3% new immigrants (Haifa Municipality, 2010). To these new comers joined in the last decades a large community "Work immigrants" from Asia and Africa which are not considered to be permanent residents. The arrival of these populations to Hadar along side with the municipality neglect of its infrastructure resulted in the turning of Hadar to one of the less attractive areas of the city.

Since 2000 the Haifa municipality became more involved in efforts to rejuvenate Hadar and initiated several projects for its redevelopment and preservation. In 2000 it commissioned the *Plan for the rejuvenation Hadar Hacarmel* from the architects and urban planners Amir Mann and Ami Shinar (Mann and Shinar, 2000). The plan recommended encouraging Hadar's redevelopment while conserving parts of its heritage, but it was never executed. In 2001 a meticulous conservation survey was prepared by architect Silvina Sosnovsky (Sosnovsky, 2001) and in 2011-2012 the architect Ruth Liberty-Shalev prepared a Historical-Geographical conservation survey of the Haifa, which included the neighborhood, but the recommendations of both surveys were not implemented by the municipality.

In the 2000 "Plan for the rejuvenation Hadar Hacarmel," the planners committee anticipated that one of the difficulties for the implementation of the plan will be objections from Hadar's inhabitants (Mann and Shinar, 2000 p.17). In order to deal with this difficulty it recommended encouraging the tool of "Public Participation" in the

development of the neighborhood. The plan called for public participation with the local communities it but did not indicate how it will be used for the preservation and conservation of Hadar's built Heritage.

A local effort to bring about public participation in the conservation of Hadar, was organized by the MAX group. Formed in 2007 MAX (in Hebrew the initials of Planners, Community, Environment) is a voluntary group of architects, planners and local residents of Hadar which aim to encourage the conservation and rejuvenation of Hadar (I became a member of the group in 2010). One of the main goals of MAX is to raise awareness to Hadar's heritage. MAX work in the local community revealed that many of Hadar's local residents did not identify with their built environment and felt estrange from the historic buildings in which they lived. This detachment led some of Hadar's residents to redefine their buildings (when they were in need of renovation) in a way which concealed their modernist past. The concealment was done cladding the buildings with stone or cheaper fake stone acrylic plaster effects reminiscent of the traditional stone work in the Arabic neighborhoods of Haifa buildings.

A conspicuous example for this "redefinition" of buildings can be seen in the Abramson building which was designed by architect Theodor Menkes in Bar-Giora Street as a modernist apartment building and was covered in bright plaster. The building's architect used the topography of the site to create a simple play of cubic volumes with cantilever balconies. In a recent renovation of the building, which was done a few years ago, the building was covered with acrylic plaster which was modeled to assimilate stone details such as head stones and effects of rough and smooth stone texture.

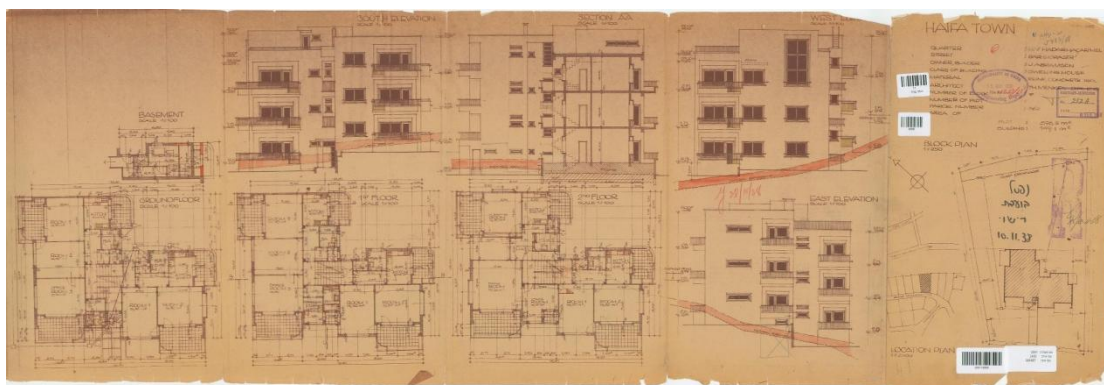


Figure 4: Theodor Menkes, plans of the Abramson building, Hadar, 1938 ©Haifa Municipality



Figure 5: Theodor Menkes, Abramson building, Hadar, 1938 (Recent renovation, Covered with fake stone) ©Tzafrir Fainholtz

Another example for the "redefinition" of buildings can be seen in Ben Yehuda Street where a ground floor apartment of an international style building was turned into a mock "country house" with a stone balustrade and fake stone cladding reminiscent of the houses in Palestinian villages.



Figure 6: Unknown, building in Ben Yehuda, Haifa, 1930's (Recent transformation of the ground floor) ©Tzafir Fainholtz

The changes made to Haifa's historic buildings are representative of the difficulty to convey the significance of Haifa's heritage to its residences. Though the historical importance of Haifa's Heritage was acknowledged by Haifa's municipality and the Conservation Unit (which was created in 1991) is supervising the neighborhood, this did not result in major conservation projects like those of the city Tel Aviv, where the International style Heritage became an important factor in its identity. Although Haifa's built heritage is not inferior to that of Tel Aviv, it is Tel Aviv which became Palestine's emblem of Modernist architecture and its classification as the "white city" challenges the way in which modernist architecture in Haifa could be defined.

THE CHALLENGE OF THE "WHITE CITY" AND THE DIVERSITY OF HADAR'S HERITAGE

"Hadar Hacarmel, the new city on the slop of the Carmel, bids favor to outstrip Tel Aviv in the rapidity of its growth." (Palestine post, 1934)

In the 1930's Haifa had a remarkable building spree which rivaled that of Tel Aviv, but though Haifa is home for a remarkable array of modernist buildings it was Tel Aviv ensemble of modernist architecture which was inscribed in the world heritage list of UNESCO in 2003 under the title of "White City of Tel-Aviv – The Modern Movement" (UNESCO, 2014).

The inscription of Tel Aviv came after a long process which raised awareness to Tel Aviv modernist Heritage. In 1984 Architecture historian Michael Levine curreted the exhibition "White city" in the Tel Aviv museum(Levine, 1984), the exhibition was dedicated to the international style in Haifa, Jerusalem and Tel Aviv but its impact on Tel Aviv was the most profound. This exhibition was followed by a series of events in 1992 which were dubbed as the "Bauhaus events" and marked the city as a "Bauhaus" city. The marking of Tel Aviv as a modernist "White City" added to its status as "The first Hebrew city " a Jewish modern city of innovation and creativity. The definition of Tel Aviv as a "white City" was part of an effort which, as it was shown by architecture historian Alona Nitzan-Shiftan, aimed to present the "Bauhaus style" or "international style" in Palestine as parallel to Zionism (Nitzan-Shiftan, 2000 p.230).

The connection between Zionism and modernist architecture which appeared as early as the 1930's when Writers were emphasizing the "Jewish" character of modernism in Palestine. In 1937 in the architectural Hebrew magazine *Habinyan* the Jewish-German architect, and later prominent architecture scholar, Julius Posener wrote about the Jewish tendency for modern architecture (Posener, 1937). In 1945 the architect Harry Rosenthal which immigrated to Palestine from Germany wrote an article about modern architecture in Palestine in the British magazine *Crown Colonist*, entitled, "Architecture in Palestine, Jewish approach" appropriating modernism as the architecture of Zionism (Rosenthal, 1945). In Tel Aviv which developed predominantly as a Jewish modernist town the links between the modern architecture of the city and Zionism could be easily understood and became part of the City's

national identity, but Haifa as a city populated by different ethnic communities these connections could not be reproduced.

During the years of the British Mandate Haifa attracted a diverse range of architects who worked in the city, a large number of those were Jewish architects who were trained in Europe but there were also others. The historian Anna Nuzzaci (Nuzzaci, 2009) for example, showed the Italian Christian missionary involvement in the city which manifested in the building of a hospital, schools and also houses for the local Arab elite. The British architect Clifford Holiday (with the architect S. Hobbard) produced the modernist Kingsway street façade (Herbert and Sosnovsky, 1993).

While the majority of architects who built in Hadar were Jewish it will be wrong to suggest that their work should be defined as Zionist. The arrival of these architects to Palestine coincided with the rise of fascism in Europe and many of these architects were refugees looking for a safe harbor and not stern ideologists. One notable example was the German architect Adolf Rading, planner of the Masaryk square, who came to Palestine because of his Jewish wife and eventually left the country in 1950. (Göckede, 2003; Wharhaftig, 2007 p.230-233) Some of the newcomers stayed in Palestine for only a few years, for example the Hungarian born Oskar Kaufmann, the planner of the Berlin Volksbühne. Kaufmann designed the elegant Ora cinema on Herzl Street in 1937 but by 1939 returned to Europe (Wharhaftig, 2007 p.160-173). The Jewish-British architect Benjamin Chaikin on the other hand stayed in Palestine but was building for the British government. In 1940-1941 he planned the Haifa municipality a building composed of historic and modern elements in the spirit of the British mandate governmental architecture (Richter, 2003). Furthermore as shown by Waleed Karkabi and Adi Roitenberg's research these architects had members of the Palestinian financial elite as clients throughout the turmoil of the Jewish-Arab conflict (Karkabi and Roitenberg, 2011).



Figure 7: Benjamin Chaikin, Haifa's Town Hall, Hadar, 1940-1941©Tzafrir Fainholtz

The biographies of the architects who were active in Haifa and in Hadar is therefore diverse and goes beyond the boundaries of Palestine's Jewish community. To this diversity contributed also the fact that as an immigrant society Hadar's architects arrived from different countries and went through diverse education paths. Haifa's archives and the archives of its builders reveal the many narratives of Hadar's architecture which involved architects from different modernist schools who collaborated with various clients. These narratives manifest the many voices of Haifa's heritage and one strong voice is that of architects who were born in the Austro-Hungarian Empire and were educated in the Technische Hochschule of Vienna.

MARKING THE DIVERSITY, THE "VIENNESE SCHOOL" OF HADAR

Three of Hadar's most outstanding architects were Moshe (Moritz) Gerstel (1886–1961), Gideon Kaminka (1904–1985) and Theodor Menkes (1906–1973). The three were natives of the Austro-Hungarian Empire and graduates of the Technische Hochschule in Vienna (today the Technische Universität Wien). Gerstel was born in Lviv, Galicia (today in the Ukraine) began his studies in Lviv and completed them in Technische Hochschule in Vienna in 1914 (Warhaftig, 2007 p.204), Kaminka was

born in Vienna, studied in the Technische Hochschule and received his doctorate degree in 1930 (Kaminka,1977), and Menkes was born in Niedernondorf, Austria and completed his diploma in the Technische Hochschule in 1929 (Warhaftig, 2007. 348).

The Technische Hochschule modernism was shaped by a range of traditional and modern approaches, In the years preceding the outbreak of the First World War, the school's approach was marked by the influence of the historicist architect Karl König (Pozzetto, 1985) while the interwar period was shaped by the influence of the architect Siegfried Theiss who at that time planned both historicist and modernist buildings (Schwalm, 1986).⁵ In the first decade of the 20th century the school attracted many Jewish students (Richard Neutra is one famous example), and with the rise of anti-Semitism in the 1930's some of its graduates found their way to Palestine.⁶

The Technische Hochschule in Vienna like other schools of its kind in the German speaking countries provided a good frame for architectural education and the model of the Technische Hochschule served as the basis for the Technion which was established in the Hadar.

Gerstel, Kamika and Menkes planned three of Hadar's most iconic buildings, The Clock House on Herzl Street designed by Gideon Kaminka and constructed in 1934–1936; the Talpiot Market on Sirkin Street, designed by Moshe Gerstel and constructed in 1937–1940; and the so called Glass-House on Bar-Giora Street, designed by Theodor Menkes and constructed in 1938–1941 (Sosnovsky, 2005 p.142-162).

The Clock House, which is located at the intersection of Herzl and Bialik Streets, was designed as a mix-use building for commerce, offices, and residential, and was considered to be one of the city's most prestigious office building. The building consists of three cubical forms the first is situated parallel to Herzl Street and has horizontal windows and small balconies with metal tube railing; the second cube is

⁵ More information on architects who studied and were teachers in the Technische Hochschule in Vienna is available in the: Architekturzentrum Wien (2013) *Architektenlexikon Wien, 1770-1945* [online] available from: http://www.architektenlexikon.at/de/idx_M.html [Accessed 10 August 2014].

⁶ The architectural historian Myra Warhaftig has shown, over 15 architects who studied at the Vienna's Technische Hochschule immigrated to the Palestine and were active in Haifa, Tel Aviv, and Jerusalem (Warhaftig, 2007).

situated in the back of the building with open terraces; and the third cube is a vertically positioned “tower” topped by the famous clock. The dynamic composition of the cubes and the position of the "tower" above the steeply sloping Bialik Street made the building one of the most noticeable in Hadar's main commercial centre.



Figure 8: Gideon Kaminka, the Clock House, Hadar, 1934-1936 ©Tzafrir Fainholtz



Figure 9: Gideon Kaminka, the Clock House, Hadar, 1934-1936 ©Tzafrir Fainholtz

The Talpiot Market was one of the largest building projects in Palestine of the 1930's. Gerstel's design for the market won first prize in a 1937 architecture competition, with submissions from 136 local architects (*The Palestine Post*. 23 January, 1938).

The Market was built in a time of political unrest; as the Arab rebellion continued and the conflict between Jews and Arabs escalated it became dangerous for Jews to attend the markets of the historic "lower city" of Haifa so it was decided to create an independent market for Hadar. The result was an outstanding International style modern indoor market, which brought European standards of order and hygiene uncommon in the older street markets of the city.



Figure 10: Moshe (Moritz) Gerstel, Talpiot Market, Hadar, 1937-1940
©Tzafrir Fainholtz



Figure 12: Moshe (Moritz) Gerstel, Talpiot Market, Hadar, 1937-1940
©Tzafrir Fainholtz

The plan of the building combines a rectangular shape with a large semi-circle "Apse" encircled by a row of shops. The main hall is three stories high, and is surrounded by open galleries; the ceiling is built as a pattern of glass bricks that allows natural light to flood the interior. The building's horizontal windows are shaded by a continuous concrete strips that surrounds the building (Fainholtz, 2013). These concrete strips are transformed into concrete pillars that define the building's monumental façade on Sirkin Street, where the main entrance is located. A concrete pergola is located on the building's roof. The roof was intended to have a restaurant overlooking the view of Haifa Bay (*The Palestine Post*. 1940).

These days most of the building is abandoned and the market spilled to the neighboring streets but though it is in an unfortunate state many of its original details have been preserved, including its iron window mechanisms, and its elegant, terrazzo-coated staircases.



Figure 13: Moshe (Moritz) Gerstel, Talpiot Market, Hadar, 1937-1940
©Tzafir Fainholtz



Figure 14: Moshe (Moritz) Gerstel, Talpiot Market, Hadar, 1937-1940
©Tzafir Fainholtz

The Glass House planned by Theodor Menkes was one of the most lavish residential buildings in Hadar. The apartments were designed to serve bachelors who arrived to work in the city, and it was equipped with luxurious amenities that were rare in the country at that time, central heating, a swimming pool, and a tennis court on the roof. The Apartments were small but well planned and all looked out over an interior courtyard. Menkes devised an ingenious ventilation system to bring fresh air into the apartments, and their façades were composed of glass bricks to allow light to enter the small spaces. The stairwell raised behind the building's metal and glass façade, which sadly disappeared (Sosnovsky, 2005; Karmi-Melamede and Price 2011).



Figure 15: Theodor Menkes, the Glass House, Hadar, 1938–1941 ©Tzafrir Fainholtz

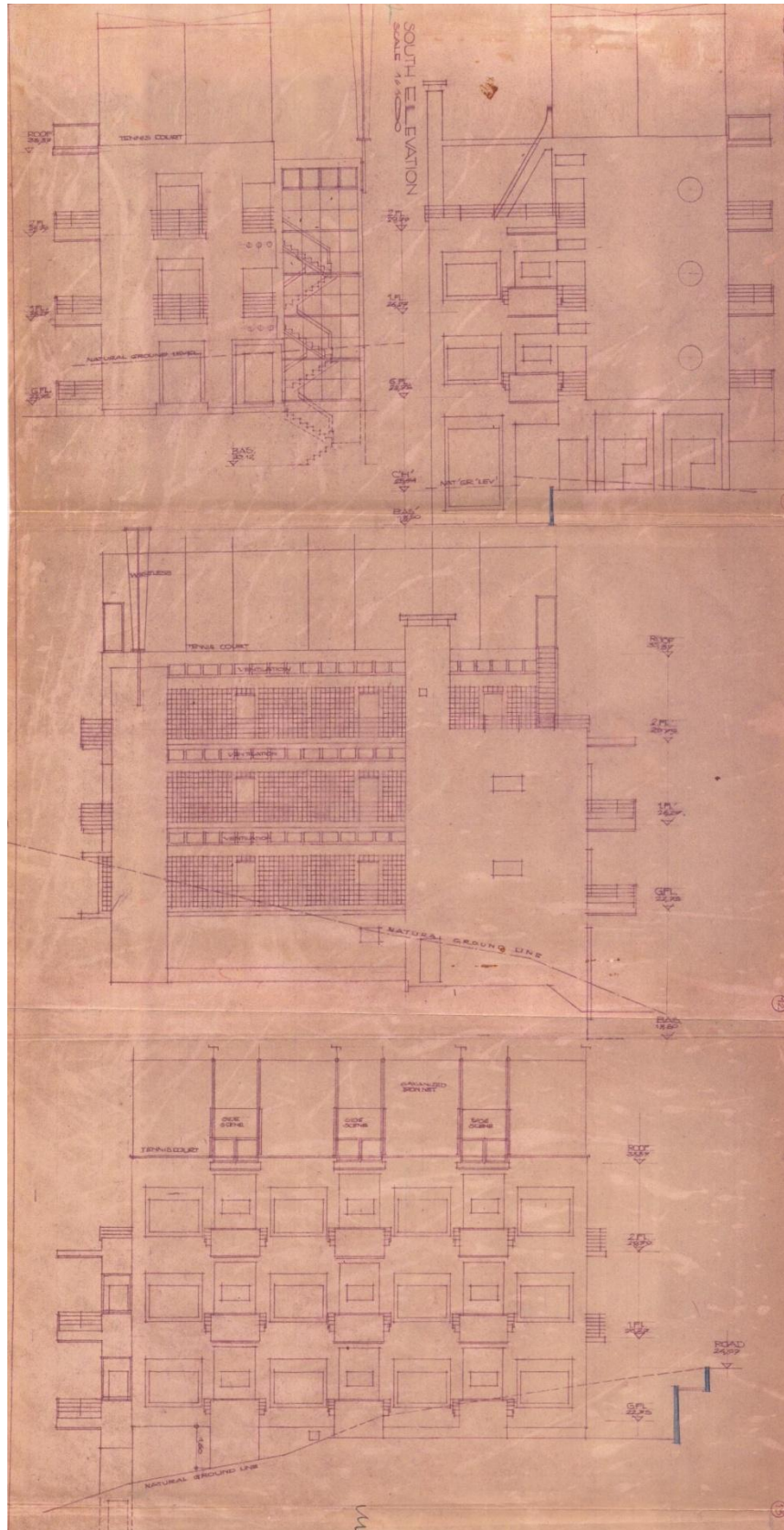


Figure 16: Theodor Menkes, Plans of the Glass House, Hadar, 1938 © Haifa Municipality



Figure 17: Theodor Menkes, the Glass House Hadar, Hadar, 1938–1941
©Tzafrir Fainholtz

These three masterpieces of modernism in Palestine are suffering from long term decay and neglect. The Talpiot Market is crumbling and partly closed. The clock house is in a poor state and the Glass house lost many of its original features. But even in their current state these buildings are evidences of their architects abilities and European opulence and knowhow. In the case of Menkes this "knowhow" was attributed to his "Viennese background" and in the local press he was referred to as a "Viennese architect" (*The Palestine Post* , 1937). These "Viennese" architects brought to Haifa European training and professionalism, which appealed to wealthy clients from the Arab community who commissioned works from both Gerstel and Menkes in the 1930's (Karkabi and Roitenberg, 2013).

It is interesting to point out that while Gerstel was working on the Talpiot market, a building born out of the Jewish Arab conflict he was also working on a building for the Arab entrepreneur Taher Karaman on Sirkin Street, a few steps from the Talpiot Market. The Building which was planned in 1937 (Karkabi and Roitenberg, 2013 p.69) featured the same modernist attributes of the Talpiot market, Horizontal windows, a concrete pergola on the roof and a playful game between round and square shapes which was manifested in the building balconies. A main difference between the buildings was expressed in the buildings' cladding material. While the Talpiot market was covered in rough plaster the Karaman building was covered with the more traditional stone common to the building built for the Palestinian population.



Figure 18: Moshe (Moritz) Gerstel, Karaman building, Hadar, 1938–1941
©Tzafir Fainholtz

Gerstel and Menkes gained commissions from both Arabs and Jewish clients in times of great tensions between the two communities. Their projects marks that for the clients and architects alike the appeal of "building" was beyond the national conflict, and suggest that the expertise of the Technische Hochschule graduates was appreciated and "owned" by all sides. The "Viennese" background of the architects

also demands an understanding of these buildings as part of the Austrian modernist architecture Heritage.

The story of the "Viennese school" is one of Hadar's several architectural "stories" which opens the history of modernist architecture in Palestine to new interpolations. The Central European origins of many of the architects who were active in the neighborhood suggest that the assessment of their work should be done in a broader sense, taking into account their European identity as well as their Jewish identity and the Arab-Palestinian identity of some of their clients. This assessment will allow us a wider understanding of the importance of the legacy of the "Viennese school" beyond the confinement of ethnic identity and will open the possibility to "share" their heritage.

SHARING THE HERITAGE

"Looking at the long list of buildings completed in Haifa during this year, and at the way in which the town has continued to expand in all directions, one is not surprised to hear that Haifa has been the leading town of the year in Palestine as far as building activity is concerned" (The Palestine Post, 1936).

Hadar's golden years of 1930's and 1940's left a remarkable heritage, the work of architects who came from Europe and became part of the fascinating ethnic mix of the city. Since 1948 demographic and political changes and the perpetual conflicts in Palestine changed the contents of this mix and altered the cultural and ethnic identity of the neighborhood. The difficulty of Hadar's current residents to identify with its modernist architectural identity, which is considered to be opposed to their own, makes it hard to raise awareness for the need to preserve and conserve its architectural legacy and endanger this heritage.

A fresh reading into Hadar's architectural history as one of many stories, can maybe mend the alienation manifested by its inhabitants towards their own built environment. The ongoing research which this article is based on aim to build an historical genealogy of Hadar's architecture based on the identities of its architects, clients and inhabitants. The story which appeared as a result, is one of different narratives which produced various kinds of architectural "modernisms", one of which is that of the "Viennese school" of Hadar. The "Viennese school" is an example for the involvement of diverse players: Jews, Arabs, Austrian and others in the creation

of Hadar built identity. This diversity of player demonstrates the multiplicity of the historic story and allows different ethnic group to claim this architectural heritage as their own.

The research is part of the current debate on the historical, ideological and social meanings of conservation in Hadar. In 2013 events surrounding the exhibition "Missing Hadar", which I co-curetted with Inbar Dror-Lax at the Haifa City Museum, addressed the need for an open discussion on these issues and aimed to raise public awareness to Hadar's unique architectural History. The need for public participation in the conservation of Hadar's heritage was also behind the MAX group Initiative of opening the "Hadar's Architectural Consultation Centre" in 2012. The small centre which is supported by the Haifa Municipality and the "Hadar Community" offers free advice to contractors and home owners on suitable materials and methods for renovating their building in accordance with the building's history and style. This centre is an example of an effort to offer the residents of Hadar to take possession of its architectural legacy, an instance in which the sharing of the historical-architectural knowledge becomes the sharing of a Heritage.

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Comparative Study between La Reggia di Venaria Reale and Palacio Real de Aranjuez

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INTRODUCTION

Both palaces, Venaria Reale and Aranjuez form part of a ring of residences near the respective capitals at that time, Torino¹, Italy and Madrid, Spain. The two royal complexes were established as hunting lodges and places for pleasure initially. However, a system of royal residences showing the power of the monarchs was created.

Venaria Reale, started in 1659, was among the last buildings to close the circle of “delizie”² near Torino. Along with Regio Parco, Mirafiori, Valentino, Villa della Regina, Vigna di Madama Reale, Moncalieri and Rivoli and later on Stupinigi, Govone and Aglie a baroque system was formed which showed the glamour and prominence of the house of Savoia. Venaria Reale was started in honor of Carlo Emanuele II and during the reign of Carlo Emanuele III became his preferred residence for the autumn sojourns of the Court (Cornaglia, 2007 p.94-95).

Aranjuez became the spring residence of the Spanish monarchs from Felipe II onwards. Its fertile soil and pleasant climate made it a particularly agreeable spot in spring and autumn. Among the rest of the residences the monarchs used to stay were Valsain and, later, La Granja in the summer and El Escorial, in the autumn.

“Aranjuez, like Philip’s other country estates, was designed as a retreat from the government bureaucracy and formal life of the court at Madrid, but its function depended upon the existence of the government center in Madrid. There are unmistakable parallels between Philip’s program for pleasure retreats around his capital and the chateaux which Francis I had built around Paris thirty years before.” (Wilkinson-Zerner, 1999 p. 254)

Similarly to the French court, with the program of palace building around Paris started in 1528, the Spanish, and later Italian courts within the Savoia dynasty, also

¹ Torino was the capital of the duchy of Savoia, later kingdom, and after the unification of Italy, in 1861, the first Italian capital before it moved to Firenze and later to its present city, Roma.

² From the Italian, meaning “pleasure”. The main function of such a structure was to provide a place of recreation and entertainment for the dukes and their court.

created a set of buildings within easy reach of the capital, affirming the settled, centralized authority. A combination of pleasure and utility, the hunting lodges were permitting the court to remain in contact with the government while enjoying the time at the countryside.

LOCATION

Venaria Reale is located to the north-west of Torino, in a land rich with woods and water, suitable for hunting. The area at the former village of Altessano Superiore, a host of royal hunting, was sold to Carlo Emanuele II in 1658.

Aranjuez is to the south of Madrid, in the fertile land between the rivers Tajo and Jarama. The area belonged to the Order of Santiago and when it was assumed by the monarchs during the reign of Isabella Catolica the territory of Aranjuez passed into royal ownership.

Both sites are rich in water and woods with fertile soils, suitable for hunting. Both areas are near the capitals at that time and both are connected by rivers, Stura di Lanzo and Cerronda at Venaria and Tajo and Jarama at Aranjuez. The location of both sites is chosen in relation to the vicinity to the capital, land rich in water with rivers, all giving to the royal sites additional value of places not only within easy reach but also areas with beautiful nature and fertile soil.

HISTORY

The main difference between La Reggia di Venaria Reale and Palacio Real de Aranjuez is the fact that while La Reggia was started as a royal palace from the very beginning, Aranjuez had earlier origins as a palace for one of the knights of the order of Santiago – don Lorenzo Suares de Figueroa. The construction was completed between 1387 and 1409 and the importance of this building is not only that it would remain as such until the eighteenth century when the old fabric would be destroyed but also that it would give certain shape of the Palace of Aranjuez considering its existence from the very beginning in an attempt to integrate it to the new royal construction.

Aranjuez dates back to an earlier period in comparison with Venaria Reale. After the palace became the possession of the crown in 1487, it attracted royal attention

already in the sixteenth century and between 1560 and 1567 the first architect at the site, Juan Bautista de Toledo commenced the construction of the new royal palace with the palace-chapel and the adaptation of the gardens in particular. The old building from the Order of Santiago was respected and integrated to the new plan for the construction and it could have inspired the architect for the structure of the new palace.

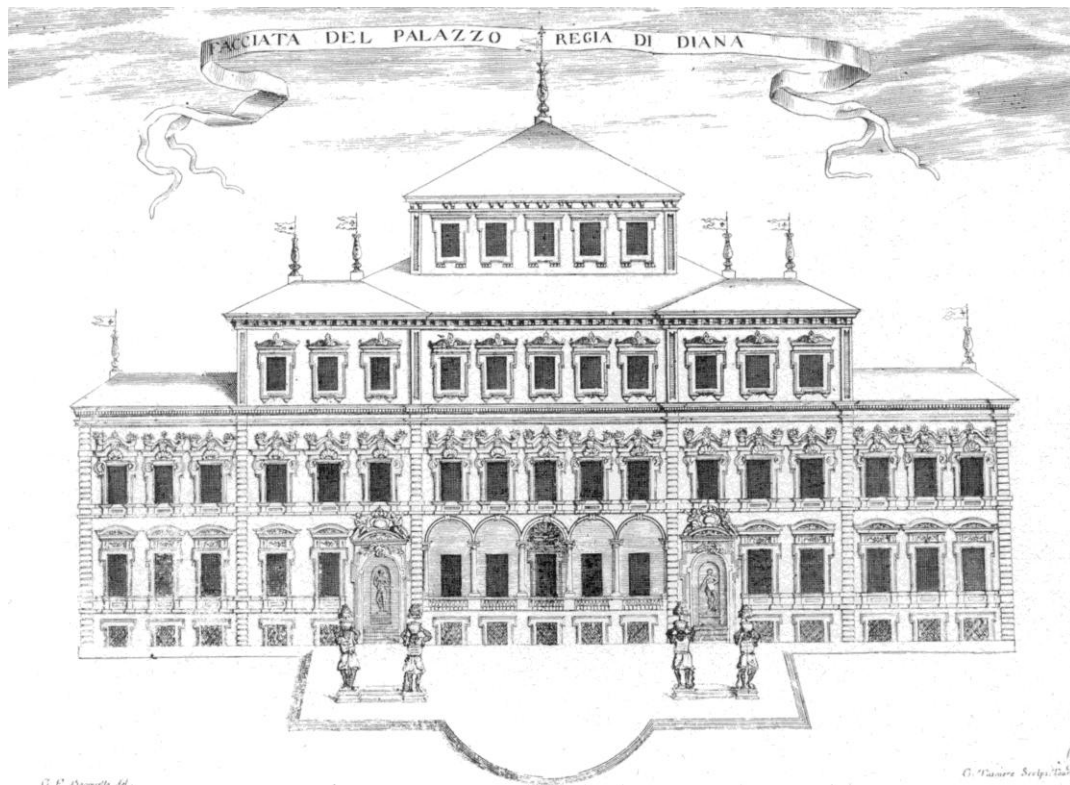


Figure 1: Façade of the Palace Reggia di Diana - G. Tasniere su disegno di G. F. Baronzello, Prospetto della “Reggia di Diana”, in A. Di Castellamonte, Venaria Reale Palazzo di Piacere, e di Caccia, Ideato Dall’Altezza Reale di Carlo Emanuele II Duca di Savoia, Re di Cipro, disegnato e descritto dal conte Amedeo di Castellamonte L’Anno 1672, Torino but 1679

Venaria Reale was started in 1659, almost a century later than the Royal Palace of Aranjuez, under the supervision of the architect Amedeo di Castellamonte. Within the period 1659-1663 he constructed the Palace of Diana, Castel Vecchio, the chapel San Rocco, the Clock Tower and later the buildings for hunting – kennels and stables as well as a citroniera in 1670. He also worked on the gardens at Venaria Reale.

Apart from the royal complex, Castellamonte also designed the new village to integrate it with the residence, while at Aranjuez this was done much later by the Italian architect Santiago/Giacomo Bonavia in the XVIIIth century.

However, the process of the construction of Venaria Reale was more concise and uninterrupted in comparison with Palacio Real de Aranjuez. Juan Bautista de Toledo could not complete the construction of the palace due to his many engagements at other royal sites and his premature death in May 1567. The architect who followed him was Juan de Herrera, his disciple, who knew well the taste of the king and the plans of his predecessor. It was he who finished the Royal Chapel in 1567. Juan de Herrera altered the façade though and also developed the gardens.

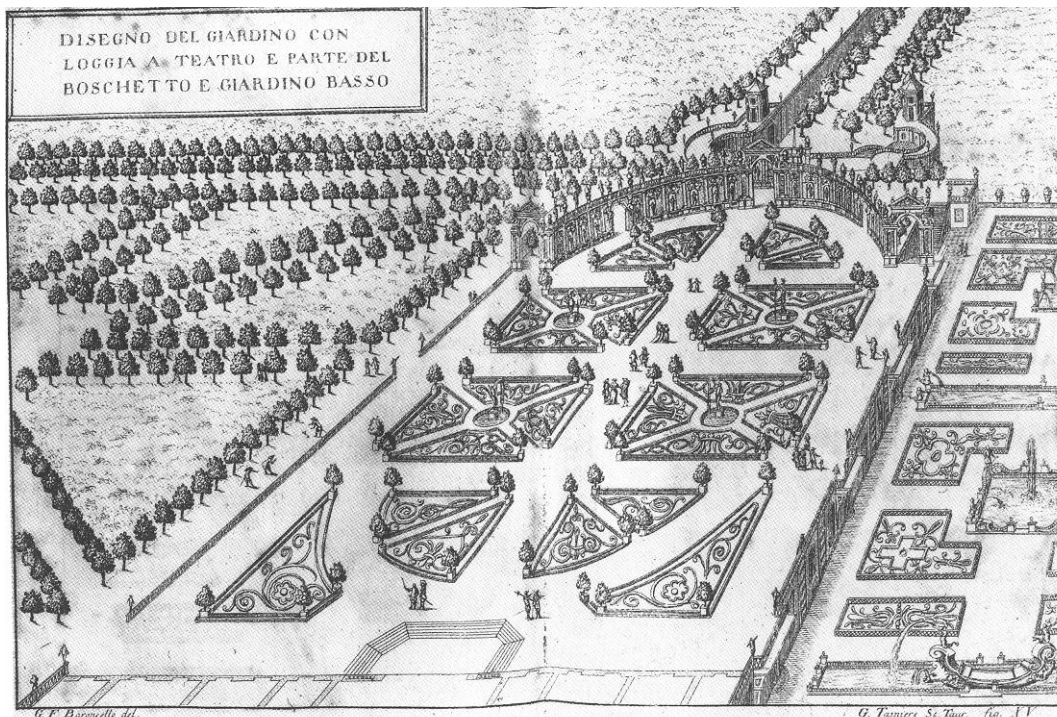


Figure 2: Garden with the Loggia a Teatro and part of the Giardino basso, engraving G. Tasniere – Disegno del Giardino con loggia a Teatro e parte del Boschetto e Giardino basso, incisione di G. Tasniere su disegno di G. F. Baronzello, in A. Di Castellamonte, Venaria Reale Palazzo di Piacere, e di Caccia, Ideato Dall'Altezza Realle di Carlo Emanuele II Duca di Savoia, Re di Cipro, disegnato e descritto dal conte Amedeo di Castellamonte L'Anno 1672, Torino but 1679

While the gardens at Venaria Reale at the time of Amedeo di Castellamonte are like a magical place with mythological themes in grottoes and elaborate fountains, those at Aranjuez, although with certain elements from the Italian garden, such as classical statues and showy fountains, are also influenced by the northern concept: French and Flemish, with elements from the landscape.

The gardens at Venaria would then be altered following the French model, but this would happen later, in the XVIIIth century with irrigation canals and avenues of magnificent trees. Unlike the gardens at most of the royal residences, the gardens at Aranjuez were not designed in relation to buildings.

Compared to the seventeenth century Venaria Reale, it could be noted that both palaces have a higher central part- three stories at Aranjuez and four at Venaria with the Belvedere. While at Venaria Reale the height gradually alters going through three stories and ending at two, at Aranjuez the stories lower to two to end up to four with the two towers. The main entrance at Aranjuez is organized by three porticoes that were connected to the right by the southern chapel and to the left by the northern tower, while the façade at Venaria Reale was characterized by two twin-statues of slave moors at the two sides leading to the entrance to the central saloon. At both palaces there was a proportional development of the main façade at that stage.

A typical element of the seventeenth century Piemonte, the central saloon, is perceived as a passing area connecting the front with a terrace at the back with a view towards the gardens. At Venaria, there are two big apartments formed by ante-room and room and four small apartments located near the two courts.

At Aranjuez, upon entering the palace, there is a parade staircase and the inner court behind it. Around it, there are rooms located in a symmetrical way. The access to an ample vestibule from where passages lead to other rooms and various stairs and galleries lead to the two towers is located at the two extreme parts of the building.

At both palaces the sequence of the rooms is distributed symmetrically. Both of them contained courts at either side.

It was planned that the courts at Venaria Reale would be used in order to extend the building but only the one to the left was added to the construction by the next architect, Michelangelo Garove. He planned the extension of the palace with two parallel wings, only the left one to be accomplished. The right part would remain the way it was.

It could be noted that the Royal Palace at Aranjuez is larger than Venaria Reale. The inner court is very typical for the area, resembling El Escorial. The façade also

reminds of it with Italian hues. There is an altered usage of stone and brick and the perspective shows a light and well-distributed building with a graceful and rhythmic composition. Juan Gomez de Mora passed away in 1648 and after this date there is not much information, apart from the two fires that took place between 1660 and 1665. Probably the building remained abandoned until the Bourbon dynasty came to power. The palace at that time was quite isolated, adapted to the spirit of the kings in that century but this was to change at the time of the Bourbons, similarly to Venaria Reale which at the beginning of the eighteenth century would change its image essentially to a more imposing structure, responding to the changed situation and architectural tastes of the period.

The two side courts at Aranjuez were planned to be symmetrical but the next architect, who came after a period of abandonment, Pedro Caro Idrogo, who also started the demolition of the old building from the time of the order of Santiago, altered the plan unintentionally and when it was discovered, it was too late for the northern, Queen's garden to remain the same as the southern, King's garden. For this reason the symmetry regarding the two closed gardens at Aranjuez was also altered to some extent.

While at Venaria Reale the left-side garden disappeared with the construction of the new part of the palace and its alteration, at Aranjuez the same left-side garden remained but was diminished in its size and no longer symmetric to the opposite right-side one.

The arrival of Michelangelo Garove at Venaria Reale in 1699, after the death of the previous architect, Amedeo di Castellamonte in 1683, and the part damage of the structure by the French troops in 1693, noted a new period for the palace with significant changes both to the building and the gardens. The architect opted for a new image and more imposing structure of the palace. Garove altered various parts of the exterior – higher roof, façades from bricks and windows decoration with grotesques³ and also the interior -new stucco decorations, and the gardens which were projected by Duparc according to the French model. As functionality was the main motive of the architect, allowing many people to be accommodated in the

³ A piece of art in the grotesque style - a style of art, especially in 16th-century Europe, in which representations of real and fantastic figures are mixed. Microsoft® Encarta® Reference Library 2004. © 1993-2003 Microsoft Corporation.

palace, his project was to build two parallel galleries at the two sides of the present building – Reggia di Diana, towards the village. Two pavilions would be constructed at both sides so that the main building to be connected with the galleries. Only one part of the project would be completed, the one to the left.

This process of enlargement would happen at Palacio Real de Aranjuez at a later stage, started in 1771 and completed in 1780 with both wings constructed. The works at Venaria Reale were begun in the summer of 1700 but the construction of the building of the second wing towards the river Ceronda was given up after the siege of Torino in 1706.

As could be seen from the plan, the endings of the two wings would contain a chapel and a theatre at the left and right side respectively, similarly to what the Royal Palace of Aranjuez would also obtain several decades later with the accomplishment of the two extensions by the Italian architect Francisco Sabatini but with the reverse order – the chapel would be located at the very end of the right wing, while the theatre – at the bottom of the left one.

Pedro Caro Idrogo died in 1732 and the engineer Esteban Marchand succeeded him as they were sharing responsibility of the work. Similarly to Aranjuez, after the death of Michelangelo Garove, the work at Venaria was overtaken for a brief period by the military engineer Antonio Bertola who strictly followed his predecessor's project. In the meantime, Vittorio Amedeo II became king of Sicilia and upon his visit to the island met Filippo Juvarra. The architect from Messina was invited to work at the court of Savoia and the very same year became First Civil Architect of the King of Sicilia. Numerous are his works in Italy, Piemonte and Torino in particular for the period 1714-1735. At Venaria Reale he completed the Galleria Grande, constructed the church St. Umberto and built the Citroniera and Scuderia. He also worked on the gardens of the palace, the flower and English gardens in particular and the gate of Sycomores Alley which separated the two gardens as well as a labyrinth at the end of the park.



Figure 3: Venaria Reale, Galleria Grande with two pavilions by the architects Michelangelo Garove and Filippo Juvarra ©Elitsa Bozhkova

After the fire that took place at Christmas Eve in 1734 at the Royal Alcazar in Madrid, the Spanish monarch needed a prestigious architect for the plans of the new palace and Filippo Juvarra was invited for this work. He arrived at the Royal Palace of Aranjuez in April 1735 and, apart from the project for the Palacio Real de Madrid, also worked for the embellishment of the main façade of Palacio Real de Aranjuez and its western side in particular and the New Garden - Eastern Garden. Juvarra also designed the façade for the Granja de San Ildefonso and part of its interior. The architect passed away unexpectedly on 31 of January 1736, and his projects were not realized but nevertheless the trace he left was important for Spanish architecture and the late Baroque. His plans were studied and followed by the architects that worked on the sites after him and an Italian tradition was established at Aranjuez and at other Spanish royal sites.

The fact that Juvarra was invited to Spain shows the appreciation he could boast about. His presence at Aranjuez after having worked for the court at Torino is important for this research. Had his life not been interrupted so unexpectedly, he would have completed many projects in Madrid and its surroundings as he was an extremely productive architect? After his death two Italian architects would continue the work at Aranjuez – Giacomo/ Santiago Bonavia and Francisco Sabatini.

Bonavia completed the façade of the palace, constructed the main staircase which is one of the most significant works at the palace as Pedro Caro Idrogo could not deal with this task and the attempts of the latter were criticized by Juvarra. Bonavia also established a plan for the town of Aranjuez, similarly to Castellamonte at Venaria. Another architect at Venaria – Benedetto Alfieri would develop and complete the urban project started by Castellamonte with the church dedicated to Santa Maria at piazza dell’Annunziata and the civic hospital, completed in 1762. At Aranjuez, Bonavia constructed the church of St. Antonio near the Royal Palace of Aranjuez at the St. Antonio Square. In this aspect both architects have contributed apart from the palace construction and embellishment, also for the urban development of the respective towns – Venaria Reale and Aranjuez. Concerning the work of Alfieri at the Royal Palace, he connected the church St. Umberto and the gallery with the Belvedere. In 1754 he also connected the stable and citroniera and built additional stables. The architect completed St. Uberto church and gave up the construction of the second parallel gallery according to the plans by Garove.



Figure 4: Palacio Real de Aranjuez, main façade by the architects Santiago Bonavia and Francisco Sabatini © Elitsa Bozhkova

At Aranjuez, on the contrary, in 1771 the Spanish monarch decided that there was a need for more space in the palace and two parallel wings were designed by the Italian architect Francisco Sabatini. The construction of the two wings was completed in 1780. The amplification of the palace led to the change of its structure as the chapel was moved to the end of the left wing while the theatre occupied the end of the right wing. At Venaria the chapel was initially planned to be at the right wing and the theatre at the left one. However, at the construction of the new wings at Aranjuez the old chapel by Juan Bautista de Toledo almost disappeared, except for its third floor and cupola top. The new chapel was quite elegant and so was the extension of the palace following the style of the already existing construction introduced by Bonavia. On the other hand, with the amplification of the palace with the two parallel wings the gracefulness of the palace diminished as its total area increased. Probably the new chapel was the most distinguished part of the new construction as it was hidden in the extreme left wing of the palace without making it visible from the inside and keeping the old cupola projected by Toledo as a sign of respect and succession. The extension of the Royal Palace of Aranjuez was planned at a later stage in comparison with Venaria Reale, but it was completed in a faster and more decisive way, while the equilibrium at Venaria was not achieved but thus the oldest part of the Reggia was preserved while the Chapel by Toledo at Aranjuez was lost. The interior of the Royal Palace of Aranjuez changed too as the spaces where the chapel and theatre were before were divided into normal rooms.

The last architects to work at Venaria were Giuseppe Battista Piacenza and Carlo Randoni. They built a staircase in 1788 and worked in the interior of the palace and the apartments of the duke of Aosta in particular.

The last one to work at Aranjuez was Juan de Villanueva who divided the big saloon in the northern wing for the prince of Parma to be accommodated there. He, similarly to Giuseppe Battista Piacenza and Carlo Randoni, worked on the interior of the palace and the distribution of the rooms and their decoration, especially for the Porcelain Room and the Hall of Mirrors, the latter carried out between 1791 and 1795.

RESTORATION WORKS

The gradual abandonment of Venaria Reale followed after the French conquest of Torino in 1798. The furniture and paintings were moved out of the palace and the gardens were destroyed. Many attempts to restore the palace followed in the nineteenth century but it turned out to be complicated due to its size and cost and the works diminished. From 1818 part of the palace was used as a veterinary school and military school for horse riding. Restoration works were done in 1829, 1835 and 1843. In 1848 some works on the garden took place.

Aranjuez, on the contrary at this time had a better destiny. In 1848-1850 the smoking room in neo-Nasrid or neo-Arab style was built under the supervision of Rafael Contreras, the restorer of the Nasrid Palace.

Venaria became the headquarters of the 5th regiment of the artillery and it was at that period that the citroniera by Juvarra was turned into a stable. From 1945 the palace was completely abandoned and some acts of vandalism were noted there. It was not until 1961, the 100th anniversary of the Unity of Italy, than the first restoration was done at the Galleria Grande and in the 1970s some serious restoration works took place. At Aranjuez during the XIX and XX centuries no significant contributions to the building were made, apart from some restoration works that preserved the existing structure and rescued parts of the hidden values the palace possesses. From 1933 -1934 the wing towards the river became seat of the Carpets Museum. The roofs and, in 1936, the main staircase and the balconies and lamps were restored. In 1939 and 1940 the rooms that would open for visitors in 1945 were repaired. Important restoration works took place for the period 1973-1977 with the resolution part of the palace to be converted into a residence for foreign chiefs of state during their visits and then in 1984-1985 again. The ground floor of the southern wing was dedicated to the Museum of Dress.

As could be noted the conditions at Venaria Reale were different from those at Aranjuez. La Reggia needed longer and more profound restoration while the situation at Aranjuez was quite well maintained.



Figure 5: Reggia di Diana and southern pavilion at Venaria Reale by the architects Amadeo di Castellamonte and Michelangelo Garove

A curious coincidence is the fact that one and the same restorer worked both at the Royal Residences of the House of Savoia and at Palacio Real de Aranjuez. Alfredo D'Andrada (1839-1915) from Lisboa, Portugal, developed activities at Liguria and Piemonte. His positive vision of history would let him realize careful analytical and philological research, full with drawings of constructive and decorative details to support the restoration works. D'Andrada stayed away from the arbitrary inventions as the restoration resulted in deep attention for the artistic and constructive history of the fabric. These philological and analytical criteria are recognized in his main works as a member of the commission for the restoration of Palazzo Madama in Torino in 1884, and most of all, during his period as administrator of the monuments in Piemonte and Liguria: 1885- 1891. Among the monuments whose restoration he was responsible for were the Sacra di San Michele at Sant'Ambrogio de Susa, the church of San Donato in Genova and the tower of the Roman wall in Aosta. In his later interventions he was in the commissions established for the Castello Sant'Angelo in Roma and the Pinacoteca in Napoli (1904-1909), (González – Varas 1999 p. 223).

In Spain Alfredo D'Andrada was in charge of the restoration works for Patrimonio Nacional which included Palacio Real de Aranjuez as well.

The good condition of the fabric guaranteed the accurate testimony of all the phases of the development of the building from XVIth century till XIXth. The consciousness of

conservation at Aranjuez is not only a contemporary phenomenon. It is related to the protection by the Spanish Crown until 1868 when the law from 1865 came into force, according to which the property was separated into parts based on the alienation of the properties of the Crown in the XIXth century. This moment as well as the period of characteristic aggression in the XXth century (sixties and seventies) was overcome without great changes. Despite the loss of the influence of the Crown, its protection was maintained due to Patrimonio Nacional for some of the properties, among which was Aranjuez. The protection by the state administration, community and locals has helped the conservation at least from the normative point of view.⁴

In comparison, Venaria Reale has had longer periods of abandonment which led to a more extensive and more rigorous restoration at a later stage. In the case of Palacio Real de Aranjuez, maintenance has been an important issue as the palace has always been in use. There has never been need of such a profound restoration campaign as the one that took place at Venaria Reale during the nineties.

WORLD HERITAGE PROPERTIES

In 1909 the Palace of Venaria was included in the list of monuments in Piemonte and Liguria with emphasis mostly on the church of St. Umberto. The Royal Palace of Aranjuez with its gardens and outbuildings was declared a Historical-artistic Monument with the decree from 3 June, 1931. Both palaces were recognized as important heritage for their countries respectively, but this did not help for the adequate conservation of the sites, especially in the case of Venaria Reale.

Venaria Reale was included in the World Heritage List as part of the Residences of the Royal House of Savoy in December 1997. Four years later, again at the meeting in December, in 2001, Aranjuez Cultural Landscape also joined the World Heritage List. The main difference between the two properties is the fact that while Venaria Reale takes part in the list with other twenty-two buildings within Torino, Palacio Real de Aranjuez is nominated alone as a cultural landscape, not in close relation to other royal residences near Madrid. It is the first Spanish nomination of a cultural landscape.

⁴ See also Merlos Romero, M. (2011) Paisaje Cultural de Aranjuez y Patrimonio Mundial: seducción, declaración y compromiso in: *Espacio, tiempo y forma. Revista de la facultad de geografía e historia, Serie VII*, Historia del Arte, t.24, Madrid.

In this context, while Venaria Reale, along with the rest of the Royal Residences of the House of Savoia, was included in the List under four cultural criteria: i, ii, iv and v, Palacio Real de Aranjuez was listed under two of them: ii and iv, namely:⁵

- (ii) it exhibits an important interchange of human values, over a span of time and within a cultural area of the world, on developments of architecture, monumental arts, town-planning and landscape design;

Aranjuez represents the coming together of diverse cultural influences to create a cultural landscape that had a formative influence on further developments in this field.

- (iv) it is an outstanding example of architectural ensemble which illustrates significant stages in human history;

The complex designed cultural landscape of Aranjuez, derived from a variety of sources, mark a seminal stage in the development of landscape design.

It becomes evident that both sites have quite a lot similarities based exactly on the criteria for their inclusion on the World Heritage List of UNESCO either as a group or individually. The larger the number of buildings included in the nomination, the ampler the criteria under which they were inscribed in the UNESCO World Heritage List. However, the criteria coincide, although that they are less in the case of Aranjuez as an individual site.

PALACES AS MUSEUMS

The last part regards the current situation of the two palaces as museums open to the public and their future perspectives.

Aranjuez, which was better preserved, as already mentioned before, can boast a variety of furniture and objects for its collection. Venaria Reale, has lost most of its original furniture, that is why the emphasis of the museum is on the building itself and on various documents attempting to recreate life at court in an untraditional way.

⁵ Based on UNESCO World Heritage Centre (2014), www.whc.unesco.org/en/list/1044.

While the exhibition at Palacio Real de Aranjuez is a permanent itinerary within the most important rooms of the palace with their sumptuous furnishing and decorations, Venaria Reale is searching for innovative ways to try to attract the visitor's attention. Apart from the temporary exhibitions, dedicated to the relevant period of the building, its permanent exhibition offers new approaches and a multimedia exhibition by Peter Greenway in an attempt to recreate the atmosphere of the historical period without the objects, just by creating certain characters.

In the case of Aranjuez there is more experience in the field of exhibitions, as the palace has sheltered various museums. At Venaria Reale, the Palace opened as a museum in 2007 after a rigorous restoration campaign throughout which it was possible to visit but mostly as an architectural building undergoing restoration works, not as a museum with different exhibitions.

An advantage for the Spanish palace is the fact that it remained almost untouched in terms of its furniture, relevant objects and decoration which allows visitors to go back into time due to the rich material in the rooms.

Venaria Reale, counts mostly on the history of the architecture of the building itself, as there is not much furniture left if any and on the multimedia approach in order to get the visitor closer to its historical context. Some of the temporary exhibitions are also dedicated to the period of the construction of the palace as there is enough space for such activities.

What is important in both cases is the fact that the palaces that were opened only to the sovereigns and the servants in the past are now places of interest, accessible to the public in most of their parts in an attempt to educate, bring knowledge and explain the past in an interesting and amusing way.

CONCLUSION

The research aims to show the similarities and differences of two World Heritage Sites in an attempt to demonstrate that in spite of the fact that they are in two different European countries rich in sites from the UNESCO List, there are more common features than expected. The location of both places within lands rich in hunting and at the same time close to the capitals shows to some extent the French model which is valid for the neighboring countries too. The objectives are common

too in terms of making the places important centers and the alterations they have undergone in order to become principal royal residences sharing the same destiny as hunting lodges at first which is a crucial element confirming the importance of the buildings as a reflection of the power and significance of the kingdoms at that period. The presence of one and the same architect at both sites also shows the interaction between the two royal courts and the influences this would bring to the architecture. Even the period of extension is quite emblematic in both cases, again trying to underline the new requirements of time. Venaria Reale, less fortunate in its state of conservation but more innovative in its museum usage and Palacio Real de Aranjuez, an example of royal dwelling with all its characteristics, are nowadays open as museums so that everybody can appreciate and admire them. The fact that both sites are included in the List of UNESCO also guarantees higher interest in terms of tourism contributing thus for their popularization.

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The Response of the Changing Powers and the Transformation of the Pre-Existing Architectural Heritage: The Case of Plaosnik in Ohrid

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INTRODUCTION

Historic areas are progressively coming under threat of new development, not only in architectural areas but also in archaeological sites (Strike, 1999). The plateau of Plaoshnik, in the Republic of Macedonia, exhibits the historical and cultural complexity of the city of Ohrid, with its difficult task of maintaining the collective memory of a historic built environment with visible links to the past.

Plaoshnik is an area embedded in a man-made cultural landscape with constructions in the past and at present. Traces of the past are reflected in this site, and are visible in the archaeological remains and natural formations as well as intangible traditions, and thus represent an important and valuable component of the city (Mosler, 2006).

Formerly known as Imaret, the plateau of Plaoshnik is the one of the most significant and sacred areas in the Republic of Macedonia and the whole Slavic world in a historical, cultural and spiritual sense. Located in the old core of the city of Ohrid it is a place predestined for importance in which different civilizations and powers left their mark. The plateau of Plaoshnik is marked by a long existence, and during this extensive history, the area has changed in shape, proportion and context following the development of Ohrid. However, it has not lost its meaning, nor what it represents: a built and natural environment with exemplar qualities such as a long synthesis of ancient nature and the remnants of the material and spiritual heritage. Therefore, it is understandable that it was and it still is an essential topic of attention of all researches of Ohrid.

Today the Plaoshnik compound represents a cultural landscape of special national interest for the Republic of Macedonia. Cultural landscapes are illustrative of the evolution of human society and settlement over time, under the influence of the

physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. The human interaction with the environment and the presence of tangible and intangible cultural values is the very notion of cultural landscape (Mitchell, Rössler, and Pierre 2006).

The balance between tradition, nature and progress is the key issue which Plaoshnik is facing. The spiritual and physical values are under threat by the national authority's vision for development. The physical reconstruction of St. Panteleymon church and more particular the more recent and on-going project of the reconstruction of St. Clements University, threaten to endanger the visual characteristics of the landscape which is substantially altered.

The study of the site in this transition phase is crucial. The relationship between the city authorities, the central government and UNESCO posting of this property, depicts certain challenges and opportunities for heritages properties. This research will focus on the immediate context of the area in which the city is imbedded and will discuss how each religion and ruling system affected the development of the site and the heritage values, authenticity and integrity of the site over time.

URBAN AND HISTORIC CONTEXT

The city of Ohrid is located next to Lake Ohrid in south western Macedonia. Undeniably the topography is one of the predefining factors of the lasting importance of this place. The most compelling and largest geomorphologic phenomenon is the hill, over which the town of Ohrid spreads. Its position on the north shore, splashed by the clear lake waters, and the sprightly slopes flooded by the southerly and easterly sun provides the conditions for an urban organization of the highest quality (Cipan, 1996). The city spreads over two hillsides which define the unique picturesque landscape, the western higher hillside crowned with a fortress since pre – roman times. Further south lies the terrace that bears the name Plaoshnik where the terrain plunges straight into the lake from where the wide vistas open throughout the area. (Fig. 1) Four periods were representative for the development of the region, namely, the Roman Lichnidos, Byzantium Lichnidos, Slavic Ohrid, and Ottoman Ohrid.

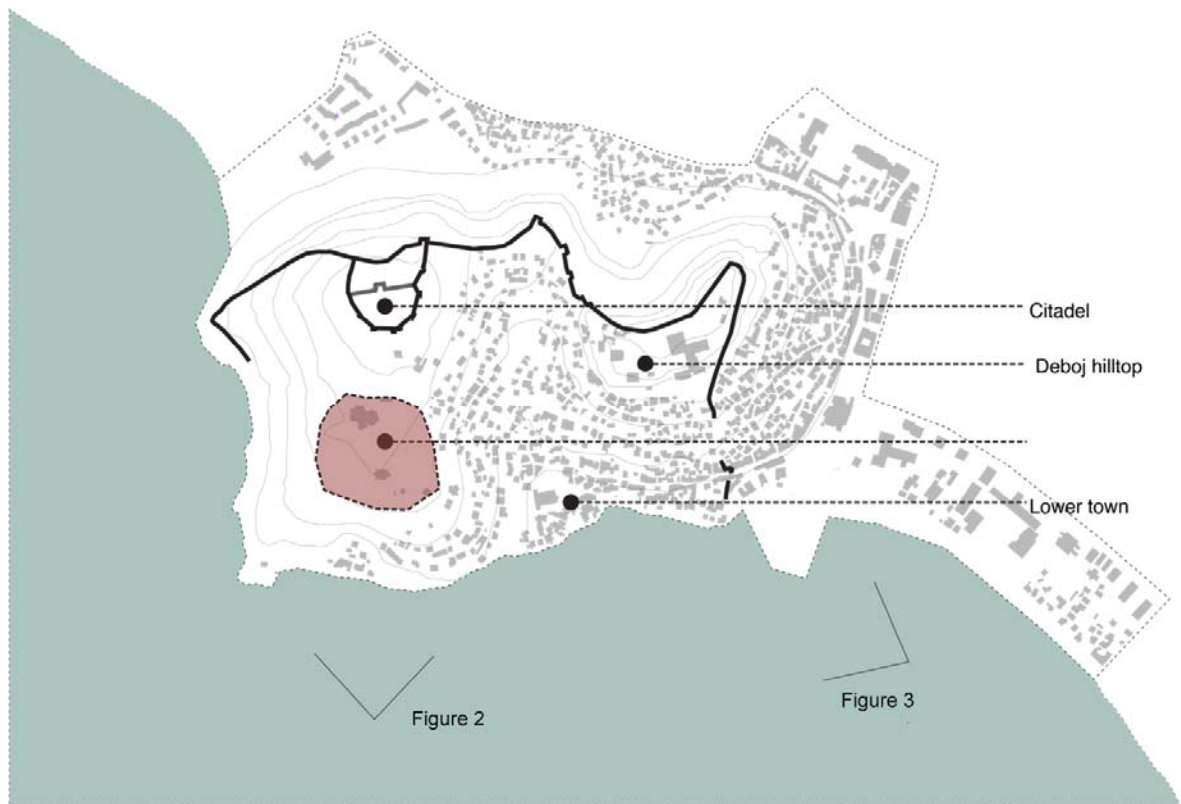


Figure 1: The topography of the City of Ohrid. ©author

In 1979, Lake Ohrid was inscribed on the World Heritage List under criterion (iii) as natural heritage. In 1980, this property was extended to include the cultural and historical area, and thus cultural criteria (i) (iii) (iv) were added. On the World Heritage List, the property is inscribed as “Natural and Cultural Heritage of the Ohrid Region“, that is as “mixed property“ (UNESCO, 2014).



Figure 2: View of the city of Ohrid from the south lake side © the author, 2010



Figure 3: View of the city of Ohrid from the south lake side ©author, 2010

Roman Lichnidos

It is undoubted that the site of the old part of present day Ohrid was inhabited as early as prehistoric times. The space between the two hillsides from the upper gate of the city fortification to the lake, with the slight slanting of the terrain, was the most convenient settlement area. The ideal geomorphology which is in the shape of a large amphitheater, with vistas that open towards the glittering lake is the axis on which the town evolved. The historical time line of the area spans from prehistoric times, end of the Bronze age, over the antiquity period and early Christianity, to the high middle ages (Kuzman and Serafimova, 2009).

Before the Slav conquest of the area, the city was known as Lichnidos, literally meaning the “city of light”. In Lichindos the Hellenistic culture was present before the Roman conquest of the area. With the establishment of Roman rule and the construction of Via Egnatia (ancient regional road which connected the Roman imperial centre with the Balkan Peninsula hinterland and Asia Minor) (Kuzman and Serafimova, 2009) the city gained more importance and received a fresh impulse towards urban development. The location of Plaoshnik as Cipan (1996) stated was obviously predestined for divine power. The temple of the god Dionysus is the earliest place of worship discovered in Plaoshnik and because of the insubstantial written documents, and archaeological findings from this period, reconstructing the fabric and socio – economic state of the city is very hard.

Between 4th and 6th century, Lichnidos became the capital of the Roman province of New Epirus (Cipan, 1996), and developed as administrative center of the province with the functions of a Roman city. Despite the topography of the Ohrid location, the

city had the prime elements of a developed Roman network of buildings and streets. The Roman urban fabric was characterized by the two main streets *Cardo* and *Decumanus* which had the city center, the forum, at their crossing. Plaoshnik is located at the western edge of the main Roman roads.

Christianity as a new phenomenon would influence the city to the extent that a new element in the regulation of the town's functions would occur. With the Edict of Milan in 313 (C.E.), Constantine the Great (306-337) imposed Christianity as the state religion. In the middle of the 4th century Lichnidos was already Christianized, with the mentioned Bishops Dionysius de Lychnido attending the Synod in Serdica in 343 (Kuzman and Serafimova, 2009). Becoming a bishopric center had repercussions on the socio – political life in the city concerning the functions of the old buildings. The change occurred in building new churches and reusing the Roman buildings and temples in a way suitable for the new religion. The Plaoshnik plateau, being an ancient cult place in earlier times, became the focal point where the Ohrid Bishops would build their Cathedral center. The main church was not a typical basilica with a nave and two aisles but a Tetraconch in the shape of a four-leaf Clover. The architectural characteristics, its shape, monumentality and extraordinary quality of the interior decoration, separate this church from the other churches of the area and Ohrid (Cipan, 1996). The size and importance of this church reflects the growing importance of Ohrid after the spread of the Christianity, and Plaoshnik as the new center of the religion (Fig. 4).

However, in the sixth century a series of earthquakes and also substantial changes in the political situation of the Roman Empire took place. Many cities were destroyed followed by plague and various barbarians' raiding's had crushing consequences on the local population. Lichnidos and the Plaoshnik complex were affected by these circumstances which changed the complex Roman castrum (great legionary encampment) and leaving most of the public buildings in ruin.

Slavic migration

The period from the 7th until the 9th century marked the Slavic colonization their migration to the Balkan Peninsula, and their permanent settlement in the city of Ohrid thus changing the cultural landscape. In contrast to the other ethnic groups that were part of the Roman Empire, the Slavs had just begun their historical journey. Because

of the continuous migration of the Slavs, they had no notion of communal city life. In Ohrid they came across a partially abandoned city where they blended their primitive living spaces into the existing fabric. The archaeological excavations show that the only new buildings were the huts that were built over the ruins and served as a temporary shelter. Plaoshnik suffered destruction from the earthquake and the settlement of the Slavs. The archaeological evidence suggests that the previous archbishopric palace and the other profane buildings were ruined most probably after the earthquake.

The most significant figure in the history of Ohrid and the area was the first Slav Bishop Clement later known as the Clement of Ohrid. He was born according to some historians in the area of Thessaloniki, and became the most prominent disciple of Saints Cyril and Methodius and is associated with the creation of the Glagolitic and Cyrillic scripts (Filov, 2000). In the spring of 886, St. Clement of Ohrid arrived in Macedonia, settling on the shore of Lake Ohrid after his strenuous journey from Byzantium, Great Moravia, Venice and Rome. His future educational mission in Ohrid and at Plaoshnik had an exceptional influence and significance for the advancement of literacy among the Slavic peoples (Filov, 2000). Saint Clement became the symbol of the cultural and spiritual continuity, patriarch of the Slavic literacy and an essential part of the great cultural currents of Europe. This marked the beginning of the renewal of the dormant city structure, in a time when the only form of social life was religious life.

St Clement in 893 on Plaoshnik renewed a small ancient trefoil church on top of a 5th century early Christian basilica, devoting it to St. Panteleymon and built another-larger church on the west side with an irregular rectangular shape (Filov, 2000).

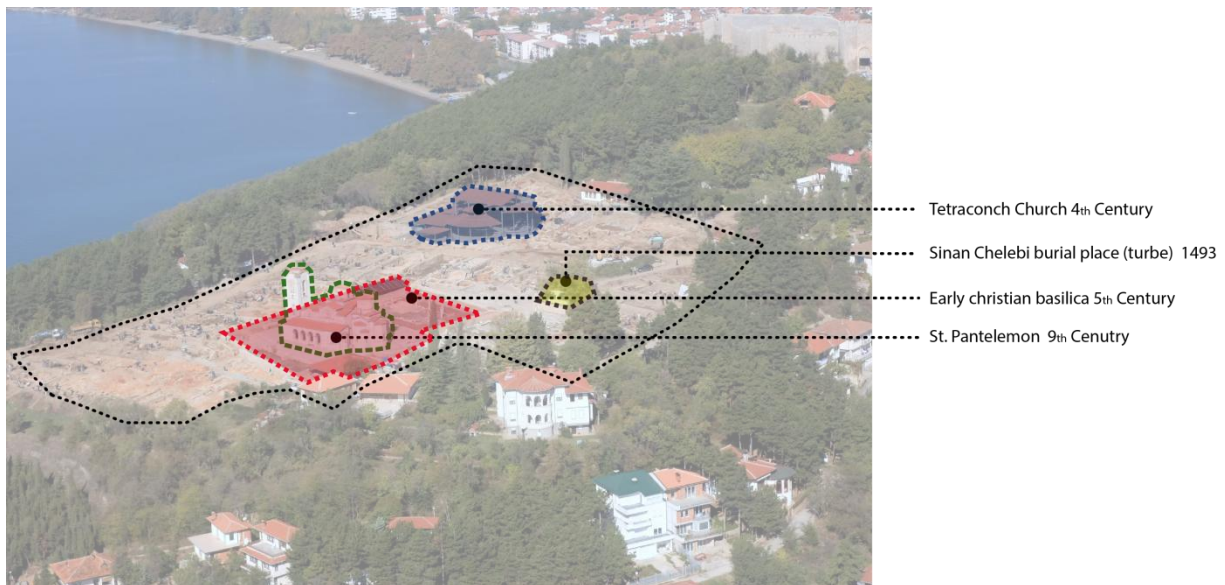


Figure 4: Aerial view of the Plaoshink area. ©author, 2014

This was the place where St. Clement founded his monastery in which, around 3500 students – future monks, writers, translators, missionaries and church personas of all levels of the hierarchy and in various spiritual and scientific fields, were educated (Kuzmanovski and Frol, 1964). St. Clement, who was a significant figure in the history of this area and will remain in the shared memory of the Ohrid inhabitants, was buried in the south side of the church in 916 in the grave which he created for himself. In the following centuries before the Ottoman conquest, Ohrid was the object of exchange between Byzantium, Bulgarian and Serbian Kingdoms where everyone nourished the cult of St. Clement and the Monastery on Plaoshnik. The most prominent change happened during 13th century when the church was gradually expanded with by the addition of a nave and bell tower (Kuzmanovski and Frol, 1964).

Ottoman Period

The Ottoman Turks swamped the Balkan Peninsula from the middle of the 14th century. Ohrid was conquered around 1394, without any resistance. The beginning of the Ottoman rule did not bring any significant change to the socio – political sphere. When the Ottomans were settling in Ohrid, the topography of the city of Ohrid, played a key role in keeping the old core unchanged. Finding the hill unattractive, the Ottomans occupied the low flat land bordering the lake. This development kept the old fabric of the city and left things virtually untouched as the population in the old

upper city remained predominantly Christian. The churches outside the city walls where the Turkish settlers lived were converted into Mosques. It is still unknown when the St. Panteleymon Church, (Fig. 7) was destroyed to be replaced by the Sultan Fatih Mehmed Mosque (Fig. 6). There are several theories regarding this event but with the discovery and publication of the Waqf of Ohrizade family it is certain that in 1491 it was already a mosque (Cipan, 1996). It is not strange that the Ottomans choose to build their Sultan Mosque on top of the most sacred Christian place in Ohrid. Plaoshnik repeatedly was the place where different powers and religions demonstrated their authority. (Fig. 5) However being a mosque in the center of a Christian population led to deterioration of the structure. The small Turkish settlement and the garrison of the citadel used the services of the mosque but it was insufficient for the proper function and maintenance of the building. Another significant figure that left its mark on Plaoshnik was Sinan Jusuf Chelebi Ohrizade. He built an "Imaret" (Islamic foundation for the help of the poor) close to the Sultan Mosque. Funded by the Sinan Chelebi Waqf it served for the homeless and poor regardless of religion and nationality offering free meals, medication and clothing. The burial place (turbe) of Sinan Chelebi was located close to the mosque where it still exists. This Imaret served the poor population of Ohrid in the following centuries and the Sinan act of charity found its place into the collective memory of the Ohrid inhabitants and has become a sacred place for the people of Ohrid respecting the Sinan deed.

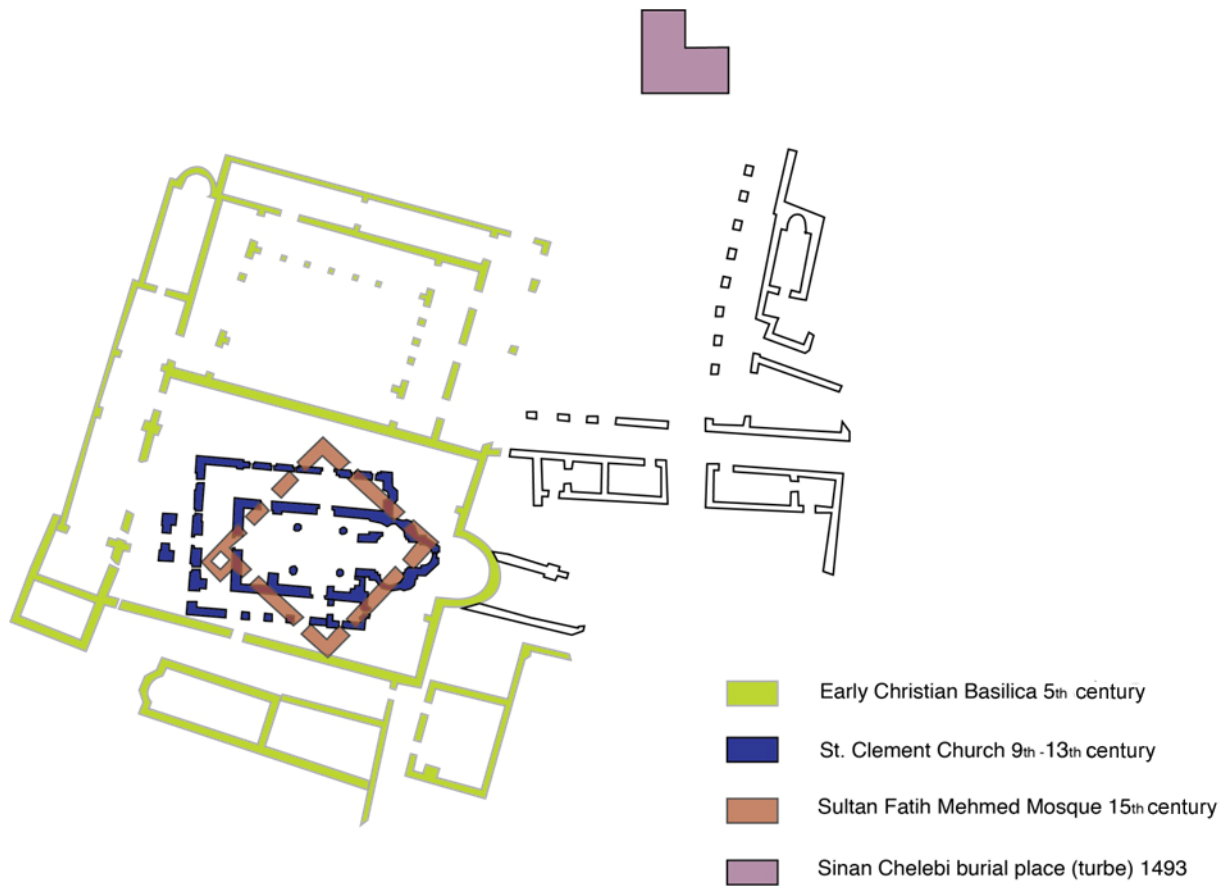


Figure 5: The different historical layers on the site of St. Clement Church © author 2014.

Twentieth Century

During the Balkan wars in 1912, the territory of the current Republic of Macedonia fell under the Kingdom of Serbia, thus it became part of the State of Slovenes, Croats and Serbs that in 1929 was renamed the Kingdom of Yugoslavia. This period generally introduced the Western influence in city planning and architecture to the Republic of Macedonia but Ohrid remained almost virtually the same under the new government. However after the end of World War II, in the time of the Socialist Federal Republic of Yugoslavia, the main expansion and development occurred, when a completely new ideology in the political and social sphere was introduced. The city increasingly expanded in the flat lands in the place where the Turkish settlers lived, which gradually changed the ethnic profile of the city. After five centuries of Turkish rule the hillside remained known as Imaret and the legacy of

Sinan Chelebi was present while the myth of the St. Clement Monastery was kept only in the stories and legends of the Ohrid locals.

During the Second World War the first excavations on Plaoshnik took place. The excavations conducted in 1942 by Professor Dime Koco unraveled part of the layout of the St. Panteleymon church, underneath and around the Imaret (Sultan Fatih Mehmed) Mosque, and brought Plaoshnik to the top of the list of national interest (Kuzman and Serafimova, 2009). The next campaign which took place from 1960 to 1965, led again by Professor Dime Koco, excavated the cathedral center, and most importantly the Tetraconch basilica (Kuzman and Serafimova, 2009). Archaeological investigations were carried out to better understand its history and identify the historic attributes without having large impacts or changing the fundamental characteristics of the area. Despite the removal of the small Turkish settlement on the northern hilltop side, and the forestation on the whole perimeter of the city walls, the area did not go through any other drastic change.

PROTECTION

With the establishment of the Ohrid Institute for Protection of Cultural Monuments in 1961 (Cipan, 1982) the first measurements for the safeguarding and protection of the area were implemented, which are as follows:

- The old city center of Ohrid (considering its exceptional value and the concentration of the cultural properties) placed under a regime for the protection of monuments in 1968 adopted by the Institute for Protection of Cultural Monuments – Ohrid
- The Ministry of Environment and Physical Planning is in charge of implementation of the protection and every aspect related to the natural heritage and the Ministry of Culture in charge of the protection of cultural heritage
- Inclusion on the UNESCO World Heritage List in 1979,1980
- Adoption and ratification of the UNESCO convention in 1984 by SFR of Yugoslavia
- Law for protection and safeguarding of cultural heritage in 2004

- Law on managing the world natural and cultural heritage in the region of Ohrid in 2010
- Act declaring the city old core of Ohrid as cultural heritage of exceptional importance in 2011 (<http://www.kultura.gov.mk>, 2014)

The municipality prepares the planning and spatial management of the city in the detailed urban plan. The Institute for Protection of Cultural Monuments - Ohrid within the defined limits of the urban plan in accordance with the Law on Protection of Cultural Heritage, creates protection and conservation plans for the whole city of Ohrid.

The existing and newly designed buildings in the protected area are not allowed to have any interventions without a protection and conservation agreement or conservation permit issued by the competent authority for the protection of cultural heritage in accordance with the Law on Protection of Cultural Heritage.

In the 2010 law for the purpose of managing the world natural and cultural heritage in the region of Ohrid, the Government of the Republic of Macedonia, on the proposition of the minister in charge of the state administration body and following a prior opinion by the National Commission of UNESCO, adopts a Management Plan for the World Natural and Cultural Heritage in the Region of Ohrid, with the implementation period of two years.

The 2011 Act declaring the old core of Ohrid city as cultural heritage of exceptional importance, granted full management power over the old core of Ohrid to the Institute for Protection of Cultural Monuments – Ohrid in the name of Republic of Macedonia.

The area of Plaoshnik is maintained as a kind of an “archaeological park” surrounded by a small forest of pine trees. The Tetraconch basilica and the Sinan Chelebi’s burial place (turbe) have the highest first degree of protection while the rest of the Plaoshink areas including the Imaret (Sultan Fatih Mehmed) Mosque were assigned with second degree of protection. The second degree of protection allows changes and development within the parameters and legislation of the protection and conservations plan prepared by the Institute for Protection of Cultural Monuments – Ohrid.

DEVELOPMENT IN THE PLAOSHNIK AREA

St. Panteleymon Church

On the occasion of the jubilee of “2000 years of Christianity in Ohrid and Macedonia”, at the initiative of the established Organizational Board for Restoration of St. Clement’s church “St. Panteleymon” in Plaoshnik, the construction of St. Clement’s church commenced. The works started with systematic archaeological investigations and conservation/restoration, at the area with the remains of St. Clement’s church and the mosque (Necevska and Apostolska, 2007).

The remains of the Sultan Fatih Mehmed Mosque (Fig. 6) which were protected with the second level of protection were removed in order for the construction of the church to commence. The erection of the church finished in 2002 (Fig. 7). The intervention was carried out on the original location and remains, and created no substantial impact on the visual qualities of the property, neither from closer viewpoints, nor from a distance.

The reconstruction was done using traditional materials and rebuilding the Church on the 13th century layout, exposing the grave of St. Clement. Without trying to produce a detailed analysis on the “legitimacy” of this solution, it is noteworthy to refer to the Nara Document on Authenticity (1994) (UNESCO, 2014b). Aside from the debate about the authenticity and the justification of the rebuilding of the 13th century church, another question that was raised is- how to share the heritage between the Muslim and the Christian community of Ohrid? In a place with such significance as Plaoshnik the equal representation of the heritage in tangible and intangible form throughout the area is essential.

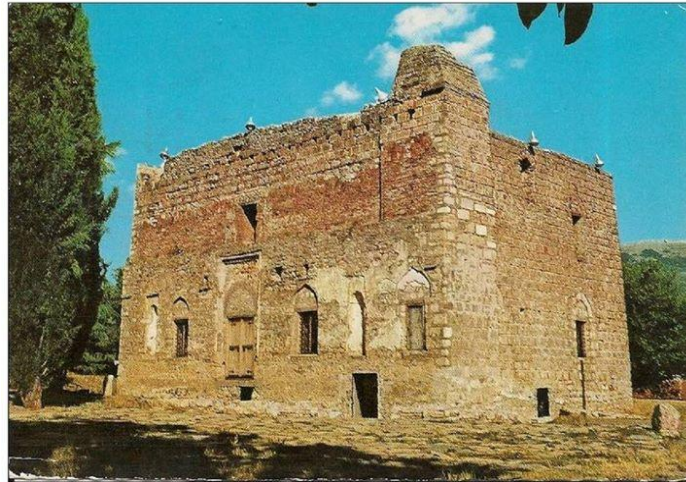


Figure 6: Imaret (Sultan Fatih Mehmed) Mosque ©www.Build.mk 2014.



Figure 7: Church "St. Panteleymon" ©Wikimedia Commons, 2014.

St. Clement's University

In the period from 2003 – 2006 a large amount of money was allocated by the Ministry of Culture for further archaeological excavations to be conducted on the hilltop. Large - scale archaeological excavations took place on the entire area of the site. In 2007 an Organizational Board for Restoration of St. Clement's University was created proposing a large development project for the creation of the St. Clements University. According to the preamble of the project program, the foundation of the idea for the restoration of St. Clement's University is based on the intent to transpose and continue the spiritual and cultural values of the medieval educational activity of St. Clement and his monastic school to contemporary times. The revitalization of the spiritual values of Plaoshnik through its new cultural-scientific and religious content had the task to revive and continue the deep humanistic value of the cradle of Slavic

literacy, science and Christian spirituality (Analysis and response to the recommendations, 2006). The documentation for the project was created by the board based on the information received from the archaeological excavations between 2003 and 2006.

An international competition was held in 2007 for the design of the complex. The competition was repeated three times, as the first two rounds did not produce a design achieving the requested conditions. In the third attempt the winning design was chosen from the collaboration between the construction firm “Idea plus” and the Ohrid Institute for Protection of Cultural Monuments. The project consisted of 24 buildings divided in four different complexes (Fig. 8), with a first estimate cost of 24 million euros presented as follows:

Complex I, composed of three separate building volumes:

- Residential building of the Macedonian Orthodox Church, Bishop’s palace,
- Monastic quarters of the Macedonian Orthodox Church – dormitory,
- Building for the Faculty of Theology.

Complex II-III, composed of three connected building volumes:

- Museum of Plaoshnik.
- Macedonian Institute of Humanities – Ohrid.
- Realization of the St. Clements Library.

Complex IV, composed of four separate volumes of buildings:

- Research centres of renowned university institutions.
- The computer centre for integral support of St. Clement’s University



Figure 8: St. Clement's University area ©author, 2014.

Controversy of the project

The construction of the complex began in August 2010, three years after the competition to allow the finishing of the archeological works on the site. Problems surrounded the project starting with the controversies between the government and those opposed to the project regarding the inappropriate documentation for the building permit of the site. The urban plan of Ohrid was altered in 2007 with the addition of the building plots for the university, done by the Institute for Protection of Cultural Monuments of Ohrid, in the new protection and conservation plans of Ohrid. The urban plan of Ohrid in power since 1986 did not have these building plots and thus created a conflict with the municipality, even though the construction started.

The top - down project involves the Ohrid Institute for Protection of Cultural Monuments of Ohrid in the designing team the main investor and as the responsible body for the protection and safeguarding of the property. This increased the accusations aimed at the stakeholders regarding the true meaning and purpose of the project: An influx of capital and development in the historical town of Ohrid, or using the plateau for highlighting the ideology of the ruling party extending beyond the capital?

Due to the inconsistency of the archaeological traces of the original monastery the link between the site and the new building is broken. The volume and the functions cannot answer the conservation challenges and the heritage values associated with the site. The lack of proper research of the impact of the complex on the whole site of Ohrid, was evident by the reactions of various institutions, and professionals when the buildings started to appear on the hilltop overgrowing the church and disturbing the unchanged landscape of the city of Ohrid (Fig. 9,10).

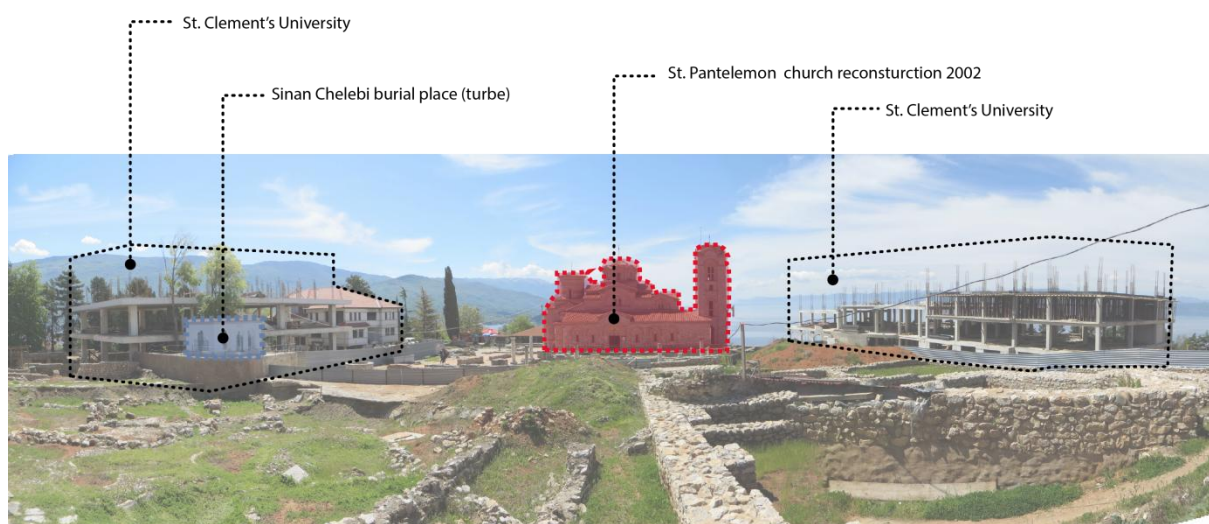


Figure 9: St. Clement's University volumetry ©author, 2014.

The main stakeholders consisting of the Ministry of Culture, the Orthodox Church of Republic of Macedonia and the Ohrid Institute for Protection are the key participants in the realization of the project. The municipality of Ohrid, being governed by the opposition until 2013 was the main opponent of the project and thus the project constantly creates disagreement between the stakeholders.

The project, being a government funded project, received the label Ohrid 2014, connecting this project with the government development in the capital with the similar name of Skopje 2014. The ruling party in Macedonia since 2006 is the conservative VMRO-DPMNE under the leadership of Nikola Gruevski, a former finance minister. Gruevski and his party introduced the project "Skopje 2014" aimed at modernizing the capital but at the same time highlighting the country's ancient roots. The goal of Skopje 2014 is strengthening the rule of the incumbent elite, be it through providing powerful ethno-national mythology, or through presenting an image of a government that is actively engaged in construction projects (Georgievski, 2013).

The project renewed the discussion and disagreement that the reconstruction of St. Clement Church had started in 2000. The Turkish community was already displeased with the decision for the mosque to be removed from the place for the erection of the church. The new project surged another wave of debate with almost completely removing the traces of the Turkish Imaret heritage and choosing one community's heritage over the other instead of nurturing both, while being funded by the state.



Figure 10: St. The volume disturbing the landscape ©www.build.mk, 2014.

The project idea and vision of new development and public functions in the protected zone of the old city of Ohrid is positive. However the approach by the authorities for the location and design of the project is questionable. The reactions of various institutions, and professionals with the presentation of the project should have brought a bigger debate about the future of this significant place. Only after the appearance of the building volumes disturbing the landscape was the actual size and effect of the idea understood by the general public (Fig. 10).

According to the UNESCO (1972) World Heritage Convention, the State Parties were not to take any deliberate measures which directly or indirectly could cause adverse effects on the cultural and natural heritage. Furthermore the Valetta Convention (1992) for protection of the archaeological heritage of Europe states that States Parties are to undertake measures for the preservation of material evidence for future generations in protected archaeological reserves, even when no visible remains on the ground or under water exists. Both conventions, ratified by the Republic of Macedonia in 1984 and 2006 respectively, were not applied to the site of Plaoshink.

UNESCO ADVISORY MISSION

Following the evaluation by ICOMOS of the project “Reconstruction of St Clements University in Plaoshnik” located within the boundaries of the World Heritage property, which was considered to have a negative impact on the Outstanding Universal Value (OUV) of the property, the State Party invited an ICOMOS/UNESCO Advisory mission to consider the project on site and to assess the overall state of conservation of the property (UNESCO, 2014b). Construction works were stopped, as a result of the UNESCO mission.

The mission provided the government with detailed recommendations regarding the on-going construction work which has already had a negative impact on the visual qualities of the property and on its conditions of integrity. “Therefore the mission experts consider that the whole project has to be considerably revised following the detailed recommendations given below... The current situation is an urgent matter and needs immediate attention so that the Outstanding Universal Value of the property is not further compromised” (UNESCO, 2013 p. 20).

The 2013 mission lead to the publication of the: “*Analysis and response to the recommendations from the report of the advisory mission to the World Heritage property*” by the State Party. All corrected project designs made in line with the Advisory Mission’s recommendations were revised by the Board for Instauration of St.Clement’s University at Plaoshnik in Ohrid, which had prepared the project program for instauration of the complex and also selected the best concept design, (UNESCO, 2013).

On 10th of July 2014 the Ministry of Culture declared that they accept the recommendations made by the UNESCO experts and that the board comprised of experts made the adequate changes to the architectural project and recommendations to secure that there will be no negative impact on the site features and that the OUV will be taken into consideration. The project size was drastically changed and, from a total of 24 planned buildings only six will be constructed on this site. The height and the architectural style were also revised and changed to be more appropriate with the surroundings and function of the complex. The project is scheduled to finish in 2018 (UNESCO, 2014b).

With the UNESCO efforts and the collaboration of the national authorities the realization of the project in its full potential was averted. However it will continue to have an effect on the visual qualities and integrity of the site. The limited communication between the local and international experts, and between the local experts and the general public allowed the events to reach to the level where they are, reactions of various institutions, and professionals.

CONCLUSION

The Plateau of Plaoshnik is not only a living hub or historical and archaeological remains but also a focal point of recent developments displaying the challenges in safeguarding heritage. The high heritage value is an important aspect of the identity of different communities that makes it a unique permanent exhibition depicting the story of all the people that have passed by this land, settled and integrated and thus left a mark which today narrates the current identity of the residents. The aspects of space reuse appropriating different meaning in different times, the Romans reuse of pagan temples, the Muslim reuse of Christian shrines it's just part of the story. In this narration, every trace of the past is a chapter whether big or small therefore any change will affect the structure and meaning of the story, of different civilizations.

The reconstruction of the St. Clement University in an architectural style that had never existed, blending the traditional 19th century Ohrid architectural style with modern material, raises the debate of authenticity and validity of the project. The interventions done on Plasonik, are only in the context of the Macedonian nationalism and devotion to St. Clement's figure and, cannot be justified either from a scientific point of view or in relation to international standards.

The case of Plaoshnik endangers a cultural historical landscape with substantial value in the way of "reconstructing" a university in a questionable manner, creating an overpowering new construction on top of a significant archaeological site. The fact that the investor of the project is the institution shows the government's determination with the realization of the project.

The story of Plaoshnik is an exemplary case of how a World Heritage site is in need of constant monitoring of its conditions by the different levels of national and international authorities. Although in the end the government has succumbed to the

decision of the heritage advisors regarding this site, had there been a more systematic and closer surveillance of the decisions and actions regarding the site, the biased intentions of the ruling powers in a deliberate or careless change of the story of Plaoshnik would not have had created such threats to the heritage values of this site.

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Session 1 Heritage and Power

Poster Presentations

Public Participation in Heritage Management in Cameroon

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INTRODUCTION

Cultural heritage management is a growing concern to communities, policy makers and planners in Cameroon. Cameroon endowed with rich built and intangible heritage which remains largely untapped is in danger. Heritage sites widely spread in the country are characterized with poor management and inadequate resources controlled largely by government. Cameroon is described as “Africa in Miniature” given its diversity in climate, geography and cultures compared to other African countries. This rich heritage however, has witnessed increase deterioration over the years.

Community involvement is vital for sustainable management of cultural heritage. Literature reveals that active and full participation of the local community can lead to better quality of life to the residents in the socio-economic and environmental domains (Landorf, 2009). However, little has been done in the area of research on the nature of community involvement whether their involvement is genuine and geared towards the improvement of the heritage. In Cameroon, effective involvement of communities in cultural heritage management is still to be realized. Local communities have in the past been neglected especially in conceptualization and decision-making process.

Until recently, there has been a shift in the management of cultural heritage in Cameroon from conservation experts and government representatives to a partnership approach involving a wide spectrum of stakeholders especially at local communities. From a theoretical perspective, all the worlds’ people are part of a heritage but in reality very few are involved in the management process. Public participation has gained recognition as one of the approaches to heritage management and sustainable use of natural resources. Importance of stakeholder

involvement throughout the process of decision-making, planning, implementation and monitoring has gained greater recognition from policy makers and planners (Goodwin, 1998).

Over the years, development projects have been unable to attend their objectives due to the holistic approach in participation. However, increase attempts have been made on building partnerships at various levels to improve on participation and collaboration in management (Izurieta, 2007). Participation though regarded by many as a way forward in cultural heritage management, stakeholders involved cannot be regarded as a homogenous entity. There exist different communities with different characteristics, various levels of stakeholders with different needs and interests. More so, groups or individuals found in communities have different needs, interests and requests. Hence, a need for cooperation and mutual understanding between the actors involved.

According to UNESCO's Declaration Concerning the Intentional Destruction of Cultural Heritage (2003) explains that, cultural heritage is an important component of the cultural identity of communities, groups, and individuals, and its intentional destruction may have adverse consequences, not just related to buildings and the physical landscape, but also to members of a community and their traditions and values.' Cultural heritage as seen by most conservationist are tangible and intangible. While tangible involves objects that can be touched such as buildings, historic sites, monuments, artifacts etc and intangible include traditional festivals, oral traditions, customs, ways of life etc. Safe guarding cultural heritage is the protection of cultural identities for future generations.

Given the importance of public participation in heritage management, the study seeks to examine the laws that govern public participation in heritage management and also to identify the relationship between people, place and history.

METHODS AND CONCEPTS

Method

The research was carried out in the West Region of Cameroon in the town of Foumban. The Foumban/National Turk palace is located at the North East of Bafoussm, the Western Regional capital. The palace was renovated and completed

in 1917 and since then, the belongings of the previous sultans and traditional instruments of the community has been preserved to touristic purposes. The fouban royal palace is a seat of power for the Bamoun people. The head of the community is called a sultan and this lineage dates back to 1394.

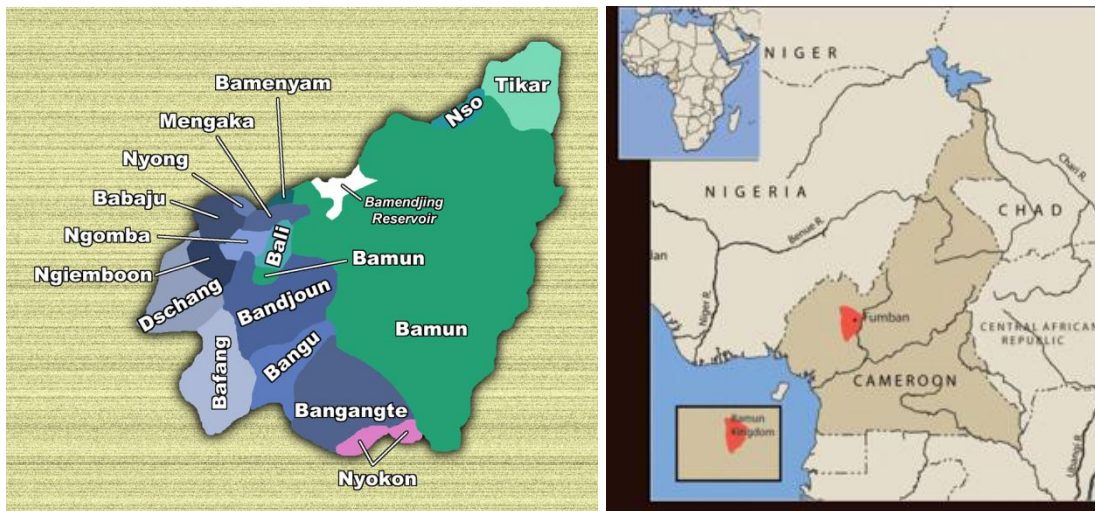


Figure 1: Map of ethnic groups (Bamun Kingdom) in Western region of Cameroon
Source: Historum, 2013

The research was carried out with qualitative methods as open-guideline interviews, participative methods and dense participation (Spittler, 2001). In the research communities, casual discussions, focus group discussions and key informant interviews were carried out with the local people. While the focus groups target the men, women, elderly and youths of the community, key informant interviews focused on the community, government officials and the tourists. Semi-structured interviews were conducted consisting of open-ended questions to let participants describe their activities. Based on these, a time line for each activity was drawn and information on the relationships between people and heritage and an analysis of policies on heritage management were examined.

Concept of Community participation

The concept of community is characterized with various interpretations and explanations (Altman, 1998; Fombrun, Gardberg and Barnett, 2000). And there has been significant developments as the concept has been classified into specific features (Putnam, 2000; Freeman and Liedtka, 2006) which include place of community affiliation; the group of people one interacts or relates with, the country

where the community develops etc. There are various definitions of community depending of one's point of view (Grunig and Hunt, 1994) relating to areas of study such as philosophy, sociology, environment, political sciences etc. These definitions however contained key factors such as geography, interaction and identity (Lee and Newby, 1983).

Over the years, the definition of community has moved from being just a geographical sense (Weber, 1963) to interaction (Godwin, 1997) to social relationships between people whether living in the same place or not and to identity where people share values, beliefs and experiences (Lave and Wenger, 1993). In order to better understand the concept of community, there is a need to distinguish between geography, interaction and identity. According to Dunham, Freeman and Liedtka (2006), a community can be described as a place, people with the same interest or virtual advocacy groups.

The term community involvement or participation is used interchangeably in social sciences as they do not have significant differences. Jones et al. 2007, states that, "community participation is the process of working collaboratively with and for groups of people affiliated by geographical proximity, special interests or similar situations aimed to address issues that affect the people". Developing partnerships with local stakeholders is required for successful participation.

From the context of this research, community involvement is widely used in heritage management. This is shown by other writers that heritage and tourism benefit local communities socially and economically gained from participation (Dümcke & Gnedovsky, 2013; Tosun & Timothy, 2003). Recent literature defines participation as a strategy to empower local people to engage with heritage maintenance and conservation (Landorf, 2009).

Participation of local communities and government in management of resources has resulted to increase skepticism as a result of several factors (Lukensmeyer, 2006). Increasing awareness and critical thinking of the local communities in the participation process enhanced by conscientization has led to influence of people over government policy. This has resulted to doubt and conflicts between the two parties. The activities of some stakeholders like officials and elites have led to distrust and alienation of some community members from participation. Often, the refusal of

the officials and elites to acknowledge their mistakes and allow for negotiation has led to divisions and conflicts which further hinder the proper management of heritage.

Also, community's trust towards authority is questionable. This is due to the corrupt nature of government authorities and self-interest at the expense of the heritage under management. Lack of communication is often regarded as a strategy of the government to hide certain information from the public provoking mistrust and alienation (Simpson, 2001) from participation. Thus, according to Kwan, 2010, trust could be regained if the authorities open and establish communication channels in order to get community views. Although communication is used as a tool to disseminate information, there should be accountability and monitoring as the government or public can use communication channels to spread false information or propagate issues respectively.

RESULTS AND DISCUSSION

The study area was established centuries ago and is considered as one of the oldest palaces in Africa since ancient times which has exhibit the succession of historic and cultural impacts especially to the local communities. It is one of Cameroon's major attractions and an important centre for traditional art (museum of arts and traditions of Bamoun). Collections found in the palace and museum include a multitude of royal gowns, musical instruments, cooking equipments, arms, statues, jewelleryes, masks, thrones etc. These reveal history and art and show the symbol of power in Bamoun tradition. As a result of the existence of this community, the local community has grown to have an attachment to their tradition.

Relationship between local communities and heritage

This section shows how the interconnectedness of the people of Bamoun to their heritage. There is a direct relationship between tangible (artifacts) and intangible heritage and the Bamoun community. The activities such as traditional dances, rituals, wood carving etc portray the connection and give a sense of identity or belonging.

Wood carving plays an important part in the Cameroon society. Unlike today, where these objects are more for decorative purposes, objects of carving in the past were associated with traditional ceremonies and performances in the community. The

appearance and power behind carvings made them to be regarded with high esteem. Carvings are used as a means of communication to ancestors and powerful spirits.

Traditional carvings are the symbol of the community as they represent strength, power, authority, wisdom, and leadership. Carvings of animals such as elephant, buffalo, lion, python represent strength and authority while insects such as spider is used in divination- It acts as a link between the dead and the living. Some animal carvings such as donkey, dove, rabbit, and tortoise are associated with wisdom, fertility and peace. The authority and the strength of the king or sultan is linked to victorious spear heads, double headed snake etc.

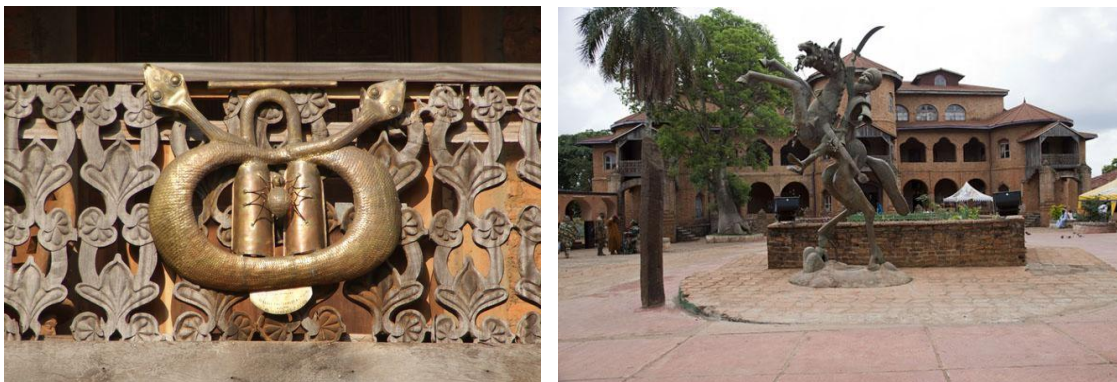


Figure 2 a & b: Symbols of power and victory in Fouban palace Source: Historum, 2013

The people of this community are noted for their traditional regalia. This is a traditional cloth produce by the indigenes and worn usually during special traditional ceremonies and traditional rites. Also, stools, statues and masks are covered with the traditional cloth and decorated with beads and cowry shells. Different ceremonies have their significance such ceremonies for fertility, birth, dead ceremonies etc. These ceremonies however are not grounded primarily in preservation or driven by profit motives but rather act in accordance to the traditions and customs of the society. These ceremonies show the link between the past and present and its activities are changing.



Figure 3 a & b Palace building decorated with carvings of animal and beads/ dyed traditional clothing Source: Historum, 2013

The connection between the local communities and their heritage reveals identity of the people through tangible and intangible heritage. Intangible cultural heritage plays a major role in defining the Fouban palace as a heritage site. The traditions are passed down from one generation to the other by physical activities like carvings, traditional ceremonies and also through oral history. Kinship ties stretch across Cameroon as many people from this region have moved to other parts of Cameroon. The descendants from the community usually come home and participate in annual festivals and engage in rituals to honor ancestors and to renew old bonds. Therefore, policies on management and preservation of heritage should consider supporting heritage that values the connection of people and heritage.

The western region was the political seat of Cameroon during colonial days. The annexation of Cameroon by the Germans in 1884 led to the signing of treaties with Bamileke leaders. In 1903, Governor Jesko Von Puttkamer established the Gesellschaft Nordwest Kamerun to monopolize trade in the area (Ngoh, 1996). Coffee plantations were established with natives as labourers. The German defeat in WWII led to French rule over the area. They adopted the economic activities policies of the Germans bringing new plantations such as palm plantations and developing infrastructures such as roads. Fouban is a centre for the collection of coffee, cocoa and tobacco for export. As a result of the historical link, many people of the West Region are hard working, creative and wealthy.

Policy relevance in heritage management in Cameroon

Cameroon is involved in several treaties on heritage management and considers management and preservation of its rich heritage as a priority. Cameroon has ratified treaties with other countries and promulgated laws which would lead to improved heritage management. In 1982, Cameroon ratified the 1972 Convention on the Protection of World Cultural and Natural Heritage known as World Heritage Convention. The primary mission of the World Heritage Convention (WHC) is to identify and conserve the world's cultural and natural heritage, by drawing up a list of sites whose outstanding values should be preserved for all humanity and to ensure their protection through a closer co-operation among nations. This led to the nomination of Dja Faunal reserve which became a world heritage site in 1987. There exist several potential cultural heritage sites in Cameroon which are experiencing deterioration.

Since colonial days, Cameroon both at local and national levels has put in efforts to improve on the natural and cultural heritage of Cameroon (Egbe et al., 1994). The government of Cameroon does not have a defined strategy to preserve cultural heritage. Although several attempts have been made, much still needs to be done due to the intensification of destruction by anthropological and natural activities.

Cameroon law No. 91- 8 of 30 July 1991 was promulgated on the protection of cultural and natural heritage of national interest. Section one of the law deals with general provisions, which ensure the protection of the cultural and natural heritage of the nation will be examined. For the purpose of this study, section one which deals with stakeholder participation in heritage management will be examined. It calls on local authorities, associations, and interested third parties, who shall, where necessary, take part in carrying out activities related thereto. The purpose of protection by this law shall be to prevent the illegal defacement, destruction, transformation, excavation, alienation, exploitation, pollution export and any other forms of depreciation of cultural property.

Although the law has incorporated many aspects such as participation to achieve its goal of improving Cameroon heritage, it has many flaws and this would be the reason why destruction of the rich heritage is still on the rise. According to the law No. 91- 8 of 30 July 1991, stakeholders are to partake in the management of heritage but the

process of involvement is not stated or explained. This has affected the process of implementation especially in local communities. From the research communities, it was realised that the few elites were considered as stakes in the management process neglecting the rural people. These elites had personal interests and proceeds from tourism at the expense of the rural people. Members of the communities have different interests and needs, hence, each group is to be represented in the management process for effectiveness.

Stakeholders in the management cannot be considered as a homogenous unit and more so, the local community is a traditional society where there is hierarchy and many rely on kinship relations which can find it accustom, not to participate (Clever, 2001). According to 1991 law, stakeholders in heritage management include associations, local authorities and interested third parties. These groups have different characteristics and their choices differ. Within these groups are men, women, the elderly and the youths with different needs, interests and goals, thus for effective and efficient management activities to succeed, there is a need to consider the differences among the various stakeholders related to the heritage. Responses from the community showed that non-participation is related to the cost and benefits and “rational”. According to some respondents especially foreigners, wealthy-farmers and business men, they stated as not being part of the management because they cannot communicate effectively and also because they are well-off and thus do not have the zeal to participate.

The level of participation of stakeholders is important for successful implementation. This is so that decisions include the opinions of all involved in the management process. According to results from in depth interviews, observations and focus group discussions during management meetings, final decisions were taken by elites in the communities who were regarded by local people as more knowledgeable and as such, should take decisions on behalf of the community.

Revenue-sharing mechanisms with local communities and government are not transparent. Although the law does not state how revenue from proceeds from heritage is distributed. Information from respondents revealed that there is corruption and misappropriation of funds as the proceeds are not shared equitably and even part to be used for maintenance is often not accounted for. Respondents from the

research community revealed that even little funds which trickle down to the local communities are often misappropriated by local elites. As a prerequisite for disbursement of funds, members of the community have to establish a legally recognized association which often is done by elites, considered more knowledgeable by the community. Another mechanism for benefit sharing used by the government is direct payment for services rendered in heritage management and maintenance but usually only a tiny proportion of local people benefit from it. Based on these mechanisms, distributing revenue to local communities would not benefit the entire community. Communities are hardly aware of their rights (percentage of tax revenues or even the amount due them). In several instances, indigenes and even some councilors were not aware of the amount of community revenue found in treasuries.

Cameroon lacked the substantial legislative, administrative and institutional framework to protect cultural heritage in Cameroon. The 1991 law was established for the protection of Cameroon national heritage as a whole and not specifically for cultural heritage. It was a general law on the national heritage of interest with cultural heritage inclusive. According to the heritage risk report by ICOMOS, 2001/2002, Cameroon indicated the need for the training of staff in order to produce a complete inventory of cultural and natural heritage in the country. No law exists to that prescribes the protection of cultural heritage and more so, there is no definition on the types of cultural heritage to be protected and the spread of administrative responsibilities. As such, this generalisation allows for many ambiguities. The law attempted to bring a shift from the centralized form of management to a decentralized management system by incorporating the especially the local communities. However, many opinions have emerged as per the success of the approach. According to some respondents, the participatory approach as led to disorder in management causing rivalry in local governance and yet to others, it has registered little success. The ambivalent notions are likely as a result of the inability of the law in defining the actors involved and the participatory process.

Apart from local and national efforts to promote heritage management, Cameroon has ratified several conventions and treaties related to heritage management. Cameroon is a signatory and ratified the Convention concerning the Protection of the

World Cultural and Natural Heritage (World Heritage Convention) adopted in 1972 by UNESCO member states. The primary mission of the Convention is to identify and conserve the world's cultural and natural heritage. A list of sites with outstanding values is to be preserved for all humanity and protection would be ensured through closer co-operation among nations. Cameroon ratified this convention in 1982 and in 1987, Dja Faunal reserve, a natural heritage site nominated into the World heritage List.

This convention considered the fact that cultural and natural heritages of the world are increasingly threatened with destruction by natural causes as well as economic and social changes. In view of the magnitude and gravity of destruction, the convention in its 17th session was more concern with the protection of this heritage. The constitution of the organization provides that it will maintain, increase and diffuse knowledge by assuring conservation and protection of the world's heritage. The members adopted new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value organize on a permanent basis and in accordance with modern scientific methods.

Strategies for improved management

Public participation is very important in heritage management this could be achieve by making amendments to into cognizance, different stakeholders their needs and interest, inclusion of all stakeholders at all levels of decision-making, implement check mechanisms for malpractices such as corruption and mismanagement of resources and equitable sharing mechanisms for revenue.

Sensitization and education of the people on the importance of heritage and the need for preservation would help improve on management. The people will have a sense of belonging and will fully participate in management activities. Knowledge on would lead them know that future generations will also partake in their culture or atleast witness what has been done in the past years by ancestors. This will help to preserve cultural practices such as dances, sites etc.

Training and capacity building is imperative for effective heritage management. The local people directly connected to the heritage are involved in the management and

thus, have the sense of ownership. Since, they know that it belongs to them, they would implement the skills and knowledge gained during trainings to preserve the heritage.

Incentives and promotions would enable the local people to participate in the management process. Proceeds from the site as result of touristic activities or subventions from the government should be shared equitably taking into consideration the various stakeholders that make up the community. Incentives will enhance participation and more so preservation so that further incentives will be given.

The local community has value and respect for their cultural heritage and as such, the government and institutions should encourage them to preserve the rich heritage for future generations. According to traditional beliefs in the research area, objects and farming or hunting activities are prohibited from cultural heritage sites especially palaces, churches etc.

CONCLUSION

The rural people of Bamoun are highly attached to their heritage and effective management would be dependent on the full participation of the indigenes. They do not only preserve heritage only for economic motives but also because it forms the basis of their existence. Also, the active and full participation of especially the local communities is dependent on the clarity and comprehensiveness of the laws on cultural heritage management in Cameroon.

Institution of new policies and regulation of old policies to consider other actors would strengthen compliance and implementation on heritage sites. A bottom-top approach where the needs, interests and objectives of especially the local communities who are directly connected with the heritage are considered would result to better management. In order for effective management to be achieved, empowerment from within the communities is necessary.

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Palace of Versailles UNESCO Heritage Site: Survivor of the French Revolution:

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INTRODUCTION

The present paper highlights the role of heritage sites in general and controversial heritage sites in particular in unearthing the past. Using as case study Palace of Versailles, former seat of Royal power of the Republic of France, currently World heritage site and museum, the paper proves the vital role controversial heritage sites play in learning lessons from the past. Furthermore, although it is currently accepted by French and British academia that heritage served the 19th century elite (Poulot, 1997; 1998 (a), (b); Fladmark, 2000; Andrieux, 2011) in creating the modern national identities through manipulation, the postmodern era witnesses a gradual transition in the interpretation of heritage from Tradition to Translation (Bhabha, 1994). Thus, heritage is able to fully serve nowadays as a testimonial for what once really happened.

The paper's second section analyses the Tradition of heritage interpretation (Bhabha, 1994), and equates it with the manipulation to which the cultural heritage represented by Palace of Versailles was subjected during the 19th century, by considering three of its key concepts: cultural capital, dominant ideology and hegemony (Ashworth and Howard, 1999). For theoretical framework, the paper draws on heritage sites seen as places of memory (Nora, 1986) and their confluence with the national collective memory (Halbwachs, 1980), in the wider context of the hermeneutical paradigm of history (Ricoeur, 2004). These theories refine the understanding of manipulation via further exploration into various types and levels of artificial 'remembering' facilitated by use of cultural heritage.

The third section considers the Translation of heritage interpretation (Bhabha, 1994), by looking at the tourist value of Palace of Versailles as contemporary World heritage site. The popularity of the site proves not only the importance of its preservation but also the fact that continual curatorial research gradually unearths

previously unknown and misunderstood aspects of the French Old Regime. The recent restorations of the *Domaine de Marie-Antoinette* and *Le Parc*, as well as innovative cultural heritage programs and exhibitions contribute to a gradual reconciliation with a controversial past.

The research question underpinning the paper targets the preservation of controversial heritage sites connected to aspects of political power: ‘Was it worth saving the contemporary UNESCO heritage site of Palace of Versailles from demolition in the 1790s?’

Therefore, this study aims to offer an overview (since the 19th century) of heritage sites as embodiment of the political ideology of new Western European elites, as well as their place in contemporary tourist consumption of heritage. Between the many layers of meanings attributed to these sites, the mission of heritage experts is to shed light onto what they have represented throughout the past and into the present (Figure1).



Figure 1: Palace of Versailles, former seat of Monarchic Power installed at the end of the 17th century by Louis XIV, the Sun King. Photo 9th December 2010 © Denise Maior-Barron

HERITAGE INTERPRETATION: THE (INVENTION OF) TRADITION

Cultural heritage and national identity

The present section starts from the premises that the modern acceptance of cultural heritage emerged during the 19th century through manipulation of 18th century cultural inheritance by political elites in order to create the modern idea of national identity (Nora, 1986; Hobsbawm, 2012). This unveils the process through which heritage sites such as the Palace of Versailles become encoded spaces valuable to the reading of the tandem of forces operating between Heritage and Power.

To begin, Pierre Nora (1986) developed the innovative concept of 'places of memory' to describe and analyse the existence of places resulting from what he describes as the end of 'memory-history' (Nora, 1986: XVII). Through an acceleration of history and an increasingly rapid swing back to a past with little connection to the present - a past irretrievably lost - the natural equilibrium of history's course was shattered. The paper draws on this premise to prove firstly the manipulation of cultural heritage in the aftermath of the French Revolution¹ and, secondly, the importance of heritage sites in reflecting modern history theses. As Nora (1986: XVII) observes : 'Il y a des lieux de mémoire parce qu'il n'y a plus de milieux de mémoire.'² The disappearance of traditions, of customs and ancestral norms, gives the individual an acute sense of self, without any continuity or affiliation to the past. Therefore the memory of history becomes lost. Once this happens, places that represent a concentration of memory provide a source of fascination for the past but also a material link, which gives the hope of a possible reincarnation of all that was lost. As the feeling of continuity becomes residual to places, the places of memory come to life because there is no other environment left for memory to manifest itself.

This argument is reinforced by Eric Hobsbawm's theory (2012) on the artificial creation of the French national identity by the French Third Republic, or 'the invention of tradition'. According to Hobsbawm, 1870 was the crucial political moment in European history to crystallise the new states' national identities, the French Third

¹ In this case, the French Revolution is construed as the rupture between the lived traditions and history that developed naturally prior to its outburst and the artificially created structures of historical 'traditions' which followed it; apart from Nora (1986), this is based on well-established views of authors such as Ricoeur (2004); Hobsbawm (2012); Lefebvre (1991).

² 'There are places of memory because there are not any other means for memory left.'

Republic having chosen to construct itself by using the French Revolution as the basis of this national identity. The 1870 French defeat at Sedan witnessed the rise of France's Third Republic, and marked the beginning of the re-creation of France's historical past through a political agenda concerned with forging a strongly defined national identity.

Hobsbawm reviewed the motives found behind the assiduous invention of what he coined, political and social traditions, in 1870 to 1914 Europe. His analysis reveals that the main cause for the 'mass-producing traditions' of this period lies in the 'profound and rapid social transformations' (Hobsbawm, 2012 p.263), which consequently determined the invention of political traditions. The social changes and shifts in social classes led to the necessity of finding new social structures through the invention of new social traditions, the latter constituting the necessary building blocks for the official invention of their analogous political structures, the 'political traditions'. The main political challenges of the newly formed nation states of the 19th century in establishing their legitimacy were the popular politics deriving from either religion, class consciousness³ or nationalism, with the latter playing the most prominent role.

From a heritage studies point of view, a better understanding of the vital forces at work within the relationship between cultural heritage and national identity can be derived from the use of the triple concept model of heritage analysis involved in creating various levels of identity, not least that of the national identity (Ashworth and Howard, 1999: 61-64) and which consists of 'legitimation', 'cultural capital' and 'dominant ideology'. Peter Howard (2003: 41) considers that the 'legitimation' theory is perfectly exemplified by the new revolutionary government in France, which in this case is 'the motivation that underlay the desire [...] not to destroy the palaces of the old regimes but to adopt and to adapt them to the new order. This was to legitimate their right to govern.' With Palace of Versailles saved from demolition (Gaehtgens, 1984)⁴, the adoption and adaption of the Royal Estate of Palace of Versailles⁵ by the

³ This refers in particular to the internationalism of left and right wing proletarian causes, May Day being the most illustrative example of invented tradition in Europe as well as America; see Hobsbawm, 2012: 283-291.

⁴ By Hyacinthe Richaud, maire of Versailles at the time.

⁵ The entire Estate of Versailles comprises the Palace of Versailles, the Park, The Estate of Marie Antoinette (Petit Trianon) and Grand Trianon; the present paper analyses solely the Palace of Versailles.

political elites succeeding the *Ancien Régime*, confirmed this theory, also tested by field research conducted by the present paper's author from the perspective of legitimation.⁶ Furthermore, the legitimation discussed from a sociological perspective by Jürgen Habermas (1973) is used by Gregory Ashworth and Howard (1999) when analysing the various levels at which this theory is applied.

One aspect inherent to legitimation is continuity, which field research for the present paper confirmed through archival analysis. The lack of such continuity in the historic epic of an architectural model of heritage, leads to continuous change, until the appropriate form of use and conservation can be found. Therefore, the version of history labelled 'inevitable progress'⁷ in legitimation of the new political elite is a concept preferred by victors rather than victims. In the case of Palace of Versailles, it led to a return to its past of Royal ownership as if the architectural monument itself ultimately chose its 'Golden Age'. This identity was conserved faithfully from the moment of transformation into a national museum, in 1837 (Gervereau and Constans, 2005), despite the building alterations (Figures 2 and 3) and historical distortions operated by Louis-Philippe I (1830-1848) who 'reinvented the history of France' (Delporte 2005). Louis-Philippe's identification with the former sovereigns of France reflects a case of legitimation through the use of cultural capital by the dominant ideology. In 1837, Louis-Philippe dedicates the Palace 'à toutes les gloires de la France'⁸ (Gaehtgens, 1984) associating in fact his own figure to all previous legitimate rulers of France.⁹

⁶ PhD fieldwork archival and library research (2010-2012) at *Château de Versailles*, at *Institut d'Histoire de la Révolution française, Université Paris I - Panthéon-Sorbonne* and at *École de Chaillot, Cité de l'architecture et du patrimoine*

⁷ For the relation between legitimation, continuity, the 'inevitable progress' and Golden Age of the past, see Howard (2003: 42-43).

⁸ To 'all the glories of France'.

⁹ Including Napoléon I who was nevertheless a self-proclaimed Emperor.



Figure 2: *La Galerie des Statues* (aka *La Galerie de pierre*), built for the inauguration of Palace of Versailles Museum in 1837 along with other additions. April 2011 © Denise Maior-Barron

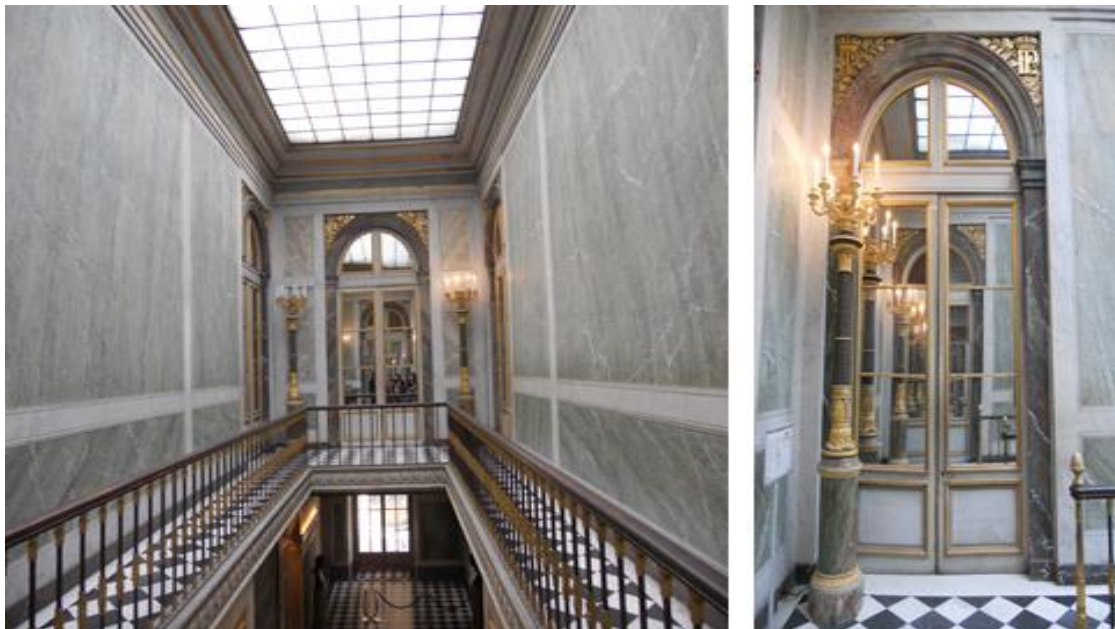


Figure 3: Louis-Philippe I insignia on the building additions. April 2011 © Denise Maior-Barron

The second theoretical premise essential to the analysis of the manipulation of cultural heritage is 'cultural capital' (Ashworth and Howard, 1999 p.62), term derived

from Bourdieu (1990). Although this is seen in contrast with economical capital, it can take any form - for example, the entire Estate of Versailles, an architectural complex composed of different levels of architecture. The preference for certain aspects rather than others such as Napoléon I choosing to inhabit Grand Trianon (Figure 4) or later Empress Eugénie instating Petit Trianon in 1867 as a historical house museum dedicated to Marie Antoinette (Figure 5) - prove the manipulation occurring in the process of legitimation by political elites with contrasting ideologies to their predecessors.

In the case of Napoléon I, the appropriation of the previous regime's cultural heritage needed to dissociate his own figure from leaders of the past, leading to the choice of Grand Trianon for having a more neutral political connotation than Palace of Versailles. By contrast, for Empress Eugénie, Marie Antoinette's residence became a symbol of continuity between the French Old Regime and the Third Empire.

Howard (2003:43) remarks that 'cultural capital' is, at least in part, the raw material of snobbery, a powerful force in heritage.' Moreover, 'groups in society compete for cultural capital, which is itself a valuable, perhaps vital, part of any attempt to legitimate the right to rule' (Howard, 2003 p.45). The result, in the three concept theoretical foundation, is the last theory relevant to the analysed manipulation - 'dominant ideology' (Howard, 2003 p.45),¹⁰ which is:

'involved with identifying the group that controls the cultural capital. In most societies such a group can indeed be recognised [...], the group whose ideas are generally those on which society is motivated. They have their hands on most of the levers of power, including, of course, the power to conserve the heritage that is necessary for their own legitimation.'

¹⁰ This is derived from Karl Marx's theory on ideology and hegemony.



Figure 4: Grand Trianon, chosen by Napoléon I as his residence at Versailles, remains mainly linked to his historical figure. April 2011 © Denise Maior-Barron



Figure 5: Empress Eugénie opens in 1867 Petit Trianon as a house historical museum dedicated to Marie Antoinette; status preserved and reinforced since. April 2011 © Denise Maior-Barron

‘Remembering’ the past through cultural heritage

After examining the use of cultural heritage in the creation of national identity in the previous section, the next step is investigating the value heritage sites can acquire through the process of an artificial remembering of the past via the national collective memory, as well as that of the commemoration process. This analysis completes the picture of the paramount importance of heritage sites in relation to understanding political power and the messages it conveys at a national level. To this end, the paper relies on the hermeneutical paradigm of history (Ricoeur, 2004) exploring the link between the national collective memory (Halbwachs, 1980) and places of memory (Nora, 1986).

In *History, Memory, Forgetting*, Ricoeur (2004) gives a magisterial hermeneutical interpretation of the most important modern philosophical issues arisen within the dialectic of time and narrative. The civic prompting to this interest, in the author’s own words (Ricoeur, 2004 p.xv) originated in the fact that:

‘I continue to be troubled by the unsettling spectacle offered by an excess of memory here, and an excess of forgetting elsewhere, to say nothing of the influence of commemorations and abuses of memory – and of forgetting. The idea of a policy of the just allotment of memory is in this respect one of my avowed civic themes.’

One of the sources of this situation lies in modernity’s rupture of historical discourse: for Ricoeur (2004: 301), ‘a fault-line fissuring from within the presumed encompassing, totalising idea of world history’ with the French Revolution considered to be ‘the mother of all ruptures’. Moreover, the role of teacher of life which the ‘ancient *topos* of history’ would have played in past eras has been subverted into many uncanny manifestations, including collective memory and places of memory.

When analysing Halbwachs’ concept of collective memory and Nora’s places of memory,¹¹ Ricoeur (2004 p.393) firstly re-emphasises the rupture by overtly declaring his choice of using the term ‘uncanny’¹² adopted from Freud’s *Unheimlichkeit*: ‘the painful feeling experienced in dreams revolving around the theme of pierced eyes, decapitation, and castration.’ The author investigates through his analysis the themes

¹¹ Together with Yerushalmi’s *Zakhor* in the chapter ‘The Uncanniness of History’ (Ricoeur, 2004).

¹² *L’inquiétante étrangeté* in French.

of 'death in history', 'historicity and historiography', and 'the dialectic of memory and history', the latter being the focus of the present analysis.

Halbwachs makes a clear distinction between collective memory and historical memory. After having made 'the bold intellectual decision to attribute memory directly to a collective entity', (Ricoeur, 2004 p.120) Halbwachs places the individual memories as compulsory within the structure of a group. Ricoeur critiques, in fact, the externality which, in these circumstances, would lead the internal process of individual memory. Nevertheless, the author admits that Halbwachs' major thesis is to be found exactly in these paradoxical links emerging whilst making the distinction between individual and collective memory. While the former differs from the latter, being two types of memory organised in different ways, there still exists an intimate and immanent connection as the two interpenetrate each other.

The externality factor actually plays a special role in Halbwachs' theory of collective memory. Ricoeur (2004 p.394) acknowledges that it is through this externality that Halbwachs was able to explain the process of a 'progressive disappearance of the gap between the history taught in school and the experience of memory, a gap that is itself reconstructed after the fact.' Most importantly, the externality is the main factor of the gradual familiarisation with the unfamiliar, in the discovery of historical memory. The familiarisation consists of an initiation process that is mostly supported by a transgenerational tie, and which Ricoeur considers to be an essential element in ensuring the transition from learned history to living memory. The paper stresses nevertheless that this living memory is thus artificial, observation based on the fact that manipulated historical theses could be fed into the educational system.

The above observations reflect, albeit at a different level, Nora's and Hobsbawm's theories on the manipulation of the cultural heritage by national identities, helping the present analysis to further expand into a clearer understanding of a transition to postmodernity's Translation heritage interpretation. Once the national identity does not fully coincide with its cultural heritage – reflected, in this case, by the invented traditions of nationalism - factions of different collective memories within the same country start to evolve, the groups ranging between individual and nation being

chiefly responsible for this.¹³ Secondly, but no less important, the generations seem to have acted themselves into separate layers amidst the dialectic of memory and history, becoming partly responsible for the clear distinctions found between collective and historical memories.

Nora's views on generations - which could be seen as places of memory themselves, thus generators of history - complete Halbwachs' expressed reluctance in arriving at a clear pattern or a conceptual delimitation for either memory or history of the modern era. Nevertheless, Nora's theory on 'memory-history' distances him from Halbwachs, as he does not draw a clear line between the collective and historical memory. Instead, as Ricoeur (2004 p.403) notices, in Nora's theory, these two concepts would have been linked by the nation: 'History was holy because the nation was holy. The nation became the vehicle that allowed French memory to remain standing on its sanctified foundation'.

Therefore, when Nora considers the rupture between history and tradition, he does perceive the nation's role in having linked memory to history in the nationalist era, the nation having been the last embodiment of memory. Nora recently updated these ideas with a contribution to modern history representation in *Historien public* (2011, a) and *Recherches de la France* (2013), as well as an edited collection *Présent, nation, mémoire* (2011, b) confirming in essence his views on the connections between collective memory and places of memory.

Apart from the manipulation of cultural heritage for the creation of national identities through the indoctrination occurring at a national level in the nationalist era one last aspect that needs to be considered is the commemorative trait of contemporary society, which could actually alter the accurate perception of the past. Nora (1986: XXIII-XXV) points out that the nature of places of memory consists essentially in attempts to ritualise a society without rituals and to introduce fleeting moments of sacredness into a world otherwise bereft of sacred dimension. The multitude of manifestations taken on by places of memory ranges from material to symbolic. To name just a few, they can be museums, archives, cemeteries, various collections, festivals and anniversaries; the main trait that links them all resides in what became a current phenomenon, of registering, cataloguing and ultimately commemorating.

¹³ Within these layers finds life another type of memory, that of various particular groups firstly detected by and defined by the movement of the *Popular Memory Group*, see Olnik et al, 2011.

The commemorative trait is a very important factor in explaining the existence of places of memory nowadays, as there exists a direct relation between the two: an increase in commemoration determines the loss of the authentic historical value of a place of memory, thus giving it its absolute form of place consecrated to memory as opposed to a historical place (Nora, 1986: XXIV). This view subscribes to theories of the concept of heritage as a freezing factor of the natural course of historical evolution (Hewison, 1987).

Hobsbawm (2012, p2) further explains Nora's theory of commemorative invasion having taken place once the rift with the past occurred:

'The historic past into which the new tradition is inserted need not be lengthy, stretching back into the assumed mists of time. Revolutions and 'progressive movements' which break with the past, by definition, have their own relevant past, though it may be cut off at a certain date, such as 1789. However, insofar as there is such reference to a historic past, the peculiarity of the 'invented' traditions is that the continuity with it is largely factitious. In short, they are responses to novel situations which take the form of reference to old situations, or which establish their own past by quasi-obligatory repetition. It is the contrast between the constant change and innovation of the modern world and the attempt to structure at least some parts of social life within it as unchanging and invariant, that makes the 'invention of tradition' so interesting for historians of the past two centuries.'

HERITAGE INTERPRETATION: THE TRANSLATION

After reviewing the main theories that explain the use of heritage sites by nationalist ideologies to create 19th century identities, the present section illustrates the postmodern heritage interpretation in order to complete the picture of the importance reserved nowadays to heritage sites and museums in conveying lessons from the past, be they concerned with positive or negative aspects.

Whilst the 19th century museums were a reflection of the Tradition of interpretation, nowadays they face the responsibilities of this Translation (Bhabha, 1994). In essence, this shift means that the modern museum interpretation, which would have fully reflected nationalist ideologies (Fladmark, 2000; Smith, 2006) as well as paternalist approaches to heritage - seen through a dominant male perspective (Smith, 2008) - starts being challenged by postmodernity to such an extent that some

authors suggest that heritage discourses are currently led by the agendas of losers rather than victors ¹⁴ (Lowenthal cited in Harvey, 2008 p. 32).

UNESCO listed heritage site since 1979, the second most visited museum in the world after the Louvre (UNWTO 2013 Report), Versailles remains a symbol of the French Monarchy, represented mainly by two historical characters: Louis XIV or the Sun King, the founder of the Royal Court of Versailles since the end of the 17th century, and Marie Antoinette, the last Queen of France who reigned at the end of the 18th century. The site's popularity attracts increased visitors whose numbers soar year after year (Figures 6 and 7).



Figure 6: As early as 9 a.m. the queues are rapidly forming outside the Palace entrance. April 2011 © Denise Maior-Barron

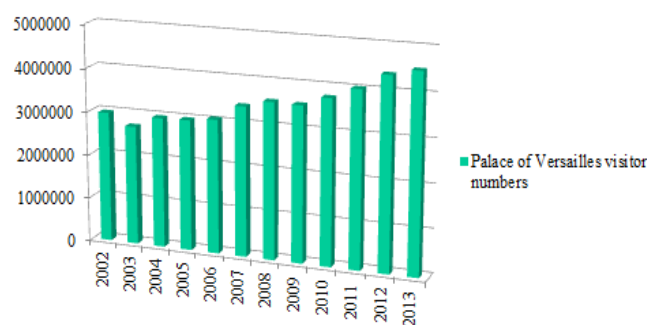


Figure 7: The visitor numbers at Palace of Versailles since 2002 (author's own diagram based on information provided by Château de Versailles¹⁵)

¹⁴ Although this refers to previously suppressed narratives belonging to a colonial past.

¹⁵ My evaluation was based on the figures provided by the Statistique Department of the *Château de Versailles*, thanks to Mr Lionel Dupont.

Considering that Palace of Versailles represents a heritage site as well as a museum, the analysis focuses next on the creation of identity by museums from the educational perspective of postmodern museology representation and its reception by an audience. In this context, according to McLean (2008 p.283) 'there are three layers to the negotiation of identity in the museum: the identities of those encoding the representations; the identities of those decoding the representations; and the identities of those being represented.' McLean's analysis revealed that although the three layers are not mutually exclusive, they are 'contingent through the democratisation of the representation process' (McLean, 2008 p. 284).

In what concerns the Translation, there needs to be clarified the extent to which the interpretation of Palace of Versailles could be entirely conveying the third layer of identity considered by McLean (2008), in other words, the identity of the French Old Regime Royalty. A recent educational programme organised by heritage European Royal Residences with the aid of the European Council (DEHRR - Discovering European Heritage in Royal Residences) had as its first project (2002-2004) the educational theme *History and Heritage* and for the second and latest project (2009-2011), the theme of *The Impact of the Royal Residences on their Environment from Past to Present*. Participants to these events are part of the ARRE - The Association of European Royal Residences - formed in 2001, with headquarters at the Palace of Versailles (www.europeanroyalresidences.eu), and whose main aim is increasing access for education purposes to heritage sites usually associated with former political regimes.

Furthermore, at the level of the museology discourse, a clear shift from the old museology type of exhibiting museums, to the contemporary new museology principles (Vergo, 1989; Walsh, 1992) is noticeable lately at Palace of Versailles. A new presentation of Petit Trianon, which was renamed the 'Estate of Marie Antoinette' following an extensive restoration in 2008, strengthened the identity of this part of Versailles as a historical house museum (Christensen, 2011; Hodge, 2011). A recent exhibition *Sciences et curiosités à la cour de Versailles* (Saule and Arminjon, 2010) not only used for the first time hyper-reality effects (Figure 8) which contributed to its overwhelming success¹⁶ but it has also introduced a new

¹⁶ The exhibition was extended for another 6 months in 2011.

perspective into understanding the exact context of the French Old Regime and its leaders through their support of the time's scientific endeavours (Figure 9).



Figure 8: The use of hyper-reality reinforces the messages of exhibitions. November 2010 © Denise Maior-Barron



Figure 9: The scientific contributions of the French Old Regime bring new insights into a controversial past. November 2010 © Denise Maior-Barron

There is a further wide range of overlapping *milieus* through which the postmodern heritage discourse could manifest: from the personal level to that of the media, or from local to international dimensions, and/or from popular discourses of television programmes and films to professional discourses such as prizes and awards (Grootte & Haartsen, 2008). Palace of Versailles covers all these *milieus* (the aforementioned heritage interpretation initiatives), and is also the subject for countless television programmes and documentaries (Figure 10).



Figure 10: French television programmes and documentaries about Versailles are a popular heritage discourse. March 2011 © Denise Maior-Barron

Finally, the aspect that cannot be ignored when presenting the postmodern heritage interpretation found in the Translation (Bhabha, 1994), is the accessibility in both

physical as well as theoretical terms to the cultural heritage of Versailles. Apart from the ongoing educational programme (DEHRR), Interpretation boards as well as visitor train rides (Figure 11), respond to these requirements, despite certain curatorial complaints that additions such as the train rides would endanger the authenticity¹⁷ of the heritage site, by suggesting closer affiliations to theme parks.



Figure 11: The train rides of the Estate of Versailles. April 2011 © Denise Maior-Barron

Although the aforementioned pitfall is debatable, it is nevertheless vital to note that, if cultural heritage was previously threatened by manipulation for nationalist purposes (as illustrated by section 2), nowadays the danger lies in the loss of heritage authenticity to commodification. The postmodern commodification of culture in general covers a wide range of motives and implications (Appadurai, 1986; Bhaba, 1994; Edson, 2004; MacLeod, 2006; Misiura, 2006) but there is general agreement that tourist consumption could endanger authenticity. With the existence of authenticity under debate from the point of view of its loss, many authors forward different understandings of the concept, thereby influencing its development (Cohen, 1988; Knudsen & Waade, 2010; Crouch, 2011).

The term heritage commodification has a wide range of meanings: from a sophisticated form of cultural representation as defined by Hall (1995; 1997), adapted to heritage parameters by Ashworth and Graham (2005) - with representation seen in

¹⁷ With Authenticity defined in the heritage sense of the term (Ashworth and Howard, 1999).

this instance as a discourse essential in communicating the intrinsic values of heritage - to any basic commercial product such as a mass-made souvenir (Ashworth and Howard, 1999).

CONCLUSIONS

The present paper represents a possible answer to the question raised by the 'Heritage and Power' conference session: should controversial heritage sites be preserved for present and future generations? As the paper has demonstrated, heritage sites represent extremely valuable, encoded spaces, providing contemporaneity with lessons from the past – be they positive or negative.

Whilst Western European modern nationalisms were responsible for manipulating cultural heritage in all its array of tangible and intangible forms, from cultural traditions to architecture, thereby placing upon heritage experts a duty of accurately interpreting heritage, postmodernity sets inauthenticity traps through heritage commodification. Despite the aforementioned Translation ethos attributed to contemporary heritage interpretation, the loss of authenticity of the creator's message could seriously endanger the retrieval of messages of the past.

Nevertheless, for all the dangers and problematic issues ensuing from cultural heritage interpretation, the importance of preservation of controversial heritage sites connected inherently to Political Power becomes evident due to the symbiotic relationship between Heritage and Power. The former serves as a diagnostic mechanism for the latter within either the artificial 'remembering' and commemorative process of nations, or the educational purposes of contemporary, globalized cultural tourism.

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Session 2 Heritage in Armed Conflict

Oral Presentations

The Role of Artistic Activities in Safeguarding and Promoting Syrian Heritage in Conflict

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This paper is a personal reflection of the authors based on their observations of Syrian communities and artists' reactions to the crisis, which was mirrored within social media as well as the responses given by International organizations. There is no doubt that our observations were limited to the accessible information and cover only partly the actions and realities within the very complicated context of the Syrian crisis. Due to the limitations of this paper, a selected number of the expressions studied were chosen to transmit the message. This is a small step in bridging the gap between grassroots activities of locals and professional undertakings of heritage experts towards the common goal of protecting the Syrian cultural heritage in danger.

HERITAGE, IDENTITY & PEOPLE

The term "heritage" connects us at first hand to what we inherit from our past, yet it doesn't remain only in the past, heritage lives with us, flourishes inside us during the present time and in so doing is respected and regarded as a trusteeship which should be duly protected and eventually transmitted to future generations. Graham (2002) conceptualizes heritage in association with the meanings attached to the past in the present time and regards heritage as a knowledge defined within social, political and cultural contexts. Therefore heritage is a dynamic concept, the content and meanings of which vary across time and space. Here meanings are put at the core of the notion of heritage rather than material artifacts, as it is meanings or the intangible scope of heritage that give value to the artifacts or tangible heritage. Moreover, within the framework of UNESCO (2003), intangible heritage is defined as the practices, representations, expressions, knowledge and skills which are constantly recreated by people and provide them with a sense of identity and continuity. In this sense the division of tangible and intangible heritage seems impossible as every tangible heritage always acquires intangible dimensions.

Broadening the notion of heritage is not only restricted to the inclusion of intangible aspects but also brings locals and communities, who give meaning to the heritage, at the frontline of heritage management programs (Jokilehto, 2009). As Hall stresses, "It is us – in society, within human culture – who make things signify. Meanings,

consequently, will always change, from one culture or period to another” (1997, p. 61). Today there is no doubt about the necessity of safeguarding heritage, yet its effectiveness depends on having a sound understanding of its relationship with people, as people are the ones who accredit their own heritage at the same time as receiving credit from it. Hence the applicability of safeguarding our common heritage without considering the role of local people (as makers of heritage and identity), their sensitivity, and consciousness to the issue, could effectively come into question or consequently become ineffective. Such a concept covers all the aspects of the heritage management frameworks in which the protection of heritage in times of conflicts is not an exception.

SYRIAN HERITAGE IN CONFLICT

Man-made conflicts callously strike the identity and soul of people even more than natural disasters. Intentional destruction frantically occur on the borderlines of war zones, aiming at key targets in their path such as holy places, cultural heritage sites and residential neighborhoods as tangible evidence of the deliberate mutilation of local and national identities during the war of powers. In other words, the heritage of the past, in such circumstances, becomes one of the main targets of premeditated violence and destruction, as they are part of the tools for building human identities (Van de Auwera, Sigrid, 2012). In this regard the conflict in Syria is by no means an exception, and despite all that has happened, with other regrettably similar regional experiences, the world is still witnessing a continuous loss of a huge amount of human, cultural and natural resources.

Official statistics have given us a small hint at the extent of such a loss. According to United Nations Human Rights Council (UNHRC)¹ the humanitarian situation in Syria is extremely challenging and continues to deteriorate at a rapid pace, with currently more than 6.8 million people, most of whom have been internally displaced, requiring humanitarian assistance. As the UNHRC estimates more than 2.9 million Syrians are being hosted as refugees within the surrounding countries and at least 150.000 casualties have been accounted for so far (Reuters, 1 April 2014²). The cultural heritage of the country has also been devastated to such a degree that around 96%

¹ <http://www.unhcr.org/pages/49e486a76.html>

² <http://www.reuters.com/article/2014/04/01/us-syria-crisis-toll-idUSBREA300YX20140401>

of the Syrian cultural heritage sites are inside areas of ongoing conflict and displacement (US Department of State, April 2013³) and all of the six enlisted World Heritage properties are now placed on UNESCO's World Heritage in danger List (UNESCO, June 2013⁴). Reported damage to historic sites is taking place in various forms from direct shelling, gunfire, army occupation, terrorism, to illegal constructions and demolitions as well as uncontrolled looting and illicit trafficking of heritage artifacts (Cunliffe, 2012).

On the professional level, since the beginning of the conflict in Syria, groups of heritage experts, together with the help of Syrian volunteers inside the country have been continuously collecting and documenting the various types of damage and state of destruction of the cultural heritage sites and continue to disseminate updated information to the outside world. These initiatives are carried out on a broad area in most of the cities in Syria and are published through numerous social networks and webpages, e.g. Association for Protection of Syrian Archeology⁵, Archeology in Syria⁶, Patrimoine Syrien⁷, etc. Accordingly, the book 'Damage to the Soul: Syrian Cultural heritage in Conflict', published with the support of the Global Heritage Fund in May 2012, recounted a summary of available information and moreover presented new knowledge on damages incurred. In parallel to this, different international organizations and bodies are actively working towards the protection of Syrian cultural heritage in danger applying a variety of methods and tools both in the form of short term projects such as preparing petitions, statements and press releases as well as long term activities including lectures, exhibitions, workshops and trainings which are widely shared through social media (Facebook, YouTube, websites, blogs). 38 of these organizations are listed in the report 'Towards the Protection of Syrian Cultural Heritage: A summary of the international responses for the period of March 2011 to March 2014' (Perini, 2014).

In response to the grassroots activities of international and Syrian experts as well as active global citizens, international organizations such as UNESCO, the World Heritage Fund and the International Council of Museums (ICOM) began to take more

³ https://eca.state.gov/files/bureau/syria_culturalsites_2013apr11_hiu_u771_1.pdf

⁴ <http://whc.unesco.org/en/news/1038>

⁵ <http://www.apsa2011.com/index.php/en/>

⁶ <http://ainsyria.net/>

⁷ <https://www.facebook.com/Archeologie.syrienne>

practical steps beyond predominantly making broad warning statements and general emergency meetings. In September 2013 ICOM officially released 'The Emergency Red List of Syrian Cultural Objects at Risk'⁸. While a few months earlier, ICOMOS in cooperation with ICCROM and the Directorate-General of Antiquities and Museums of Syria (DGAM), and in coordination with UNESCO, held an e-learning course for Syrian cultural heritage professionals in January 2013 at the Damascus National Museum⁹. Moreover, most recently an EU funded project entitled Emergency Safeguarding of the Syrian heritage¹⁰ was initiated which has encouragingly led to the proposal for the establishment of the International Observatory of Syrian Cultural Heritage in Lebanon, seemingly to plan for more positive and practical steps forward¹¹. The importance of grassroot activities in the context of the Syrian conflict, such as other similar cases, arises from the fact that their initiatives occur prior to the activities at national or international levels and have an inspirational or persuasive impact on international organizations to follow in their steps¹².

However, contributions from other professional fields such as journalists, photographers, bloggers, writers, artists, other cultural actors and ordinary citizens to raise awareness and promote the fragile culture of Syria, which in turn directly or indirectly assists in heritage protection, should also be accredited and applied as effective tools. This is fundamentally a critical task, especially at the present time, when multidisciplinary and community-based activities gain more and more attention within heritage management programs. Nonetheless, almost all heritage professional bodies primarily address problems concerning the loss of "tangible" heritage and have a mono- disciplinary focus on the issue during the time of conflict. At best they acknowledge other contributors verbally without having much active engagement with other disciplines or locals in the process of heritage protection activities, in particular during the time of conflict and therefore try to postpone any participatory actions until the post conflict period.

⁸ http://icom.museum/uploads/tx_hpoindexbdd/ERL_SYRIE_EN.pdf

⁹ <http://www.icomos.org/en/what-we-do/disseminating-knowledge/newsletters/569-protection-of-syria-cultural-heritage-in-times-of-armed-conflict-icomos-iccrom-e-learning-course-for-syrian-cultural-heritage-professionals>

¹⁰ <http://www.unesco.org/new/en/safeguarding-syrian-cultural-heritage/>

¹¹ <http://whc.unesco.org/en/news/1135/>

¹² <http://www.unesco.org/new/en/syria-crisis-response/>

There is no doubt that continued documentation undertaken by heritage experts will be of great help and valuable use in order to raise more awareness of the global public toward such tragic events taking place in Syria, while at the same time, such documentation would essentially act as the most valued resource during the eventual phase of professional restoration and preservation works during times of peace. Yet one has to remember that any conservation plan not considering the locals' perspectives on the issue as well as the effect of such loss of heritage assets on people, would be merely material based and incomplete. To this end, the awareness of global society should be raised with the help of heritage experts, while the sensitivity of heritage experts towards the current activities and contributions from other fields should also be enhanced in order to encourage different disciplines to better collaborate with each other and utilize their inherent potential for promoting the same objectives.

FROM MAINSTREAM MEDIA POLICIES TOWARD EMPOWERING UNHEARD VOICES

In such a challenging and complex situation, the mainstream media's role was hardly more than releasing the usual news of war, destruction, and deaths with a clear tendency to the political orientations of their own sponsors, to such an extent, that now more than three years since the beginning of the uprising in Syria, hearing such news will not serve as effective in bringing enough sensitivity to the issue. It has however adversely altered the country's image that previously was known to be a place of life and deep history. These tragic events have unfortunately now become an ordinary fact to the greater public while the amount of human and cultural loss in Syria during the past three years has been exceptional within the history of humankind if not unprecedented and thus deserves a more powerful and responsive reaction from the global community.

One could argue that consciousness is a cumulative progress of refining experiences and ethics. So it is a dynamic and ongoing progress. There is no doubt that the severe circumstances of the Syrian conflict will have an impact on every Syrian's life which in return will reshape their consciousness. This can be reflected in every aspect of their daily lives and conducted by different expressive forms. Thus,

shining more light on these dramatic and rapid changes in the Syrian consciousness constitutes a key element in order to better understand the current situation.

The last three years of the crisis have profoundly changed the artistic and cultural scene of Syria yet the analysis and estimation of the real consequences during the time of conflict is not an easy task. On the one hand many artistic and cultural activities have been suspended and seem to be regarded as a secondary issue in the mind of people who are suffering primarily from the lack of basic needs. Yet at the same time and since the beginning of the uprising until now, different groups of people are demonstrating a variety of reactions to the situation in Syria which could also be interpreted as artistic or cultural productions of a society under dramatically transitioning conditions. These reactions are at different levels and different scales, comprising mostly of social, humanitarian and even heritage perspectives, which are expressed in various forms via photographs, videos or personal/group reflections through artistic expressions in slogans, stories, poems, paintings, caricatures, animations or graffiti artworks. However, many of these voices and stories have not been given enough courtesy nor respectful attention, even though they are representative of the collective consciousness of a nation.

For the purpose of this paper three texts were taken as examples to show the differences between the story telling of the local perspective and that of the mainstream media. The first story is written by a Damascene blogger who expresses his romantic viewpoint in favor of life and hope as well as his love story during the conflict. He writes:

“I owe our neighborhood sniper a rose. Because of him, I call my love every day, a few meters from my home, and each time it feels like our final phone call...I owe this war: 2,000 text messages; tens of handwritten letters; more than 4,000 ‘I love you’s’; hundreds of kisses, embraces and tears of joy when we meet; and hours of pining and waiting”.¹³

Another example is the article of the writer’s daily journey around the souks and alleyways of his neighborhood in all its details. He explains that the aim of his daily journeys is to acquire a sense for the situation as well a sense of reassurance by seeing people at their daily practices.

¹³ <http://www.syriadeeply.org/op-eds/2013/04/1443/maher-almounnes-amal-hanano-hallucinations-war/#.UnuDvbmKqSM>

“But amongst the inconspicuous normality there are the conspicuous, camouflage clad soldiers who move in and out of the throng. A volley of artillery fire echoes overhead, but nobody looks up. It’s some way off and the sound is as common now as the call to prayer... I climb the steps beside the Norfra Café busy with young and old puffing on waterpipes, the smell of fruit tobacco hanging in the air, alongside the grand Umayyad Mosque, beneath the Jesus minaret where, according to legend, Jesus will appear come on the day of judgment. Another volley of cannon fire sounds and I pass a row of closed shops, the tourists long since gone”.¹⁴

The last chosen article was written by Amal Hanano when the Minaret of Aleppo was toppled in April 2013. Her brilliant piece starts with referring to her experience of living in an ancient city of Aleppo. She writes:

“They say that the people make their cities. But if you are from Aleppo, one of the oldest cities in the world, the city has made you much more than you have made it. So when pieces of our history is destroyed one by one, pieces of ourselves are lost, fragment by fragment”.¹⁵

Then she continues by recalling the history of the city, which stands to witness the life and fall of all tyrannies as it remains and rebuilds itself repeatedly. She also mentions that while these events will be incomprehensible for future generations, they leave an irreversible impact on the memory of those who have lived through the destruction.

“We know that what we will rebuild is a replacement for something that was once perfect. Something that can never come back and will never be the same. And we will be destined to whisper to our children and grandchildren: “Once upon a time, there was a square minaret that was one thousand years old. We loved it and we loved our city. But we had forgotten our history. We had forgotten that the hatred of men destroys all that we love, all that is sacred. And one day we woke up and the minaret was gone”¹⁶.

Each of these texts elaborates the very different levels of life and experiences during the crisis. The first one is of the author’s personal expression about the impact of the conflict on his continued love story. A private experience, which at first glance seems to be shared only between two people yet in a wider perspective could also be extended to other similar cases in the community. The second one is about the everyday interactions of the writer with his fellow citizens in a particular neighborhood, which was once a vivid center of the city and now suffers severely

¹⁴ <http://www.syriadeeply.org/op-eds/2013/03/1440/roads-kingdoms-drinking-tea-sound-distant-mortars/>

¹⁵ <http://www.syriadeeply.org/articles/2013/04/2328/arts-culture-lessons-minaret/>

¹⁶ Ibid.

from fear of death, war and long lasting devastation. Finally the last one is of the journalist's personal reflection on the sudden loss of one of the most symbolic elements of one of the oldest inhabited cities. A tragic event that will remain in the collective memory of Aleppians, and will be written large in the history books to be told to future generations. However despite all distinctions, such stories share one common quality and that is opening the mind of the reader to the deeper layers of human experience of conflict and gradual loss of identity, or collective memory, through continued annihilation of their homes and cities seen from the locals' perspective. Such stories transmit their true messages, in essence, of humanity, life and an optimism to rebuild the world with a more sensitive and coherent approach, encouraging a constructive sense of hope when compared to what the mainstream media often shows from situations of war, death and destruction, that leads only to neutralize the audience. After all, sometimes we should remind ourselves of the reasons for our essential being on this earth, as eloquently manifested by the Iranian poet Saadi, who wrote in the eight century what has become the engraved motto at the entrance of the United Nations building in New York:

“The sons of Adam are limbs of one body, Having been created of one essence;

When the calamity of time affects one limb, The other limbs cannot remain at rest;

If thou hast no sympathy for the troubles of others;

Thou art unworthy to be called by the name of a human”.

THE SYRIAN CONTEMPORARY ART SCENE AS A POTENTIAL PLATFORM FOR BUILDING SOCIAL COHESION

The new wave of Syrian artistic production in reaction to the turmoil cannot stay hidden from the eyes of those who closely follow the lives of Syrians ever since the beginning of the uprisings. Despite the fact that artists themselves were affected by the war in various terms and forms, having had to leave their homes and workshops; the artistic production has never stopped, and on the contrary has actually flourished. These artistic works deserve to receive more attention and be further promoted as they are strong symbols of society's resistance against the conflict. At the same time

they have an impressive power to tell stories, inspire, motivate and bind communities and people together. On the role of art and artists Schein (2001 pp.81-82) writes:

“[...] art and artists stimulate us to see more, hear more and experience more of what is going on within us and around as [...] Art does and should disturb, provoke, shock, and inspire [...] the role of the arts and artists is to stimulate and legitimize our own aesthetic sense [...]”

Within the Syrian context, the best evidence to support Schein's claim is the artist and painter Tammam Azzam¹⁷ who had to leave his home country a few months after the start of crisis. Displaced from his studio in exile Azzam has started to use digital media to express himself and his grief about the events. He calls his new approach as a “form of protest”. His most impressive series of work is entitled ‘The Syrian Museum’ where he juxtaposes European masterpieces on Syrian ruins among which the ‘Freedom Graffiti’ has become a phenomenon on social media and gone viral immediately and later on has been displayed in many international exhibitions. ‘Freedom Graffiti’ is an ironic superimposition of the iconic artworks of Gustav Klimt, ‘The Kiss’ that celebrates love and life, on a façade of a bullet-ridden wall in Damascus. Azzam explained that he wanted to show “a parallel between the greatest achievement of humanity (and) the destruction it is also capable of inflicting”¹⁸. His other series, Bon Voyage, displays a flying destructed Syrian residential building over European cities. The war-torn building is ironically hung over colorful balloons and conveys a shocking and yet a hopeful message with a touch of bitter humor. One could claim that the artworks of Azzam has probably drawn more attention to the crisis in Syria and in particular the loss of home, cities and cultural heritage than any other awareness raising activities and statements released from either heritage professionals or international organizations.

Another good example of artwork that directly deals with the intentional demolition of cultural heritage is Angelique Sanossian's series of ‘Mouharamat’ where she reflects the photos of war-torn heritage sites on a female naked body. In her project she works with concepts of forbidden and sacred and protests against the destruction of heritage sites, which are supposed to be sacred, by challenging the tragic event through depiction of forbidden images of naked bodies in a primarily Islamic nation. To describe her intention for this work, she writes:

¹⁷ <http://www.ayyamgallery.com/artists/tammam-azzam/bio>

¹⁸ <http://www.sismec.org/2014/01/26/freedom-graffiti-syrian-artists-of-the-ayyam-gallery/>

“Collectively, we own our past and we should conserve it. Then we own our future and we should build it. Our heritage is as sacred as our bodies- we should protect it. The destruction of cultural heritage is as destructive as rape and assault which are forbidden by the law and by all religions as well”¹⁹.

The two artists introduced here as examples were selected among a vast range of Syrian artists most of whose recent work is directly related to the concept of heritage in danger and acclamation of the right of locals and people to their heritage and reflected over their cities and homes. Such undertakings send a clear message to heritage professionals for the lack of active engagement with the actors in the fields of arts and culture.

Looking at a wider perspective, while Syrian contemporary artwork is using the loss of its heritage as artistic inspiration, dealing with people’s concerns, worries and fears, depicting the ugly face of the crisis or otherwise promoting peace, love and life, it is all the more evidence of the flourishing of a once suppressed society through remarkable modes of expressions which in reality will not be easily withdrawn. In this respect Elio Abdo²⁰ (2014) in his comparison between the present scene of Syrian art, since it emerged during the revolution, with the “politically committed art”, that shaped our perception of the 70s and 80s of the public art scene in the Arab world, points to two interrelated dimensions of the current practices. One is the shift from stagnant art, which was the product of the domesticated culture, towards a more liberated version of artistic expressions embracing the spirit of freedom. The other aspect is the presence and participation of ordinary people in creating the “revolutionary moment”, while these people were mostly absent in the production of the “committed art”.

Ironically the Arab spring reached Syria in March 2011 when a group of young boys were arrested for drawing graffiti on the walls of their school. Their arrest caused even more uprisings in Syria which were peaceful at the beginning but later turned into a deadly civil war. However, despite extensive oppression, the Syrians’ desire to express themselves has never ceased and has found other means of spreading its expression partly through the internet using social media instead of on the streets. These voices are less heard today due to the loud drums of war and bombings being

¹⁹ Statement given by the artist for the Innovate Heritage Conference in Berlin, June 2014

²⁰ <http://lb.boell.org/en/2014/03/03/impact-arts-syrian-revolution-conflict-intl-politics>

played in Syria and the whole region. The once again activate art scene of Syria and the desire of people for self-expression could be seen as a potential and a promising departure point for empowering the unheard voices and strengthening the social cohesion of the diverse Syrian society.

In this sense, two main types of activity are presently taking place in regard to the Syrian arts and artists. One is holding worldwide exhibitions such as 'Without Words'²¹ in London, 'Culture in Defiance'²² in Amsterdam, 'Kunststoff Syrien'²³ in Berlin and many others which try to promote the emerging Syrian artists who depict the current Syrian art scene and invite the attention of the world to listen more carefully to messages and stories coming out of Syria. The second type which could be applied as a practical tool for heritage-based promotional activities is the direct engagement of professionals with communities and in particular children and marginalized groups. To this end, art and artists could be employed to develop creative activities which would assist towards reinforcing a sense of community and self-identity during difficult times. A project of this kind entitled 'Empowering Voices', funded by the Davis Project for Peace took place in 2013 in Amman, Jordan. At this collaborative experience, 30-40 artists, designers and architects from Syria, Jordan and Iraq participated in workshops and exhibitions with the aim of applying artistic creativity for social change, with a special focus on refugee rights and realities. Two main objectives were envisaged by the project; one "to assist refugees by generating an outlet for therapeutic expression about their experience in and emotions about the Syrian civil war" and second "to shift the Jordanian mindset with regards to refugee populations by creating a space for shared awareness about the uprising and acceptance of the refugee narrative".²⁴

Another example is the work of the AptART group who work with refugees both inside and outside Syria. Their Project of Colorful Resilience in Jordan's Za'atari Refugee camp targeted Syrian youth in order to explore the mental and physical space of refuge. The aim of this undertaking was to "create a sense of ownership by

²¹ <http://www.mosaicsyria.org/event/withoutwords-exhibition>

²² <http://www.princeclausfund.org/en/activities/culture-in-defiance.html>

²³ <http://www.kulturvertretung.de/kunststoff-syrien/>

²⁴ <https://www.facebook.com/pages/Empowering-Voices/568771909839901>

scrawling messages and splashing colors across shared spaces from washrooms to schools and community centers.”²⁵

The importance of arts and cultural practices is based on their impact to heal and nourish a society under pressure while at the same time it can assist as a stabilizing power for that society (Radhakamal, 1954). Therefore arts and cultural practices can assist in the preparation and adaptation of a society to change as “the arts can articulate and transmit new information and new values; they provide alternative ways of being human and so provide us with choice and a sense of potential” (Horne, 1988, p. 4). Radhakamal further elaborates on the function of art for the society:

“Art is a great binder, the ubiquitous seal of community life and action. Art easily and effectively adapts the human mind to its social milieu, and is therefore one of the conditions of social progress” (Radhakamal, 1954, p. xxi).

Radhakamal’s articulation of arts after WWII is in line with the most recent discussion of heritage experts on the role of arts and cultural practices. Currently culture is regarded as a fundamental component of sustainable development to the level that today we are talking about cultural rights as a key component of human rights. Particularly in times of conflict culture is said to be a vehicle for social cohesion, stability and resilience. As a result it is considered that “intercultural dialogue brings peace and possibilities of reconciliation in the event of conflicts. Following a disaster, culture in all its forms helps communities reconstruct their disrupted lives and restore psychological well-being” (UNESCO, 2010 p. 6). It is also asserted that “culture is a well-spring of hope, enabling a deep sense of belonging.” (Ibid, p. 6). Furthermore, culture is considered as a vehicle for a resilient society since it is believed that “culture builds resiliency by reinforcing the abilities of people to be innovative and creative especially in the face of disasters and conflicts” (Ibid, p. 7).

CONCLUSION

Living through death and violence, loss of all places linked to personal and/or collective memories, forced displacements and an unclear future ahead will have long lasting impact on Syrians today and will remain in the memory of Syrians for

²⁵ <http://www.apart.org/>

many generations to come. If humanitarian activities are needed to fulfill basic physical needs and if conservation activities are needed to reconstruct or restore tangible cultural heritage like monuments or artifacts, then artistic and cultural activities could further assist in feeding the soul of people, a responsibility, the necessity and constructive aftereffects of which should not be underestimated in times of conflict. Such a goal cannot be achieved without a real engagement of Syrian communities from all different groups and backgrounds. For the fact is that a shared vision of Syria's future cannot be pictured without the effective role of each and every one of the Syrian community in all its diversity. Hence there is a need to encourage further efforts in developing practical measures and more collaborative activities in a multi and interdisciplinary approach in order to increase and improve social cohesion on the basis of which a common vision for the future can be constructed. Such a task is best proposed to be undertaken with regard to the potential of artistic and cultural resources and activities towards binding people together and strengthening both distinct and common identities to enhance and solidify what is a very diverse society.

This paper was a brief review of the new wave of artistic and cultural activities of Syrians both professionals and communities. At the end, this fact remains and should not be ignored that we as heritage experts and practitioners whose ultimate goal is to protect and conserve the heritage, not only as well-kept artifacts but as a living and dynamic entity, which continues to have a vivid and central role in the present practices of people and of course can be transferred to future generations. There is a time to extend actions beyond acknowledging the role of artistic and cultural activities within international documents and statements and there may be no time better than the present for taking practical steps forward in this regard.

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Conservation and Development: Pakistan Conservation Challenge

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Figure 1: Swat Shingardar Stupa ©Photo Fazal Khaliq

Considering the long years of internal civil conflict and its consequences on the country’s stability and economy, the problem of heritage conservation in Pakistan remains nowadays a real concern.

Multiple are the reasons why Pakistan's heritage is facing such an important conservation challenge. Starting from misinterpretation of others' religions and interfaith problems, heritage has become a source of cultural, ethnical and ideological division between people of different beliefs and backgrounds.

Diversity is used as a source of intolerance and actually has become a real cause of danger for the physical destruction of monuments. Heritage is, in fact, the perfect target due to its symbolic importance to the nation. Attacks on it represent a way to deny the identity of individuals and groups it belongs to, deny their links to their own land and to their own community.

From a « meeting land » of different cultures along the historical Silk Road to nowadays, a land of conflict, where conflicts are rooted in culture, identity and ethnical questions.

Nevertheless, in times of conflict, if culture is an essential part of the dispute, at the same time protecting cultural heritage becomes a fundamental action because "it is what brings us together as a community; it is what binds us within a shared destiny" (Bokova, 2012) so if culture can be a reason for dividing people it has also the capacity to bring people together.

Pakistan has a rich and diverse cultural heritage with multiple layers of ancient civilizations (Mehrgarh 7000 BC, Indus Valley 2500 BC and Gandhara 6th century BC 5th century AD and different period including Hindu Shahi Islamic Mughul Sikh and British Islamic Mughai Sikh) (UNESCO Islamabad, 2013). The complexity of this culture and the ethnical cohabitation of different groups inside its territory are reflected also in its regional diversity. More than 50 regional languages exist in the country beside Pakistan's national languages « Urdu » which is already a mix of five dialects.

In particular, the northern regions of the country, the Swat Valley, Punjab and the historical Khyber Pukhtoonkhwa province areas, possess a remarkably rich Buddhist archaeological heritage composed of sites and Gandhara sculpture collections which are dispersed into different national and international museums.

Other aspects of this diversified culture include traditional dances, music (23 local musical instruments), poetry, handicrafts, typical architectures (mixed heritage from

Greco-Buddhist, Arab, and Persian architecture), historical urban landscape and numerous examples of rock art.



Figure 2: Swat Craft work ©Photo Fazal Khaliq

Each of the five provinces of Pakistan has a unique culture, including poetry, literature, music, social practices as festival events, ancient knowledge and practices in architecture and agriculture, diversity in ethnicity, language and religion.

The complexity of this interesting cohabitation of various social groups inside the same territory is witnessed by the presence, in the same urban space, of different monuments, representing the diverse artistic historical contributions, a mixed heritage of Greco-buddhist, Arab and Persian, Hindi, British buildings, characterizing the special urban landscape of the main historical cities of the country.

Unfortunately, despite such rich and diverse art expressions, which could constitute a real opportunity for tourism development and for an identity post-conflict reconstruction, Pakistan is facing many difficulties in conserving its tangible and intangible heritage and is gradually losing this rich archeological past as well as its minority groups' heritage. The challenge of safeguarding is a very complex one as

the destruction of the past of the targeted community is done intentionally, as it has been the case for the Buddha sculptures in Bamiyan, Afghanistan in 2001.



Figure 3: Excavation at Gumbat (Balo Kale) photo by E. Loliva, courtesy ACT

Another major threat and consequence of such permanent, long term conflict and chaotic situation is the illicit, destructive excavations that are damaging sites and artifacts at the same time. The consequent looting activity and illicit trafficking of cultural property is generating a particular dispersion of artistic objects out of the country as the demand is driven by private collectors or international auction houses, bringing to light important gaps in the national standards system for the protection and security of archeological sites. In the end, irreparable losses of valuable cultural objects, destroyed or taken away from their original sites, are among the severe consequences of this conflict situation that is not only materially impoverishing the country but also undermining its future social and economic development.

We can affirm that, as with many other developing countries rich in antiquities and cultural property, Pakistan's heritage is definitely nowadays at great risk. With border controls lacking and archaeological sites situated in remote areas, often near international conflict borders like the Afghan-Pakistan one, this precious and

particular heritage is made vulnerable to illegal operations. Many Buddhist sites and old monasteries, in fact, are isolated and unprotected in vast river valleys areas and they easily become the object of vandalism or abandoned. Also those sites that are near to communities with high levels of poverty and unemployment are at risk as a lack of money, can push local people to sell objects of value, discovered by chance or illegally smuggled.

As a consequence, the integrity of museums and collections becomes a major victim of this conflict situation too.

SWAT VALLEY CONSERVATION CHALLENGE



Figure 4: Swat Art Rock ©Photo Fazal Khaliq

The example of the Swat Valley Archeological Museum has been a very significant one. The museum faced armed conflict during the 2007-2009 Taliban occupation of the region and it remained seriously damaged by an explosion that occurred on the road in front of the museum itself, in 2008, killing 70 people. Most of the collection had been quickly displaced to other national museums for security reasons as the internal situation was becoming more and more difficult. Finally, in 2009 the Pakistani Army launched a military operation against the Taliban. The area could be more secured and since that moment many displaced families could return home from their refugee camps.

A new Swat Museum was reconstructed in the frame of a field school's project, by the Italian Archeology-Community-Tourism (ACT) and founded by Pakistani Italian Debt Swap Agreement (PIDSA). The project aimed not only to protect archaeological objects but also to create in the area, new livelihoods opportunities for the local communities and encourage, as it was previously the case, a future medium term tourism development.

Swat is a river valley in a mountainous region in the north of the Peshawar Plains. Rising from the top of the Hindu Kush Mountains and swelling with melting snow and glaciers, the 250 km river joins Panjkora River and thus flows south-westward into Kabul River at Nisatta through the Peshawar Plain.

The valley, which was known as Uddiyana Kingdom, remained the cradle of various civilization in the past. Saidu Sharif is its capital, but the main populated and financial hub is Mingora. The valley is almost entirely populated by ethnic Gujjar and Yousafzai Pashtuns (Afghans) groups.¹

Alexander the Great conquered this valley in 327-326 B.C and later by Indo-Greek, Parthian, Kushan, Sasanian civilizations, as it has always been considered a rich trading region, between the plains of Gandhara and the mountains of the northern areas.

Swat has also been, at a certain moment, an outstanding religious Buddhism learning centre, in the frame of this ancient Gandhara civilization, A large number of historical sites and religious settlements, such as stupas, monasteries, viharas, rock-carvings, and inscriptions are scattered all over, testimonies of this significant past (Marati and Vassallo 2013).

The archaeological treasure, which is of immense importance is facing threats and needs immediate and proper attention and protection before they disappear forever. The neglected state in fact, in which they are kept can be attributed to the lack of local people's awareness of their value and history, to the lack of conservation capacity and coordination between authorities, to economic constraints and simply to the natural region's climate hazards.

¹ http://en.wikipedia.org/wiki/Swat_River

DEFACING ART

The Jehanabad Buddha in Swat Valley, considered the second most important Gandhara monument after the Afghan Buddhas in Bamiyan, is another example of a heritage attack in the area.

The valley has been described by the Chinese pilgrims in their memoirs as having hundreds of Buddha sculptures, monasteries and stupa.² Apparently only some of them have been excavated so far along this ancient part of the Silk Route and the Jehanabad Buddha was believed to be one of them, built in that place, to offer symbolic protection to travelers and traders.

The vandalism on local Buddhist art rock and stupas complexes, remains current practice even today in these remote areas. Unfortunately the destruction of the local history and its unique multi-faced cultural identity will be a consequence of these actions.

Pakistani media reported at that time that the Jehanabad Buddha aggressors, first only succeeded in destroying a portion of the sculpture using dynamite. They had to



Figure 5 : Restoration phase at Jahanabad

© F. Colombo, courtesy ACT

² Stupa is Buddhist commemorative monument containing sacred relics typically the ashes of Buddhist monks and used as a place of meditation.. It consists of a circular base supporting a massive solid dome. Usually encircled by a railing and four gateways, richly decorated with relief sculpture on the events of the life of [Buddha](#), and popular mythological figures.
<http://www.britannica.com/EBchecked/topic/570059/stupa>

return the following night, with a generator and electric drills to blow up the entire face of the stone relief. They did this because representations of the human face are considered un-Islamic and these images are seen as impure and as fake idols.

Thanks to the efforts of local Pakistani antiquities authorities working together with the Italian Archaeological Mission, under the supervision of Fabio Colombo, the 6-meter Buddha could be recently be restored.

A Buddhist sacred site at Panr village near Mingora was damaged by a rocket attack during the Taliban era in the valley.

Ironically, during this period of Taliban military control of the Swat area, also the Islamic archaeological sites, such as the 1,000-year old Udegram Ghaznavid mosque, the third oldest in Pakistan, were under threat. Luca Olivieri feared the militants would take possession of them and damage the ruins, but hopefully that never happened.

Nowadays, the government's army protects the region from any armed conflict but still a well-managed and active group of illegal excavators and smugglers are busy looting the archaeological sites. The illegal dealers constitute the bigger internal problem and, as written before, many objects smuggled from Swat are dispersed into private and public collections all around the world.

As an example of this looting activity, in September 2011 Pakistan has claimed back a fasting Buddha statue³, put up for auction by Christie's, with a starting price of 4.45 million of dollars. UNESCO intervention could stop the planned auction and provided support to the Pakistani authorities for their claim.⁴

Inquiries found out that there were 60 more objects from the Gandhara period in Christie's International auction market, with prices going from 2000 dollars to 200,000 dollars.

So it has been the first time, in 2008-09 that a cultural property returned to Pakistan from USA, who gave back a collection of more than 40 objects.

³ A grey schist figure of Siddhartha of 3rd / 4rd century, Gandhara art piece, coming from a private collection and bought in Germany in 1981

⁴ By From the newspaper, *Pakistan claim stop Christie's auction Buddha*, DAWN newspaper, 19 September 2011

In conclusion, it is of primary importance to improve the country's security system, according to international standards, for better protection of archaeological excavations and sites from looting activity but also from common vandalizing actions. This heritage represents the expression of the country's historical diversity on the artistic and cultural level and once it is gone, it will be forever.

Visitors, seem to abuse ruins during their visit, climbing up walls carelessly or even worse, locals used to take stones away from the archeological sites to use them in their own buildings (Khaliq, 2014).

The Italian mission operating in Swat has trained, for that reason guards at the most important archaeological sites and tourist guides, by teaching them English, first aid and basic conservation techniques (Abbot, 2012).

To set up strategies, to prevent future vandalism is a priority. Protection can be achieved by raising awareness through education activities on historical, artistic and other values and assets of the region. The message conveyed will be one of understanding and consequent respect of cultural regional diversity. Other priority should be improving the supervision of the sites by archaeological mapping systems and reliable informatics inventories (UNI-UNESCO, 2012).



Figure 6 : Restoration team at Saidu Sharif
© F. Colombo, courtesy ACT



Figure 7: Swat Art Rock ©Fazal Khaliq

CULTURE'S ROLE IN SUPPORTING A PEACEFUL PROCESS OF RECONSTRUCTION

Link culture to regional sustainable development

« When you separate yourself by belief, by nationality, by tradition, it breeds violence. So a man who is seeking to understand violence does not belong to any country, to any religion, to any political party or partial system: he is concerned with the total understanding of mankind...For the truth ...has thousands of facts, colors, aspects and reflections » Jiddu Krishnamurti (in Collier, 2013)

In recent years, the country has dealt energetically with its internal developmental challenges in the aim to alleviate livelihoods of people, especially in the poorest rural areas. The economy still remains vulnerable due to recurrent natural disasters, such as large-scale floods and earthquakes that heavily impact the livelihoods of populations. The impacts are particularly severe on the more vulnerable part of the population such as the poor, women, children, elderly and refugees. Damage to habitats, trauma of displacement means that Pakistan ranks among the world's top countries in terms of vulnerability to the impacts of climate and environmental changes.

Any future cultural development challenge has to deal with the possibility of alleviating the country from the main obstacles it is currently facing. Internal instability included terrorism, illiteracy, corruption, growing poverty, gender inequality, problematic border areas and environmental degradation, due to urban sprawl process towards more densely populated cities⁵.

Cultural conflicts have in particular impact on this most vulnerable part of the society such as poor rural areas, minority groups, women, and children.

In conclusion any conservation action cannot take place without meeting sustainable development challenges for his success.

Local cultural heritage practitioners have to face the challenge of making local heritage an instrument of inter-faith dialogue, tolerance and cohabitation between the different communities living on the same territory.

Pakistan is also losing its intangible diversified culture. The suppression, in fact, of social and cultural practices like poetry, music, traditional dance and handicraft for years has impoverished the communities' possibility of expression and also deprived them of an important source of economic living. Artists inside the country are today facing very difficult situations, often threatened for their artistic activity and most of all female ones.

Conservation challenges and any cultural initiatives have to become an instrument for implementing peace process-building activities. The role of culture will be to encourage and educate to tolerate and appreciate ethnic peoples' and minorities' heritage, as it was the case before instability increased inside the country.

As expressed during the one conference day organized by UNU-UNESCO in Paris UNESCO HQ, as a reflection moment on the topic of heritage and conflicts: “..when

⁵UNDATA <http://data.un.org/CountryProfile.aspx?crName=PAKISTAN>
Country economic key indicators: GDP growth rate in 2011 was 3.0%.
Employment in industrial sector in 2010 was of 20.%, in agricultural sector in 2010 was of 44.7%.
Labour force participation of adult female population in 2011 was of 22.7%. Labour force participation of adult male population in 2011 was of 83.3. Country social key indicators: Population growth rate for 2010-2015 is an average of 1.8 per annum. Urban population growth rate for 2010-2015 is of 2.7, while rural population growth rate for 2010-2015 is of 1.2. Urban population in 2012 was of 36.5% of the total national population. Population aged 0-14 years in 2012 is of 34.4%. Population aged 60+ years (females and males, % of total) in 2012 is of 6.4/6.6. Life expectancy at birth (females and males, years) in 2010-2015 is of 66.9/64.9. Infant mortality rate (per 1 000 live births) in 2010-2015 is of 65.7 5.

populations are forced to move, refugees and internally displaced persons suffer great pain to maintain their oral traditions, rituals and festive events, traditional craftsmanship and practices concerning nature and the universe. This often leads to dismemberment of their identity, well-being and sense of belonging.

Yet intangible heritage is also a great source of conflict prevention and resolution. Recognized as meaningful by communities and practitioners, intangible heritage provides them with a sense of identity and continuity. It plays an important role in mitigating the impact on people's lives..." (UNU-UNESCO 2014).

HISTORICAL URBAN LANDSCAPE AND DIVERSITY PRESERVATION

Social diversity

Khyber Pakhtunkhwa (KP) is one of the four provinces of Pakistan, located in the north-west of the country. The province has many archaeological remains, outstanding historic buildings as well as human cultures, native tribes, folklore and a rich culture augmented by the natural beauty of the diverse panoramas in the region. The region is famous for the legendary route from Peshawar to Kabul in Afghanistan (Silk Road) and the northern half of the province consists of five river valleys running from north to south. The old Gandhara territory was centered in the Peshawar Valley, including hilly areas of northern Swat mentioned before.

Northern regions of Pakistan have a semi-industrialized economy with a largely developed agricultural sector. The majority of people work on the fields and live in rural villages often situated in remote areas and affected by poverty.

On the contrary, cities, also historical ones, are rapidly growing, facing chaotic transformations in their urban landscape. The emergence of a new young urban middle and upper class, more literate and more modern, is a quite an interesting phenomenon, in the frame of this very generally young population. Levels of literacy among women is more elevated than in rural areas and it is not infrequent to see them cover very high professional levels and any kind of jobs. The paradox is that at the same time, the social differences between rural and urban areas are growing deeper, bringing internal social inequalities, which are another reason for conflict and

social misunderstanding. It is the paradox of this contemporary society. Are we in front of a neocolonial form of the modern era? The upper urban class stands quite isolated and far away from the large rural underdeveloped class, victim sometimes of forms of obscurantism as main cause of internal conflicts.

Can culture reach these remote rural areas and fill the gap through a more participative inclusive system? This is the challenge for the local historical urban practitioners, to find ways to encourage a more sustainable transformation of the society.

Can culture facilitate the participation and integration of the rural communities to the dynamic, creative, economic processes of a more open inclusive society?

From the urban point of view, can public spaces contribute to creating social links as mirrors of the mixed nature and diversity of the society?

Can historical cities, develop spaces that facilitate interrelations among cultures and respect for their heritage?

A good urban planning design should become a tool for preventing conflict and mediate the territory approach to communities, facilitating peaceful relations and a dialogue between dominant groups and minorities, isolated rural areas and urban ones.

Spatial division, in fact, is based on a group research of identity, recognition and homogeneity. But it can also be an instrument due to difference in minority groups.

The consequence is a disregard of the heritage of the others groups as it is actually happening in many Pakistani cities (the case of Hindu monuments).

In conclusion, diversity, be it ethnic, social, political or religious can constitute a danger. As “pure society” does not exist, it is important to know how to deal with differences at urban level also.

Segregated spaces have been often a way to eliminate diversity, to create safe boundaries, walls where one lives in harmony with similar people and separate. But unfortunately this is an urban mirage unattainable and dangerous at the same time.

Environment biodiversity

Another important challenge for historical cities is to manage the current ongoing uncontrolled, low quality constructions that are eating up land and resources. By introducing a real “culture of resilience”, of respect and valorization of the environment, it is possible to prevent natural and man-made disasters. Disasters from floods, encroachments of monuments in urban areas and construction within archaeological sites, are the consequences of a wrong approach to the territory, a disregard of its assets and values that are also among the destructive consequences of a long-term conflict situation.

Natural calamities happen for example in those monuments that are situated in places where rainfalls are abundant during the monsoon periods and the water cannot flow easily away, damaging in consequence the building.

The knowledge and the understanding of the regional assets and vulnerabilities of the living landscape of these northern regions of Pakistan, the appreciation of their diverse beauty and heritage, would benefit the development of a more pluralistic society, able to take the distance from any kind of religious extremism and more careful and proud of its own territory valorization for his future.

Local archaeological and historical museums should play the role of focal points for local communities and minority groups, encouraging their participation to the knowledge of the region, as their own right.

In the Swat Valley, some projects which are culture-based and of particular success have been realized by “Heritage Foundation of Pakistan”, an organization founded by the architect Yasmeen Lari from the city of Karachi.

Yasmeen Lari could realize a project based on craft capacity-building of local communities and women in particular, for revitalizing an ancient traditional practice, while opening new markets for selling outside the traumatized areas of Swat. New opportunities could be created for women employment through skills training activity (Lari, June 2010).

BUILDING RESILIENCE

Strategy for medium / long term post conflict reconstruction

A challenge for cultural practitioners as we said before is to design an appropriate conservation strategy to use heritage as a tool for territory historical interpretation and fosters reconciliation processes, in particular in those culturally rich post-conflict and traumatized areas.

At the international level there exists the normative tool of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, on the protection of cultural heritage during war. It has been ratified by 126 UNESCO Member States to date. The Hague Convention considers the national cultural property as a part of the cultural heritage of all humanity and its destruction a loss for all humankind (Jugyasu, 2014).

Risk-mitigation and safeguarding actions for archaeological sites, national museums, intangible heritage are priorities as well as the strengthening of the capacity of local actors in protecting and valorising their own heritage as their own right.

The concept of heritage has shifted in the last decades from association to monuments to a broader meaning involving, as a consequence, the question of what values and meanings are we going to protect. Historical cities, living landscapes, traditional practices, collections, beliefs, all these things now represents heritage as they have a profound impact on people's feelings giving them a sense of belonging. Heritage has in fact an "irreplaceable role as a source of meaning and identity for communities and individuals ... it should link various development sectors such as livelihoods, health, education, infrastructure and environment. These links should be reinforced in the global-post 2015 agenda for sustainable development" (Jugyasu, 2014).

Any destruction of cultural and natural landscape affects the entire eco-system and has an impact on the entire region: neglected rural areas, urban sprawl, degradation of natural resources, poor constructions can be some of the negative consequences of a poor planned territory and urban development that cannot provide protection from manmade or natural disasters.

Culture's role in contemporary Pakistani society

Today interpretation of beliefs divides society into factions rather than uniting people.

In a conference recently held in the city of Lahore, the role of culture within contemporary society has been largely debated. The local Association THAAP, an NGO working on the protection and safeguarding of Art and Architecture of Pakistan, organized the conference (THAAP, 2014).

The interpretation that has been given is of a society that has lost its self-confidence while art and architectural expressions « seek approbation from the West models» while vice versa the Western keep drafting their exotic image of the East.

The dominant culture in Pakistan is depicted as in a confused state « suspended in a comatose state between misunderstood modernization and nostalgic yearning for the middle ages », while tensions inside society are reaching moments of intense violence. And it is the most vulnerable part of the society that is under threat and remains underrepresented in their rights and real identity.

The dominant aesthetic taste today goes from « huge glass-faced structures ..built a la Dubai and imitations of paintings of the Renaissance masters adorn the houses of the nouveau riche ... is simply confused »

But beside a confused culture of globalization or nostalgic past remembrances, there is a minority culture with tolerant ideas, able to create buildings respectful of their physical and cultural context around. There are in fact ideas that survive beside the dominant culture. They belong to the «marginalized ethnic groups, the minority religious non-Muslims, the handicapped and the poor ».

Finally, to revitalize the arts and the culture in the country, it is necessary to broaden the mainstream, enrich it and create inclusion of the marginalized part of the society, in order to facilitate its development, reflect diversity and all the richness of people's expressions. This direction would be better rooted in local traditions and nearer to people. Culture, art and architecture need such an ambience for coming out from this actual instability and chaotic social situation.

Hindi heritage role in the urban landscape

The division between Pakistan and India, realized in the past on the basis of religion, has been at the origin of the conflict today's between Hindus and Muslims.

It is not possible in fact to erase Indian Muslim elements from Indian culture, "that would mean to erase one of the richest and most inspiring civilizations created by the meeting of the two cultures: Hinduism and Islam" (Collier, 2013) and the opposite is also true.

After Pakistan's independence from Britain on 14 August 1947, approximately six million of the country's minority Hindus and Sikhs migrated to India. Similarly, quite equal numbers of Muslims migrated from India to live in Pakistan. So the current Hindu population constitutes 1.85% of Pakistan and the majority of them are living in the Sindh south province.

In 1940, violence and persecutions resulted in the destruction of many Hindu temples in Pakistan, although the Hindu community and the Government of Pakistan could preserve and save many important ones.

The city of Rawalpindi, situated just near the capital Islamabad was made in the early 19th century during British central military power. The British aimed towards Afghanistan (in line with their strategic approach towards the Russian Empire), in order to keep complete control over central Asia, a strategy known as the "Great Game", a conflict that continues today in others forms.

After the division in 1947, Rawalpindi continued to be the general headquarters of the army. The city is nowadays famous for its heritage and still has its multi-religious character even if most of the Hindu and Sikh inhabitants have left for India.

But Pindi's heritage presents today dilapidated temples and Gurdwaras, which are no longer functional.

A Shiva temple at Gunjmandi, for example, is functioning today as house storerooms or shops. Few more abandoned temples are scattered around the city while some on the outskirts of Rawalpindi are about to collapse, or they look like they are.

In the old area of Lunda Bazaar, there used to be different temples and many Havelis belonging to the Hindus and Sikhs of the time. Of these temples, few survived. Some have been converted into living areas and extensions have been made, changing their original structure.

More than 25,000 Hindus are currently living in Rawalpindi and Islamabad but despite the existence of so many abandoned or transformed temples in Rawalpindi and Islamabad, it is said that there is no space for the Hindus living in the twin cities to celebrate their festivals.

The government should try to preserve the old heritage of the minorities still living in the country, as they are part of the city's history.

In the city of Peshawar, capital city of Khyber-Pakhtunkhwa instead, the situation is more difficult for the Indian communities living there and their heritage.

Acts of vandalism by unidentified groups towards Hindu temples happened recently.

"We opened the temple around 6pm and found all Holy Scriptures and images burnt down. A statuette of Lord Shiva was also smashed to pieces," Ramesh Lal, a priest at Guru Gorakhnath temple, reported to local journalists (Ahmed, 2012)

Peshawar, which is believed to be one of the oldest living cities of South Asia, houses in reality a true international community and dozens of monuments and structures from the Buddhist, Hindu, Sikh and British periods but often these are objects of incidents reported by the local police.

"Vandals smashed statues into Hindus temples that are not protected by guards because the government doesn't pay enough attention to the security needs of a Hindu place of worship" as reported by local newspapers. (Ahmed, 2012)

Some representative of the Hindu community condemned these incidents saying that acts of vandalism are deliberately done to create ethnic tension in the city. Past attacks have also been carried out on Muslim Sufi shrines of saints and spiritual figures in order to desecrate intentionally the space and hurt the religious sentiments of minority groups.

CREATIVITY DESPITE WAR - PESHAWAR CULTURE RESILIENCE

Abdur Rauf Yousafzai (Free-lance journalist from Peshawar)

and Carla Biagioli (RLICC, University of Leuven)

It was the beginning of winter 2012, Iftikhar Khan Producer in a local radio was in his wedding hujra (guestroom) with dozens of friends. Everyone one was in clean dress and there were smiley faces all around in the village. It is a centuries old custom in outskirts of Pakhtoon society to arrange local music inclusive of “Rubbab, drum and a singer” (most of these local musicians are not professionals) for the guests in night time. During Khan’s marriage ceremony in the rural village of Mardan in the outskirts of Peshawar, the future bride asked his father permission to have local non professional music for guests entertainment. Actually he already arranged one from the local band whose people were professional musicians.

His father denied any singer and dancer to enter his house. The young son then, remembered him that for his own past marriage, two female dancers had been invited to the hujra of his house, to perform their art for the guests enjoyment but why now it became an act against religion and no more cultural one?

This story shows us how in a short space of time, from father to son, art performance has almost disappeared from wedding ceremonies in Pakistan. Culture creativity and performances have been banned from people life as well as any form of enjoyment considered as « shameful » or « sin » from the society. These minds have transformed from cultured ones into extreme conservative ones.

The « rubab » playing tradition, an instrument originated from Central Asia via Afghanistan, beside other traditional instruments like drums, and « thambal » typically played by women during the marriages families gatherings inside home walls, declined due to the longstanding conflict internal situation. Apart from this, the pure Pashtoon culture is being targeted by extremists groups who wanted to impose ban on every sort of music and other cultural activities. During the three years of mayhem in Swat, the Taliban insurgents stopped all kinds of music and entertainment activities. They killed female singers and dancers and displayed their dead bodies in markets and bazaars. Ultimately, the singing and music groups gave up their centuries old profession and thus became jobless. During Taliban insurgency in

Swat, art and culture have been crushed, singing voices were shut down and creativity was buried. An environment of suffocation was created through the use of extreme fear and terror. So, same practices are being implemented in Peshawar and other parts of Khyber Pakhtoonkhwa Province. As a consequence, the new generation have lost any ability and interest to play these instruments. Nowadays a more technological music is penetrating young society, especially in the more open urban areas.

Today, art and culture are losing their charm and the indigenous folk music, creative art disappearing.

The consequences of every action done in Kabul city, the inhabitants of in KP province will definitely face the reactions, because people on both sides of the Torkham (Pak-Afghan border) have strong relation since thousands of years.

The same happened in recent past when Russian attacked Afghanistan. This hit badly art like literature, poetry, theatre and infiltrated extreme form of religion. Before the 1980 Russian invasion of Afghanistan, the romance literature was talking most of life matters, love, with happy ends of stories. After 1980 a period of patriotic poetry style appeared with the intent to push young people to land defense. Identity proud themes were used to convince and motivate people to war fight. Another short period saw the ideology of communism appear in the prose too.

But at present moment, during this actual war, romance is describing sorrow, fear of losing family member in a blast. Sad feelings have replaced expressions of joy. The stories talk of the conflict, giving voice to local people concern about their torn homeland.

Peshawar has lost most of his cinemas under bomb attacks. Their number has been drastically reduced and people still feel concern in participating to any music or movie show. Economically this situation is ruining artists living from their own profession. Many of creative and intellectual people has seek asylum to safer places while others have lost their life. The decline of the pashtun culture and production is felt from the local people as a lost of their own identity but also as a loss of the peaceful meaning of it, especially for the young generations. Nowadays pashtun culture is perceived linked only to war values.

The historical Peshawar, heart of the Gandhara land, a city established on the northern trunk road linking Iran, India and Central Asia, was in the past a centre of commercial activities, and cultural exchanges and an international source of intellectual inspiration for the many people joining her streets. The old bazaar of « Qissa Khwani » is still a testimony of this ancient living heritage. A meeting and melting point of cultures where caravans used to stop to find their rest, drinking green tea.

In Persian, Qissa Khwani means story-telling and the legends say that story-tellers used to gather in the ancient Qissa Khwani bazaar perceived as the focal point for the entire region⁶. Today a series of blasts have changed the pleasure to meet in such historical place. Even locals now identify places from blasts and casualties and other losses.

After 1947 Pakistan nation, born for the Muslim majority people as a land created in the name of the Islam. This religious-based idea background was not in reality in the mind of the first protagonists of the new nation definition (Muhammad Ali Jinnah) but with the passing of time, the idea charged itself into a more extreme meaning.

The following years saw no democratic process going on in the new country. After 1977, General Zia-ul-Haq led the country to a more extreme form of Islam interpretation. Pakistan's secular policies were replaced by the new Islamic Shariah legal code, which increased religious influences on the government. Finally with the death of General Zia-ul-Haq in 1988, the nation again rejected the idea of extreme or hard Islamisation and the new general elections announced the victory of PPP led by Benazir Bhutto the first ever woman prime minister in Islamic world, And it was one of the big defeat for non-democratic and extremists.

When Russia invaded Kabul city and the communist ideology entered the region. Many refugees joined Peshawar from Afghanistan through Torkham Afghanistan/Pakistan border.

⁶ <http://www.qissa-khwani.com/p/about-qk.html> Zalam Khan, *Qissa Khwani : the storytellers bazaar*, 2012

The new fight engaged against the communist ideology, brought into Afghanistan new actors and with them, unfortunately a more authoritarian Islamic interpretation penetrated schools and madrassas (religious schools).

Arab, Afghani and Pakistani youth, from strict religious orthodox schools were brain washed and received military training while technology came through USA and West funds as well as Gulf petro dollars arrived to secure the world from communism ideas. The consequences have been that the more secular, soft interpretation of Islam weakened in favor of an hard version that penetrated deeply into the Islamic society, particularly Al-Qaeda style (Salfists) really influenced the young students of madrassa.

These people, with the time, came to oppose any form of artistic expression in particular if coming from other religions, as it has been the case for the Bamiyan Buddha, perceived as symbols of pre-Islamic cultures which must be destroyed.

Any diversity or pluralistic society construction was no more possible.

This fight between ideologies brought at the end to an ideological form of separatism that hardened the society mentality, especially in the more remote and poorest rural areas.

ITALIAN ARCHAEOLOGICAL MISSION HERITAGE CONSERVATION STRATEGY IN SWAT - CONSERVATION AS A TOOL FOR SUSTAINABLE DEVELOPMENT¹



Figure 8: Swat Museum, the façade. Photo by Auragzeib Khan, courtesy ACT

The Italian archaeological experience in the Swat Valley started in 1955, with the researches of Giuseppe Tucci, the famous Tibetologist and Orientalist who conducted the first archaeological surveys in the region. From 1956 the Italian Archaeological Mission (IAM) became permanent in Swat Valley and since that moment, many important excavations and discoveries have been realized in the area. In 1984, the Mission discovered Bazira (Barikot), a fortified city of the Indo-Greek period and in 1986, the third most ancient mosque in Pakistan, in Udegram.

Other important excavations uncovered also Protohistoric graveyards, Early and Late-Historic settlements, and Islamic monuments.

¹ *Promotion of Archaeological Tourism in Khyber Pakhtunkhawa*, Report on inaugural trip, Discover the past glory of Swat Valley, 2014



Figure 9: Swat Museum, Galleries 5 and 6. Photo by Auragzeib Khan, courtesy ACT

In 2000 Massimo Vidale and Luca Olivieri started the realization of an Archaeological Map of the Swat Valley which included, besides the main archaeological sites, surveys of several painted shelters and rock carving, dispersed in the more remote areas of the valley.

From 2011, in collaboration with the Directorate of Archaeology of KP, the Mission worked under the framework of the Archaeology, Community, Tourism Project (ACT-Field School).

The conservation activity had two main objectives: one scientific and another socio-economic.

The socio-economic one gives priority to the local development. Heritage is perceived as a resource and an asset for the region and his protection a tool for the achievement of a better level of livelihoods of the people.

This integrated approach to archaeology, chosen by the Italian Mission in his activities in Swat Valley, should contribute to the creation of job opportunities in the area and encourage the participation of the local communities to the conservation and excavation works. This methodology, defined as « archaeology from below » can

be found behind any conservation action realized by the Mission. People feeling involved in their own heritage conservation work, feel more motivated to gain knowledge on its own regional history while finding in it a source of employment and income generation.

ACT field-school projects question the role of archaeology and culture and their capacity in shaping a model of intervention that can contribute to the local economic revival. The establishment of an Archaeological Tourism activity in the Swat Valley, in a medium/long term period, should help the economic growth of the region. In post conflict areas, like Swat one, in fact, the conservation process can really become a strong instrument for encouraging the establishment of a peace and development process.



Figure 10: Excavations and conservation activities in progress at Amluk-dara site © L.M. Olivieri

The Development Cooperation of the Italian Ministry of Foreign Affairs started in several archaeological countries like Yemen and Egypt, an integrated "debt swap" project using culture as a tool for development. In Pakistan ACT represents this "debt-swap" project (« debt swap » is a financial instrument that allows a country to exchange its debt for development projects).

The project of reconstruction of the Museum of Swat, for example, could be founded by the Pakistan–Italian Debt Swap Agreement (PIDSA).

Other past conservation projects realized by ACT-Field School mainly focused in those areas where the Mission have been most actively working: Udegram and Barikot.

Roads have been built to facilitate the access to the main archaeological sites while emergency restoration works have been carried out to some monument at risk. Interventions have been realized on the stupa of the Buddhist site of Saidu Sharif I, and the rock carving at Jehanabad.

Beside the conservation activity, a scientific programme had been established and conducted on three protohistoric rock art sites, two painted shelters and a large 10th century rock inscription.

Three main lines of research have been chosen: the excavation of the city of Barikot, the ancient Bazira of Alexander's historians, the excavation of two Buddhist shrines (Amluk-dara and Gumbat), and the excavations of the protohistoric graveyards.

In this frame, training for workers and professionals have been set up in order to make local people real protagonists of the protection process.

A practical handbook of excavation practice has been also realized and published in Pakistan, to support local university students in their archaeological approach:

Another priority concerns the land property question that should be solved by the acquisition of the sites land (Udegram, Barikot and many other sites are going to be purchased this year) in order to expand the excavation/conservation fieldworks and involve more local workers on it.

The KP government is doing a lot in supporting ACT work by training site guides and employing local watch keepers.

This model of sustainable protection proved to be successful even under the most challenging circumstances enabling the local communities in the defense and preservation of their archaeological sites also in very difficult moments.

During the militancy period (2007-09) all the field activities had to be stopped.

However, none of the sites under the Mission watch keepers' duty (like Udegram and Barikot) have been touched.

During that period the objects of the Swat Museum were urgently transferred to Taxila and then to Peshawar Museums. The Museum was then damaged by an explosion that occurred in front of the compound.

The whole collection is now back to Swat to the reconstructed Museum.

At Jehanabad a specialized field school for a small group of workers who had already received some training at the Saidu Sharif site, could be set up.

Under the supervision of Fabio Colombo the rock sculpture was cleaned up and the stone wall stabilized.

Workers filled up the damaged part by the explosion by means of a mortar composed of chemical stabilizer, granite micro-gravels and clay. But as the sculpture was carved following a perspective illusion, this aspect together with the scarcity of available fragments, have so far not allowed a reconstruction of the volume of the face. Next step will be a 3D scan of the sculpture.

In conclusion archaeological heritage along with natural heritage represents a great opportunity for a new tourist economy development in Swat region. Heritage can be perceived as an important asset for local development.

This sustainable way of development will allow to avoid all the side-effects that mass tourism is creating in other part of the world. Swat should be encouraged to insist more on his biodiversity and sustainability valorization by strengthening and filling the gaps of the existents environmental laws. It will be an important step towards this ancient territory future safeguard.

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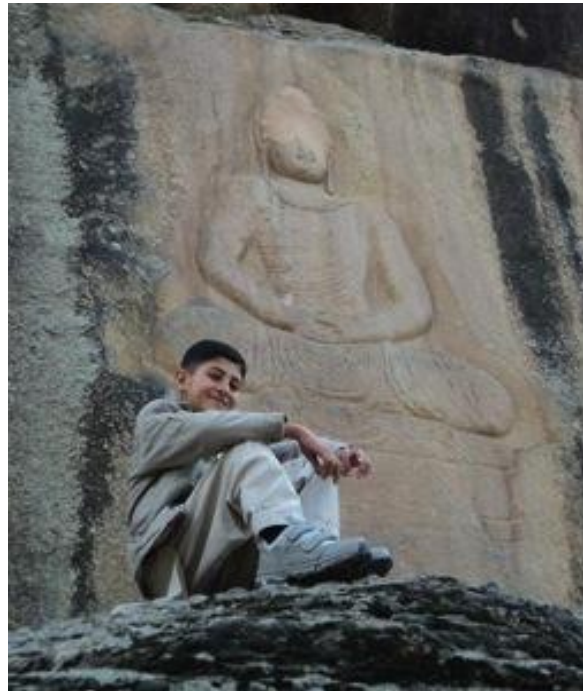


Figure 11: Jehanabad Buddha, Swat Valley @ Photo Fazal Khaliq

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Session 2 Heritage in Armed Conflict Poster Presentations

Why Armed Conflict is a Double Disaster for Heritage?

Mariam Bachich

WHS Alumna BTU Cottbus

INTRODUCTION

The incredible loss of Syrian heritage during the current armed conflict makes it a very important case to highlight. I believe there should be a review of needs for further practical steps for such situations by national and international heritage authorities.

The six Syrian World Heritage properties are now on the endangered World Heritage list. Therefore, the focus here will be to study national and international steps of inscription and protection, and the position of local community within these steps, as well as for local contribution to heritage preservation in times of armed conflict. In peaceful times, heritage authorities normally take control and locals are hardly considered, while in conflict times authorities try quickly to cooperate with them for safeguarding heritage. The study here will be taking Syrian heritage as a case study in the current armed conflict time. Unfortunately, there are no available published references, so I had mainly to follow online news – more the official- to get my information.

GENERAL NOTE ABOUT HERITAGE AND SYRIAN ARCHAEOLOGICAL CONSTITUTION

It is important as a start to go quickly through heritage understanding in Syria. According to Bachich (2012), linguistic terms of 'heritage' in Arabic language are: 1. *al- a'adat* (habits), 2. *al-takaled* (traditions), 3. *al-turath* (heritage), 4. Folklore: it is not an Arabic word but it is used widely to name popular heritage, and 5. *Al-Aathar* (antiquities). The clear linguistic sense of these words does not make their daily use clear. Normally, there is a mix of using them beside a basic fact that all is connected to the past. The most important to mention is that the term "*Al-Aathar*" (antiquities) is the most used to address what is valuable, appreciated, and worth protection of;

sites, monuments, and objects (Bachich, 2013. p.24). While other types of heritage hardly have attention or care for conservation, neither before this situation, nor after.

The Syrian heritage authority is the Department General of Antiquities and Museums (DGAM)² which is the executive body of the “antiquities constitution”. The national constitution considers the protection of only monuments and important archaeological sites and objects. Although in the last years a project started to collect “intangible heritage”, but practical results are still unclear. There is a dramatic damage of all faces of Syrian heritage as for its barriers but concentration here will be -as references- on main historical and archaeological sites that were affected by the “war” situation. Unfortunately, damage of different types of Syrian heritage - like natural or local- is various and much more than to be mentioned here.

The current Syrian “archaeological constitution” entered force in 1963, and the last modification of the constitution was in 1999 (DGAM, 2001). A project for a new “heritage constitution” was also suggested but was not approved yet. The main criteria of inscription to the national list are defined in the first article: *“any mobile or fixed items which are human produced since at least 200 years. The Archaeological authority has the right to inscribe items of less than 200 years-old. These items must have very special historical, artistic, or national characteristics”* (DGAM, 2001). The 2ed, 20th, and 22ed articles give the DGAM full right for deciding, owning, protecting, or changing characters of archaeological sites, objects, and monuments. Articles 4, 6, 18th, and 32 state that archaeological objects are national property unless proved as private. They also give no right to owners of archaeological properties for any action unless it is permitted and controlled by authority (DGAM, 2001).

The view from above is that locals have no role in choosing or protecting “national” heritage which theoretically should be theirs. On the contrary, locals have only to follow and obey what DGAM decides.

SYRIAN STEPS TO INSCRIBING ARCHAEOLOGICAL ITEMS

As mentioned, objects on the national list should be of a very high historical and/ or national value. Listing a site needs first to be suggested with necessary documents by the DGAM to the high archaeological board. The last takes a decision of

² (DGAM) will be used from this point instead of Department General of Antiquities and Museums.

acceptance or not. When a site is accepted on the national list, the high archaeological board sends the decision to the Ministry of Culture. Official declaration of the site is done by the Ministry of Culture who send a copy of the decision to the DGAM which should inform stakeholders and take responsibility of protection. Noting that, the high archaeological board is not purely made up of archaeological experts. It consists of a president and fifteen members. Seven members are representatives of ministers. Out of five representative members there are only two who are experts in history and archaeology. The president is appointed directly by the Republic's president and he can recommend the members. Decisions of listing are done by voting³.

These steps are neither representative of the local community nor of enough experts. The process is formalized and decisions can no longer consider locals but only the "national" sides.

SYRIAN SITES ON WORLD HERITAGE AND TENTATIVE LISTS

Syria is a State Party of UNESCO since August 1975. Although Syria is a rich country of a unique heritage, it has only six cultural World Heritage properties. The first World Heritage property listed is the ancient city of Damascus in 1979. Two other properties: Ancient city of Bosra and Site of Palmyra were listed in 1980. The ancient city of Aleppo was added to the list in 1986, and then the ancient villages of North Syria were listed in 2011, and the last were listed as one site is Crac des Chevaliers and Qal'at Salah El-Din in 2006. The tentative list has 12 Syrian sites 11 of which were submitted in 1999 and only one in 2011 (UNESCO 2014).

STEPS TO INSCRIBE A SITE ON THE WORLD HERITAGE LIST

Since the five steps of inscription as a World Heritage property are well known, they are only briefly mentioned here.

1) An "inventory" of natural and cultural properties should be submitted by a State Party that wants to inscribe a World Heritage property. The Tentative List has the suggested sites to be listed on the World Heritage list and it can be updated any time.

³ http://webcache.googleusercontent.com/search?q=cache:AmDhLy1z8RoJ:https://wikileaks.org/syria-files/attach/331/331373_%25D9%2585%25D8%25B3%25D9%2588%25D8%25AF%25D8%25A9.doc+%&cd=5&hl=en&ct=clnk&gl=de [Accessed 27 July 2014]

2) Selecting a site from the tentative list to be listed requires a nomination file that State Party owning the property has to prepare. The nomination file has to include all documentations, maps, justifications, and management plan for the site. When the file is complete it can be sent for evaluation by Advisory Bodies.

3) Advisory Bodies are asked to evaluate a nominated file. The International Council on Monuments and Sites (ICOMOS) provides evaluation of the cultural properties and the World Conservation Union (IUCN) of natural properties.

4) A final decision for inscription is taken by the World Heritage Committee. The inscription can be deferred or referred depending the case when the committee request further information about a site from the State Party.

5) A property selected for inscription has to be of Outstanding Universal Value. Also it has to meet at least one of the criteria which were explained by the Operational Guidelines for implementation of the World Heritage Convention (UNESCO, 2014)

The local community above fits only in the plan in step two. The management plan which was required in the last decade by the World Heritage Committee stresses the need for local involvement in the management of a World Heritage property. Although it is an important action, there is no strong control on its implementation. In other words; theoretically, it is important but not each country practically deals with this point according to the proved plans. An example was discussed in the article “Crack des Chevaliers as a World Heritage Site”. The article shows that after three years of inscribing the site nothing had changed, in particular for locals, who became angrier after the site was listed as World Heritage property. The authority had no clear idea about involving the local more than mentioning “raising awareness and education”. (Bachich, 2010 p.35-38) So, the same principle was kept like before; local can only receive orders and need awareness and education.

LIST OF WORLD HERITAGE SITES IN DANGER

Shifting a site to this list aims to raise awareness and encourage proper actions regarding endangered World Heritage properties. Properties here are threatened by the damage or destruction due to different reasons like natural disaster or man-made ones. The danger affecting a site is either proved or potential. However, inscribing a World Heritage site on the endangered list is not a long process. The World Heritage

Committee works with the State Party through the listing process to restore and conserve the site's values. When the values of a site are restored, it can be relisted on the World Heritage List. But if the site loses its characteristic, it will be delisted as World Heritage (UNESCO, 2014).

On the one hand this action is positive for getting international attention for actions about endangered humanity's heritage. On the other hand, it is not enough and not practical in most cases like recently the Syrian heritage, Dresden - Germany, or Buddha's' statues- Afghanistan.

SYRIAN HERITAGE SITUATION

It is well known that Syria is one of the richest countries in history, monuments, ethnic diversity, cultural expressions, and geographical contrasts. Preserving heritage is focused mainly on monuments and big historical/ archaeological sites. (Bachich, 2013 p.3). Although there was a start to the documentation of intangible heritage in the last years, it focuses to have a "national intangible" heritage list. However, any protective action for heritage is only done by authorities. Actions of protection do not consider local involvement, needs, or opinions. Locals are kept as a potential means for the time they are needed, for example to get information from them, or to ask their help in crisis times.

During the past three years of conflict in Syria, heritage sections are heavily harmed. Increasing destruction reached all kinds of heritage. It badly damaged local heritage which is not collected or mentioned as it damaged its environment. The damage of Syrian monuments and big historical sites are a main concern of national and international heritage organizations/ authorities. According to the DGAM; damage covers 420 archeological sites and historical buildings. This number is distributed differently all over Syrian areas. (DGAM, 2014).

News reported continuous damages of Syrian heritage and actions for it. Harm of historical sites during armed conflicts has three phases: "physical" destruction due to bombing, illegal excavation and looting, and robbery and trade of illegal objects. Syrian heritage destruction is not limited to a certain geographical area but takes place across the whole country (Gannon, 2014). While old historical cities had a major harm by the bombing, archeological sites had a huge damage by bombing,

looting, and/ or illegal excavation. Analysis of satellite images of thirty sites shows that ten sites had severe damage due to looting and war damage (Gannon, 2014; Rubin, 2014; Cockburn, 2014). Thieving and illegal excavation normally are carried out by locals or by thieves who were advised by antiquities' experts. A few archaeologists state that the local population loots antiquities because they are poor, jobless and need a source to survive within this situation. (Rubin, 2014) (Cockburn, 2014). Robbing Syrian archaeological sites is not only done by locals but systematic excavations were also done by well-organized and often armed groups who are not all Syrians. Trade of valuable archaeological objects generates capital quickly, so such works flourish quickly and are operated locally and abroad. Therefore, archaeological sites near Syrian borders are exposed more to traffickers, and Syrian cultural objects were offered in the international art market (UNESCO 2014). The trade of antiquities is well reported, but the protection of antiquities by locals is mentioned in rare cases. One example without much details is in Dura-Europos site where the local community worked to prevent looting (Cockburn, 2014).

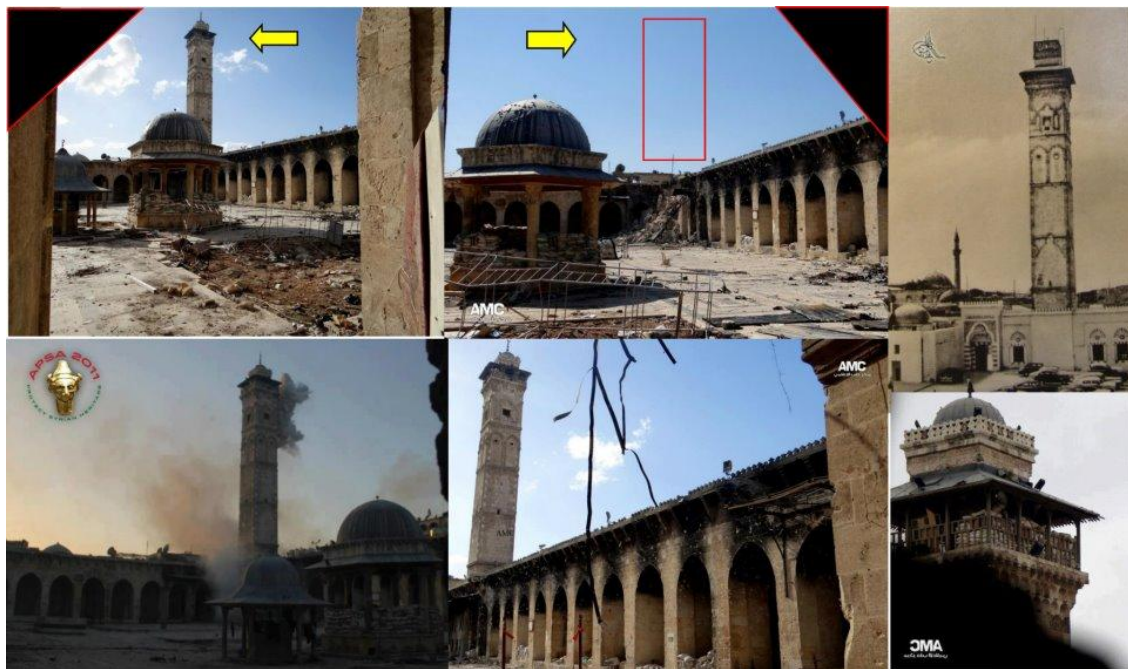


Figure 1: The Great Mosque – Aleppo (before and after bombing) © Protect Syrian Archaeology حماية الآثار السورية (2013)

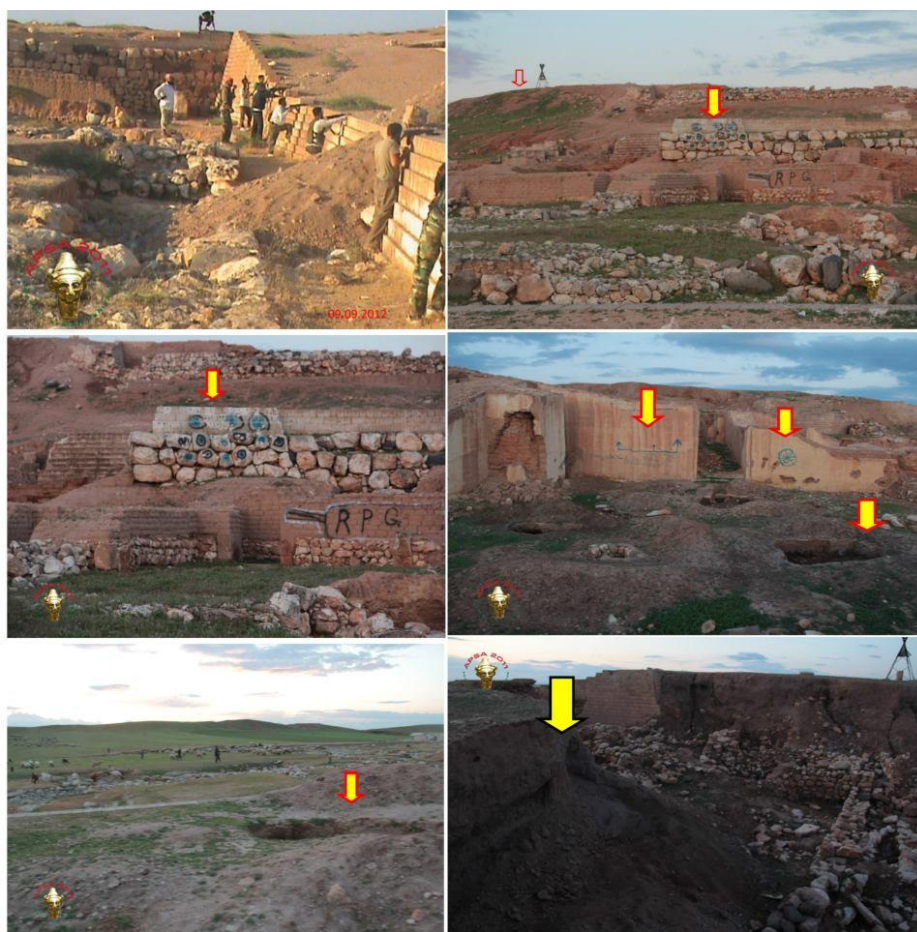


Figure 2: :The archaeological site of Ebla – Edleb (looting) © Protect Syrian Archaeology حماية الآثار السورية (2013)

MAIN ACTIONS CARRIED OUT FOR SYRIAN HERITAGE

a- by National Authority

At a high level, the Syrian Minister of Culture had a meeting with the head of the regional office of UNESCO for Arab States, and had discussed a project for protecting Syrian cultural heritage. In addition, a discussion took place for a project which aimed to: ban illicit Syrian objects, get back smuggled objects, document the damage, raise awareness about illegal trade of archaeological objects nationally and internationally, and find suitable restoration and re-habitation projects for the time after the war (DGAM 2014). The general director of DGAM sent a warning call in 2013 about the increasing damage of Syrian cultural heritage through the conflict situation. He stressed that “the absence of the “specialized government” in some areas beside the situation contributed badly to the risks threatening the Syrian

cultural heritage. DGAM did the best but is not able to do a huge work of protection alone because of the huge damage and the different means of loss". Therefore, he called also for international organizations to support national efforts for the protection process and prevent as much of the painful cultural disaster as possible. He also expressed thanks for organizations which help to protect Syrian heritage (DGAM, 2013). As a practical action the DGAM worked on documentation. The project aimed to prepare a list of damaged sites and types of damage to compare them with previous documentation the department has. They collected all information in a map then digitalized it. The important collected database will provide a good ground for selecting priorities of restoration and intervention after this situation (DGAM, 2013). Also a quick early practical action of securing a collection of 40 museums was taken by the DGAM. They saved small objects in secure places and big objects were protected in their place. Open big sites had only locking gates to it which was not enough during the harsh situation (Rubin, 2014). Lack of confident information about a real situation in each site makes satellites images one of the main sources to document damages of cultural sites (Gannon, 2014). Satellites images however, cannot report looting from unknown sites or objects from storage. Furthermore, knowing the importance of the local community's role encouraged the DGAM to launch activities through the situation for raising awareness about cultural heritage and involving local in protecting it. "Save Syria's History" was a national campaign for Syrian people regardless of their political allegiance to protect their heritage for future generations. It was reported that the campaign was successful and had useful results of having locals volunteering to help local authorities in protecting local museums, objects, and sites (UNESCO, 2014). A case of local involvement in heritage protection was the network of volunteers from local communities. Local community of Brhila village was a good example of this network. There, locals helped rescue a mosaic from the middle of the 4th century to be transported to the national museum in Damascus. It was mentioned that other actions were happening all over the country where locals helped authorities to track looted objects (UNESCO, 2014).

b- by UNESCO and International Organizations

Besides listing all Syrian heritage sites on the endangered list, UNESCO kept sending calls and alarms for urgent actions to protect Syrian heritage. Due to

widespread illegal excavations and looting of Syrian cultural objects, UNESCO had warned sites dealing with heritage objects; like museums and auction houses. They prepared also a “red list” which had included types of Syrian objects to alert museums collectors and auction houses (Charbonneau, 2013). UNESCO’s warnings were repeated very often as the situation increasingly got worse. One warning came out on nine Syrian provinces which have important archaeological sites such as: Tell Mardikh and antique villages in Idleb, Palmyra in Homs, etc. (UNESCO, 2014). The looting of Syrian museums was also included in UNESCO’s warnings (UNESCO, 2014). Furthermore, experts met at UNESCO in May 2014 to set up a campaign for safeguarding Syrian heritage and fighting illicit trafficking of its cultural objects. The campaign was called “Rallying the International Community to Safeguard Syria’s Cultural Heritage” (UNESCO, 2014). One of the important actions was “the Emergency Safeguarding of the Syrian Heritage project” as a three years project. It was launched by UNESCO, the EU, and other strategic partners. Knowing that there are certain means to reduce impacts threatening Syrian cultural heritage, the project has three methods: 1) Establishing the “International Observatory of Syrian Cultural Heritage” to provide an updated database about the Syrian cultural heritage situation. It collects all related information, documentations, activities, damages, initiatives, etc. of cultural heritage to prepare for recovery actions. 2) Raising awareness about Syrian cultural heritage by national and international efforts. Multimedia campaign on all levels will be carried out to raise regional, national, and international awareness. Educational activity programs will be also launched for children, as well as workshops for international experts to come together to discuss and coordinate further actions and recommendations. 3) Improving technical support and capacity-building for national stakeholders for the protection of Syrian cultural heritage. Many calls also had come from UNESCO for Syrian cultural heritage protection, mainly it came after every significant act of destruction such as: May and July 2012 UNESCO requested the protection of the World Heritage site of Aleppo, and April 2013 deploring also continued destruction of Aleppo World Heritage site. Or July 2013, UNESCO Director- General criticized the increasing violence and the destruction of World Heritage sites (UNESCO 2014). Other actions were done differently such as: professionals and archaeologists in Rome started a big campaign which aimed to raise awareness in Europe and over the world about the large loss of Syrian cultural

heritage. It aimed also to support international projects for saving this heritage, to cooperate in projects of restorations and reconstructions, and to work on European exhibitions which have masterpieces of the Syrian heritage beside documentation of the current damages. They also called for more active international actions for saving Syrian heritage (DGAM, 2014).

Although there is much effort for protecting Syrian heritage during the conflict, there is still dramatic and incredible loss of Syrian cultural heritage. While heritage destruction cannot be totally avoided during times of conflict, the Syrian situation nowadays is more extreme due to the various reasons causing significant heritage damage. In addition to what was mentioned before of the causes (such as bombing, looting, and illegal trade of heritage objects), additional astonishing acts of destruction are carried out by extremist Islamists. Therefore attempts and actions for protecting as much heritage as possible in such situations are necessary to be taken to the end, although they might be not very active.

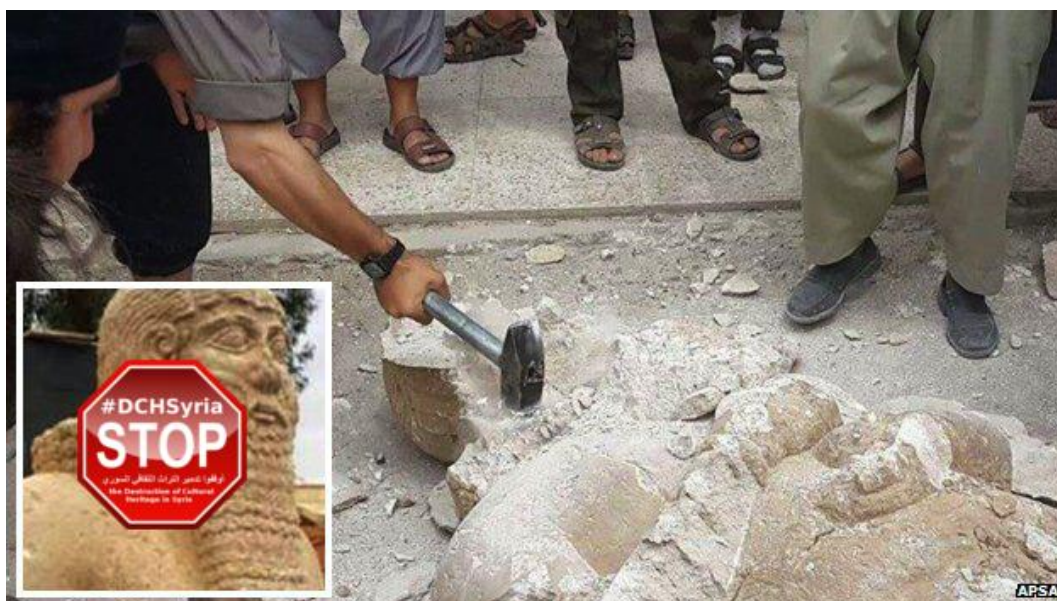


Figure 3: Destruction of historical statue by extremist. © Archaeology in Syria, (2014)

WHERE IS LOCAL

One can argue that destruction from bombing and extremists might be very hard to avoid, while looting and illegal trade could be relatively possible to work on. In these workable areas I would say; the local community's role can be actively used for or against protection. Going through the above mentioned official processes for

protecting heritage, there is hardly a trace of involvement of locals. On the one hand, before the conflicts locals were almost neglected and they have only to receive orders. On the other hand, the heritage authority calls during the conflict for locals' help in heritage protection and a campaign was launched for involving them. The last actions of the heritage authority prove their consideration of locals' role in heritage protection. A few examples of locals helping in heritage protection like the one mentioned above in Brhila village assure that locals will help protect heritage. Therefore one again argues that locals are important for protecting heritage in their area but they should have been considered before. Ignoring the local role in heritage protection during peaceful times widens the gap between them and heritage. In other words, neglecting locals –before- makes them have no motivation that this heritage belongs to them or it is theirs. This can be clearly seen in a survey done by the DGAM online. They had posted a question about the role of local community in protecting heritage during the conflict situation. Two out of the five published answers were direct, real, clear and critical. One was by A. Nashwati, 27/ 01/ 2014:

”it is important for us- locals, who care about heritage- to find a communication with the DGAM (heritage authorities), unfortunately, this communication is only seasonal and rare. Therefore, I ask all decision makers to be more transparent/ “close” and we will be ready to cooperate.”

And by A. Alshikh Khalil, 03/ 12/ 2014:

“role of local community is very important in protecting archeological objects and sites -as I think- although local community was always ignored before by the authorities. Therefore, awareness for local and their engagement in heritage protection should have been before and not right through the situation.” (DGAM, 2014).

To summarize what goes on, I can suggest that the ground which was built over decades of the policy of ignoring locals will lead to what had happened during the Syrian conflict. Locals were viewed as an additional risk to heritage sites instead of being a secure agent for heritage protection. Being poor should not be a reason for locals to loot or destroy heritage sites. What is more, that local community feels this heritage is not owned by them and they never benefitted from it (neither material nor immaterial benefits). Therefore, nowadays the destruction of heritage is not important and does not mean much to them. On the contrary, they can “benefit” from destroying heritage during these times of conflicts and absence of heritage authority.

Looting Syrian archaeological sites is not new. The scale of looting before was very little compared to the current time. This can be explained only by a strong control of “authority” before but not exactly because of local care. The call of the Syrian General Director proved this; “that the absence of the “specialized government” in some areas besides the situation contributed badly to the risks threatening the Syrian cultural heritage” (DGAM, 2013). Another note could be mentioned, that through all calls for protecting Syrian heritage during this situation, there was no one call exactly addressing locals or directed really to them. Once more, in the General Director’s call one finds that he did not mention the local community as a protection factor and he did not thank them although a few cases of local participation in heritage protection were reported by the department while he addressed and thanked only specialist organizations (DGAM, 2013).

CONCLUSION

In brief, the local community is an important factor for heritage protection and they must be seen as primary stakeholders. Locals need to have some benefit from heritage to appreciate it. Therefore, national and international policies of heritage protection and management should be reviewed and discussed again. These policies need to reconsider the local role in an active and practical way. Locals have to be partners in owning heritage to protect it. This process cannot function suddenly when it is needed. It should be prepared long before in peaceful times and through long-term educational and involvement plans for local children and adults. Feeling the importance of heritage for them makes them an essential base for heritage protection. When locals are engaged and appreciated in decision making, they get ready to be basic agents for heritage protection. So closing the above by asking a question: Is it not a necessity and need for all situations to spend more efforts engaging locals in heritage in peaceful times?

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Risk Assessment and Protection of Egyptian Culture Heritage

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INTRODUCTION

Since the revolution of the 25th of January 2011, the Egyptian heritage has been exposed to unprecedented danger. Museums are being targeted for destruction and theft, archaeological sites are being looted and archaeological buildings are being demolished. The political unrest in Egypt has a harmful impact on Egyptian heritage because it played an active role in the proliferation of organized antiquities squads that plundered museums such as the Egyptian Museum and the Malawi National Museum, and also smuggled ancient Egyptian and Jewish treasures. There is an absence of cultural awareness on the part of the public as there are no socio-economic benefits to make them protect archaeological sites like Dahshur, which was inscribed on the World Heritage list in 1979 but is now unprotected. In addition, city inhabitants are still building illicit new cemeteries. We will now present the most famous encroachments following the revolution of the 25th of January.

LOOTING OF THE MALAWI NATIONAL MUSEUM

The Malawi National Museum is located about 300 kilometers south of Cairo and was opened in 1963 to showcase finds from excavations at nearby sites. The museum contained irreplaceable artifacts dating from ancient Egyptian times to Islamic times including animal mummies, religious offerings, painted wooden coffins, scarab, amulet, coins, stone statues (The daughter of pharaoh Akhenaton), bronze statues and funerary masks that had survived in good condition for more than 2,000 years. (Borges, 2013)



Figure 1 : (A) Some Greco-Roman masks in showcases (photo: *Al-Ahram newspaper*) (B) Daughter of pharaoh Akhenaton (photo: *ABC news*)

When Egyptian armed forces ousted president Morsi, pro-Morsi protestors decided to assemble in *Rab'a El Adawia Square* (in Cairo) and *El Nahda Square* (in Giza) to support him against the Egyptian armed forces. On 14 August 2014, the Egyptian Government decided to clear the two sit-ins but it wasn't easy because gun battles and deadly clashes erupted between security forces and pro-Morsi protestors across Egypt, leaving over 600 dead and thousands injured in the first days.

Meanwhile, organized antiquities squads and vandals used the clashes and the unrest across Egypt to tear down the museum's internal gate and break into the museum. The ticket agent of the museum was killed during break-in at the museum (Rilly, 2013). All of the archaeological objects were looted, while other objects that were too heavy to transport were vandalized. Some areas inside the museum were also burned. The rioters also broke the surveillance cameras at the museum. It should be taken into consideration that the looting of the Malawi National Museum took 8 hours. Even though the city police station is very close to the Malawi Museum, there were no security forces to rescue the museum from the looting and vandalism. (El Aref, 2013)



Figure 2: The Malawi National Museum was unprotected, despite the presence of Malawi police station. (photo : Google Earth)



Figure 3: The internal gate of the Malawi Museum after invasion (photo : Al-Ahram Newspaper).

The Minister of State for Antiquities decided to form an archaeological committee to inspect the losses and identify the number of stolen artifacts, after that they set up a list of missing artifacts to send it to Egyptian ports to prevent any attempts to smuggle

the objects outside the country. When the archaeological committee entered the museum, they found that the Malawi National Museum full of shards of pottery, shattered glass from display cases and the charred remains of the sarcophagi and mummies. After 6 hours of investigation, they announced that the archaeological objects had been almost completely looted and the number of missing objects was 1040 out of 1089 artifacts (El Aref, 2013).



Figure 4: All showcases in Malawi Museum were vandalized (*Photo: Al-Ahram New Paper*)

The Director-General sent a mission of UNESCO experts to Egypt from 11 to 16 September, which confirmed the looting and devastation suffered by the Malawi National Museum. UNESCO stated that the objects originating from the museum are internationally identified and recorded and selling and purchasing them inside and outside Egypt is illegal (UNESCO, 2013).



Figure 5: Wooden Coffins have been damaged during storming. (Photo : *El Shourok newspaper*).



Figure 6: Objects that were too heavy to transport were vandalized (photo: *Demotix photographer*).

Among the missing artifacts was a statue of the daughter of pharaoh Akhenaton, who ruled during the 18th dynasty. Other looted artifacts included gold and bronze Greco-Roman coins, pottery and detailed bronze sculpture of animals sacred to Thoth, a deity often represented with the head of ibis. The Minister of State for Antiquities announced that no legal procedures would be taken against anyone who handed over any of the Malawi Museum's artifacts to the curator and conservator. he

also promised that he would reward a sum of money to anyone who could retrieve two statues. As a result, five days after the looting of the Malawi National Museum, the town inhabitants managed to recover the two statuettes for the ancient Egyptian god off fortune (Osiris). After receiving these two objects, the Ministry of State for Antiquities received 10 other objects and transferred them to a store house in Ashmonien. (El Aref, 2013)



Figure 7: Bronze statue of (Osiris), limestone statue of (Thoth), another bronze statue of (Osiris) and three pottery statues. (photo : Al-Ahram newspaper)



Figure 8: Three pieces of Pottery returned to the Malawi Museum (photo : Al-Ahram Newspaper)

Four months later, the Tourism and Antiquities police recovered the statue of the daughter of pharaoh Akhenaton. In December 2013, the Minister of State for Antiquities announced that 800 stolen objects from the Malawi Museum had been

recovered. The restoration plan would be carried out by the service agency of the army under supervision of the Ministry of State for Antiquities while Al-Minya Governorate would provide a budget of approximately three millions Egyptian pounds. When the restoration process of the museum's building starts, it should take about 6-8 months. (El Aref , 2013)

THE IMPACT OF THE CAIRO SECURITY DIRECTORATE BLAST ON THE MUSEUM OF ISLAMIC ART

The Museum of Islamic Art, in Cairo, Egypt, is considered one of the greatest in the world, with its exceptional collection of rare woodwork and plaster artifacts, as well as metal, ceramic, glass, pottery , manuscripts and textile objects of all periods and from all over the Islamic world. In recent years, the museum has displayed about 2,500 artifacts in 25 galleries, but it houses more than 102,000 objects, with the remainder in storage. The Museum of Islamic Art opened at the Gallery of Arab Antiquities (Dar Al-Athar Al-Arabia) in 1881 during the Reign of Khedive Tawfiq. A collection of 111 objects gathered from old mosques and mausoleum of Egypt was originally exhibited in the arcades of the eastern cloister of the mosque of the Fatimid Caliph Al-Hakim 996-1021⁴.



Figure 9: The building that was constructed in the courtyard of Al-Hakim
(photo : Museum of Islamic Art website)

⁴ (Wikipedia the free encyclopedia, http://en.wikipedia.org/wiki/Museum_of_Islamic_Art,_Cairo).

In 1899 the government began to construct the present building hosting 3154 objects that were exhibited to the public in the ground floor. The new building was designed by Alfonso Manescalo, and was completed in 1902 with its upper floor housing the National Library.



Figure 10: The new building in the Bab Al-Khalq area of Cairo (*photo: Museum of Islamic Art Website*)

On the 14th August 2010 the President Mubarak opened the Museum of Islamic Art after the end of one of the largest development processes to take place in the museum for a hundred years. Over about 8 years, massive renovation work was completed to the cost of 90 million EGP. (Egypt State Information Service , 2010).



Figure 11: The Museum of Islamic Art before destruction (*photo: Cairo post newspaper*)

On the 25th of January 2014 a car bomb attack targeting the Cairo Security Directorate in front of the museum on the other side of Bab el-Khalq Square caused seriously damage to the museums. More than 160 artifacts were affected by the explosion, especially the glasses artifacts, many of which were completely destroyed with their parts mixed with the glass of the windows and showcases. The museum was in a complete mess. According to the minister, Mohamed Ibrahim, centuries-old glass and porcelain pieces were smashed, a priceless wooden prayer niche was destroyed and manuscripts were soaked with water spewing from broken pipes.



Figure 12: The blast pushed the car towards the museum (*photo: Museum of Islamic Art*)



Figure 13: The main door of the museum and part of the façade after the blast (*photo :Museum of Islamic Art*)



Figures 14 : Destruction inside Museum of Islamic Art after the blast (*photo: Museum of Islamic Art*)



Figure 15 : Conservators at the Islamic Art of Museum carry out works to rescue priceless artifacts (*photo: Tempo Website*)

ILLCIT DIGGING AND HUMAN ENCROACHMENT IN DAHSHUR

Dahshur lies to south of the (Memphite) necropolis and also contains seven pyramids . The oldest date to the 4th dynasty and were built during the reign of

Snefru. These are the Bent pyramid (southern), the Red Pyramid (northern). Later, during the middle kingdom, kings such as Senusert III, Amenemhat II and Amenemhat III built pyramids in the area. The area was inscribed as a UNESCO World Heritage site in 1979 (Hanna, 2014).

Dahshur is just a single case study of what is happening at every archaeological site in Egypt. In November 2012, in the area of the Black pyramid of Dahshur was targeted for the amount of looting pits dug around the pyramid. This area had not been properly surveyed or excavated because it was "a military site" until the late 1990s and thus was protected during this time. Organized antiquities squads were coming each night with heavy machine guns and geo-sensors under the supervision of foreign and Egyptian experts. In January 2013, the scope of the looting reached the lake of Dahshur (Hanna, 2013).

The locals seized the land north of the black pyramids to build a modern cemetery because the old cemetery is full and there is no other place to bury their families. This cemetery was illegally sold by local contractors to other villagers as cheap burial areas. In addition it was used as a good cover for organized antiquities squads to dig for deep digging covered by the modern walls.



Figure 16: Illicit digging in front of Black Pyramids by organized antiquities squads (photo : Google Earth)

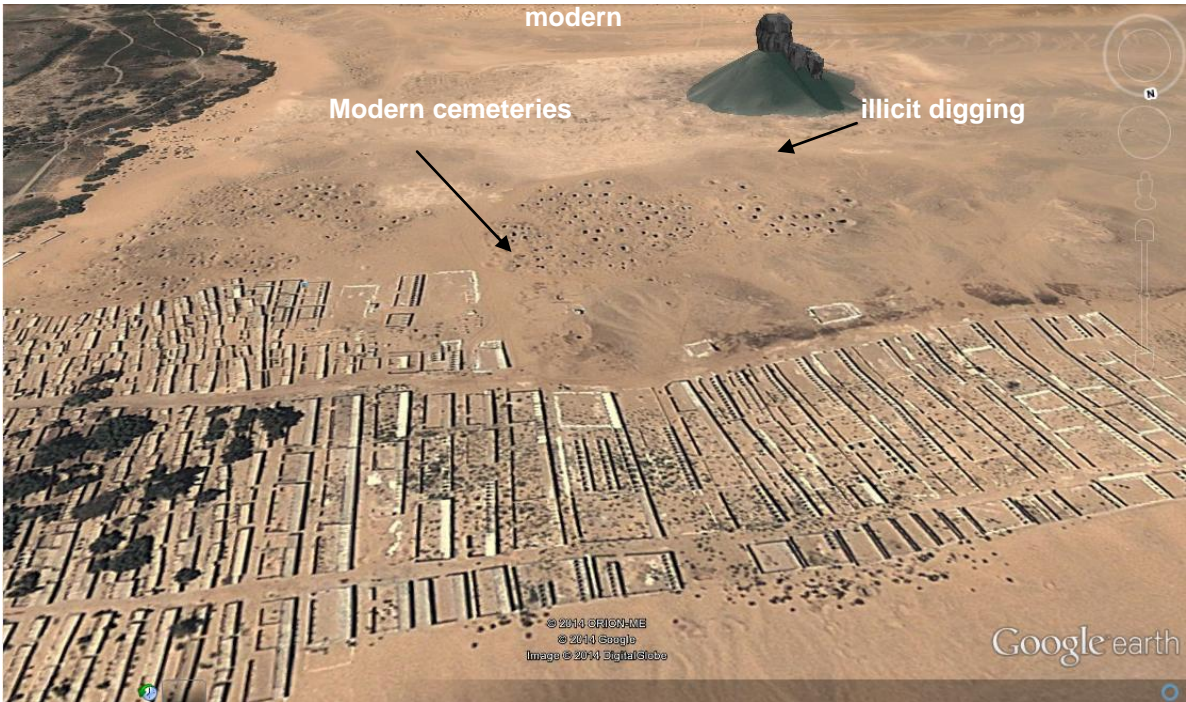


Figure 17: Construction of cemeteries and illicit digging appear in satellite image (photo : Google Earth)



Figure 18: illicit digging and construction of cemeteries appear in a satellite image (photo : Google Earth)



Figure 19: Construction of modern cemeteries in Dahshur (*photo : Al-Ahram newspaper*)

Smaller objects were easily smuggled out of Dahshur, while bigger sarcophagi and stone objects were hidden in large trucks from the nearby sand quarry until they reached their destination. Several villagers witnessed foreign buyers coming to the sites and overseeing the excavation of the entire tombs and often the objects were bought on site and smuggled out. Looters also used bulldozers to dig the tombs that led to destruction of the archaeological context and architecture of the heritage of Dahshur.



Figure 20: inhabitants of Dahshur proceeding to build new cemeteries in the absence of security forces (*photo: Roger Anis photographer*)

Meanwhile, perhaps Ministry of State for Antiquities and the security forces were ineffective because they had not done anything to react with the looting process and low police presence in Dahshur meant they were incapable of protecting the archaeological site from encroachment. The Minister of State for Antiquities sent a memo to the armed forces to move in and keep citizens away from the site. In April 2013, the local villagers and archaeologists who objected to the looting process organized a protest at the archaeological site in order to defend their village and their heritage. The community had gained consciousness that the looting would destroy the future prospects of economic and touristic development in the area. They took a stand to defend their future and heritage. In May 2013, after public pressure, Egyptian armed forces were deployed in Dahshur to force the law. The local cemetery construction was stopped and a good percentage of the looting as well. However, following the events of the 30th of June 2013, several squads returned to the site, although not in full force (Hanna, 2014).

SMUGGLING OF JEWISH ARTIFACTS

Police seized a collection of Jewish artifacts and historical objects at Damietta harbour. The collection was found inside a parcel due to be transported to Belgium. The objects reflect a period of religious tolerance in Egyptian history. They are being studied in order to identify their provenance. The objects include 11 cylindrical wooden boxes used to hold the Torah. Each is 20 cm in diameter and inlaid with silver foliage and Hebrew religious texts. Among the seized objects are a silver knife dated from 1890 and a silver crown bearing Hebrew text, silver chandeliers and a collection of bells once used in temples. The Damietta archaeological unit has asked prosecutors to use all legal measures to trace the smugglers. (El Aref, 2014)



Figure 21: Silver crown was intercepted by Egyptian Authorities at Damietta port
(photo: Al-Ahram newspaper)



Figure 22: Bells and Cylindrical wooden boxes that used to hold Torah (*photo: Al-Ahram newspaper*)

PROTECTION OF EGYPTIAN CULTURAL HERITAGE

ARCHITECTURAL ASPECTS OF BLAST RESISTANT HISTORIC BUILDINGS DESIGN

The target of blast resistant historic building design (BRHBD) philosophy is to minimize the impact on the structure and its inhabitants in the event of an explosion. A primary requirement is the prevention of catastrophic failure of the entire structure or large portions of it. It is also necessary to minimize the effects of blast waves transmitted into the building through openings and to minimize the effects of projectiles on the inhabitants of the building. However, in some cases of blast resistant building design methods, conflicts with aesthetical concerns, accessibility variations, firefighting regulations and the construction budget restrictions.

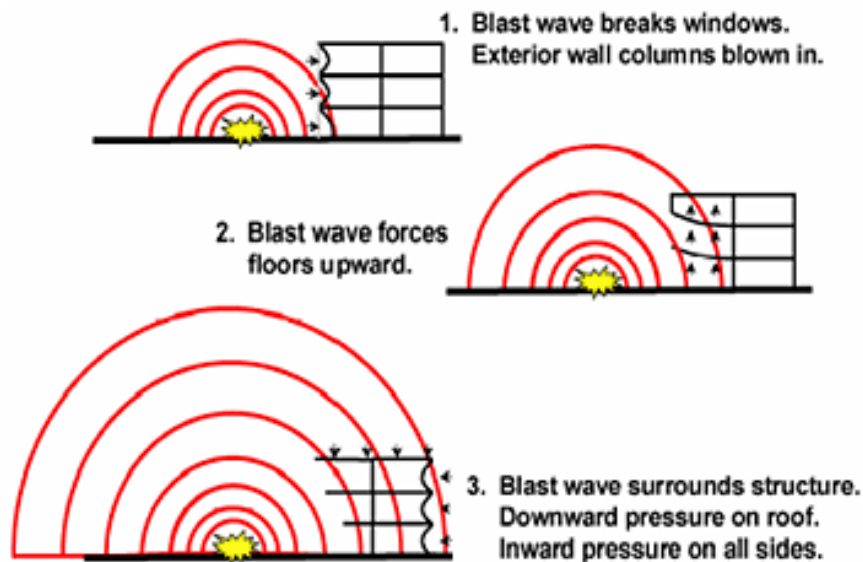


Figure 23 : stages of spread the blast waves inside the building (*photo : National Institute of building science*)

Planning and layout

Much can be done at the planning stage of a new building to reduce potential threats and the associated risks of injury and damage. The risk of a terrorist attack, necessity of blast protection for structural and non-structural members and adequate placing of shelter areas within a building should all be considered at this stage.

In relation to an external threat, the priority should be to create as much stand-off distance between an external bomb and the building as possible. In congested city centers there may be little or no scope for repositioning the building, but what small stand-off there is should be secured where possible. This can be achieved by strategic location of obstructions such as bollards, trees and street furniture shows a possible external layout for blast safe planning.

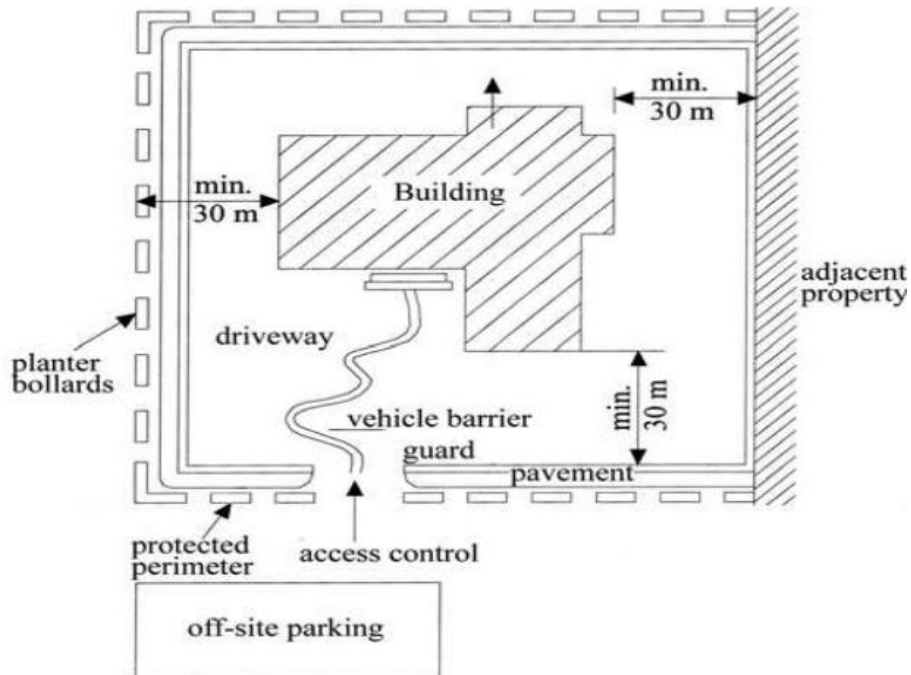


Figure 24: Stand-off distance between the museum and external world.

Structural form and internal layout

Structural form is a parameter that greatly affects the blast loads on the building. Arches and domes are the types of structural forms that reduce the blast effects on the building compared with a cubic form. The plan-shape of a building also has a significant influence on the magnitude of the blast load it is likely to experience. Complex shapes that cause multiple reflections of the blast wave should be discouraged.

Projecting roofs or floors, and buildings that are U-shaped on plan are undesirable for this reason. It should be noted that single story buildings are more blast resistant compared with multi-story buildings if applicable partially or fully embedded buildings are quite blast resistant. These kinds of structures have the advantage of the shock absorbing property of the soil. The soil provides protection in case of a nuclear explosion as well.

The internal layout of the building is another parameter that should be undertaken with the aim of protecting the value from the threat and should be arranged so that the highest exterior threat is separated by the greatest distance from the highest value asset.

Foyer areas should be protected with reinforced concrete walls; double-doors should be used and the doors should be arranged eccentrically within a corridor to prevent the blast pressure entering the internals of the building. The entrance to the building should be controlled and be separated from other parts of the building by robust construction for greater physical protection. An underpass beneath or car parking below or within the building should be avoided unless access to it can be effectively controlled. Fire can occur within a structure after an explosion may increase the damage catastrophically. Therefore the internal elements of the building should be designed to resist the fire.

Installations

Gas, water, steam installations, electrical connections, elevators and water storage systems should be planned to resist any explosion affects. Installation connections are critical points to be considered and should be avoided to use in high-risk deformation areas. Locating the electrical and other installations areas with high damage receiving potential e.g. external walls, ceilings, roof slabs, parking spaces and lobbies also should be avoided.

The main control units and installation feeding points should be protected from direct attacks and a reserve installation system should be provided for a potential explosion and should be located a part from the main installation system.

Glazing and cladding

Glass from broken and shattered windows can cause a large number of injuries caused when an explosion occurs in a city centre. The choice of a safer glazing material is critical and it has been found that laminated glass is the most effective in this context. On the other hand, applying transparent polyester anti-shatter film to the inner surface of the glazing is an effective method.

For the cladding, several aspects of design should be considered to minimize the vulnerability of people within the building and damage to the building itself. The amount of glazing in the facade should be minimized. This will limit the amount of internal damage from the glazing and the amount of the blast that can enter. It should also be ensured that the cladding is fixed to the structure securely with easily

accessible fixings. This will allow rapid inspection after an explosion so that any failure or movement can be detected. (Smith P.D , 1994)

MODERN ANTI SEISMIC TECHNIQUES

Seismic Isolation

Design with SI aims to drastically reduce the seismic forces acting on the structure, rather than relying on its strength. More precisely, when applied to buildings, SI makes their movement independent from the ground, usually only on the horizontal plane: it decouples the motion of the foundations from the ground, by " filtering out " at least the horizontal components of the earthquake, which are the most dangerous. This type of approach is adopted by inserting device isolators like HDRB High Damping Rubber Bearing, usually at the base of the building or at its lowest floor; the isolators are laterally very flexible or sliding or rolling devices.

In the floors above those where the isolators are incorporated, the structure (if not too flexible) moves quasi-rigidly in the horizontal plane, with very small values of both accelerations and inter-storey drifts, safeguarding not only the structural parts but also the non-structural ones. Although the main function of the SI system is to filter out the seismic energy, it must have sufficient dissipation capability. (Croci G. 1998).

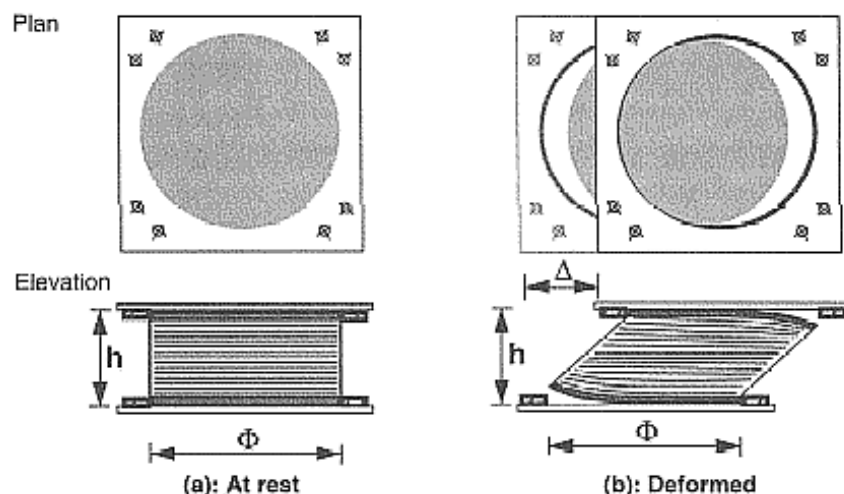


Figure 25 : Impact of seismic forces on High Damping Rubber Bearing (HDRB)
 (Photo : http://nisee.berkeley.edu/prosys/prosys_test_34.html)

Functions of High Damping Rubber Bearing Components



Figure 26: Structure of High Damping Rubber Bearing (HDRB) (photo: Official Website Lien Foo Rubber Products Company)

Energy dissipation (dampers)

ED is obtained by inserting suitable devices, called "dampers", in special positions of the structure. For a civil buildings usually on the diagonals between adjacent floors, where the different displacement between the two floors are at a maximum, which mean they can attract and concentrate the dissipation of a large part of the energy transmitted by the earthquake to the structure, namely to transform this energy into heat.

Shock transmitter units

The Shock Transmitter Units (STUs) are oleo-dynamic provisional restraints which let the structure free to move under slow deformations, like the thermal ones, but (similar to the safety belts in cars) jam, thus stiffening the structure, if the deformations are rapid, such as those caused by significant earthquakes.

Shape memory alloy devices

The Shape Memory Alloy Devices (SMADs) allows join structural elements that are disconnected to be joined and may by subjected to considerable relative

displacement. Shape memory alloy devices were used to connect the roof to the walls to improve its earthquake resistance. (Castellano M. G. and Martelli A. 2000).

CONCLUSION

The only solution for the protection and preservation of Egyptian cultural heritage is participation of city inhabitants , who often live around archaeological sites , in the management and conservation of archaeological sites. This is because most of encroachments on Egyptian cultural heritage result from lack of cultural awareness and an inability to understand the benefits of archaeological sites such as poverty reduction , creation of new employment opportunities and raising the standard of living. Egyptian cultural heritage is suffering from " managers " because they are interested in bureaucracy and routine as well as having limited capacity for change .The protection of museums and archaeological sites is a national duty and is part of our identity so all stakeholders should coordinate and cooperate together to upgrade our heritage in order to transmit it to future generation. The aim of these papers is emphasis that all types of Egyptian heritage is a target for destruction, from ancient Egyptian civilization to Jewish heritage. To overcome the low presence of the security forces , the Government should establish police stations at isolated archaeological sites such as Abu Mena , Dahshur and El Hibeh in order to protect them from illicit digging. The planning of new museums in Egypt such as Grand Egyptian museum (GEM) and National museum of Egyptian Civilization (NMEC) should follow the recommendation in this papers because they will display important and priceless artifacts. Finally, Egyptian heritage is very important not only for Egyptians but also for foreigners so its protection should be taken into consideration.

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The Restoration and Adaptive Reuse of Darulaman Palace, Kabul, Afghanistan

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HISTORY



Figure 1: Darulaman Palace 3D view from darulaman road © Abdul Bari

Afghanistan was the first eastern country which gained its independence from the British in 1919. , with the suggestions of ministers of the state King Amanullah selected a site to welcome officials of other countries. Construction of a new city was initiated for this purpose in the west of Kabul, 10 km away from the old Kabul city. The construction began with the Darulaman palace a European-style neo classical building. It was one of the many buildings which were designed and sketched by the French architect Andre Godard and constructed by German Architect Walter Harten and his delegates. It is a symbol of Afghan independence and part of King Amanullah Khan's drive to modernize Afghanistan.



Figure 2: Sketch of Darulaman palace by French Architect Andre Goddard, Kabul May 1923 © Kabul National Archives

The palace was built on the Aratipa hill top. The construction work began in 1922 on an area of 5400 square meters and built three stories in accordance with the modern style. The construction of the palace continued until 1926.

ARCHITECTURE

Darulaman Palace had one-hundred and fifty (150) small and large rooms which were used as the center of government when it was built. The Palace was built to be used by parliament and was also used as the King's Office and for other secretaria functions up until 1929.

MOTIFS AND DÉCOR

Various European motifs and Afghan adaptations covered both the exterior and interior of the palace includ neo-classical design element combined with motifs suggestive of Baroque, Rococo and Mannerist traditions.



Figure 3: Palace motifs and decor © Abdul Bari

The use of cement in Darulaman Palace increased the weightiness of its decorative elements. Some interiors were daubed with paint and stencilled with Greek fret

designs and floral festoons in imitation of wallpapering, a technique which was introduced by the Austrian interior designers. Painted dados simulating marble were also popular.

MATERIALS

The city of Darulaman had different major construction sectors; each sector was assigned to carry out their respective work on the palace construction, i-e, Brick making , carpentry, stone carving and the construction etc.

Details of the material fabric of Darulaman Palace

- The foundations and ground floor walls were made of stone and the rest was made of bakedbrick.
- The columns were made of brick with a mixture of cement, gypsum and sand.
- The facade of the palace were made of special stone (Chil-soton stones) with gypsum plasters.
- The roofs were made of wood with copper and corrugated iron sheet covering, the balconies and floors were of marble.
- Plaster design was added for aesthetic purposes.
- The skilled used in the construction of gable wooden roof and the copper cover of the palace was an impressive sight. In particular, the fine oval shaped room at the centre of the building constructed with special plaster and wood work w,it had no comparable in the east.

BUDGET

There is no accurate available data and information on the exact budget of Darulaman Palace. It is estimated that more than 25 million Afghanis (1920`s currency) were spent, however the work was not fully completed.

One foreign observer estimated that out of the total annual government income of roughly five million dollars, almost one million dollars were spent annually on the Darulaman Palace until 1928.



Figure 4: Palace 1961 © KNA



Figure5: Palace 1975 © KNA

THE FIRE OF 1969



Figure 6: Palace on Fire, 1969 © Kabul Archives

In 1969 a fire broke out at the Darulaman Palace. The third floor and some other sections of the grand palace were seriously damaged. The Palace gable roof that made of copper and wood burned and collapsed. More than 90% of the third floor wood work and walnuts and archa wood were destroyed. The intricately made third floor wall plasters were also destroyed. The fractures and breakages that occurred weakened the stability and strength of the walls. The extent of the fire and the weight of the from the third floor damage also partially caused damage to the second floor.

RESTORATION

Following the fire, a budget of 20 million Afghanis was allocated for the restoration of the grand palace and the features, facade and design of the palace were restored to their original condition . The renovation and restoration of the Darulaman palace was not an easy task, was a very difficult and highly technical undertaking that

required professional attention, adequate tools and equipment. Because of this the responsibility of renovation was given to the Ministry of Public Works.

As it was initially unclear what use the building would subsequently have, the first work concentrated on the reconstructing the third floor ceiling, cover clipping, iron clad cover and the exterior facade of the building in order to prevent the destruction of the palace from environmental factors and.

Methodologies of monolith concrete and prefabricated concrete were used to rebuild the roof top of the palace building. The roof of Darulaman Palace was replaced by the concrete which was previously made of wood because it connected all pillars and third floor verandas which strengthened the ceiling, moreover it had more resistance and durability than wood.

ADAPTIVE REUSE AS SUPREME COURT 1972

In 1972, as per the recommendation of the authorities, Darulaman Palace was given to the Supreme Court. According to its requirements, the Supreme Court suggested some repairs to be carried out by the Banayi Construction unit of the Ministry of Public Works.

CHANGES MADE

Below is a description of repairs, amendments and improvements of the palace carried out by the construction unit as proposed by the Supreme Court.

1. Hanging roofs were built in all small rooms in order to facilitate heating and for storage purpose.
2. On the third floor of the palace a mezzanine level was created in each room in order to decrease the height and to create extra storage space.
3. The wood work of the third floor was completely renewed, and the other two floors were either repaired or renewed.
4. The inside and outside plaster work was generally either repaired or renewed.
5. The interiors were painted with water and plastic paint and the wood was oil painted.
6. The flooring of the rooms were made of brick tiles.
7. The heating system of the palace was renewed with updated technology.
8. The water and electrical systems of the palace were completely renewed.

9. A 120 line, automatic telephone system was installed in the palae.
10. A modern cafeteria was .
11. A 25 -meter deep well was mined and a pressure pump was installed.
12. The canalization system was upgraded for sanitation.

This is to illustrate that this grand and historical palace was restored and was fully equipped according to new technology and requirements with a budget of about 60 millions Afghanis. The restoration was completed on 5th of June 1975.

CURRENT STATUS OF THE BUILDING AND SITE

At present the building is a crumbling complex of concrete, stone and steel, ringed by razor wire and barricade. The building has been badly damaged and in some parts has collapsed and has cracks at many other.

The Kabul Municipality has recently started maintenance work at the palace landscape. They have repaired the surrounding walkways and planted some trees.



Figure 7: Current status of the palace 2014 © Abdul Bari



Figure 8: War damaged photo of the Palace, 2003 © unknown

SUGGESTED ADAPTIVE REUSE FOR DARULAMAN PALACE



Figure 9: Darulaman Palace master plan © Abdul Bari

As the capital of Afghanistan, needs to represent the land and people not only bureaucratically or politically but also in art, culture and tradition. There is a need to

have a space which showcases the identity of Afghanistan. There is a scarcity of cultural and artistic activities in Kabul. There is only one small Art Gallery in Kabul which has limited space for artistic and ethnographic displays. There is a need for an art complex where people can come, relax and enjoy their surroundings. It must have a centre, which stimulates social life in Kabul.

Taking into consideration the guidelines and standards outlined (in the Venice Charter (1964), the Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), CW, The Burra Charter (2013), The 1994 Nara document on Authenticity and Principles of Conservation of Heritage Sites, in China 2004), the adaptive reuse of the palace has been selected as a National Art Gallery. The old Kabul National Museum is on the north east side of the palace and a new museum construction attached to the old building will start soon. That is why the most suitable use would be for a national art gallery.

Both the structural and spatial capabilities of the palace are suited to a new use as an art gallery. The layout, rooms, door size, width, height and volume had a strong correlation with the intended capacity and the nature of the new use which will be lasting and compatible to its surroundings.

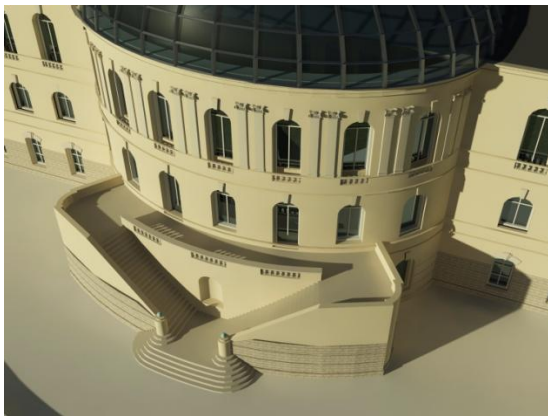


Figure 10: Darulaman Palace western side 3D view © Abdul Bari

The adaptive reuse of Darulaman Palace as a national art gallery will provide a space where artists' works can be collected under one roof. The memories embedded

within the spaces and its walls would remain and the building would undergo only marginal architectural intervention. Restoration of the building façade will be done as close to its original appearance as possible while the interior will be modified without affecting the physical structure of the building.

Modifications made will be reversible. In some parts new elements of materials will be introduced but they will not threaten the physical character of the structure. They will be used in a way which respects the historic and artistic character of the building and which will be clearly distinguishable from the old elements.



Figures 11 & 12 : Darulaman Palace 3D views © Abdul Bari

The following major spaces will be created along with others.

- Art exhibition halls - permanent and changing
- Ethnographic displays (traditional arts and crafts)
- Room for art classes
- Open air theatre
- Lecture halls
- Workshops for repairing of the building, sculpture etc
- Temperature control and security
- Car Parking
- Storage
- Laboratories
- Library



Figure 13: Palace 3rd floor oval room sculpture display © Abdul Bari



Figure 14: Palace 3rd floor carpet display © Abdul Bari



Figure 15: Palace 2nd floor oval room © Abdul Bari



Figure 16: Palace 3rd King room display © Abdul Bari



Figure 17: Palace perspective 3D view © Abdul Bari

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Session 3 Heritage for Everybody

Oral Presentations

Strengthening the Role of Community in the Protection and Management of the Historic Centre of Bukhara

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INTRODUCTION

The Silk Roads for more than two millennia were a path of integration, exchange and dialogue between east and west. Numerous monuments and sites are still represented with their outstanding values and attributes making them exceptional examples in architecture, urban design, religious interaction and intangible associations. The Historic Centre of Bukhara, World Heritage since 1993, is an outstanding example located in the Republic of Uzbekistan. Currently, it is under state protection. Nevertheless, there is still need to develop a management mechanism to include the local community and stakeholders towards sustainable development.

The UNESCO Office in Tashkent together with the Board of Monuments of Uzbekistan, in cooperation with local and international universities such as the Raymond Lemaire International Centre for Conservation at the University of Leuven, as well as local authorities, have undertaken activities to enhance the protection of the World Heritage in Uzbekistan. An example is the field campaigns carried out from 2008 to 2013 towards the preparation of the Management Plan of the Historic Centre of Bukhara. They consisted of values and condition assessments of dwellings and the creation of a GIS database. Additionally, in the summer of 2013, four activities took place: (1) analysis of the legislative framework related to cultural heritage, (2) clarification of the current boundaries and uses of buffer zones, (3) development of a children's educational brochure, and (4) risk management assessment. This paper focuses on the reinforcement of the implementation of the World Heritage Convention through active community participation in decision making and management of their

heritage. It presents final results of the field research campaigns of the Historic Centre of Bukhara to safeguard its cultural heritage values for present and future generations.

COMMUNITY: THE HEART OF HERITAGE

“World Heritage is a building block for peace and sustainable development. It is a source of identity and dignity for local communities, a wellspring of knowledge and strength to be shared” (Irina Bokova, UNESCO Director-General. 40th Anniversary of the UNESCO World Heritage Convention).

In the international framework, the 1972 World Heritage Convention on the Protection of the World Cultural and Natural Heritage (UNESCO, 1972) has been an effective and unique tool for all Member States for the conservation and protection of World Heritage Properties. As stated by UNESCO in its Operational Guidelines for the Implementation of the World Heritage Convention, “The cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole” (UNESCO, 2013a, para.I.B 4). The Convention not only states the importance of management and preservation of World Heritage properties for future generations but also stresses the important role of the properties “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” (UNESCO, 1972 Art 5.a) aiming its way to sustainability. Today, the Convention has been ratified by 191 State Parties, among them Uzbekistan in 1993.

In 2002, to support and face the challenges of the Convention, UNESCO adopted the Budapest Declaration which calls for the assistance of the State Parties to protect World Heritage properties following the “4Cs” four strategic objectives: Credibility, Conservation, Capacity-Building and Communication (UNESCO, 2002 Art. 4). Later, during the 31st Session in New Zealand, the World Heritage Committee added a ‘Fifth C’: for Community, in order “to enhance the role of communities in the implementation of the World Heritage Convention” (UNESCO, 2007a Decision 31COM 13B). This acknowledgment encouraged the States Parties to evaluate their current way of management, the different perception of these concepts and the importance of dialogue and involvement of the local communities during all stages of management of the heritage properties. The evaluation of the implementation of

these strategies showed clearly the importance of local community participation in all actions taken to achieve these four strategic objectives (UNESCO, 2007b).

The adoption of community involvement as a strategic objective confirmed the essential role communities play to support sustainable development projects in the sites, to ensure a comprehensible way of understanding and promoting their heritage and values. One way is the participation of the community in the interpretation of heritage sites. For example, in the Greater Blue Mountains World Heritage Area, Australia, research shows the advantages of Aboriginal involvement during decision making and planning processes. The implementation of the strategic objectives in Indigenous tourism planning in the Blue Mountains brought up the cultural differences and perspectives that stakeholders and the Aboriginal community have about the subject and challenged them to find a common language for its successful interpretation (Vileikis, 2008).

Another example is by engaging the local community to take part in the management and activities of the area and helping it feel responsible for the decisions taken “paves the way to achieving sustainable management of both the cultural and natural World Heritage properties” (Edroma, 2004 p.39). World Heritage is considered as being a source of wellbeing and as playing a fundamental role in fostering sustainable development. It is important to link the cultural heritage to local development in particular through the conservation of the monuments and traditional urban fabric, and also support to the local community in the maintenance and repair of their houses and local economic development.

As Agenda 21 notes there is indeed a need for governments to establish in their national plans partnerships with all stakeholders, the public and private sector, as well as networks to share best practices between different countries. Some activities proposed in the Local Agenda 21 to achieve integrated planning are The sharing of information in a didactic and comprehensive way, the inclusion of new approaches and traditional methods in management systems and the establishment of periodical monitoring and evaluation (United Nations, 1992). The creation of Local Agenda plans and National Frameworks can set guidelines and can encourage stakeholders and local communities to participate in sustainable environmental planning and to look for more and diverse solutions for successful development (Vileikis, 2008).

“Culture is essential for sustainability, being a source of meaning and energy, a wellspring of creativity and innovation, and a resource to address challenges and find appropriate solutions” (UNESCO, 2013b). The Hangzhou Declaration recognizes culture as the fourth main fundamental principle of the post-2015 UN development agenda. The integration of culture could be achieved by the inclusion of the community in decision making and the promotion of heritage within the broader community as could be in the case of Bukhara as well as other historic cities of Uzbekistan.

BUKHARA CASE STUDY

The ancient oriental city of Bukhara counts outstanding examples of architecture and religious interaction illustrated by more than one hundred monuments, including ensembles, mausoleums, madrasas, mosques, trade cupolas, baths and caravanserais. It is the most complete example of a medieval city in Central Asia, with an urban fabric that has remained largely intact, thus becoming a major tourist attraction for travelers following the ancient Silk Roads.

After ten years of being designated as Museum Reserve (Decree No. 308 - 16.05.1983), in 1993, Bukhara was listed as a World Heritage property right after the convention entered into force in the Republic of Uzbekistan. This status also brought more responsibilities to the State at a national as well as an international scale as stated by the World Heritage 1972 Convention (UNESCO 1972, Art. 4-5).

Bukhara was inscribed on the World Heritage List under criteria (ii), (iv) and (vi) due to its outstanding example of urban layout and its importance as a centre of Sufism demonstrated by hundreds of mosques and madrasas¹. Aside from its monuments, the historic urban layout of Bukhara is characterized by its traditional houses, ancient narrow streets and densely packed building blocks with inner courtyards (UNESCO,

¹ Criterion (ii): The example of Bukhara in terms of its urban layout and buildings had a profound influence on the evolution and planning of towns in a wide region of Central Asia.

Criterion (iv): Bukhara is the most complete and unspoiled example of a medieval Central Asian town which has preserved its urban fabric to the present day.

Criterion (vi): Between the 9th and 16th centuries, Bukhara was the largest centre for Muslim theology, particularly on Sufism, in the Near East, with over two hundred mosques and more than a hundred madrasahs.

2010). They form an integral part of the city fabric and the main important elements to understand the way of life, traditions and customs over the past centuries.



Figure 1: Traditional Bukharan house © Bukhara UNESCO GIS Project

The Government of Uzbekistan has greatly contributed to the preservation of the historic monuments of Bukhara. However, less attention has been attached to the maintenance of the urban fabric of this World Heritage property. In recent years, there has been a tendency to partly rebuild and even demolish Bukharan traditional houses in the historical centre, replacing them with modern “Western-style” houses, which clash with the traditional urban fabric of the historic centre. Less public awareness of the World Heritage status of the city, limited specialists with knowledge of traditional building techniques and the population’s urge to improve living conditions in the historic buildings are the main reasons behind this.

Thus, considering the fact that the Historic Centre of Bukhara needs to retain its Outstanding Universal Value (OUV) on the basis of which it was inscribed on the World Heritage List, including traditional urban fabric, it is crucial to preserve the authenticity and integrity of traditional houses and historic structure of the neighborhoods.

Management

The Ministry of Culture and Sport of the Republic of Uzbekistan (MoCaS) is the responsible and executing authority in the field of cultural heritage and arts at the national level. MoCaS is responsible for the development and implementation of integrated actions towards revitalization, protection, development, promotion and transmission to the next generation of the rich tangible and intangible cultural heritage of Uzbekistan.

Management of the Historic Center of Bukhara is the responsibility of the Bukhara Regional Inspection for the Preservation and Use of Monuments of Cultural Heritage in cooperation with the State Committee for Architecture and Construction and local authorities supervised by MoCaS. However, according to the World Heritage Operational Guidelines (UNESCO 2013a, para.108, 109), there is a need to develop a proper management mechanism in order to ensure the effective protection of the inscribed property.

UNESCO has been closely working with the Board of Monuments of the Republic of Uzbekistan and the Regional Inspections in Samarkand and Bukhara to provide expertise and support in the monitoring of the WH properties and raise awareness about and build capacities in the implementation of the 1972 Convention. The latest capacity-building workshop in management was organized in Bukhara on 30 - 31 October 2013. It brought together representatives of the Board of Monuments and Regional Inspections of the four WH-listed properties as well as other regions all of which have sites listed on Uzbekistan's Tentative List. The focus of the discussions was on the preparation of the management plans that would preserve the OUV, authenticity and integrity of the sites.

In 2010, at the 34th session in Brasilia, the World Heritage Committee requested the State Party of Uzbekistan to address potential negative impacts on the authenticity and integrity of Bukhara to ensure the protection of its OUV. This is an indication of the concern about the activities taking place in Bukhara in the framework of the city's development programme. Not all of the development activities are positive from the perspective of ensuring the protection of the WH property. The development of a management plan for the World Heritage property that would be built around both, the OUV and adequate documentation of the property's heritage structures and

elements was one of the recommendations of the reactive monitoring mission carried out in 2010 and the decision 35COM 7B.79 of the World Heritage Committee on the State of Conservation (SoC) of the Historic Centre of Bukhara in 2011.

Field Survey

In response to the management recommendations and towards the preparation of a Management Plan, a GIS database of the Historic Centre of Bukhara was developed based on field surveys carried out from 2008 to 2013. Additionally, in 2013, four activities took place: (1) analysis of the legislative framework related to cultural heritage, (2) clarification of the current boundaries and uses of buffer zones, (3) development of a children's awareness-educational brochure, and (4) risk management assessment. As an outcome, a round table on improving the implementation of the Convention in Uzbekistan was jointly organized with the UNESCO Office in Tashkent and the Senate in February 2014 and results of the field survey of Bukhara were presented².

During five field campaigns, the historic centre was surveyed counting a final number of 131 historical buildings, 203 municipal buildings and 4063 dwellings. In each field survey the participants were divided into teams. The teams were multidisciplinary, included experts from the BoM and UNESCO Office in Tashkent, and counted with different nationalities and institutions. Each team was provided with assessment forms and documentation tools, disto (laser distance meter) and digital cameras. The surveys of the dwellings aimed to identify and collect information about the legal, social and physical aspects of the property at a reconnaissance level. It also included a selected number of photographs with sketched floor plans allowing rapid identification of the current condition and future threats. Each survey took around 15-20 minutes and at the end of each month, an average of 250 houses were surveyed.

² Decree of the Senate of Oliy Majlis of the Republic of Uzbekistan on the implementation of the WH Convention in Bukhara region, No.08-11/13 from 20 February 2014

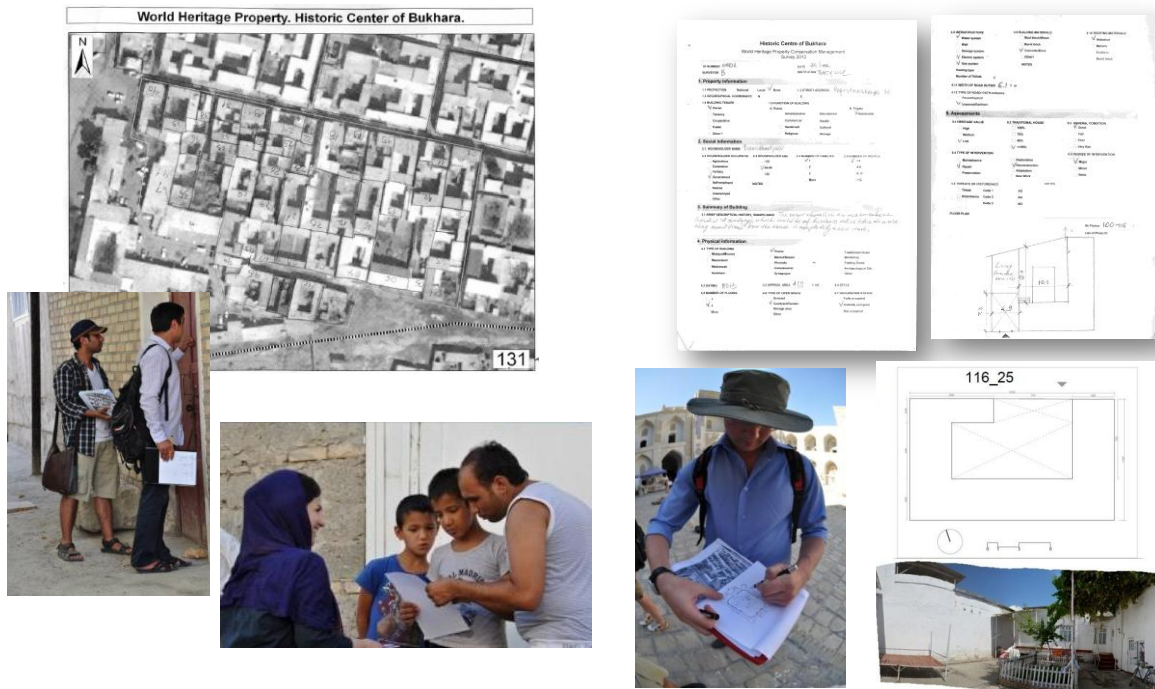


Figure 2: Field survey summer 2013 © Bukhara UNESCO GIS Project

The final survey revealed that today nine out of ten houses are still residential. This very high percentage is positive, especially since it maintains the historic centre as a living hub. However, there is an increasing trend of change of function to hotels and B&B which could be a threat to the condition and values of the houses. This ongoing phenomenon is mainly seen in the south of the Lyabi Hauze.

According to results, three quarters of the houses surveyed still retain their traditional elements: courtyard, and a height of maximum one to two floors. However, just a third of the 89 national listed protected houses have high heritage value. Further, the survey data suggests that based on the original construction materials, there is a loss of traditional techniques. This effect can be seen in the adobe brick with wooden frame or burnt brick construction replaced by reinforced concrete skeleton especially towards the limits of the nominated area, in the facades or in the roofs where less than 15% of the houses are still made of earthen or brick construction. The main problems affecting the physical condition of the traditional houses were negligence or lack of maintenance causing severe damage including fissures and cracks, structural deterioration and deformation.



Figure 3: Traditional adobe brick with wooden frame building structure (left) and new construction within the historic centre (right) © Bukhara UNESCO GIS Project

The field survey served to create awareness with the community and local authorities about the status of Bukhara as World Heritage and the relevance of keeping the Bukharan traditional houses well maintained and preserved. It also opened the reflection on how to find management mechanisms to protect the historic centre from negative effects but at the same time to serve as a driver for sustainable development. This experience included not just the local adult community but also offered an opportunity for the children to tell their story.

Education: Children's Brochure

In this initiative the children of Bukhara were asked to participate and introduce their historic city through drawings, a selection of which was at the end incorporated into a brochure presenting the historic centre of Bukhara.



Figure 4: Community of Bukhara brought together by the Children's Brochure initiative © Bukhara UNESCO GIS Project

Methodology

In summer 2013, a sheet of paper was given to the children within the surveyed area in the historic centre. It contained the following text in Uzbek and Tajik, and a blank space: “Bukhara is the city you live in. Let your imagination go and make a drawing or writing about Bukhara to introduce your city”.

The drawings were collected the next day and a photo of the child with the drawing was taken. Information about the children was asked: name and age (see Figure 5). Moreover, back in the office all drawings were scanned and archived.

The best drawing examples were chosen and added to the Children’s Brochure. The brochure is divided in five parts: what is heritage?, what does UNESCO do?, Uzbekistan WH, what threatens our heritage? and information about the Historic Centre of Bukhara.



Figure 5: Children of Bukhara proud of their drawings ©Bukhara UNESCO GIS Project

Results

A total of 35 drawings were received from children between 7 and 13 years old. The initiative successfully promoted heritage awareness among young people and their parents who were supportive of the idea. Illustrated above are some of the children with their drawings. The brochure has been submitted to UNESCO Office in Tashkent for final feedback and approval. Final results will be shared with the local community in Bukhara. The same experience could be conducted in other World Heritage Cities.

CONCLUSION

The field surveys showed that the historic centre of Bukhara has been subject to rapid development. This has negatively impacted the OUV of the property, including its authenticity and integrity, affecting monuments, facades and structure of Bukharan traditional houses and the original design of the neighborhoods (including the narrow streets). The survey showed that the historic centre is increasingly becoming tourism-driven; people are moving out and selling their houses, which are often turned into hotels or business facilities for tourists. This issue and others posted by the project have reached relevant stakeholders at different levels, one of them is the Senate. There is indeed an urgent need to develop management, conservation and preservation tools, and a methodology for their implementation.

Social sustainability could be ensured through the implementation of awareness-raising activities, encouraging the local community' participation in the preservation and maintenance of the historic city, by contributing to the preservation of the uniqueness and exceptional nature of the WH property and its transmission to future generations in the context of globalization. The activity of the children's brochure presented in this paper is one positive example.

ACKNOWLEDGMENTS

This project was realized by the UNESCO Office in Tashkent in close cooperation with the national partner, Board of Monuments of Uzbekistan and its Inspection in Bukhara. University College London, Raymond Lemaire International Centre for Conservation (University of Leuven), Toulouse National School of Architecture, Tashkent State Institute of Architecture and Construction as well as local authorities

in Bukhara participated and provided all kind of support. The authors thank above institutions and all interns and students for their invaluable contributions during surveying campaigns and their strong commitment to the successful implementation of the project. Special thanks to Negin Eisazadeh and Martin Efremovski for putting into practice the children's brochure educational activity.

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Heritage as a Human Right

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HUMAN RIGHTS

Human rights as we know them now have evolved greatly in the past centuries. The origin of this concept can be traced to the idea of Natural Law which, even though it has been defined in many different ways, shared a common characteristic of being universally applicable to all people. Natural Law gave rise to Early Modern Era concepts, which later became the core ideas of the Enlightenment, and as such, the source of the major upheavals of American War of Independence and the French Revolution.

Among the aforementioned ideas, which fueled both revolutions were the rights to life, liberty, equality of people, the right to pursue happiness or a right to overthrow a tyrannical ruler who doesn't respect the social contract. These rights were included in the Declaration of Independence of United States (1776) and the Declaration of the Rights of Man and of the Citizen (1789), and constituted the foundation on which the generations of the following two centuries shaped the modern rule of law and human rights.-

Nowadays, human rights are ensured on various levels – internationally and regionally by binding international agreements and customary law, and locally by each country's constitutional order. The most recognized multilateral treaties are: The Universal Declaration of Human Rights, the International Covenant on Civil and Political Rights (United Nations 1966a) and the International Covenant on Civil, Social and Cultural Rights (United Nations 1966b) which together form so called International Bill of Human Rights.

A successful model of human rights protection was set forth by the Council of Europe in the 1950 Convention for the Protection of Human Rights and Fundamental Freedoms. It established the European Court of Human Rights to allow anybody (states, citizens of states members of the Council of Europe or even nationals of

other countries¹) who feels that her or his rights have been violated to file a lawsuit against a State Party (articles 33 and 34 of Convention).

Another example of a regional treaty is the American Convention of Human Rights (Organization of American States 1969). In chapter VIII it establishes a special tribunal empowered to adjudicate in cases of human rights violation.

Legally speaking, respecting human rights implies negative and positive obligations for States Parties and their citizens. Negative ones are those that forbid certain actions e.g. torture, slavery. The positive rights on the other hand, include obligations to respect or grant certain freedoms e.g. freedom of religion, the right to education, the right to form trade unions.

As the Office of the High Commissioner of Human Rights states (2014), Human Rights are inherent, universal and equal to all human beings without discrimination and to the same extent. They are inalienable, interdependent and indivisible. This means that they should not be taken away,² they must be respected to their full extent and that all Human Rights are connected to each other.

It would be very inappropriate to say that human rights are hierarchical i.e. one right is more important than the others. In practice however, it is not possible to think otherwise if judging by the order in which the rights are written. The right to cultural life is always at the end, after the existential, political and civil rights. Nevertheless, it is not necessarily a bad thing as long as the right is respected. As it was said before, no human right can be exercised with a negative impact on another right. This is also valid the other way around, cultural rights cannot be exercised with violation of any other human right.

INTER-RELATION OF HUMAN RIGHTS AND HERITAGE

In the current state of affairs it is not possible to identify a single, universal human right to heritage understood in a holistic way, *i.e.* comprising the tangible and intangible, cultural and natural heritage. Instead, the international law states the

¹ Al Nashiri v. Poland no. 28761/11 and Husayn (Abu Zubaydah) v. Poland no. 7511/13

² Except of some specific circumstances provided by law and only in case of a few human rights e.g. Right to freedom of association with others including the right to form trade unions (Art. 22 ICCPR) can be only restricted by law when it is *necessary in the democratic society in interest of national security or public safety, public order, protection of public health or morals or the protection of rights and freedoms of others.*

positive right of everybody to take part in the cultural life. Article 27 of the Universal Declaration of Human Rights: *Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.* Article 15 of the International Covenant on Economic, Social and Cultural Rights (United Nations 1976): *The States Parties to the present Covenant recognize the right of everyone: (a) To take part in cultural life(...).*

But, *cultural life (of community)* is an ambiguous term, not defined in the conventions and therefore, it is not clear what exactly everyone is entitled to do in this regard. Besides the freedoms of religion, thought or expression, which are already distinguishable as Human Rights it most likely ensures the rights of people to practice their traditions and language, attend festivities, use and maintain important buildings etc.

In fact, this is not the only unclear aspect of the cultural human rights. There is a paradigm difference between the universal character of Human Rights and the diverse ways of expressing culture by groups and individuals (Logan 2007, p. 44). If groups have the right to express their cultures and pass it on to future generations, the individuals within these groups might be limited in their personal freedoms. Some traditional knowledge requires many years to master and there are not always voluntary followers willing to undertake such a burden. On the other hand, the cultural tradition itself may call for some activity or action which might be considered as discrimination or violation of bodily integrity. Because of this, international treaties concerning intangible heritage, usually contain clauses in which it is explicitly written that their provisions may not be used against the Human Rights conventions (UNESCO 2003 and 2005).

In liberal democracies the right of one person reaches as far as the rights of other individuals. In other political systems however, the group's (nation's) collective right is stronger and may not allow the unit to choose freely. Academy of European Law (2005) cited in Logan (2007) underlines that:

cultural rights, as human rights have both a collective and individual dimension. As rights with a collective dimension, they may come into conflict with individual human right or individual perceptions of human rights.

This may be visible in cases where members of a certain group are required to wear specific clothing, to marry selected individual or to use only the language of the majority.

Apart from the Human Rights instruments mentioned in the previous chapter, it is possible to distinguish cultural rights in international agreements on themes relating to the protection of cultural property, the protection of intangible heritage, the protection of minorities and indigenous peoples and environmental law.

Cultural property is protected by many international agreements, to name just a few: the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict with two protocols (UNESCO 1954), the 1972 UNESCO Convention for the Protection of World Cultural and Natural Heritage, the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage. The 1972 UNESCO Convention states that places inscribed on the List of World Cultural and Natural Heritage constitute *world heritage for whose protection it is the duty of the international community as a whole to co-operate* (Article 6).

Among the international instruments protecting immaterial aspects of culture of groups and individuals are: the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the 1995 Council of Europe Framework Convention for the Protection of National Minorities (Council of Europe 1995), and the 2007 United Nations Declaration on the Rights of Indigenous Peoples (United Nations 2007).

It might be interesting for the reader to know that the earliest example of the right of groups to cultural heritage was placed in the draft of the Convention on the Prevention and Punishment of the Crime of Genocide in the definition of *cultural genocide*, however, it was a definition *a contrario* and was removed from it and not included in the final text (Vrdoljak, 2009, p. 60-68). The reason for mentioning this is because even though it is not in the legal text, the reasoning standing behind it is still valid and was repeatedly used in judgments of the International Tribunals examining the cases of alleged genocide in former Yugoslavia and in Rwanda (International Tribunal, IT-98-33-T, paras. 575-580). By committing cultural genocide the perpetrators reduce the diversity of the world's culture and deprive humankind from

being able to celebrate other peoples' rituals, traditions, monuments, craft and stories. The only remaining notion of the concept of cultural genocide in the Genocide Convention is in Article 2 point (e) according to which one way to commit genocide is by: *Forcibly transferring children of the group to another group* (United Nations 1948).

EVOLUTION OF THE RIGHT TO HERITAGE IN THE FUTURE

Cultural Rights are present in the Human Rights conventions and in numerous international treaties and non-binding instruments. However, as it was said in the previous chapter, these rights are fragmented and there is no single international agreement containing a holistic right of people to heritage. The main reason for it is a reluctance of states to be legally bound by obligations which would be difficult or impossible to fulfill without changes in the political order. Other reasons are the vagueness of cultural rights and their conflicts with issues mentioned by Silverman and Ruggles (2007 p. 6,7): indigenous rights, war and (political, ethnic, religious) violence, access to and exclusion from shared sacred sites, the impact of economic development on cultural heritage of local populations, (...) intellectual property rights.

A desired, holistic right to heritage or perhaps a convention on cultural rights should first of all positively state what individuals and groups are entitled to and contain obligations of the states to respect such rights by non-discrimination and resources allocation. It should then propose solutions to problems mentioned in this article (relation to other human rights, individual freedom v. collective responsibility, respect to minorities, intellectual property rights).

It is uncertain whether this kind of 'Right to Heritage' could be formulated, and if it could, whether states would wish to be bound by it. It is possible that the answer to these questions will be provided through the work of the relatively new Special Rapporteur in the field of cultural rights, established by the United Nations Human Rights Council (Human Rights Council 2009).

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Biosphere Reserve, Heritage Identity and Ecosystem Services of Sundarbans Transnational Site between Bangladesh and India

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INTRODUCTION

The Sundarbans transnational natural site is one of the World Heritage properties declared by UNESCO as a Man and Biosphere (MAB) Reserve (1997) and a World Natural Heritage Site in 1987 (India) and 1997 (Bangladesh) (Gopal and Chauhan, 2006). A large bulk of published literature exists on the Sundarbans of both India and Bangladesh (Naskar and Bakshi, 1987; Chaudhuri and Choudhury, 1994; Bakshi et al., 1999). It covers an area 10,000 km², 62% of which lies in Bangladesh and 38% in India. This is the world largest mangrove forest wetlands and hotspot of biodiversity with 373 faunal and 334 floral species (Seidensticker et al., 1991, Hussain and Acharya, 1994, IUCN, 2002, Islam and Wahab, 2005). Furthermore, it is a unique not only because of forestry but also in terms of deltaic landscapes, eco-tourism, culture and heritage. The mangrove landscape has strong aesthetic, cultural, biological and geological values (UNESCO, 1999; Islam, 2003). The importance of the site is its floristic composition and economic uses. In addition, the natural site provides common ecosystem services for entire human livelihood support such as supporting services, regulating services, provisioning services and cultural services (Hussain and Acharya, 1994; IUCN, 2002). About 25 thousand settlements have been developed within the biosphere reserve in the Indian site and benefit from these services. Over 5.6 million coastal inhabitants are directly dependent on biosphere resources and ecosystem services of Sundarbans natural heritage site. At present both parts of the site have the heritage identity and international recognition. The entire site can play a potential role in developing ecosystems and the social economy of the region as well as for the world community (Islam and Gnauck, 2008, 2009; Islam et al., 2014). Climate change, fresh water scarcity and anthropogenic influences are three main questions for Sundarbans ecosystem services and biodiversity

conservation (Hussain and Acharya, 1994; IUCN, 2002). The present urbanization, settlement development, shrimp cultivation and agricultural expansion are additional threats to the biosphere reserve and landscape protection at both sites (Bangladesh and India) (IPCC, 2007; Islam et al., 2014). Therefore, an integrated common planning approach is necessary in order to protect the invaluable ecosystem of this world natural heritage site. This study has examined the current status of Sundarbans biodiversity, the various factors threatening it, and recent conservation measures taken. This is presented by a brief overview of the geology, climate, soils and hydrology, which are the major driving forces of mangrove biodiversity and biosphere landscape in this region. The IPCC and MoEF of Bangladesh have also predicted that 3 mm/year Sea Level Rise (SLR) will take place and 2500 km² of land will be inundated. Furthermore, due to salinity intrusion and tidal inundation, about 20% of cultivable land and 17 million (15% of the population) coastal people will have to be displaced or become homeless by 2030 (Islam, 2001; Gopal and Chauhan, 2006; IPCC, 2007). Besides these issues, more environmental problems will arise in the coastal belt such as water pollution and scarcity, soil degradation, and deforestation which will damage mangrove biodiversity (Saha et al., 2001; Islam and Gnauck, 2007, 2008, 2009). Therefore, it is necessary and urgent to develop technically feasible, low-cost, locally available, affordable and appropriate devices to protect and conserve the valuable Man and Biosphere and World Heritage Site and live with water related extremes.

OBJECTIVES OF THE STUDY

The objective of this study is to understand the characteristics, functions and services of the entire Sundarbans biosphere and natural heritage site. To measures ecosystem services, their vulnerability due to climate change impacts and anthropogenic influences, and proposed alternative solutions for better services and management for the entire Sundarbans natural heritage site between Bangladesh and India. The following specific objectives of the natural resources management and conservation are as follows;

- A special investigation will be concentrated on the Sundarbans mangrove wetland ecosystem in between Bangladesh and India.

- To measures of the mangrove biosphere, water and soil conditions and forest ecosystems and its biodiversity.
- To make an approach model of mangrove resources conservation and sustainability.
- Prepare some practical recommendations for the future development of natural resources and secure initiatives for ecosystem services and local livelihoods sustainability in the global context of climate change and drought impacts in the Sundarbans Man and Biosphere regions between Bangladesh and India.

GEOGRAPHICAL LOCATION AND PHYSICAL CHARACTERISTICS

The Sundarbans is the largest mangrove forest and man and biosphere, and wetland forest of the world. It is situated in the Ganges Brahmaputra catchments and covers an area 10,000 km² (62% in Bangladesh and 38% in India) (Fig.1). Geographically the Sundarbans biosphere lies between latitudes 21° 12' 30'' N to 24° 5' 20'' N and between longitudes 87° 47' 17'' E to 91° 21' 01'' E longitudes (Katebi, 2001; Gopal and Chauhan, 2006). The Sundarbans region is located in the south western corner of Bangladesh and south east of West Bengal of India. The potential estuaries are Hoogly estuary, Saptaganga estuary, Matla estuary, Raimangal estuary, Malancha estuary, Kunga estuary, Bangra estuary and Baleswar estuary, located in the Sundarbans region (Fig.1) (Islam & Gnauck, 2008, 2009a). The Sundarbans region enjoys a humid tropical monsoon climate with proximity to the sea as an added advantage. Temperature varies from 20°C in December-January to 36°C in June-July with an annual range of about 8°C. The annual precipitation range is 1474 mm to 2269 mm (Gopal and Chauhan, 2006, Islam et al., 2014). The dry months have an average rainfall between 20 mm to 60 mm and the average evapo-transpiration rate is 15 mm to 90 mm/ month (Islam, 2006). The spring tide is 3.63 m and moreover it is the mouth of 8 potential rivers. The Sundarbans mangrove forest spreads over the Ganges delta with an average elevation of 0.9 to 2.1 meters above mean-sea level (Bird, 1996; Islam and Gnauck, 2007, 2008, 2009). It is a low-lying delta formed by continuous deposition and accretion of the Ganges (Padma), Brahmaputra (Jamuna) and the Meghna (GBM)

ivers, as they flow from the Himalayas to the Bay of Bengal (Akter et al., 2010; Islam and Gnauck, 2008, Islam et al., 2014).

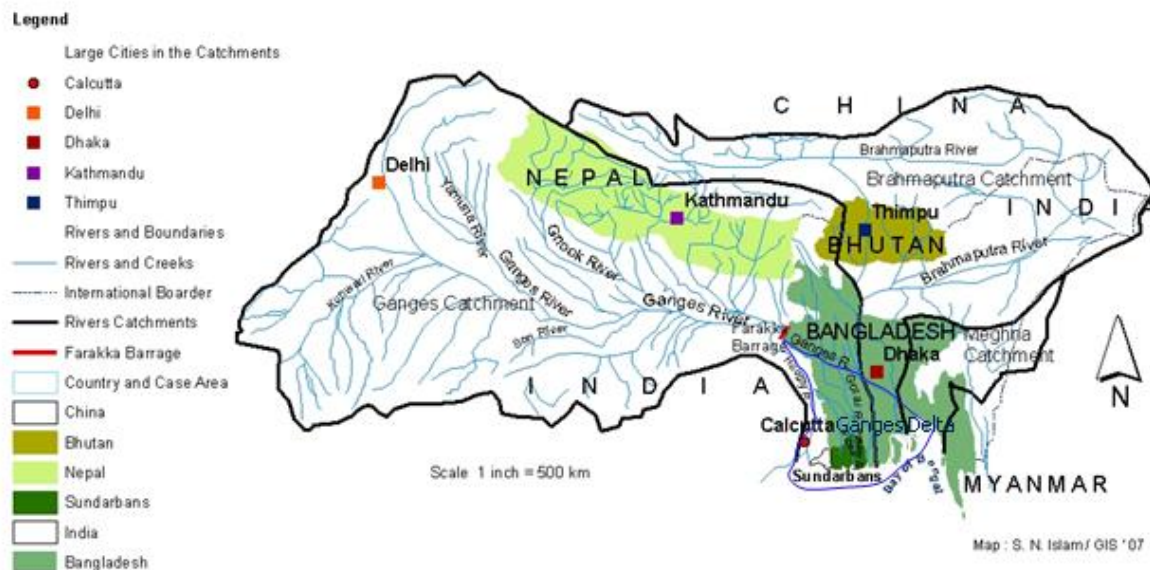


Figure 1: Geographical Location and Characteristics of Sundarbans Biosphere and Natural Heritage Site between Bangladesh and India (Source: Islam and Gnauck, 2008).

The Sundarbans is jointly a transboundary or transnational natural mangrove wetland forest between Bangladesh and India which has been declared by UNESCO as a Natural World Heritage property in 1987 in India (Indian part) and 1997 in Bangladesh (Bangladesh part). The Sundarbans mangrove reserve and national park can be considered from a number of perspectives such as sites for recreation and tourism, as a laboratory of biodiversity and a site for interaction between human beings and flora and fauna. It is an example of deltaic cultural landscapes where there are ongoing geological process and joint effects of human and natural forces (Heyed, 2006).

DATA AND METHODOLOGY

The present study carried out based on primary and secondary data sources and using an interdisciplinary approach. The time series water sample data was collected from the entire Sundarbans heritage areas from the Bangladesh and Indian sites. Time series water salinity intrusion data collected from 20 river basins in the Sundarbans areas were considered for investigation. The time series water salinity data on river basins in the Sundarbans were collected from IWM, Dhaka with the

permission of the Asian Development Bank (ADB). Water salinity modelling and salinity approximation in the Sundarbans Rivers was developed using MATLAB and GIS (ArcGIS 10.1) software. Climate change impacts on the Sundarbans World Heritage site and social economy of the surrounding communities as well as environmental issues were the main focus points. Climate change impacts, Sea Level Rise (SLR) and its impacts on the Sundarbans biosphere and its ecosystem services were analyzed. Water level rise and salinity intrusion in the upstream area of the Sundarbans are causing negative environmental impacts in the local communities as well as damaging mangrove ecosystem and its services. Different data collection methods have been followed such as; field investigation through interviews, questionnaire survey, imagery analysis, water and soil sample collection (44 locations) and chemical analysis and use of Focus Group Discussion (FGD) methods. Besides this, secondary data was collected from a literature review, use of various publications such as books, journals, official documents and reports from government agencies, IPCC reports (2007) and NGOs and international organizations.

HERITAGE IDENTITY OF THE SUNDARBANS NATURAL SITE

In accordance with Article 2 of the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO, 1972) the following is considered Natural Heritage. Natural features consist of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view: Geological and Physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants are of outstanding universal values from the point of view of science or conservation: Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty (UNESCO, 1972).

On the basis of site selection criteria, the UNESCO World Heritage Committee has considered the natural heritage site nomination criteria (ii) and (iv) and declared the Sundarbans as a Natural World Heritage property in India in 1987 and in Bangladesh in 1997. The explanation of criteria (ii) is that the Sundarbans are of great significance in forest culture, environmental processes and mangrove ecological

balance on the coastal parts of Bengal (Bangladesh and West Bengal of India). It plays a vital role in protecting the coastal marine ecosystem and also the coastal landscapes (UNESCO, 1999; Islam, 2003; Islam et al., 2014). The committee inscribed the site under criteria (ii) and (iv) as one of the largest remaining areas of mangroves in the world, which supports exceptional biodiversity with a wide range of flora and fauna including the Bengal tiger and provides a significant example of ongoing ecological processes (Monsoon rainforest, flooding, delta formation, tidal influence and plant colonization) (UNESCO, 1999; Islam, 2003).

The Sundarbans are now highly popular for international tourism, because of the declaration as Ramsar site wetlands (Mangrove wetlands) in 1992 and as World Heritage site in 1997 (UNESCO, 1972, 1999). On the basis of the Ramsar site selection criteria, the Sundarbans have been considered as 1c, 2a, 2b, 2c, 3b, (4b) and declared as a Ramsar wetland on 1992 (Ramsar, 1971; Hussain, 1997). The wetland type of Sundarbans is F, G, I, M (Dominance unspecified). In 1997 the Sundarbans of the Indian part were inscribed as a UNESCO Man and Biosphere (MAB) Reserve area. As a whole, the Sundarbans World Heritage Site is considering as part of the national cultural identity in both countries and has been recognized internationally (Hussain, 1997; UNESCO, 1999; Islam, 2003).

MAN AND BIOSPHERE RESERVE OF THE SUNDARBANS

In 1968, the UNESCO conference on the convention and rational use of biospheres led to the Man and Biosphere (MAB) programme under the auspices of UNESCO. The biosphere reserve concept was a key to achieving MAB's objectives of striking a balance between conserving biodiversity, encouraging economic and social development, and preserving cultural values. For the biosphere reserve areas of terrestrial and coastal marine ecosystems, through appropriate zoning patterns and management mechanisms, the conservation of ecosystems and their biodiversity is ensured (Islam, 2003). In 1997 the Sundarbans of the Indian portion were inscribed as a UNESCO Man and Biosphere (MAB) reserve area. The Bangladesh portion of Sundarbans is not considered as MAB reserve site as there are no permanent habitants or settlements inside the Sundarbans forest area (AWB, 1991). Each biosphere reserve has three basic functions:

A conservation function: to contribute to the conservation of landscapes, ecosystems, species and genetic variation.

A development function: to foster economic and human development that is socially and ecologically sustainable.

A logistic function: to provide support for research, monitoring, education and information exchange related to local, national and global issues of conservation and development.

The Sundarbans world natural heritage site and biosphere area offers the same three types of function which have considerable potential for mangrove biodiversity conservation and balance of ecosystem services and ensure local livelihoods sustainability in the Sundarbans regions of Bangladesh and India.

Impacts on Natural Resources

Loss of species diversity has become a global problem and unintentional and intentional human modification of habitats is the main threat to species (IUCN, 1996, Elahi et al., 1998). Continuing this discussion of the global loss of biodiversity, the scientist Barnes (1996) stated that if the trends are not reversed, up to 50 percent of the world's species will be extinct in the next 50 years, with the annual estimated rate of extinction between 10,000 and 20,000 species (Gibson, 2006). In such condition the 1973 Endangered Species Act works on the very ecocentric principle that all life forms may prove to be valuable sometime in the future and therefore each is entitled to exist for its own sake. Thus the Act contains power to protect any species that is considered, based on the results of scientific research (IUCN, 1996; IPCC, 2007; Gibson, 2006). It is essential to implement this Act in the Sundarbans biosphere and World Heritage site through the integrated cooperation of India and Bangladesh.

ECOSYSTEM SERVICES IN THE SUNDARBANS TRANSNATIONAL SITE

Ecosystem Services (ES) are getting more attention from the environmental community for conservation of nature and natural recourses. ES is a framework concept for its management of global ecological conditions and numerous government agencies are trying to figure out how to measure; manage, and

communicate the ESs protected or enhanced by their programs. The Millennium Ecosystem Assessment relies on ecosystem services as a framework concept for its measurement of global ecological conditions. According to the definition, “Ecosystem Services are the benefits of nature to household, communities, and economics.” It has recognized as potential agenda: the ecosystems are socially valuable in ways that may not be immediately intuitive (Daily, 1997).

Ecosystems services (ES) are the benefits that humans derive from ecological processes and the ecosystem functions, by recognizing the value of ecosystem services, it could be accepted that it is largely non-marketed ecological wealth that underpins our market economic wealth. Ecosystem services exist in literatures but the in depth information is not being used for value creation and profits from ecosystem services; even the anthropogenic and climatic influences are continuously reducing ecosystem services. The influential activities are threat for natural resource development and creation which could be used for human development as well as local livelihoods sustainability (Fongwa, 2009). Value creation from ecosystem services could mean, how additional value could be added to ecosystem services. This could be achieved through the transformation of evaluation results of Ecosystem services into knowledge and then to business development. It could be fostered if the benefits from Ecosystem services could be measured.

Drought Impacts on Biodiversity and Ecosystem Services

Managing biodiversity from natural calamities and anthropogenic disturbances are today’s most serious environmental issues. The convention recognizes that biological diversity is about more than plants, animals and microorganisms and their ecosystems; it is about people and our need for food security, medicines, fresh air and water, shelter and a clean and healthy environment in which to live. Maintaining the earth’s biodiversity is essential for the natural environment to deliver the goods and services on which humanity thrives. It is furthermore a key dimension of poverty alleviation (MEA, 2005). The natural calamities, anthropogenic influences and climate change impacts are now the major pressure to biodiversity protection and keep the ecosystems healthy. The United Nations, European Union, Asian Nations, and the African Community are now actively concerned with biodiversity conservation and protection of ecosystem services. Important actions to be taken to maintain and

restore ecosystems and their services, increase the contribution of agricultural and forestry for maintaining ecosystems and biodiversity (Elahi et al., 1998). In order to maintain the Sundarbans biosphere ecosystem services the following 4 services (Table 1) are essential for ecosystem functions, local cultural tourism, food security and livelihoods sustainability.

Category of Services	Functions of Ecosystem Services of Biosphere Reserve
a) Provisioning services	<p>Goods obtained from ecosystems. In contrast of adaptation and maintenance of a natural site, it is important to consider the providing role of ecosystem and how they could provide services like</p> <ul style="list-style-type: none"> • Food productivity • Cultivated agricultural land basin • Provisioning capacity of freshwater • Wood, pulp, shelter and fuel • Medicines, herbs and aromatics • Mineral resources and nutrient cycle • Biomass and energy.
b) Regulating services	<p>The regulating role of the site ecosystem is particularly relevant for meeting the challenges of planning for future climate variability. Direct or indirect benefits from green structures associated with climate include flood water retention, improved infiltration and ground stabilization. In general, benefits are obtained from ecosystem processes.</p> <ul style="list-style-type: none"> • Climate regulation • Water purification and fresh drinking water supply • Flood and social violence regulation • Disease regulation • Erosion control
c) Supporting services	<p>Habitat and ecological functions underlying the production of ecosystem services</p> <ul style="list-style-type: none"> • Forestry, site agriculture and food production • Habitat for species • Mangrove and coastal biodiversity protection • Pollination of agricultural crops and vegetation • Maintenance of genetic diversity • Biophysical support to other systems

d) Cultural services	Intangible benefits obtained from ecosystem services <ul style="list-style-type: none"> • Tourism and socio-cultural events • Mangrove and coastal natural resource research • Appreciation and sense of the place (genius loci) • Spirituality and religious values • Aesthetic and ethical values • Architecture, heritage and social values etc
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Table 1: The Category and Functions of Ecosystem Services in the Sundarbans Heritage Site (Source: MEA, 2005; Islam and Gnauck, 2010).

Ecosystem services are components of nature, directly enjoyed, consumed, or used to yield human well being. Ecosystem components include resources such as surface water, oceans, vegetation types and species. Ecosystem processes and functions are the biological, chemical and physical interactions between ecosystem components (Joseph, 2006). The four categories of ecosystems services are common functioning in the Sundarbans Natural World Heritage site between Bangladesh and India (Table 1). Ecosystem services provide four types of potential services (Table 1); provisioning services, regulating services, supporting services and cultural services; these are now under threat due to anthropogenic influences and climatic change impacts on natural resources in the Sundarbans coastal region. Climate change impacts such as floods, cyclones, tornados, salinity intrusion, dryness extension, water scarcity and drought are threatening mangrove biodiversity and ecosystem services (Islam et al., 2014). Therefore, the reduction of ecosystem services could be mainly attributed to the actions of humans in their environment. The UN report also stated that almost 50% of land has been highly degraded by anthropogenic influences (Vitousek, 1997). Consequently Sundarbans transboundary Natural Heritage properties between Bangladesh and India are not in safe hands in order to UN observation report.

CLIMATE CHANGE AND ANTHROPOGENIC IMPACTS ON SUNDARBANS

The coastal mangrove biodiversity loss is a common scenario in Bangladesh and India. The mangrove reduction rate is 45% in both countries. Deforestation of mangroves due to shrimp farming, salt farming, agricultural land extension and settlement development adversely affects marine fish production and leads to a loss

of biodiversity and of livelihood for over 6.5 million people who are dependent on mangrove resources in the West Bengal coast (India) and the coastal region of Bangladesh (Anon, 1995; Gopal and Chauhan, 2006). The entire Sundarbans mangrove forest area was 17,000 km² in 17th Century and the present area is 10,000 km². In Bangladesh the mangrove forest areas was estimated (1963 – 1978) 685,000 ha and the present area is 587,000 ha which is covered 86% that mean 14% of mangrove already lost or destroyed within 33 years (Islam, 2001; Islam et al., 2014).

The degradation of mangroves is caused by naturally induced changes. Tropical storms and tsunami are common in the Bay of Bengal. The damaged forests take a very long time to recover. In 2007 a cyclone destroyed about 8.5 million trees in Bangladesh Sundarbans, which is equivalent to 66.3 million m³ of sawed timber in the year 1988. The *Heritiera fomes* (Sundari) plant is the dominating plant in the Sundarbans which represents 21 % of the mangrove diversity. The fatal disease has damaged about 45 million *Heritiera fomes* (Sundari) trees. This is about 20% of the entire forested area of Bangladesh (Hussain and Acharya, 1994). The fatal disease is believed to be caused by an array of factors; increased soil and water salinity due to reduced upstream river water flow, reduction in periodic inundation, excessive flooding, sedimentation and erosion, nutrient imbalances, pathogenic gall cankers and cyclone induced stress.

Approximately 150,000 ha mangroves were destroyed within the past 100 years in Bangladesh and India due to agricultural reclamation, shrimp cultivation, settlement extension and urbanization development. The local inhabitants are dependents on the mangrove goods and services and incessantly using the coastal resources. As a result man and biosphere are under risk. A number of species like Javan rhinoceros (*Rhinoceros Sondaicus*), water buffalo (*Bubalus Bubalis*), Swamp deer (*Cervus duvauceli*), Guar (*Bos gaurus*), hog deer (*Axis porcinus*) and marsh crocodile (*Crocodiles palustric*) became extinct during the last 100 years in the Sundarbans (Hussain and Acharya, 1994; Islam and Gnauck, 2008). Oil spills and industrial waste are also causing a threat and could cause immense damage, especially to aquatic fauna and seabirds and probably also to the mangrove forest biodiversity. The annual natural calamity, global warming and its impacts are new challenging threats for coastal food security and mangrove biodiversity (Rahman, 1988; Hussain, 1995). The siltation in the Sundarbans has increased and sediment trapping has been aided

by pneumatophores and dense roots of mangroves. The dominate species of Sundari (*Heritiera fomes*) and Goran (*Cariops decandra*) are affected by the fatal disease. Almost 285 km² areas of *Heritiera* type forest are moderately affected and 275 km² areas are severely affected, which is one of the main threats to sustainable mangrove wetland management and the protection of its ecosystems (Blasco, 1995; Islam et al., 2011).

Impacts on Soil and Water Resources

Due to upstream fresh water extraction from the river basins, sea level rise and increase in temperature, the soil and water environment is being harmed in different part of the coastal regions (Islam and Gnauck, 2010; Islam et al., 2014a). Since the Ganges River water withdrawal there is extensive withdrawal of ground water due to drought and agricultural irrigation, saline ground water and saline sea water from the south intrudes into the fresh water aquifer in the north (Fig. 2 and 3). This salinization process is steadily overwhelming the local agro-ecological systems (Begum, 1987; Islam and Gnauck, 2010).

Figure 2 shows the Sundarbans Heritage site location between Bangladesh and India with current scenarios of coastal biosphere landscape characteristics. This two dimensional map shows the natural location setting of the Sundarbans biosphere reserve and heritage site in reality and water salinity intrusion model penetrating under the mangrove forest area. It is a good overview for understanding the reality of the current situation in the entire region.

Figure 3 illustrates present water salinity values ranges are 54025 dS/m to 69152 dS/m and the area has been extended from south to north and east to west direction which is extremely high and threatening for the mangrove ecosystem services in the entire Sundarbans regions (Islam, 2007, 2009; IECO, 1980; Islam et al., 2014a). The dry season trend of water salinity intrusion rate in the region is extremely high for the agricultural crops cultivation and harmful to animals, fisheries and livestock and agro-biodiversity (Islam and Gnauck, 2010). Figure 3 also illustrates the water salinity threshold line (43220 dS/m) which is a threat for agricultural crop production and balance ecosystem services in the Sundarbans region.

The soil and water are affected by tidal inundation and salinity intrusion in the region. The coastal agricultural lands are affected by salinity penetration and the soil is gradually losing its fertility. As a result, the agricultural production rate has also reduced in recent years. The 6 most important coastal districts are severely affected. The soil salinity affected area of these 6 districts (Patuakhali, Barguna, Bhola, Pirozpur, Barisal and Jhalokhati) was 278,000 ha in 1973, whereas in 2000 the area was extended to 377,000 ha in the south western region of the Ganges delta in Bangladesh and India (Fig. 2 and 3). Similar scenarios of water salinity intrusion patterns have been seen in the north part of the Indian Sundarbans (South 24 Pargana region). The sedimentation and salinity intrusion in the Sundarbans is also the reason for environmental degradation and threats to mangrove ecosystem services in the coastal region. The mangrove ecosystem services have the potential to ensure natural services to the communities of the Sundarbans region (Islam et al., 2014a).

The transboundary Ganges water flow is playing an important role in protecting the mangrove ecosystem services in the Sundarbans region. It has the potential to ensure upstream fresh water supply to the Sundarbans. Beside this, adaptation and migration strategies should be incorporated into the national development plan for coastal resources management and ecosystems protection. The proposed recommendations should be implemented for the future development of mangrove ecosystem services and ensure food security of the coastal communities in the Sundarbans region in Bangladesh and India. Figure 2 and 3 display that the high salinity intrusion trend is penetrating gradually in the south to north direction where settlements and agricultural land use pattern are changing due to high salinity intrusion. Figure 3 illustrates the water salinity penetration pattern in the coastal deltaic region of the entire Sundarbans and entire Ganges deltaic region between Bangladesh and India.

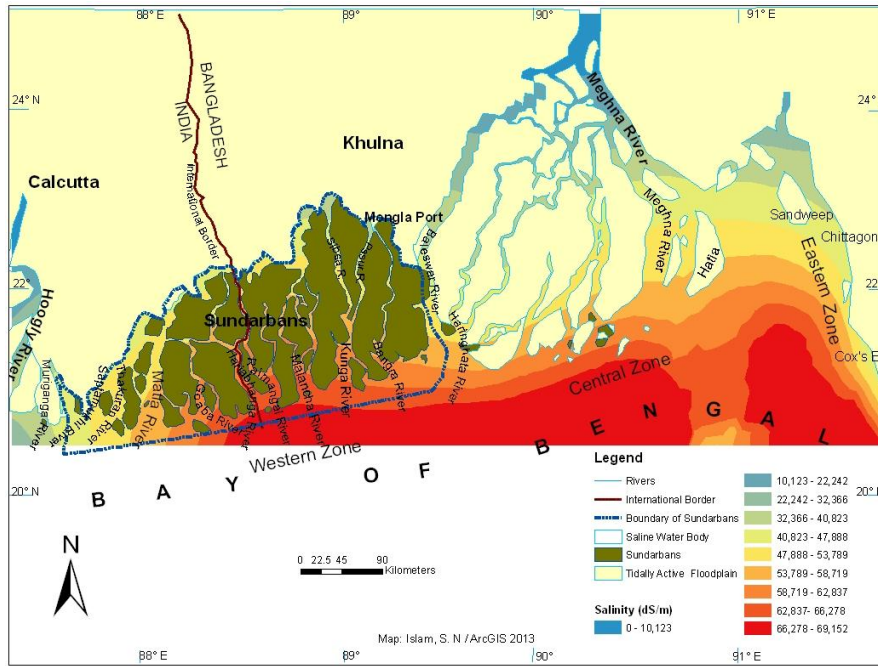


Figure 2: The Sundarbans Site Location between Bangladesh and India and Salinity Intrusion Pattern (Source: Author, 2013)

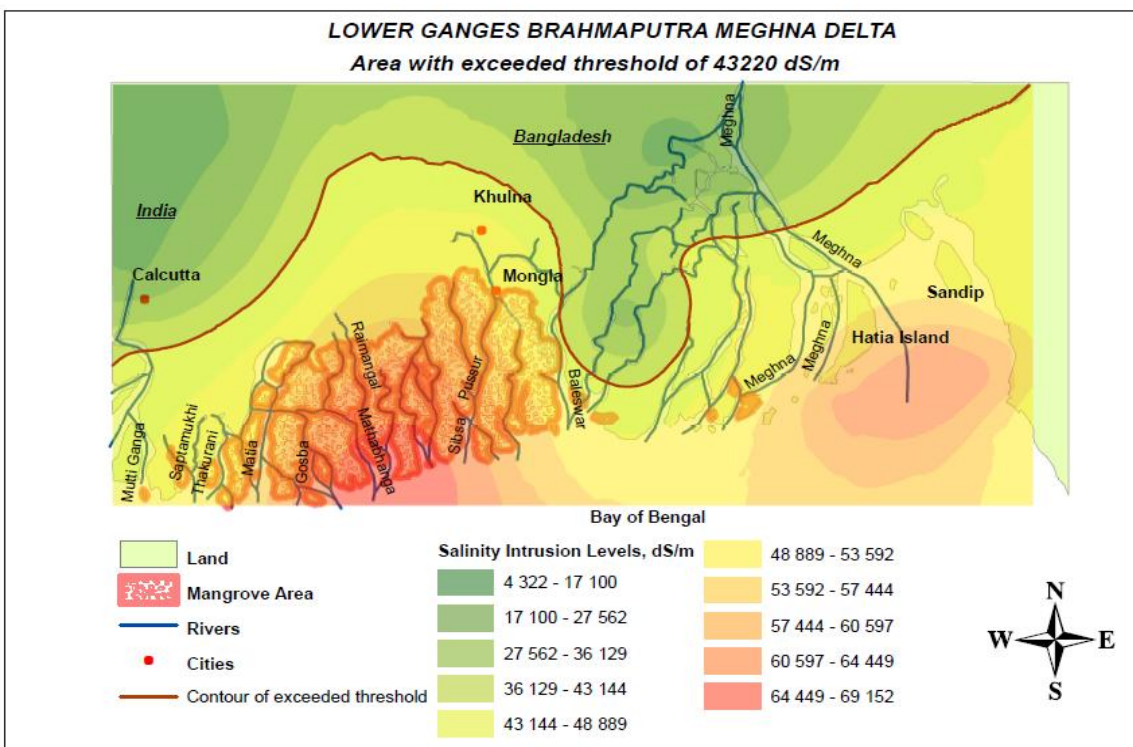


Figure 3: Water Salinity Threshold Line in the Entire Sundarbans Region (Source: Author, 2013).

The red colour line which is demarcated the water salinity threshold line; it is indicating that under this line some sensitive mangrove plant and animal species cannot survive within a natural environment.

FUTURE DEVELOPMENT AND CONSERVATION PLANNING

The global climate change impacts and anthropogenic influence on the fresh water in the Ganges basin is a critical problematic issue for environment and social economy in the south western Sundarbans region of Bangladesh and of the Indian part of Sundarbans. The Ganges freshwater diversion from the basin has created a serious environmental problem in the coastal region as well as on the Sundarbans mangrove wetlands. The coastal landscapes and the Sundarbans mangrove of the deltaic region encompassed strong aesthetic, cultural, biological and geological values. The model (Fig.4) could be implemented in the Sundarbans region.

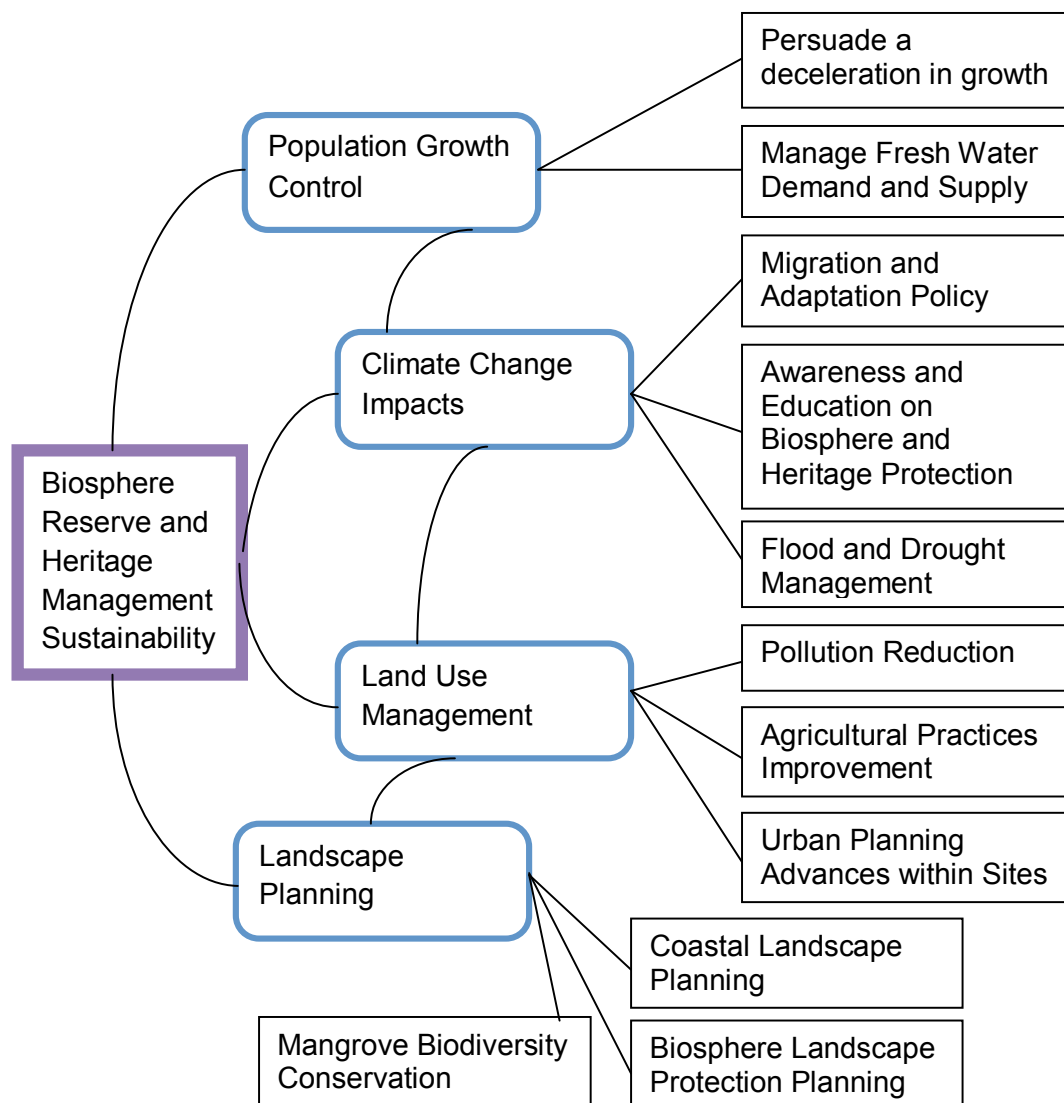


Figure 4: Biosphere Reserve and Heritage Conservation Approach Model (Source: Author, 2014)

The heritage site has outstanding universal values and has right of the international communities. So, it is potentially global issue of protection, maintenance of ecosystems and biodiversity conservation. Based on the present hostile situation the following model (Fig. 4) has been proposed for future implementation and development. The proposed model (Fig. 4) could be implemented in both sites of the Sundarbans biosphere and natural world heritage site location for future development of ecosystem services. The model considers the most important factors such as population growth, climate change impacts, land use management and landscapes planning in the biosphere region. Through this model implementation in the site location the natural resources, biodiversity conservation and local livelihoods should be ensured.

CONCLUSION AND RECOMMENDATIONS

The biosphere and mangrove wetlands play an important role in ecological balance and local socio-economic improvement. The Sundarbans is a hotspot of biodiversity and a national cultural identity landmark in Bangladesh and in India. Over 6.5 million coastal people are directly or indirectly dependent on the Sundarbans heritage sites' goods and services. Moreover, it is a unique not only forestry but also in terms of deltaic landscapes, eco-tourism, culture and heritage. The natural beauty and the universal value of the forest property have given us natural heritage. The importance of the site is its floristic composition and economic uses. Furthermore, it is a dynamic, fragile, complex ecosystem which is dominating freshwater flows and availability. The anthropogenic disturbances on the Sundarbans have transformed natural landscapes through processes of fire, hunting, agriculture, shrimp farming, climate change impacts, industrial pollution and settlement development. The present management and conservation strategy is inadequate. The Sundarbans natural heritage site, which has outstanding universal value to humanity, is diminishing on a global scale; thus conservation is the legal obligation of the state parties to the World Heritage Convention. Therefore, it is vital and essential to conserve the Sundarbans transnational mangrove biosphere and World Natural Heritage properties in the 21st century.

Any kind of research project implemented in the Sundarbans region should follow the integrated strategies for sustainable natural resources protection policies.

Through these national and regional policies the new project and development schemes should run where the generation of transformation of knowledge to achieve and maintain natural resources, agro-farming system development, fishing development and in general, a sustainable use of wetlands natural resources and protection of biodiversity in the project area. The following issues are strongly recommended for implementation on a global scale as well as regional and national basis for better management of the Sundarbans Natural World Heritage site located between Bangladesh and India:

- To increase public awareness regarding environmental training and education, particularly related to the importance of the sustainable use of global natural resources for better benefits from ecosystem services.
- Provide information to the global rural and urban communities concerning potable drinking water and natural resources collection, proper uses for the balancing of ecosystem services for long-term protection measures.
- Ensure community involvement in the maintenance and protection of global natural resources quality development and management measures.
- Technology and awareness knowledge transfer to the global urban and rural communities for sustainable use of urban ecosystem goods and services in remote areas towards socio-economic and livelihood improvement and to ensure environmental sustainability.
- It is necessary to continue environmental discourse and dialogue for understanding the importance and significance of biosphere landscapes, land uses, water, soil and forest resources, climate change and their appropriate use in a sustainable manner.
- To develop and train capacity building of the global communities, local governance, stakeholders, NGOs, national policy makers and planners who are directly or indirectly involved in biodiversity conservation and natural resource management planning activities.

- The direction of policy, principles, plans and programmes for sustainable natural resource management and specific guidelines should be more precise and concrete.
- Therefore an integrated Sundarbans natural resource management policy and guideline framework should be prepared jointly (Bangladesh and India) based on this study results, in addition, climate smart biosphere and heritage landscape planning is urgently needed for sustainable natural resource development and protection of ecosystem services in the Sundarbans transnational natural World Heritage Site between Bangladesh and India.

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Transforming Pentridge Prison: the Adaptive Reuse of a Heritage Icon in Melbourne, Australia

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With the rapid succession of technology in the late twentieth century, many long-standing institutions were phased out or upgraded in order to meet modern requirements. Governments were then left with the issue of what to do with these archaic buildings that had been an integral part of their societies for centuries, but had lost their historically practical use. The most difficult sites facing adaptive reuse have been places of incarceration, such as prisons or asylums. This dilemma in the face of heritage legislation caused many buildings to be left vacant and crumbling until a suitable reuse could be determined and funded. The obvious reuse for these institutions is as a museum, but these are often not financially viable, which is why over the past few decades we have seen dozens of prisons around the world converted into commercial accommodation ventures. These conversions range from budget hostels, like Old Mount Gambier Gaol in South Australia, which offers simple backpacker accommodation, to comfortable hotels such as Unitas Hotel in Prague and Hotel Katajanokka in Helsinki. Karostas Cietums military prison in Latvia and Jailhotel in Lucerne, Switzerland, offer varying degrees of tourist 'experiences', promoting 'authentic' nights in prison. While in contrast, luxurious boutique hotel conversions such as Sultanahmet Four Seasons Hotel in Istanbul and The Liberty Hotel in Boston retain little evidence of their former use and provide guests with luxury beyond the imagination of their former inmates. It has become the norm to adapt heritage prisons in this way, but this type of adaptive reuse often alienates the local community from their heritage base and can disguise its unique history.

In Florence, Italy, a city bustling with tourists year round, it would seem appropriate to convert a former prison into tourist accommodation; yet they have chosen not to. Le Murate prison in Florence has avoided this common conversion and chosen to reuse their heritage as a community-orientated project. Transformed by the State, rather than a private developer, the former prison has been turned into a multi-functional artistic hub of the historic city. The vision was to provide the widest

possible mix of features and functions for the local community, whilst utilising the complexity and richness of the former prison site and its surrounding urban space. Although incomplete, this venture has resulted in the construction of social housing dwellings, public community galleries and performance spaces, leisure and art facilities, accommodation units, café and a culture lab for young artists and local students; many of which are already utilised by the local community (Kulikauskas 2010). The continuation of this project over the coming years is one to observe as an alternate example to the adaptive reuse of former prison sites.

A common omission when determining an adaptive reuse for a site is the psychological history of the place within the surrounding community. Before an appropriate reuse of a place can be discussed, let alone determined, its history and what remains both physically and psychologically, must be examined in terms of the broader community. Institutions such as prisons had immeasurable links with local communities and their broader societies, as will be demonstrated in the following discussion of Pentridge prison, which itself has been an intrinsic part of Melbourne society from its very beginning.

Melbourne was officially established in 1835, and by 1850 was already faced with an overburdened penal system. Temporary measures, such as the construction of a timber stockade at Pentridge Village, just 8km north of Melbourne, were put into place in an attempt to alleviate this burden (Figure 1). However, with the sudden population and crime influx thrust upon Melbourne with the Victorian Gold Rush of 1851, the Victorian penal system was in chaos. Realising the disarray the Victorian penal system was in, it was decided that a centralised, permanent penal facility was required and that this would be constructed at the Pentridge Stockade site (Broome 2001, 98). This decision was met with opposition from the local Pentridge Village residents, who had been up in arms over the location of the stockade since its establishment. *The Argus* newspaper (1850) reported that the local villagers had been “thrown into a state of great excitement and alarm” at the thought of only five men and the timber log constructed stockade separating them from “the greatest ruffians who have infested this and the neighbouring colony of Van Diemen’s Land [Tasmania]”.



Figure 1: Pentridge Stockade c.1849 (courtesy State Library of Victoria)

This concern was not unwarranted; in the early years of the Stockade a number of escapes were made (Broome 2001, 98). Resources and funds for the stockade's conversion were not forthcoming. In 1857 when William Champ was appointed as the Inspector-General of Penal Establishments, the site still largely comprised timber buildings. Champ had a military background, with much of his career spent in Van Diemen's Land assuming numerous appointments at the Port Arthur Penal Settlement and, as such, had a vast working knowledge of penal establishments. He supported the redevelopment of Pentridge and immediately ordered that the existing timber stockade be demolished and replaced with a formidable bluestone structure (Broome, 2001 pp. 114-15). And thus, Her Majesty's Pentridge Prison (Pentridge) was born, a prison, which was to become the largest and most notorious in Victoria – as reported in 1876 (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment*), "...the very name almost strikes terror into one's thoughts, although it has become as familiar as 'household words'".

Pentridge, like all early colonial Australian penal establishments, was based on contemporary British and American penitentiary systems, which had undergone significant reforms throughout the late eighteenth to mid-nineteenth centuries. American penitentiaries worked on the Quaker philosophy which opposed punishment of the body, instead believing that reformation could be achieved through contemplation. Two main systems were derived from this philosophy: the Auburn Silent and the Pennsylvania Separate. The separate system had each prisoner housed individually, whereby they were left alone for years, without seeing anyone

other than inspectors or wardens in the hope that solitude would bring about moral reformation. As one can imagine, this had disastrous psychological effects on prisoners. As such, the Auburn system evolved whereby prisoners were segregated by individual cells but they worked and ate communally, albeit in strictly administered silence (Lynn and Armstrong, 1996 pp. 4-5). Both of these systems were based on the idea that association bred evil, and that contemplation, hard work and religious instruction would bring about reformation.

These penal reformations also saw the design and development of model prisons. Jeremy Bentham, an English economist and philosopher, proposed a radical prison design he termed 'the panopticon', which comprised a circular iron and glass building with a central cylindrical core from which prisoners could be continually viewed in their cells, which were located around the circumference of the building (Figure 2). This design meant that fewer guards were required to oversee the prisoners, in turn reducing costs of maintaining prisons.

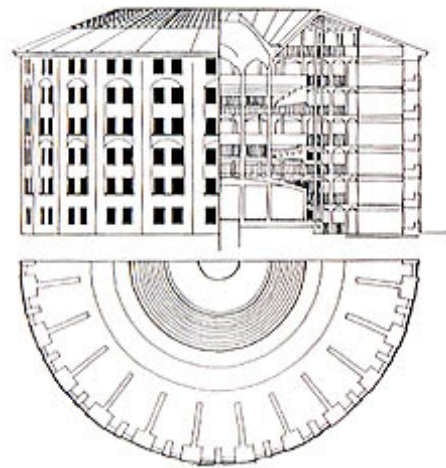


Figure 2: Bentham's 'Panopticon'

Britain combined both the separate system and Bentham's design through the construction of Pentonville in London in 1842. Pentonville comprised a series of radial wings converging on a central core, where prisoners were denied contact with each other and stimulus from the outside world by being kept in individual cells. They worked in their cells and were only given the Bible to read. They wore hoods when outside of their cells, and had separate stalls in chapel as well as separate exercise yards. Although deemed an economic failure due to the sheer cost of construction, in terms of prison conditions, it was far better than its predecessors and became the central British prison model on which Pentridge was to be based (Lynn and Armstrong, 1996 pp. 3-7; Riddett *et al.* 1996 p. 10).

With Pentonville at the forefront of his mind, Champ had very firm ideas about the physical environment required to reform the chaos of the existing Pentridge

Stockade. He was adamant that model prison buildings were essential in bringing about a highly ordered organisational system of discipline and reform:

The walls would be so thick that no sound could penetrate. The light would be from above so that there would be no looking out of the window. The doors would be solid, of wood and very thick, and closing so that no sound could come through them; each man would have his bell which he would ring if he was taken ill, or wanted the warder, and the warder would be constantly walking up and down on a carpet or matting with slippers on and in each door there would be an inspection aperture, closed with plate glass. As the warder went along he would push it (the [aperture] cover) to one side and see what the man was doing in each cell without being observed, and the man inside could not hear the slightest sound...the men could come out one at a time to exercise...he would have his cap over his face... (Select Committee on Penal Discipline 1856/7 in Lynn and Armstrong, 1996 p.50)

To achieve this, Champ's first task was to commence construction of his 'panopticon' (now known as B Division), which was loosely based on Bentham's

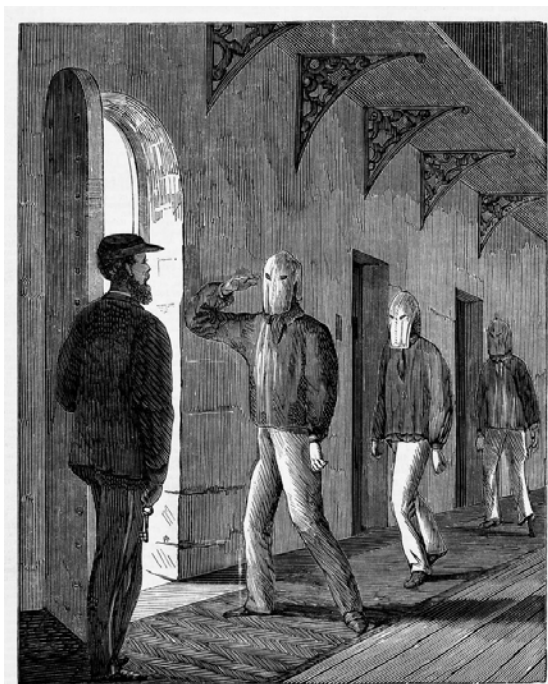


Figure 3: The Penal Establishment at Pentridge – The Silent System 1867 (courtesy State Library of Victoria)

panopticon design. Champ's panopticon comprised three wings radiating from a central light-well, with each wing containing two tiers of cells flanking a central corridor. A third basement level of cells in the east wing was added for use as punishment cells. Between the wings were two adjoining exercise yards, which were constructed in Bentham's true panopticon style, whereby wedge shaped yards radiated from a central guard tower.

Cells in the panopticon measured just 10' (3.05m) x 6' (1.83m) and were fitted with toilets and washbasins supplied with daily rations of water from cisterns located in the upper roof voids (Riddett *et al.*, 1996 p. 106). In line with Pentonville's rigorous

regime, Pentridge prisoners remained in their cells at all times, except for their daily one hour exercise in separate yards, and wore masks when outside of their cells to prevent recognition amongst the other prisoners (Figure 3) (Lynn and Armstrong, 1996 pp. 52-3). Following completion of the panopticon, Champ constructed two further divisions through the use of prison labour. The building now known as A Division was constructed to a similar design of the panopticon, but with only two wings and one exercise yard. Conversely, what is now known as C Division was not constructed as per Bentham's ideals at all. It comprised six rows of separate cells of two tiers sheltered by wooden and corrugated iron verandas, which were accessible via external wooden stairs. Between the cell blocks were open yards, with a chapel and mess located between rows four and five (Reglet 1904a). These cells were far less salubrious than those of the panopticon or A Division – they were without sewerage, water or natural light, and it was reported that “in the summer months ... are very stifling, and the atmosphere foul and close, choking one with a horrible taste” (*The Argus* 1877a). At just 9' (2.74m) x 4 ½' (1.37m) these cells were smaller than those of the panopticon and although declared “out of date and unsuitable for modern requirements” in 1926, the cells remained unchanged, requiring prisoners to use buckets and candles, up until the division's demolition in 1974 (Broome, 2001 p. 276). Given the design of C Division, the Silent system was imposed here rather than the Separate. Prisoners had individual cells but they ate communally in the mess, albeit in strict silence, and were released from their cells during the day to work in ‘chain gangs’ or workshops (Broome, 2001 p. 120).

Over the ensuing years, Champ's model prison vision became complete through the construction of further cell divisions and subsidiary buildings, including, warders' quarters, solitary cells, offices, chapels, workshops, storerooms and a 12-foot-high perimeter wall with an imposing medieval styled gatehouse (Figure 4) (Broome, 2001 pp. 117-18). Unfortunately for Champ, his model reformation ideas came under scrutiny. An inquiry into Pentridge commissioned in 1870, found that solitary confinement was adversely affecting prisoners' health, and that “to a very marked degree” there was more mental illness in the panopticon than in other divisions of Pentridge (Lynn and Armstrong, 1996 p.94). Subsequently, separate confinement was reserved only for new or misbehaving prisoners, and various workshops were

established to relieve the idleness of prisoners and make the prison profitable. A mark system was also introduced to entice good behaviour amongst prisoners.



Figure 4: HM Pentridge Prison c.1861 by Jean Baptiste Charlier (courtesy State Library of Victoria)

Despite these changes, Champ's ideal of a highly ordered system for reform continued to be the backbone of Pentridge. Contemporary accounts describe Pentridge as being of "rigid discipline ... built for the reformation of the wicked and for the worst samples of our race" (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*). Visitors were often impressed by the apparent "excellent order and discipline which prevailed throughout the establishment" (Reglet 1904b), and amazed by "the perfect order in which everything was kept" (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*). Whether these statements are propaganda or not, it is evident that from its construction Melburnians held a fascination for what was behind the bluestone walls. Numerous accounts from visitors to Pentridge record the workings of the prison in its early decades. They describe life inside the panopticon as being "silent as the grave" (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*). The oppressive nature of the separate system is demonstrated through such statements as "the most repulsive feature of this division is that each prisoner is obliged to wear a white canvas mask during the time he is out of his cell, if but for one minute or less" and "he has no prospect whatever during his incarceration but 'an eternal stone wall'" (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*).

Thankfully, life in the panopticon was not permanent. After completing the initial months of their sentence in the panopticon, prisoners were moved to A Division where life was similar to the panopticon but the "white canvas cap-mask is dispensed

with ... and work is supplied [to] them in their cells ... such as plaiting straw ...” (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*). After this they were moved into the industrial C Division where they performed constructive labour in one of the various workshops during the day, but were separated into those that were “locked up while at work” and those free to “move about the yards, gardens and paddock like ordinary workman” (*Prison discipline in Victoria: a visit to the Pentridge stockade penal establishment 1867*). Carpentry, blacksmithing, a woollen mill, tannery, tailors’ and bootmakers’ shops, a piggery, farm, cook house and bakery were just some of the industries available to prisoners housed in C Division (Reglet 1904c, 1904d).

Despite the introduction of meaningful work and the good behaviour mark system, and the fact that the silent and separate systems were designed to be a punishment of the mind not the body, by the 1900s we see dedicated physical punishment areas within the prison. A Division was extended to include a third wing and a ‘hard labour’ area, which contained a number of yards specifically designed for stone breaking by those classified as ‘special’ or as an additional punishment during solitary confinement (Lynn and Armstrong, 1996 p.106). Here, prisoners spent their day alone in individual yards breaking bluestone blocks, often referred to as ‘breaking biggies into littlies’, a phrase that also aptly symbolised the reduction of tough men into compliant prisoners (Broome 2001:279, 289). When the hard labour area was turned into a maximum security and punishment division known as H Division following a series of breakouts in the 1950s, the physical and mental torment amplified. H Division was reserved for Pentridge’s most dangerous and violent prisoners, who received a welcome ‘bash’ on entry. Often referred to as ‘hell’ division, here, the warders abided by no rules and life in ‘H’ was beyond brutal. Upon its closure in 1994 it was declared that, “H division is an inhumane hell-hole and should have been closed long ago” (*The Canberra Times* 1994). Riddett *et al.* (1996 p.139) in their architectural assessment of H Division remark that “As it exists ... [it] makes a powerful and evocative statement about the approach to discipline ... its spartan nature and internal isolation provide a salutary lesson with regard to crime and punishment”. Interestingly, since its closure H Division has in part been glorified through the semi-autobiographical crime fiction novels written by former H Division

inmate Mark 'Chopper' Read and the subsequent 2000 film *Chopper*, which was based on his life and even filmed onsite at Pentridge.

An even greater association with punishment came for Pentridge with the closure of Melbourne Gaol in 1924. Since the 1840s Melbourne Gaol had been the location of all hangings carried out in Melbourne, but with its closure, Pentridge became the site for all future executions. Due to the decline of capital punishment in the twentieth century, only 10 executions were performed at Pentridge, the last being the controversial hanging of Ronald Ryan in 1967, which was also the final execution ever to be carried out in Australia. Melbourne had not performed an execution for 16 years prior to Ryan being sent to the gallows. His condemning divided the nation, politically, religiously and morally. More than 5,000 people took to the streets in protest just days prior to his execution. Yet in spite of all the vigorous public lobbying Ryan was hanged on 2 February 1967.

It is clear that by the mid-twentieth century Pentridge's reform system had altered significantly from Champ's vision but its dark and foreboding nature remained. By the 1970s Pentridge was in disarray. Prisoners were rioting, and receiving external support from the local Melbourne community, over the antiquated facilities and treatment they received inside the bluestone walls. Facilities had not been updated in decades. As a result, the Victorian Government decided to renovate the prison. C Division, which was still without sewerage or natural light, was finally demolished and the area converted into new recreational facilities. A new high security, ultra-modern Division named Jika Jika was built, along with a new hospital, and many of the workshops were updated with modern plant equipment (Lynn and Armstrong, 1996 p.170). Despite these modern additions to the prison grounds, the original bluestone buildings remained primarily as they had been constructed in the 1850s and 1860s, up until the prison's closure in 1997.

It is widely believed that the closure of Pentridge was long overdue. Almost half a century prior to its closure, *The Argus* (1949) questioned why Coburg should "have to bear the stigma of an archaic prison establishment, which is as unpleasant in its architectural features as it is in the form of punishment which it inflicts?". When it was ultimately declared that Pentridge would be closed, the local Coburg residents were stunned and elated that the hated stain in their community was finally to go.

Pentridge Village had changed its name to Coburg in the 1870s in an attempt to detach itself from the prison but to no avail; greater Melbourne saw the two forever entwined - "So with Coburg; it is no longer Pentridge ... but it cannot get rid of those massive bluestone buildings and high walls which form the prominent feature in the surrounding landscape" (*The Argus* 1877b) ... "you may change, you may alter the name if you will, but the taint of the stockade is over it still" (*Gippsland Times* 1885). Such words still rang true for Melburnians more than a century after they were written. Despite this, many local residents and prison staff were nostalgic for the bluestone edifice that had been a part of their community for generations, because as much as they despised Pentridge, without it, the township of Coburg (nee Pentridge Village) would not have grown and prospered the way it did. In the early years over a quarter of the district's male population comprised warders from Pentridge, who, not only lived in the local village but also shopped, drank, attended church, and raised families there. Additionally, a significant number of prisoners over the years worked outside under supervision, initially building local roads and bridges, later carting firewood from the railway station to the prison and undertaking community service work such as gardening (Broome, 2001 p.111; Burchell and Armstrong, 1995 p. 33).

In 1999 the Victorian Government sold Pentridge to private developers. Having jointly commissioned a Conservation Management Plan (CMP) for the site prior to its closure, Moreland City Council and the Victorian Government have guided the redevelopment of the site through Local and State Government legislation (i.e. Moreland Planning Scheme and *The Heritage Act* 1994 (Vic)) using the CMP as a point of reference.

The CMP prepared by Riddett *et al.* (1996) determined that Pentridge was of considerable significance at State level because of its history and the amount of original buildings that survived intact, which was due to the relatively few modernisation attempts. Areas of primary significance were identified as (Riddett *et al.*, 1996 pp. 285-6):

- Those which contribute in a fundamental way to an understanding of the cultural significance of the place; and,

- Are particularly demonstrative of historically significant phases of building activity and shifts in the organisation and functioning of the prison; and/or,
- Are particularly demonstrative of significant aspects of planning or building fabric; and/or,
- Are of particular aesthetic significance; and,
- Are predominantly intact in form and fabric.

All nineteenth century bluestone structures and their early twentieth century additions meet these criteria and have been retained as a heritage precinct within the development. Additionally, the CMP identified areas of archaeological potential for remnants of demolished structures, subterranean structures, former paths and garden layout and farm remnants, in particular the grave site, Stockade and C Division areas, and exercise yard areas of A and B Divisions (Riddett *et al.*, 1996 p.296).

In regard to the site's future development, the CMP recommended to maintain the setting and distinctive character of Pentridge through sympathetic development. In particular, height restrictions were implemented to maintain the sense and visibility of significant bluestone structures above other buildings, and control new building materials, whose "colour and texture ... should be subordinate to the bluestone structures in that they should present a recessive rather than a dominant appearance" (Riddett *et al.*, 1996 pp. 289-300). In addition to this, the CMP recommended any future development should build upon the "distinctive and unique nature" of Pentridge, and "use its intrinsic attributes to enhance and add value ... [rather] than overlay the site with the typical elements of suburbia" (Riddett *et al.*, 1996 p.301).

Using the CMP recommendations as a guide, Moreland City Council amended its planning scheme to include a policy relating to *Developments within the Pentridge Precinct* (22.06) as well as a set of Guidelines and Masterplans. The main themes Moreland wants the development to include are the protection, enhancement and conservation of the site's heritage values, mixed density residential areas, commercial precincts to foster local employment, and recreational areas that make use of the site's close proximity to Merri Creek. These are all perfectly achievable in a regular redevelopment, but pose serious questions when attempting to redevelop

and adaptively reuse such a physically and psychologically imposing site as Pentridge whilst retaining its heritage values.

The idea behind Pentridge's redevelopment was to create a local mixed-residential, commercial, recreational and entertainment precinct. However, over the course of the past 15 years, the site has been subdivided and owned by various developers, resulting in only a portion of the site being redeveloped, in turn leaving the idealised 'Pentridge Precinct' unfinished and quite disjointed.

The north section was partly developed under its initial owner, which converted the former industrial workshops and foundry into residential apartments. To do this, the original brick façade of the workshops was kept to disguise internal residential shell spaces, and the laneway narrowed to provide courtyards for each street level dwelling (Figure 5). The remnant bluestone walls from the foundry were utilised for the lower levels of contemporary three-storey townhouses, returning the foundry block to its original height and industrial appearance (Figure 5) (*Department of Planning and Community Development 2011*).



Figure 5: Former Pentridge Workshops ©Sarah van der Linde 2014



Figure 6: Former Pentridge Foundry ©Sarah van der Linde 2014

In contrast, a new residential apartment building was constructed adjacent to B Division, which incorporated the 1950s boiler house into its design. This building, however, is of modern design and not sympathetic to its surrounds as recommended in the CMP. It overshadows the boiler house as well as the adjacent bluestone walls and B Division, and stands out significantly in its surroundings due to its modern, bright and colourful appearance (Figure 7).



Figure 7: Former Boiler House and adjacent modern apartment block

The north eastern area, which was originally the prison farm and later the ultra-modern Division Jika Jika (which has since been demolished), was subdivided into medium density suburban allotments, and has the appearance of a modern, cramped housing estate (Figures 8 and 9).



Figure 8: Pentridge Village ©Sarah van der Linde 2014



Figure 9: Pentridge Village Townhouses ©Sarah van der Linde 2014

The southern section, *Pentridge Village Centrale*, has seen the transformation of D Division into a commercial function centre, which also runs both historic and ghost tours throughout the building. A Sunday craft and produce market operated in the forecourt briefly but that ceased operation in 2013, while the café was closed due to lack of trade. A limited number of D Division cells have also been converted into wine cellars, which enabled former Pentridge inmate, Greame Alford, to purchase his former cell in D Division. Mr Alford is quoted (Markham and Turnbull 2007) as saying “not too many people have bought their own jail cell back...[and] the irony is that I don’t drink now, this is purely an investment”. Mr Alford comments provide an interesting insight into the psychology of former prisoners and their potential desire to control something that had once controlled them. The open space around D Division has been built-up with modern townhouses, with the remaining area earmarked for commercial premises, creating a hub within the *Centrale* precinct. The high-density, small apartments in this section of the development are a severe contrast to the surrounding early twentieth century suburban landscape of Coburg but reflect a growing trend of residential developments across Melbourne. Unfortunately, the developer ran into financial difficulty during the early stages of development and this section remains unfinished (Figures 10 and 11).



Figure 10: View across unfinished Pentridge Village Centrale demonstrating the stark contrast between modern and historic buildings ©Sarah van der Linde 2014



Figure 11: Modern townhouses within Pentridge Village Centrale ©Sarah van der Linde

The northern-western section, which houses the majority of historic buildings, is yet to be redeveloped. This is not to say this section has not been altered. Over the years, much of the modern infrastructure additions have either been removed or demolished in accordance with *The Heritage Act 1994* (Vic), and sections of H Division have been altered for use as sets in various prison films such as *Chopper*. Future development in this section is proposed to include luxury apartment buildings, a five-star hotel, commercial buildings and public open spaces. However this section of the development also has archaeological constraints that will need to be taken into consideration. Archaeological excavation undertaken earlier this year unearthed

Champ's three panopticon exercise yards, C Division, and foundations for the former warders quarters and gate house – structures previously thought to be long gone (Figures 12 and 13). These discoveries saw hundreds of Melburnians, including school children, take part in guided tours of these archaeological excavations in order to gain a glimpse into Pentridge's past. Adam Ford, the director of the dig, believes that the remains of A Division's panopticon exercise yards are possibly "the most intact foundations of this panopticon-style building anywhere in the world" (Webb, 2014). According to Jeremy Smith, Senior Archaeologist, Heritage Victoria, the remains of the three panopticons "are rare on a world scale" because only about a dozen were ever built around world (Webb, 2014). However, the future of these remains, and how the developer will incorporate them into the development, is yet to be determined. Some features may be re-located in order to preserve them while others may be conserved *in situ* dependant on building constraints.



Figure 12: Excavated A Division panopticon exercise yard showing Foundary conversion and modern apartment block to rear ©Sarah van der Linde 2014

Although the brief from Moreland City Council included residential development, the high-density residential and commercial developments already constructed impinge on the bluestone remnants, and in many areas do not cohesively work with the historic remains. Additionally, aside from the D Division function centre, much of

Pentridge's historic buildings are inaccessible to the public and continue to exclude the local community as they did when the prison was functioning. Local residents had hoped the development would bring new life to Coburg, but *The Age* reported on 31 January 2010 that residents were saddened that the development has filled Pentridge with 'detached' mass produced housing like the outer suburbs, while leaving the old bluestone buildings to collect dust and decay (Dobbin, 2010). Local Councillor, Sue Bolton, reported back from Moreland City Council's June meeting this year that the Council is also dissatisfied with the current redevelopment of the site. They are concerned that the promised museum is yet to be constructed, and that "the developers have not maintained the heritage values of Pentridge", and should the high-rise development continue, the last uninterrupted view of the old bluestone prison will be lost (Bolton, 2014). Bolton (2014) is advocating for the remaining sections of Pentridge to be preserved and developed into a successful museum and tourist attraction similar to what the Tasmanian Government has done with Port Arthur. Given these concerns from council it is uncertain how the development has proceeded so far outside the guidelines presented in the CMP.



Figure 13: Excavated C Division cells ©Sarah van der Linde 2014

However, the current state of the development is a reflection of common approaches to heritage conversions. Many developers tackle the 'easy' areas first and leave the 'difficult' heritage until last, by which stage they have often depleted their funds or simply find task too difficult to complete. Whatever the case, resultantly the site is sold off to another developer to complete the redevelopment, which has occurred numerous times in the case of Pentridge.

In conclusion, Pentridge has left an indelible mark on Melbourne society. From its inception it has faced much public outcry in regards to its location, philosophy and treatment of prisoners as well as its current heritage values in the face of redevelopment. Given its long entwined history with the Coburg community and broader Melbourne society, there is no doubt whatsoever that whatever future development occurs at Pentridge, much public debate will ensue. The site is intrinsically linked with Melburnians, primarily because, for so many, the working history of the site is within living memory.

The success of Pentridge's adaptive reuse lies within itself. The selling point, both commercially and socially, is its heritage. Pentridge's history perpetuates myth and legend, and those buying into the development are buying into a piece of Australia's history. But when the development is complete, will the local community be able to engage with their history, or will it be for the select few who have purchased their piece of Australian history? Hopefully, the remaining redevelopment can convert the historic Pentridge precinct into something for everybody.

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Who Should Decide About Heritage?

Carlos Eduardo Serrano Vasquez

National Museum of Colombia

The role of local communities and their involvement in decision making has always been a difficult issue for heritage management. The increased awareness of communities about their heritage demands a shift in the way cultural institutions understand the administration of sites, buildings, and so forth. Defining and managing heritage values are not anymore a matter for experts and policy makers but a continuous dialogue between different concepts, interests and approaches. Based on a conflict which arose in San Agustin Archaeological Park, in Colombia, this paper analyzes how such conflicts might provide opportunities for stronger relationships between heritage sites and their host communities; and how national institutions could and should adapt to ensure participatory processes that would make possible the commitment of the whole range of actors in exercising responsibility for heritage conservation and development projects.

A SHORT SUMMARY OF THE CONFLICT

San Agustin Archaeological Park is a World Heritage property located in the south of Colombia, in the archaeological area known as the “Alto Magdalena”. The park is best known for its hundreds of megalithic sculptures made out of volcanic rocks, carved by the ancient inhabitants of the region between 1 and 900 AD approximately.



Figure 1: San Agustin Archeological Park and some of the iconic funerary sculptures.
© Carlos Serrano.

In 2012, the Colombian Institute of Anthropology and History (ICANH) decided to organize a series of activities to commemorate in 2013 the first one hundred years of scientific research in the region. The commemoration specifically recalled the arrival of the German ethnologist, Konrad Theodor Preuss, in December 1913. Even though the archaeological finds were already known long before that time, the arrival of Preuss has always been considered as the beginning of serious academic research in this region.

The planned activities included, among other events, the restoration of the museum building of San Agustin Archaeological Park, the re-publication of Preuss' "Monumental Prehistoric Art", research scholarships, conferences, a concert, and an exhibition of twenty of the megalithic sculptures at the National Museum of Colombia, in Bogota (ICANH, 2012).

This last activity was the reason for the conflict. The transportation of twenty sculptures of significant size and weight, from San Agustin to Bogota, raised many questions and fears, and part of the community started to oppose the project and to demand detailed information on ICANH's directives.

However, the questions and fears were unfortunately not addressed directly. During the first conference that took place in San Agustin, people attempted to express to the director of the institute their doubts and opinions, but his strong reactions convinced those people who had doubts about the exhibition that no real debate would be allowed and that their best option was to wait for the right moment to oppose the project.

This was probably the first wrong step that was taken. As stated by Hall and McArthur (1998) – a long time ago, but still accurate in this case:

“there are still heritage managers in the field who consider that their supporting legislation, their scientific training and their years of fighting fires, building tracks and restoring buildings gives them the responsibility, and perhaps the right, to make all the critical decisions” (p. 55).

In this case, the management of the institute was convinced that their level of knowledge of the site and its community was sufficient to guarantee that their

decision was the best one possible and that this should be evident to everyone involved.

The activities therefore continued as planned, and the team in Bogota began the design and funding phases for the exhibition. From this moment on, and until it was time to pack and transport the sculptures, no further discussions had been scheduled to take place in the village and community of San Agustin. As a next step, the director of the institute decided to hold a meeting on the project with the members of the Departmental Assembly, in order to guarantee their blessing of the project. However, the answer of the assembly was not what the institute had expected. Several members, concerned by the controversy among the people of their districts, asked for a new meeting in San Agustin to discover the opinion of the local community. The director emphatically proposed a consultation to discover the opinion of the inhabitants of San Agustin and promised that, if the community said “no”, the exhibition would not take place (Sanabria, cited in Monje, 2013).

Unfortunately, by the time the meeting was decided upon, months had already passed since the first “debate” and members of the community had become further antagonized. The opponents of the project were already well organized and the meeting climaxed in a violent exchange between one section of the community and the director of the institute. The consultation that had been proposed did not take place, and the justification of the director for this change was that it was not necessary because the Institute was the highest level of authority for (archaeological) heritage in Colombia (Sanabria, cited in *Diario del Huila*, 2013).

The institute therefore continued with the planning and execution of the project. A few weeks later, when members of ICANH started the on-site activity of removal and packing of some sculptures, a section of the community decided to radicalize their protest by closing roads and burning some of the boxes that had been provided for transportation of the sculptures. Graffiti against the institute and the exhibition began appearing across town. The opponents also got the support of the indigenous community living next to the park which increased the strength of the protest. The director of the institute tried to counter-attack, by publicly questioning the legitimacy of the participation of the indigenous community. He argued that this particular group had been in the neighborhood for no more than twenty years. He also recalled a

conflict about a road that this community decided to build in the park, a few years before, and that had still not been resolved (Sanabria, cited in Arcadia, 2013). These public statements only made the position of the indigenous group even more rigid and belligerent.

From this point on, the conflict became a media debate, especially strong amongst social networks and newspapers. Different academics and personalities started to give their opinions about the conflict and the project. María Victoria Uribe, former director of ICANH, criticized the fact that the project had been developed without first ensuring the agreement of the local community and recalled that the National Policy for the Management, Protection and Safeguarding of Cultural Heritage in fact highlights the importance of the participation of local and regional communities in the management of cultural heritage (Uribe, 2013). Some people even used pictures taken by their cellphones to question the way the sculptures were handled and packed and asked for the presence of professionals in conservation to lead the process (Socarrás, 2013a).

The institute thereupon started a media strategy, to explain the moving procedures and to convince the community of the benefits of the project, but by this stage no-one was interested anymore in paying attention to top-down institutional communication.



Figure 2: Symbolic exhibition done at the National Museum of Colombia without any sculpture to show.
© National Museum of Colombia.

In the end, due to the protests, the transportation of the sculptures could not take place and all remaining activities of the commemoration were cancelled. In spite of this, the Institute decided still to present the exhibition but without any object or sculpture to show, under the name *El silencio de los ídolos* (*The silence of the idols*), and with twenty empty spaces to encourage visitors to reflect about the conflict.

The result of this situation was a deep deterioration in the relationship between the Institute and the local community; yet this is a relationship that is essential to ensure the sustainability of the archaeological site and the development of future projects.

WHAT ACTUALLY HAPPENED?

The intention of this paper is not to analyze the negative and positive aspects of transporting twenty stone sculptures out of their context to make an exhibition, but to reflect on the way the situation was handled and to consider whether there might have been a better alternative.

First, it is important to acknowledge that the strong sense of social ownership of heritage that is exemplified by this conflict should not be a surprise to us. During recent decades heritage professionals, international instruments and national legislation have all been appealing for more participatory processes in heritage management and for the need of projects to involve local communities and develop this very sense of social ownership. In Colombia, the legislation encourages such processes as a way to ensure the sustainability of cultural heritage (Gobierno Colombiano, 2009).

Indeed, during the last ten years, the Institute of Anthropology and History has been developing a series of projects to raise awareness in the San Agustín community about their heritage and to promote a closer relationship between the people living there and the designated archaeological site. What is surprising is how an unwise administration can so easily change these processes and bring heritage management one whole decade backwards.

The questions are as follows: are all organs of the administration genuinely prepared to promote community involvement? Are we really willing to involve the local community in decision-making? Or are we only prepared to do this at a superficial level, until the point where the community's views contradict our own perspectives?

One of the biggest mistakes in dealing with this conflict was the inability of ICANH's management to comprehend the diversity of values relating to the archaeological site. As countless professionals know, according to the Burra Charter "cultural significance means 'aesthetic, historic, scientific or social value for past, present or future generations'" (Australia ICOMOS, 2013 p. 2). This is a complexity that is crucial to understanding how to effectively manage a heritage site.

In San Agustin, rich in funerary monuments with enigmatic symbols and meanings and of great aesthetic beauty, the site has been valued way beyond the archaeological perspective by local communities. People talk about 'energies' and 'sacred places', and these perceptions relate to spiritual values that should be considered as being at the same level of importance as scientific ones. Unfortunately, in the middle of the conflict, the director of the institute decided to denigrate people who held these beliefs, identifying them as esoteric opportunists and exhibiting, according to him, their lack of knowledge about this heritage (Sanabria in radio interview, 2013). This backfired dramatically, as some people who had initially been in favor of the project stopped expressing their support because they did not want to be associated with the rigid and tough approach of the Institute.

It was also difficult to demonstrate and communicate the potential benefits of the proposed exhibition. In line with the institute, one part of the community believed that this project would give more visibility to the archaeological park, bring more tourists and, therefore, improve the economy of the town. However, opposing opinion, in relation to tourism, feared that taking twenty iconic sculptures out of the park would reduce the number of tourists during a vitally important season for this economic sector; the December and January holiday season.

It is evident that the interaction between scientific, spiritual, political and economic values was the starting point of the conflict and, therefore, it should have been in the centre of the dialogue without denigrating any of these dimensions. Hewison and Holden (2006) highlight the importance of considering the different values of heritage and state that "the language of cultural value gives the sector an opportunity to renegotiate the relationship between the three interest groups: politicians, professionals and the public. This is necessary because in the past the discourse of heritage has become almost exclusively a conversation – even an argument – between the professionals and the politicians" (p. 17). This argument was also evident within the Institute itself inasmuch as some professionals were also against the project or at least against the way it was managed from a very political perspective.

Another very common difficulty in this kind of conflict is that the different participants start to mix different situations, petitions and problems, and use the conflict to pursue

their own agendas. The commemoration of San Agustín was not an exception. For example, at the beginning of the 20th century, the protagonist of this commemoration, Konrad Preuss, took to Germany a series of sculptures from the “Alto Magdalena” at a time when there was no proper legislation in Colombia to impede it. Those sculptures are currently kept in the Ethnological Museum of Berlin, and the San Agustín community has asked the National Government to begin a process of repatriation. Local people started to use the argument that, instead of moving the sculptures from the park, the Berlin ones could be exhibited temporarily in Bogotá before their return to San Agustín (Socarrás, 2013b). The ICANH indeed sent a petition for repatriation through the corresponding channels but, again, failed to explain to the community that this would not be an easy and quick process and could in no way be completed within the timeframe of the commemoration. “Return the sculptures of Berlin, and don’t take the ones of San Agustín”, could be read on some walls of the town.



Figure 3: Graffiti against the exhibition and the Institute. “Return the sculptures of Berlin, and don’t take the ones of San Agustín” and “Stop the lies of ICANH” (Colombian Institute of Anthropology and History). © Carlos Serrano.

THE UNESCO ROLE, OR LACK OF IT

Many UNESCO documents including the Operational Guidelines for the Implementation of the World Heritage Convention appeal for the active participation of local communities in the management of cultural heritage places (UNESCO, 2013). However, being a political instrument in the hands of State Parties, the Convention as such cannot intervene to solve or mediate in this kind of conflict.

During the conflict, the institute argued that the exhibition had the approval of UNESCO or, to be more accurate, the World Heritage Centre (Valencia, 2013). But was this approval really legitimate? Unfortunately, the Convention procedures give the World Heritage Centre a limited range of action to really understand what is happening in the field. Constrained to diplomatic channels, the main source of information comes from national delegations and governmental institutions that, in this case, had an active role in the conflict. The World Heritage Centre usually cannot question this information on account of political considerations. One can argue that the Reactive Monitoring missions are a good tool to overcome the limitations of such information, but this process is only used in extreme or urgent cases and moreover it, too, is organized by governmental institutions.

Although UNESCO backup was helpful in justifying the project to public opinion, it was not really helpful when dealing with the conflict, because this organization has insufficient credibility in the academic field, and especially among the San Agustin community. In the latter case it is because the decisions taken by the World Heritage Committee, regarding the road built in the park by the indigenous community a few years ago, have exacerbated social issues, such as discrimination and local conflicts, without providing a realistic and feasible solution (people usually do not differentiate between the Committee of the Convention, the World Heritage Centre and UNESCO).

In summary, even the most successful convention of UNESCO fails to mediate in such kinds of conflicts, where the voices of local communities should be given the same weight as those from other, more institutional, actors.

IS PARTICIPATION POSSIBLE AND EFFECTIVE?

The conflict described here it is a good example of how different interests, values and perspectives about heritage clash and transform a single project by means of a significant social conflict. In addition, it shows how a simple crisis, when badly managed, can quickly escalate, encourage violent responses from different actors and seriously damage a long-term effort to strengthen community participation and social appropriation.

As mentioned before, the active and willing participation of local communities in decision-making is an important means to avoid, or at least manage, the diversity of potential conflicts related to heritage. As mentioned by Mitchell *et al* (2009) regarding cultural landscapes, but applicable to any heritage site, one of the guiding principles should be the following: “Successful management is inclusive and transparent, and governance is shaped through dialogue and agreement among stakeholders” (p. 35).

But of course, this is not an easy perspective: it demands a certain range of skills to enable heritage managers to surrender some of their professional authority without putting at risk the heritage they are in charge of protecting. Hewison and Holden (2006) raise the question: “does that imply that heritage organizations should be ruled by public referenda and popular plebiscite? The answer is no. Cultural value gives equal weight to intrinsic value and to the legitimate exercise of professional expertise” (p. 17).

Howard (2006) explains that

“there are essentially two possible responses by the experts. Either the experts can explain their perceptions, educating the public to appreciate that the expert view is the correct one ... or the experts can attempt to understand the perceptions of others, and allow the others to bring their own agendas to the decision-making table. Both are major undertakings in terms of time, money and effort, and in practice, a sensible outcome will normally depend on a combination of both” (p. 153).

In an ideal world, heritage managers would always be open-minded people with intercultural dialogue and negotiation skills, empathy and no political interest. However, this is not always the case. Nevertheless we can hope that, based on experiences such as this one, government leaders will identify the right kind of profile for managers of heritage organizations. Maybe a strategy to raise awareness is necessary, but this time addressing governmental leaders responsible for such decisions.

Heritage managers should not fear participation at all. Rather, active and willing participation can prevent headaches similar to those that ICANH management probably had during this conflict. It is essential that trust should be recovered promptly, though it may require a great deal of work. If the institute is beginning to work on this recovery of trust, it is to be hoped that they will encourage the participation of different stakeholders as part of their strategy. Dialogue not only helps

to identify the needs and expectations of communities but enables managers to have a deeper understanding of the place of heritage, detecting issues and opportunities that are usually not evident from the administration's perspective.

Finally, it would be good if such experiences as the one described here encouraged reflection by heritage management about the benefits of participatory processes and brought home the negative outcomes which result from the lack of it. There is always a way to establish dialogue, keeping in mind that the overall interest to be defended is the conservation and protection of the heritage sites.

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From Grassroots to Government – Approaches to Community Engagement for Heritage Management

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INTRODUCTION

Community engagement – as a concept, if not a practice – is well-supported in most realms, and in fact is often accepted as best practice without question. Government bodies wishing to demonstrate democratic ideals, community groups advocating for those they represent, and even businesses looking to expand their customer base all promote ‘community engagement’ as the tool to get the job done. But how are communities effectively engaged? Who (and what) comprises a community? What are the political implications – intended or otherwise – of community engagement processes? What does effective, just, and meaningful community engagement look like? And how can communities and governments collaborate and cooperate when it comes to heritage management?

In this paper, we will discuss some of these questions from two perspectives – those of grassroots initiatives and government – by using one specific example of each. The goal here is to consider both the opportunities and the obstacles that emerge when engaging communities from these perspectives. Drawing from the experiences and research of the authors, we will then consider where these two approaches might intersect; both in practice and also in terms of how we understand the work. In what ways do our ideas reflect a shared direction; where might we find obstacles to collaboration; and how might these challenges be addressed? Finally, we will explore the implications of this for heritage management moving forward. How can governments better engage communities, and how can community-based initiatives better work with government?

Whether for democratic, pragmatic, ideological, economic, or other reasons, many of us already claim to be doing community engagement work - but we need to critically engage with *how*. Learning from both successes and challenges as we continue moving forward, we must refine our approaches in response to changing realities and conditions. This paper is one part of this ongoing and important conversation.

WHAT IS COMMUNITY?

When we speak of engaging ‘the community’, who exactly is it we intend to engage? According to Watson and Waterton (2010 p.1), “the very notion of ‘community’ seems to have ossified into a set of assumptions and practices that [are] now rarely examined”.

Cameron and Gibson (2001) observe that community is most often understood in terms of sameness – people who share a common identity or special interest. Communities are frequently defined in terms of shared location (those who live in a particular city, town, or region), beliefs (ie. the church community), activities (ie. the farming community), or cultural background (ie. the Italian community). These communities of sameness offer a sense of belonging, but can also serve exclusive functions, and are not particularly responsive to changes, whether those changes emerge from outside or from within the defined ‘community’.

According to Watson and Waterton (2010), even when differences within communities are acknowledged, community engagement approaches are commonly informed by “box ticking expediencies associated with ideas about social inclusiveness.” They remark that this is especially the case “where these were the product of political imperatives that celebrated the value of community without ever examining its definition or content” (p. 1). Cameron and Gibson (2001) offer a different way of looking at diversity within and among communities. Rather than defining community on the basis of sameness (or the coming together of static differences), they propose what they call ‘communities of difference.’ Communities of difference are not simply comprised of diverse people, but also recognize that by coming together, people continue to change and continue to *become* something different through relational processes. From this relational perspective, community can “be seen not as a clearly defined group or entity ... but as a dynamic process

through which relational engagement and diverse ‘selves’ are constantly emerging, being invited, and even being created anew” (Newbury, 2012 p. 7).

By seeing communities as sites of becoming, we can better understand community engagement as a generative process – not simply representational. Whether a government-led or grassroots initiative, community engagement efforts can be done in ways that *invite* the dynamic nature of community into the practice. Rather than understanding community engagement as a simple matter of transferring ideas from the community to the government or vice versa, we understand it to be a process through which the two come together to foster and mobilize new realities.

When understood in this way, the political implications of the work become much more visible extending beyond the immediate goals of any particular engagement activity. Who participates in such a process, and who initiates it? How are decisions made? Are established processes for community engagement consultative, cooperative, or collaborative? Whose interests are served by the process and the outcomes?

GRASSROOTS COMMUNITY ENGAGEMENT

In the winter of 2014, one of the authors (Newbury) was involved in the planning committee for a community-engagement conference called *Groundswell*. *Groundswell*, in fact, emerged out of a series of other initiatives that collectively demonstrate the dynamic nature of community engagement as it is described above. What follows is some of this background:

CASE: GROUNDSWELL

In the fall of 2010, a two-day continuing education course (called ‘Defining Diversity, Creating Community’) was developed and a pilot delivered by Newbury, as part of a partnership between Vancouver Island University (VIU) and the Powell River Diversity Initiative (PRDI).¹ The course was developed with the first day focusing on awareness and the second day on action. Two participants in this pilot who felt the potential for action took it upon themselves to establish a partnership among VIU, the Model Community Project, and Tla’amin Health to create a participatory action

¹ See Newbury, 2012 for details of this course.

research project in the community. Their project – which pulled together approximately 20 other organizational community partners – involved four more deliveries of the course over a two year period, as well as surveys and focus groups to track the impact participation may have in the community.

Partway through this process, an opportunity arose to cast the net even wider, tapping into the connections that had already been established through these partnerships, and create a community-based conference. This conference - *Groundswell* - simultaneously served to bring people together to network and learn about the diverse range of activities that were already going on, and to act as a catalyst to spark new relationships and initiatives. According to the Post-Conference Summary Report:

The intention behind such vast community engagement in the organization of Groundswell was to ensure congruence between the content and the form of the conference. That is, real community engagement was not only the hoped-for outcome, but also reflected the process by which the conference developed. Because of this, and thanks to flexibility on the part of VIU, organizers, and supporters, the emergent nature of the conference planning resulted in a program that seemed to reflect the needs and desires of the community at that time. The conference planning committee strongly believes that if there is another Groundswell event, simply replicating the 2014 program would not suffice. Designing an in-depth process by which the event is collaboratively developed and implemented will be necessary in order to best reflect the ever-changing needs and interests of the community (Newbury, 2014 p.2).

The event was, by all accounts, a success and there has subsequently been a strong call from the community not only for another such conference in 2015, but also for follow up activities throughout the year. In response, general meetings have been held for anyone interested in participating in next steps, and several new initiatives have been launched. A small grant from the Taos Institute² has been awarded to support these efforts, which have been collectively titled *Tracking the Groundswell*.³ Interestingly and importantly, the follow up activities currently being pursued are

² <http://www.taosinstitute.net/tag>

³ <http://www.prpeak.com/articles/2014/06/11/community/doc5397aabe57f60010335132.txt>

informed by the ideas and skills of those who participated in *Groundswell*, and the collection of people sitting around the planning table continues to evolve.

Clearly a grassroots-led initiative, where is the government in relation to all this? Though not a formal partner in any of the steps, government was engaged at every step. There are three local governments in the area: The Regional District, the City Council, and the Tla’amin Nation. City counselors and other representatives were invited to attend the course pilot, additional course offerings, and the conference itself. The mayor, two counselors, and two candidates in the upcoming election attended the conference, as did members of the Regional District and the Tla’amin band council – not as guest speakers but as participants. Leadership from Tla’amin, the local First Nation, were also invited to attend the conference. Not only did they facilitate a workshop at the event, but the chief offered an opening welcome, and elders were also invited to reflect on their experiences as ‘Keynote Listeners’ at various points throughout the day. The conference was participatory in nature, and the voices of *all* who participated were registered in the data collected.

Of the priority themes (Figure 1) that were generated by participants in the conference, several are of particular relevance for government wishing to engage community:

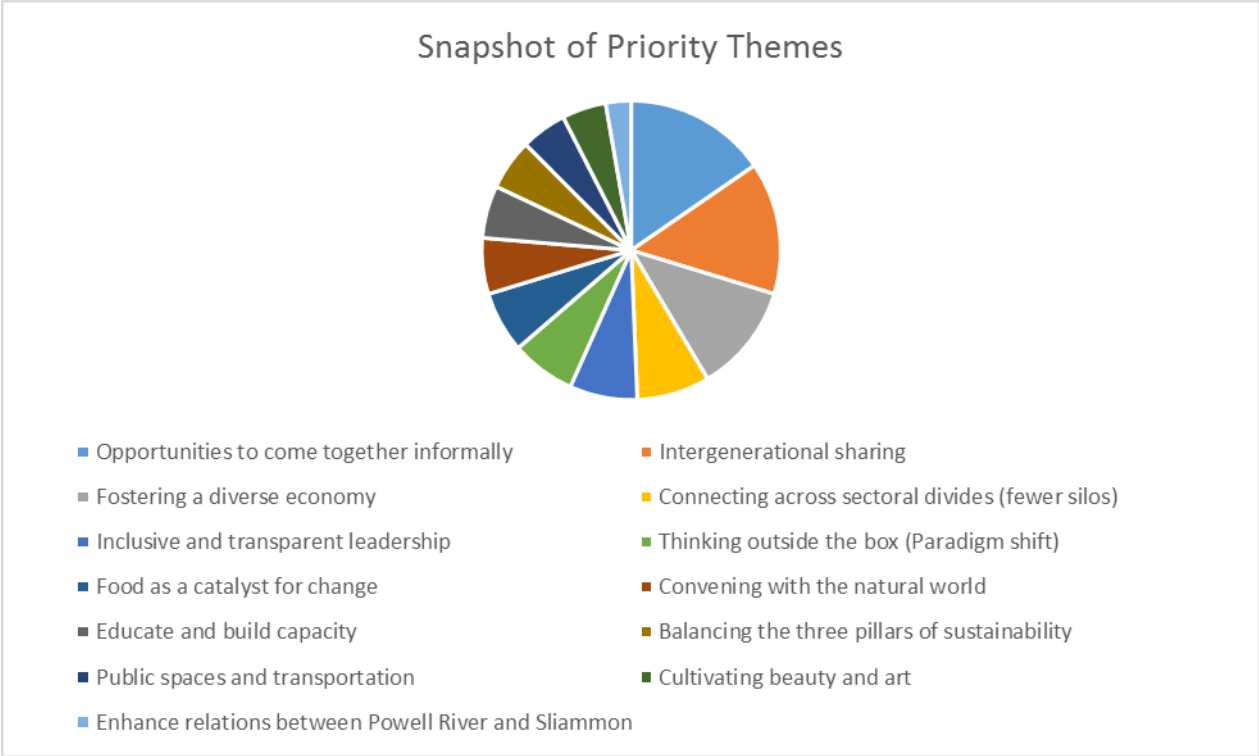


Figure 1: Snapshot of Priority Themes (Newbury 2014, p.4)

On the theme of 'Inclusive and transparent leadership', the post-conference summary report says:

Participants in the conference prioritized both grassroots initiatives and government led activities, and saw leadership as something that can take many forms. In addition to recognizing the various kinds of leadership, they identified participatory decision making, accountability, openness, and transparency as important priorities. Conference participants are interested in being engaged in decision-making and leadership, but would like these processes to be made more accessible. This includes inviting people of all ages, abilities, and backgrounds to into these processes. Widening the scope of who we consider to be leaders and increasing communication and visibility among us are important priorities (Newbury, 2014 p.4).

Some **action items** that were noted by conference participants include: inviting everyone to participate in decision-making processes (youth, families, elders, those with special needs, newcomers, etc), developing more collaborative leadership and decision making models, facilitating public engagement processes, mapping existing assets, adding measures to existing charters (such as the sustainability charter) so they can inform action, providing annual updates on existing charters, creating community forums, developing more social policies around local issues, sharing more concrete information, ensuring diverse representation in local government, creating opportunities for informal and proactive engagement between citizens and decision-makers, using a common vision to drive our activities, ensuring fiscal responsibility in City Hall, one government, elected officials going to where youth spend time to connect informally, and more (Newbury, 2014 p.7).

Groundswell and the related activities (both those that led to its emergence, and those that followed) offer one example of what grassroots community engagement can look like – in a particular community at a particular juncture in its history. With these ideas and practices in mind, we now turn to community engagement from a government perspective.

GOVERNMENT COMMUNITY ENGAGEMENT

HERITAGE MANAGEMENT IN CANADA

Parks Canada is the main federal level government agency responsible for the establishment management of the country's nationally significant natural and cultural

heritage places. The agency manages thirty-seven National Parks and eight National Park Reserves, which protect a combined total of approximately 303,600 km² of the Canada's diverse ecology. The agency also directly administers 167 of the country's 950 national historic sites, four national marine conservation areas, and a national landmark. At the time of this writing there are establishment processes underway for four more national parks including Canada's first national urban park (Parks Canada, 2008a). Parks Canada is not the only government agency that protects heritage in Canada, but it is the largest and arguably the most public face of national level, government funded heritage protection in the country.

The mandate of the agency is to “protect and present nationally significant examples of Canada's natural and cultural heritage and foster public understanding, appreciation and enjoyment in ways that ensure their ecological and commemorative integrity for present and future generations.” (Parks Canada, 2008b p. 1)

As an organization this size with a broad mandate covering the entire Canadian population, there are many reasons Parks Canada engages communities; from educational initiatives and tourism promotion, to national consultations about user fees and co-operative management with Aboriginal communities, there are too many nuances and levels of engagement than can be presented here, so for the purpose of this paper we will consider only community engagement in the process of management planning for national parks, focusing on one particular case.

THE MANAGEMENT PLANNING PROCESS AND PUBLIC ENGAGEMENT FOR PARKS CANADA

Under the National Parks Act, the agency is legally required to produce a management plan for all of the places it administers. Each management planning process must involve some level of community engagement; specifically, they must “provide opportunities for public participation at the national, regional and local levels, including participation by aboriginal organizations, bodies established under land claims agreements and representatives of park communities, in ... the formulation of management plans” (Government of Canada, 2014 p.4).

The last approved management planning process for Parks Canada was published in 2008.⁴ It lays out the process by which management planning activities will take place and includes a detailed explanation of the planning context, content requirements, responsibilities and accountabilities. There is a step by step walkthrough of how to complete the various elements that must be included in a management plan, even style and production guidelines.

Clearly defined processes and procedures, and templated approaches to management planning have several advantages, among them:

- They provide consistency across a large and complex system - there will be variations in style of writing and presentation, but the basic element will be similar and the information is presented in a way that is easy to find.
- They favour fairness and accountability - it is the same process in one part of the country as another and if it is said that one group or region was treated unfairly, the process for that park or site can be compared against the approved process to verify procedure.
- They provide a time and cost savings - instead of having to start from scratch for each park or site, planners and communities have a clear process to follow and know from the beginning what the general expectation is for an end product.

Despite the fact that the agency is mandated to work on behalf of all Canadians there are certain subsections of the Canadian population that experience the impacts of heritage management to a greater extent than others. These communities have a vested interest in directly participating in the decision making process and, but are not exclusive to, active park users, members of communities in or adjacent to heritage sites and of course, those whose cultural identity and personal history are more directly tied to specific heritage places.

The planning guidelines, while clearly defined, still allow for variation in process. This is necessary due to different realities in different parts of the country, and

⁴ Changes to the agency in 2012 resulted in modifications to the management planning regime. The length and complexity of management plans themselves have been reduced. Changes include removal of action items, an expedited scoping process and an increase in review period from 5 years to 10 years. The approach to community engagement and consultation have not changed significantly (Dicks 2014).

specific agreements or legal requirements, for example when working with Aboriginal partners. The management plans aim for a consistent structure but are written to reflect those local realities, for example, the cooperative management structures employed in northern parks that will be discussed in the next section. There is a distinct difference between a cooperative management process, which involves working directly with local committees and community representatives, and public consultation, which is used to reach out to the broader community for approval and input once some of the work has been completed.

Consultation on management plans is a legal requirement for national parks and national marine conservation areas and a policy requirement for national historic sites, however, consultation is only one aspect of public engagement. The Agency is now moving beyond consultation to more fully engaging and involving Canadians in shaping the vision for managing protected heritage places. This means maintaining an organizational culture that fully embraces internal and external engagement (Parks Canada, 2008b p. 11).

CASE: SIMILIK NATIONAL PARK MANAGEMENT PLAN

One of the authors (Dicks) participated in the cooperative management planning process at Sirmilik National Park, one of Canada's largest and most remote national parks. Spread over four parcels of land in the territory of Nunavut, the park covers part of the northern tip of Baffin Island and Bylot Island. The park protects 22,200 km² of Arctic tundra, glacier, wetland and coastal environments. It is home to caribou, wolves, foxes and lemmings; over 80 species of birds nest there each summer and in winter polar bears have their young in dens on the northern coast. The ocean that surrounds the park has whales, seals, walrus and fish. The land and sea are part of Inuit culture and have sustained the people for thousands of years.



Figure 2: Location of Sirmilik National Park (Parks Canada, 2014a p. 1)

The park was first established in 2001 at the request of local government. For many logistical, political and administrative reasons, the development of the park's first management plan was delayed until recent years and the process is currently reaching its end.

Sirmilik and the other national parks within the territory of Nunavut are managed cooperatively among Parks

Canada, local Inuit associations (including leaders from communities adjacent to the park lands) and, in some cases, representatives from other federal organizations with a vested interest in the region. Sirmilik National Park falls mainly in the area of the Qikiqtani Inuit Association (QIA) includes the communities of Arctic Bay and Pond Inlet. As part of the park establishment, requirements and considerations that Parks Canada has agreed to have been outlined in the Inuit Impact and Benefit Agreement (IIBA).

Cooperative management

When talking about the management planning process it is important to differentiate between cooperative management and consultative processes. In the case of the national parks in Nunavut, the broader community decided that rather than be considered a stakeholder which would be consulted *by* the governing body on what decisions would be made, they want to be *part of* the governing body, taking part in deciding not just what decisions would be made but also to help direct *how* the decision making process would take place. This was agreed upon in the IIBA, which requires the establishment of a Joint Park Management Committee (JPMC) made up of members from adjacent communities, Parks Canada representatives and other key stakeholders, and details how selection of members is to take place (Qikiqtani Inuit Association and the Government of Canada, 2014 p. 15).

The role of the JPMC is to “advise Parks Canada, the Minister responsible for national parks, the Nunavut Wildlife Management Board and other agencies on all matters related to park management.” (Parks Canada, 2014a p. 4). This high level

decision making body meets at least twice a year to discuss and review everything from park operations and policy decisions to concerns and comments by community members related to anything in the region that they feel Parks Canada can help address.

To fulfill cooperative management requirements on an ongoing basis, the QIA and Parks Canada established or facilitated the establishment of other teams to ensure that communities are as involved as they choose to be in the management of park activities. A Park Planning Team (PPT), made up of Parks Canada employees and representatives from the communities has worked to formulate the actual draft management plan itself, including a zoning structure which details the access and use restrictions that apply to non-Inuit park users. As the PPT is only made up of four members, an Inuit Knowledge Working Group (IKWG) was formed to advise them and provide a broad range of information and opinions. The IKWG, comprised of elders, a youth representative and others from the community, advised the PPT by identifying areas of special interest to Inuit people that influence not only the zoning of the park but also help shape how and where the stories of the people and the place will be told.⁵

It should also be noted that it is not the same individuals from the adjacent communities involved in all of these committees and working groups. The IKWG, the PPT and the JPMC are all made up of different representatives who expressed interest or were approached to participate. This type of community engagement is one that facilitates the flow of information in all directions between community leaders not affiliated with Parks Canada and the agency representatives.

Community Consultations

Those who have been part of the process have been working to inform the larger community, and to this end once the draft of the management plan was complete in winter of 2014, a process of even broader public consultation began. The goal of these consultations was to inform the community of the progress that had been made through the cooperative management planning process, invite comments on the draft

⁵ The author (Dicks) was acting park manager for Sirmilik National Park from May 2013 to April 2014. During that time he was a member of the Park Planning Team, represented Parks Canada at JPMC meetings and consulted with the IKWG and was part of the review process for the Draft Management Plan.

management plan and invite those who perhaps did not have the time or inclination to participate in a more direct and in-depth way to submit their comments for consideration.

Specifically, the consultation was intended to meet the following objectives:

- Provide an opportunity, for target groups in particular, to participate actively in park management decisions based on the directions set out in the draft management plan.
- Create an atmosphere of mutual trust and exchange by favouring a process that values different points of view.
- Create productive and enduring relationships between Parks Canada and stakeholders through a consultation process that recalls the mission of the park with respect to outreach, education, visitor experience and protection of the park.
- Foster harmonious integration of the park into its surroundings and the recognition of its importance for all Canadians.
- (Parks Canada, 2014b, pp. 1-2)

The first step in the consultation plan was to make sure the draft management plan, officially titled *Draft Management Plan of Sirmilik National Park, January 2014*, was available in not only Canada's two official languages (French and English) but also in Inuktitut, the official language of the territory, so that all people regardless of the language they speak/read have the ability to comment.

Supporting documents were also produced in the three languages to inform the people about the park and the planning process, including park significance, planning context, vision and strategic direction as well as some other specialized features of park planning (Parks Canada, 2014b). The goal was to explain the management plan and context of the process using language that is less technical and therefore more accessible than that required by an actual management plan.

The draft management plan and the supporting documents were sent to an exhaustive list of partners and interest groups, and a broad press release was issued informing the general public that they could obtain copies on line, by mail or email.

Notices were posted in public areas of the adjacent communities of Arctic Bay and Pond Inlet and the territorial capital city, Iqaluit, and public service announcements were sent to regional newspapers and local radio stations, and were posted online through social media (Parks Canada, 2014b).

In March and April 2014 a series of in-person public consultation sessions were held in all three communities inviting people to come in person to ask questions and get clarification on any aspects of the management plan or on park management in general. The field unit superintendent, who is fluent in Inuktitut, went on community radio in Arctic Bay and Pond Inlet to inform community members who could not attend the consultation session in person.

The next steps will be to integrate the comments and considerations from the consultations into the management plan, then bring it back to the JPMC for final review. The finished management plan will then have to be approved by the CEO for Parks Canada and the Minister for the Department of Environment. Only then will the document officially come into force and the ten year clock for the implementation of the management plan will begin. Cooperative management, however, doesn't end there. The idea is not that government will just take the information gathered and implement, but that the management plan will serve as the guide for joint management of the park. While Parks Canada is ultimately responsible for implementing the plan, they and the community will continue to work together to realise the potential the park land has to offer Inuit and non-Inuit users.

The cooperative management process (which includes but is not limited to public consultation) in national parks of Nunavut may be as close as one can get to a truly collaborative process; one that addresses the needs of the communities most directly affected by heritage management while still meeting the broad requirements of a large national organization like Parks Canada. There is no doubt that the process will continue to be modified and improved as time goes on and our understanding of the concept of cooperative management and community engagement continues to evolve.

WHERE TO FROM HERE?

We have provided examples of community engagement from two very different perspectives, one from that of a grassroots initiative that emerged through collaborative processes, and one from a government agency that engages community through both cooperation and consultation. We believe there is value to both approaches and that by communicating across these sectoral divides we can learn from each other and become more effective in our respective community engagement efforts. We hope to contribute to a deeper understanding of the opportunities for and limitations to community engagement in relation to heritage management through this discussion.

The examples above indicate that both government and grassroots initiatives understand the significance of cross-sectoral engagement for meaningful work to be done in communities; they both put great effort and resources into developing meaningful community engagement processes for their initiatives. It is important to appreciate what is already being done in what are already complex working conditions.

That said, systemic barriers exist that interfere with the capacity of governments and communities to engage each other as fully as they would like. Government-led initiatives sometimes struggle to find ways to bring community-members to the table in a lasting way, and grassroots initiatives often struggle to find ways to have their voices heard when it comes to policy, even when their knowledge and experiences are valuable. Our experiences suggest that it is not a lack of will or appreciation of the contributions that others can make that erect these barriers, but rather systemic differences that lead to different approaches to community engagement, as can be seen in the examples above.

It is made evident with these examples, that while grassroots initiatives often prioritize collaborative approaches to community engagement, the scale of government-led projects often leads to them take a more cooperative and/or consultative approach. This difference can lead the two sides to 'miss' each other (both conceptually and practically), even when important opportunities for effective community engagement do exist. What can be learned from this for future efforts, particularly in relation to heritage management? In other words, how can the two

groups use this understanding of their different mandates and systemic capacities to more effectively engage communities in their work?

GOVERNMENT-LED PROJECTS

As is demonstrated above, government-led projects have to work hard to meaningfully engage communities in the face of systemic constraints, such as centralization and universalization, that come with large scale efforts. This can create barriers to genuine collaboration and governments are more likely to engage communities through cooperative and consultative processes. In 2012, however, Don Lenihan published a book called *Rescuing Policy: The Case for Public Engagement*. In it, he draws on extensive research and experience that identifies consultation as only the first of three steps to genuine engagement: the next two are deliberation and engagement. Engagement, he argues, means not only sharing ideas and information, but sharing the responsibility to act. He shows with a wide range of case examples that it can initially feel extremely vulnerable for government bodies that are used to believing their mandate is to 'serve' the population to share responsibility in this way. But when enacted properly, doing so brings about better results that are longer lasting and require fewer resources.

What could this mean for Parks Canada, in the context of heritage management? According to Lenihan's (2009) *Public Engagement Framework*, it begins precisely as was described above in the case of Sirmilik National Park's management plan (as a case in point). The important aspect of public engagement from Lenihan's perspective, however, is at implementation, with governments and populations becoming true partners in implementation. This *does not* require 1) complex high level processes, nor 2) government bodies giving up their power. It *does* require 1) connecting with multiple, small scale initiatives that already exist on the ground that are well-positioned to bring government policies to life through their actions, and 2) government bodies being deliberate about how they exercise their authority. Such processes can enable more to be done with less by developing functioning government-community partnerships by tapping into existing community resources.

Drawing from the case of Sirmilik National Park, above, rather than circulating the management plan to a diverse range of interest groups (many of whom contributed to its development), the partnership approach proposed by Lenihan (2009) would go

further by ensuring different groups would in fact be responsible for carrying out certain aspects of the plan as engaged partners. In Lenihan's experience working with governments on very complex projects throughout both Canada and Australia, he observes that such an approach to public engagement ensures not only good ideas, but also concrete actions – leading to increased satisfaction for both governments and community members when it comes to outcomes. Drawing from the feedback compiled in the Groundswell Summary Report, it does indeed seem that such a process would be greatly appreciated. And government bodies appreciate it because they no longer need all the resources to implement the plans they develop. Community partnerships mean more can be accomplished with less, meeting the mandates of both governments and community groups simultaneously.

GRASSROOTS INITIATIVES

While it might seem ideal for every initiative and project to emerge through collaborative processes, the size, scale, and even transient nature of modern communities creates a reality where in-depth collaborative process building for every type of project is not always possible or even desirable.

The concepts of communities of difference and sameness proposed by Cameron and Gibson (2001) provide a framework by which we can understand some of the complexities involved when engaging communities. All community members come with their own experiences, values, and ideas about what is needed. This means the direction a community/government partnership ultimately chooses is not about reaching consensus or a majority vote, but is the result of a complex negotiation of power and influence among its members.

Importantly, those representing government in community engagement are themselves part of the community with which they engage. The government representatives themselves must follow the lead of the policies that guide their agendas and direction that come from senior executives and politicians, and it is sometimes the case the representatives of government at the community level can get just as frustrated by the bureaucracy and red tape as anyone else.

Grassroots initiatives could benefit by looking at government not as external but as part of their dynamic community of change, and integral components of the dynamic

of difference and sameness that is at play. Engaging government representatives as *members of the community* may not solve the broader systematic issues but it enhances communication which brings decision makers in government to a greater understanding of what their constituent communities want and need. Over longer time periods this may also set the stage to create desirable changes in government processes, making it more responsive to the needs of the communities 'it' serves. When missed opportunities for meaningful engagement are noted, it is an opportunity to explore processes and identify how groups with common interests can work together.

To strengthen collaborative practice we must recognise that there is *always* negotiation of existing power dynamics. It is important that there is recognition by all that this power dynamic exists is negotiable. It is also important to note that collaboration is not the same as consensus; not everyone in the community will agree with outcomes even when achieved through collaborative process (see for example Blades 1997).

CONCLUSION

Heritage management involves a wide range of players. Sometimes it is initiated by concerned community members and grassroots organizations; while at other times it is government agencies that take the initiative. When it comes to engaging communities around such matters, the systemic realities at play often lead each to take quite different approaches.

By drawing from the examples of Groundswell and the cooperative management processes in Canada's northern National Parks, we have noted some areas in which a better understanding of the commonalities *and* differences that exist between grassroots and government processes can enhance the ability for cross-sectoral partnerships and, ultimately, effective heritage management.

It is important to note, however, that each planning program faces its own unique conditions that require site-specific approaches. Meaningful government/community partnerships do not happen intermittently, but require an ongoing commitment to relationship building in order to bring these site-specific considerations to light. Key participants need to be engaged not only at the beginning in an advisory capacity,

but all the way through to implementation, with communication flowing in both directions. With a deeper understanding of government as *part of* the communities it represents, such engagement can be deepened over time.

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Sustaining UNESCO MAB Reserve Spree Forest – The Right for Preserving Landscape Values in the German Lusatia Region

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INTRODUCTION

UNESCO World Heritage Properties, UNESCO Man and Biosphere Reserves, other protected area systems and – within these institutions of outstanding protected areas Spree Forest (Spreewald) as the case study – are the very efficient and legally set environmental combined to spatial, regional and landscape planning instruments for preserving the right for Outstanding Universal Values (OUV): landscape, cultural, natural, tangible, intangible and land use as well as ecosystem services and natural resources. Human life quality is further on supported as one of the human rights within diversified interests, pressures and impacts for the environmental media in Spree Forest and Lusatia Region in Germany.

This treatise will follow the approach of functioning environmental media (e.g. soil, air, climate) and in specific the media of landscape combined water perspective. Functioning environmental media in general are playing a significant role for the setting of life quality. On the one hand places of relaxation in aesthetically and identity entailing landscapes or landscape patches like parks are creating human life quality within human lifes` daily workload and struggle for life. On the other hand life essential environmental media such as the availability of qualified and quantified water for drinking purposes, agricultural production, handicraft, industrial usage, landscape aesthetical purposes and tourism e.g. or landscape values in general are fulfilling or are combined to main standards of human rights, which are therefore legally protected. Water quality, amount and availability and the quantity and quality of other environmental media are for sure directly influencing landscape values on different spheres of perception. The past study investigated in the threatened biodiversity and ecology of Spree Forest wetlands and the future perspective of a resilient cultural landscape as well as socio-economic combined ecological

development of the Lusatian Region. An innovative ecological oriented landscape as well as water management and protection needs to balance between conservation, restoration and sustainable development.

The case study of UNESCO MAB Reserve Spree Forest is within this theoretical framework directly set in regional context of Lusatia Region and Spree Forest itself for assessing best sustainable solutions for all most diverse concerned private persons, non-public groups (German, Polish as well as diverse tourists worldwide), voluntary active persons, companies, stakeholders, institutions, universities (Reinstädtler, 2013), ministries of the state of Brandenburg and the state of Saxony, policy makers in the ongoing and continuing research process for the region of Spree Forest within Lusatia.

The 475 km² wide protected area and perimeter of UNESCO Man and Biosphere (MAB) Reserve Spree Forest (Spreewald) was firstly proclaimed as a nature reserve in 1990 and declared in 1991 as being a UNESCO MAB Reserve. Its location 80 km Southeast of Berlin in the state of Brandenburg in Germany is an already former turned over swamp to a European wide unique cultural landscape. Resulting from the last ice age about 20,000 years ago, the river Spree is floating through the area with dividing the landscape into a network of streams and forming a large inland delta (Döinghaus, 2000). The actual state of landscape change is a meadow-agriculture-forestry patch, molded by human beings for hundreds of years.

Its function as being furthermore a transitional area between upper part of the River Spree is influenced despite other land use forms like settlement, agrarian and forestry use as well as by lignite open-cast mining. The Spree River landscape and water create values within a unique network of different water related biotopes, habitats for a home of several endangered species, a diversified, multi-patched and small corridors inhabiting cultural landscape around the interior riverine system despite the fact of drinking water usage and evolving water threshold values since first human settlement appeared.

Despite the ecological and environmental, social and economic facts of this cultural landscape, the landscape itself inhabits the culture of the Sorbs' peasants as one of two by the German government recognized minorities in Germany (Döinghaus, 2000). In the Spree Forest (Spreewald) region the sorbic people continue to live their

traditional life, tangible and intangible heritage within their culture and language. In Lusatia Region the intensive land use activities by lignite open-cast mining are partially highly disturbing or even destroying living settled cultures and lives.

This article has not the flagship of validating international, national or regional political discussions or even decisions within transforming processes after IPCC 2014. These transforming processes and their impacts and vulnerabilities for human rights and planet earth are already mentioned in IPCC Report combined to a complex and changing world within better taking climate resilient pathways (IPCC 2014). As scientific assessment processes should further on be able to assess time framed, transparent, independent, environmental data and information friendly and – the most important – non corrupted, the author of this article is pleased to have gathered and still gathers data collection with a neutral view and with all concerned stakeholders. Therefore, the main objective of this article is to support fundamental goals throughout international recognitions for landscape and water related values as implementing human rights into this region. Also institutional frameworks have to be declared within finding solutions for maintaining and improving environmental and land use stability of and throughout parts of landscapes, its water body and values in Spree Forest even within complex-cause complex cause – and - effect relations in adapting to climate change (Reinstädtler 2013, after Roggema 2009).

The focus of this article will be set on a theoretical analysis of the “heritage” and MAB Reserve Spree Forest and the connection to landscape combined water values as “human rights” in legal terms in the sense of the conventions. The case study on landscape and regional level will investigate in the role of the protected areas as being legally bound within law and conventions. The question will not be how to maximize boundaries, but to minimize conflicts within a participatory and communicative process for the protection and development in a sustaining future for the regions.

MAN AND BIOSPHERE RESERVES AND LEGAL INSTANCES FOR PROTECTING LANDSCAPE AND WATER RESOURCES IN SUPPORTING HUMAN LIFE QUALITY

As it was already more than two hundred years ago stated by Smith (1776, p. 44): “nothing is more useful than water; but it will purchase scarce anything; scarce anything can be had in exchange for it. A diamond, on the contrary, has scarce any value in use; but a very great quantity of other goods may frequently be had in exchange for it.”

So nothing is more obvious than environmental media such as water and for sure landscapes have to be legally protected, so to initiate in an artificial way a new environmental awareness and so to “refresh” the status of medias’ value.

In this way - and in correlation to the concept of the worldwide MAB Reserves in the first row - the criteria of the international binding guidelines for the Global Network and the Seville-Strategy (1996) have to be mentioned. National criteria are circumstantiating for the German UNESCO Biosphere Reserves. The national criteria were worked out firstly in Germany in 1996 with including 20 structural criteria and 20 functional criteria (Nowak, 2012 p. 7; UNESCO 1996a; UNESCO 1996b). The first Evaluation-Reports of all so far German Biosphere Reserves were initiated since 2001 up to 2008. In 2006 the criteria were proved and in 2012 the second evaluation period started in Germany (Nowak, 2012). The State offices like the Brandenburg State Office of Environment, Health and Consumer Protection (Landesamt für Umwelt, Gesundheit und Verbraucherschutz – LUGV) combined to the Ministry MUGV are submitting these reports, which are evaluated and reviewed by the German MAB National Committee (MAB NC). The MAB NC for sure is preparing and carrying out the whole evaluation-process, which includes three meetings with one in the concerned Biosphere Reserve area and closing with formulating and deciding about the statement for the MUGV / LUGV and the MAB office in Paris. The MAB – Advisory Committee then deals in report, statement and formulates the further on UNESCO – Statement. The closing up UNESCO – Statement is done by the International Coordinating Council (ICC), which is holding once a year the meeting (Nowak, 2012 p.4).

The Biosphere Reserve Spree Forest as part of the Man and Biosphere (MAB) Programme is an attractive designation as well as provision that serve within the functions of conservation purposes also for enhancing sustainable development and research (UNESCO, 2013a) especially in the way of sustainable land use systems combined to biodiversity protection throughout the world: as within the example of Biosphere reserve Spree Forest humans have lived and worked here on small farmsteads since centuries. In enduring way the biosphere reserve is still hardly dissected by roads, gives place for biotical corridors and so offers a home for numerous rare species (DUK, 2011). Thus two important objectives of the Biosphere Reserve Spree Forest have to be brought forward and fulfilled (comp. Chap 2):

- to protect species and support biodiversity on practical field level and research level as well as
- to preserve traditional forms of land use, e.g. through offering reliable funding to the farmers (DUK, 2011).

This conserving, developing as well as researching approach is one of the initial spots for strengthening human life quality in correlation to the protection of qualitative as well as quantitative exponentiations of landscape and water resources throughout the MAB Programme.

Biosphere reserves have increased in its number of appearance throughout the growing awareness of sustainable development in land use, ecological tourism purposes and regional market labeling. Already 610 biosphere reserves are established in 117 countries (including transboundary sites) in 2012 with additional changes in the year 2013 (UNESCO, 2013a). Compared to the year 2000 considerably 391 sites in 94 countries ratified for MAB status and inclusion into the MAB Programme (UNESCO, 2013a). Despite the growing awareness and named facts above since the inception of MAB Reserve scientific programme in 1971 also experience, methodologies, competencies and knowledge for applying the biosphere reserve concept in practice have been evolved (UNESCO, 2013b).

Within the framework of such a programme, the objectives of the sites' establishments and its World Network of Biosphere Reserves (WNBR) the reliability, authenticity and consistency of the specific sites are secured (UNESCO, 2013a; UNESCO, 2013b). Up to that the targets 9 and 10 of the Madrid Action Plan have to

be met (UNESCO, 2013b), so that there`s already qualitative control and monitoring enabling comparable standards in MAB programme. The periodic reviews are one tool in this system: for MAB Reserve Spree Forest in Germany the Advisory Committee stated as being the 2013 review quite successful (UNESCO, 2013a; UNESCO, 2013b). It was the second review until designation in 1991. So for example the recommendations of the first review in 2003 are fulfilled within Advisories` Board validation high satisfactory. These recommendations included “the establishment of a joint management strategy for the authorities and companies as regards water management in areas where lignite mining and mining rehabilitation activities are taking place (UNESCO, 2013a; UNESCO, 2013b). The German authorities` high quality of the periodic review report are commended. It was considered that the biosphere reserve is “fully fulfilling the criteria of the Statutory Framework” and finally recommended using the Spreewald Biosphere Reserve as a model for the World Network of Biosphere Reserves (UNESCO, 2013a; UNESCO, 2013b).

In this case of MAB Reserves and Spree Forest in specific it can be summarized that sustainable development as one pillar in the concept of MAB Reserves in general is stabilizing the use of landscape and water resources for human life quality. Next to the MAB programme other important agreements, charters and legal inventions were up to that developed, came into force and are thus supporting stabilizing situations for landscape and water resources on political level for solid sustainable processes within usage of natural resources: the UN Conference on the Human Environment in Stockholm (1972), the in 1983 evolved Brundtland Commission Report (1983) and 1987 published with the title “Our Common Future“ (1987), then thanks to Brundtland Report evolved UNCED Earth Summit (1992) in Rio de Janeiro and its four most important developed declarations and principles. They were called the Rio Declaration on Environment and Development, Agenda 21, the “Forest Principles” and the Convention on Biological Diversity. Following the International Conference on Population and Development (ICPD) Programme of Action (1994), Lisbon Principles (1997), further on the Earth Charter (2000), UN Millennium Declaration (2000) and the Millennium Ecosystem Assessment (2005) are supporting the combined principles of environmental protection and sustainable development. Thus, these agreements, charters and legal inventions also strengthened the awareness process of sustainable development and within these

processes also landscape functions, aesthetics, values and resources, landscape water household, water quality, availability, water management, water reuse and against water pollution.

The existence of protective laws despite agreements, conventions, declarations, resolutions, agendas, programs, participation processes, functioning landscape and environmental planning instrumentations like Environmental Impact Assessment (EIA) and Strategic Environmental Assessment (SEA), protected area systems or informal as well as formal planning processes within fulfilling the countercurrent principle in European spatial planning manner in general are tremendously important for developing frameworks for protecting natural, landscape and water resources and thus implementing landscape combined water management strategies. But how is the legal situation of international agreements, declarations, resolutions, laws or other important documents supporting forth coming of sustainable action for landscape and water resources?

A valuable and functioning situation for fulfilling all three pillars exists: sustainable development, landscape and water laws are integrated on the different planning levels, which are next to legal instruments guiding in sorts of formal or informal planning instruments. Accordingly to the named two pillars of sustainable development and water and in combination to their impacts for landscapes, then the third pillar is represented by landscape protection and its legal instruments as being another possible instrument in saving natural resources. Sustainable landscape and land use development, its functioning and valuable landscape water household are some of the features. Up to that preserving the right for qualitatively and quantitatively sustaining water resources as well as landscape resources is the better option in development.

International landscape protecting, conserving (and combined holistically and interdisciplinary developing) conventions and laws like the Convention Concerning the Protection of the World Cultural and Natural Heritage (shortly named as UNESCO World Heritage Convention) (1972) are supporting these developments: with creating a protected area (Hanna et al., 2008) and with including the term of “cultural landscapes” in 1992 to the conventions statutory is one scope of the UNESCO World Heritage Convention, that the term of and facts around “landscape”

have gained increasing importance on international level for revisions in settings of tentative lists in different countries (Rössler, 2006). The shift of legal protection is fulfilled within this document to the human dimension of landscapes such as to the tangible, intangible and associative values in outstanding landscapes and with OUV, to its sustainable cultivation in sort of sustainable agricultural practices and to the living cultures, the inhabitants, communities and their traditional settlements (Rössler, 1995, Strecker, 2012). Also the perspective and irreplaceable combined view of tangible and intangible elements giving a complete cultural description (Albert, 2006) is one of the important new viewpoints in this convention.

The adoption of the European Landscape Convention in the year 2000 has supported and fulfilled these shifting processes (Strecker, 2012) with its perception of landscapes as being inhabitants' landscape. Providing for an active participation of the public in the formulation of plans and policies and including despite the outstanding landscapes also the everyday or degraded landscapes (Strecker, 2012). After Strecker (2012, p.1) "this brings landscape back to its early etymological origins and has a number of implications for human rights, democracy and access to justice". So it is worthy to think about as well as protect and develop landscapes and its tangible as well as intangible values so to beware regional and minorities cultural identity.

The more important is the holistic and interdisciplinary assessment of combined landscape and water characteristics and protective tasks as water always is a limiting factor in substantially life existence and general development purposes: water quality, amount and place of available water are some of the most important substantiality and analytically as well as in instrumental way guiding factors to sustainable processes, which are secured in quality and quantity on legal level by the different kind of existing International Water Laws and on project level by for instance the Environmental Impact Assessment (EIA) procedures. International resolutions were also oriented in the terrestrial combined water ecosystem protection or restoration, which is set up exclusively for these - so called wetlands - within Ramsar Convention (1971) as being the Convention on Wetlands of International Importance, especially as Waterfowl Habitat and partially within Bonn (1979) or Bern Convention (1979).

Specific focus in this subchapter is laid on the legal level, where as in the first row the United Nations Human Rights Council Resolution on Human Rights and Access to Safe Drinking Water and Sanitation, A/HRC/15/L.1 (2010), (Likhotal, 2013) has to be named, as in many countries water and sanitation are constitutionally guaranteed as being fundamental human rights. The fulfillment of instrumentations in different countries for securing the realistic proceeding of further on guaranteeing these human rights and including water quality, amount and preserving the worldwide water cycle are dependent on international, national and state related water laws and the development features of the landscape water household in itself. The International agreements such as the United Nations Convention on the Law of the Non-navigational Uses of International Watercourses (1997) (IWLP, 2014), the United Nations Convention to Combat Desertification (1994) and next to the support for sustainable development in general as well as for water related protection the Ramsar Convention on Wetlands of International Importance especially as Waterfowl Habitat (1971) are strengthening the legal, administrative situation of water related resource protection.

Other International Law Association Documents are also supporting amongst others human life quality within water protection like the "Berlin Rules": the International Law Association Berlin Conference on Water Resources Law (2004), the Seoul Rules on International Groundwaters, International Law Association (1986) as well as the Helsinki Rules on the Uses of the Waters of International Rivers, done by the International Law Association (1966) (IWLP, 2014).

Within this non entire overview on biosphere reserves as an spatial and legally bound location and the diversified legal documentations existing for preserving these protected areas, it has to be still connected to regional dependencies and needs to be acknowledged as being most effectively binding to the pressures for landscape and water resources. But for sure even the perimeters of protected areas and existing legal frameworks are developing in interlinking procedures better worlds' natural resource and the humans' life quality.

RURAL LANDSCAPE CHARACTERISTICS AND WATER DEMANDS IN UNESCO MAB RESERVE SPREE FOREST

The district of the biosphere reserve Spreewald / Spree Forest in between the city of Cottbus, Lübben and Leibsch, Alt Schadow (Fig. 1) is bearing a total length of 60 km (Vött, 2000, p. 3) and being divided geologically into the Upper Spree Forest (Oberspreewald) and Lower Spree Forest (Unterspreewald). Main parts of water meadows and lower terraces in Lower and Upper Spree Forest pertain to the natural region division of Malxe-Spree-Lowland.

The Upper Spree Forest (Oberspreewald) is mainly lying in the geological formation of the Baruther glacial valley in between lower moraine and upper moraine land and between the city of Cottbus and the village of Lübben in 40 km length and east-west direction. The in 300 river arms divided river of Spree is giving space for a maximum 15 km wide water meadow (Vött, 2000, p. 3) in these perimeters of the MAB Reserve preserving biodiversity corridors and traditional land use habits.

The part of Lower Spree Forest (Unterspreewald) is located in 20 km length and near to Lübben and the ridge of periglacial or fluviatile valley sands changing the rivers flow pattern in south-north direction from the villages of Lübben up to Alt Schadow (Gauß-Krüger-Coordinates: RW 46,35 up to 46, 35, HW 57,58 up to 57, 79). The lowlands of Lower Spree Forest Region are embedded in lowland with reliefs of moraines, valley sand terraces and inland dunes. The maximum width of the water meadows in Lower Spree Forest area are 4,5 km (Vött, 2000 pp. 3,4).

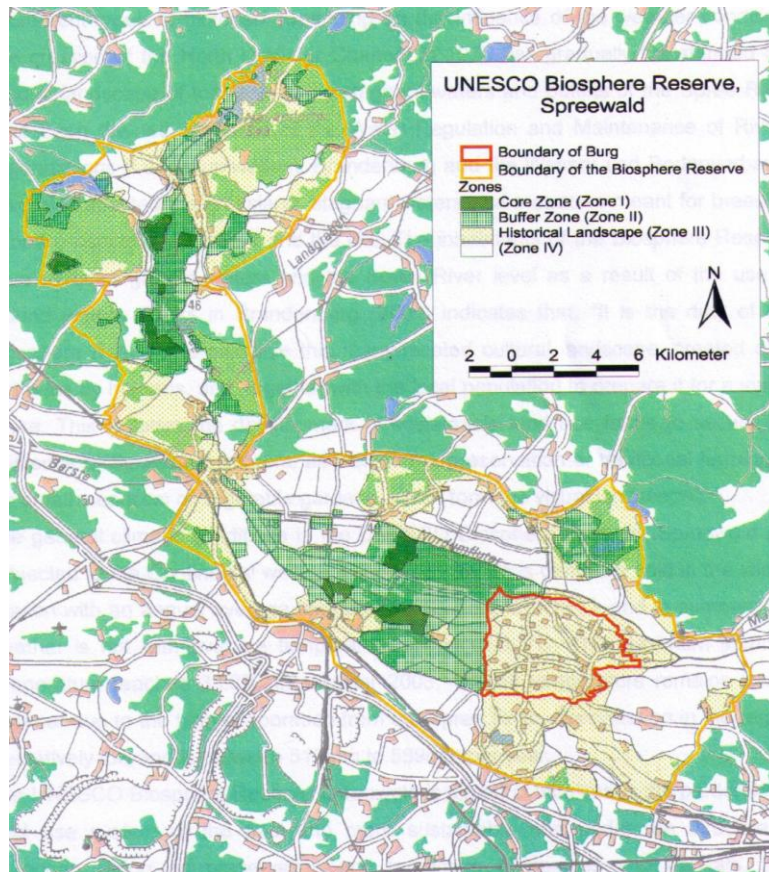


Figure 1: Perimeter of the UNESCO MAB Reserve Spreewald, Plane-table sheet from 1987 (Source: Solomon, 2005)

The demarcations of the different four existing protection zones of the MAB Reserve site is shown in Figure 1: Zone one and two are under status of nature reserve preservation and have an extent to a spatial dimension of 102,88 km². Zone three and four having the focus of protection of cultural and historical landscape and inhabit 372,05 km² (Solomon, 2005). The core zone 1 is in this moment in the process of being extended as one of the demands is to enlarge the core areas to 3% of the total area (LUGV, 2012).

The biosphere reserve Spree Forest features a network of 1575 kilometers of linear, natural and artificial watercourses with about 500 installed weirs and other hydraulic structures (Balla and Kalettka, 2003; LUGV, 2012) on 47,500 hectares in the biosphere reserve perimeters (DUK, 2011). The meander and small channel water systems of the wetlands and water meadows are evolving because of very rare, low and approximately 0,2 ‰ gradients in the valleys (Vött 2000, p.8, after Helbig 1938, p. 439 and Gringmuth 1953, p. 212). Lying in the geological formations of the Brandenburgian land of top moraine and comprising lowlands in a relief of moraines,

terraces of fluvial and periglacial valley sands, the Lower Spree Forest is predestined for these typical wetland, water meadow patches and landscape formations: around 15 000 hectares are covered by meadows, pastures and wet grasslands (LUGV, 2012). Approximately 2800 hectares of these meadow communities are particularly valuable in terms of nature conservation, such as the large sedge meadows. Habitat types covered by the Flora-Fauna-Habitats Directive (1992) such as alluvial meadows of river valleys of the *Cnidion dubii*, lowland hay meadows and hydrophilous tall herb fringe communities (Balla and Kalettka, 2003) – have particular nature conservation value (LUGV, 2012). The same importance is to be stated in sort of creating the typical landscape characteristics for landscape esthetical aspects and landscape identity. These aspects for sure foster regional identity. So it is one of the aims in MAB Reserve Spreewald management to preserve these grassland communities through conservation agriculture while maintaining adequate groundwater levels. As the survival of all the named habitat types and enclosing biodiversity as one part of landscape identity in the Biosphere Reserve depends on water inflows by the river of Spree and on the status of groundwater and surface water at the site (LUGV, 2012), the landscape water household or hydrological balance is one of the priorities set in the management aims of UNESCO MAB Spree Forest:

The Spree Forest biosphere reserves` - in Germany unique - rural cultural landscape, middle-european wetland area and inland river delta with a network of smaller water channels, riparian forests on wetlands and extensive wet meadows as such is preparing and adapting for increasing drought within the successfully by project manager Ms. Dr. Christine Kehl developed „Spreewald Water Edge Project“ (DUK, 2011).

Even if now the catchment area of Spree Forest district is about 2500 km² (Vött, 2000), Marcinek (1969, in Vött, 2000) and also Peschke with their hydrological researches (1968, in Vött, 2000) are identifying Spree Forest region with the porous, sandy materials in subsoil as being a sinking, percolation area (Marcinek, 1969) and water shortage area (Peschke, 1968). The climatologically general characteristics are facilitating these processes in disturbing negative inputs in the hydrological cycle: in being one of the lowest precipitation areas German wide with under 600 mm/ year and having a higher evapotranspiration because of enlarged water bodies as well as

subsoil triggered ease in water runoff are supporting water stress developments and being a so called water shortage area (Vött, 2000; Balla and Kalettka, 2003).

On the other hand the water runoff regime in spree forest was characterized by numerous flood hazards in winter and summer in before first water management regulating and water high rise measurements were initiated (Vött, 2000).

Human interventions throughout e.g. melioration, large-scale open cast lignite mining (DUK, 2011) and other land use forms have changed over the centuries the river flow and size of the river beds of the Spree and its surrounding wet meadows, swamps and other habitats. Up to that the hydrologic budget of the river Spree within the Biosphere Reserve has been strongly influenced by decades of lignite mining in the Lusatia region. So since some decades the water balance of Spree Forest is influenced by Lusatia mining. For exploitation of brown coal in open cast mining groundwater (level) has to be raised and this water of dewatering is feeding into the river Spree (Vött, 2000). These amounts of mining drain water were increasing up to the ending period of GDR in 1989 and guaranteed a sufficient water supply for Spree Forest (Vött, 2000). Open cast mining activities then declined significantly after 1990, resulting in noticeably decreased river discharge of the Spree (LUGV, 2012). The structural change began in 1989/1990 with decrease of mine drainage water (Balla and Kalettka, 2003; Vött, 2000).

An ecosystem, water balance change as well as a cultural change of identities as well as the minorities` Sorbian /Wendian cultures change of places was initiated in the centuries of land use transformations. But throughout tremendously intensive communicative, cooperative and participative processes within the very active different responsible and coordinating institutions, one of the challenges of the water management could lead into the qualitative proceeding of the UNESCO MAB Reserve and these inhabiting qualities of landscape values.

Still these former changes in the years around 1989 are giving great challenges in sort of habitat, biodiversity, water quality and amount values (Balla and Kalettka, 2003; Vött, 2000). The actual challenges from these former time changes are giving new responsibilities in sorts of intrusion of iron-hydroxid and sulfate into the water bodies and groundwater resources. One initiative from experts of BTU Cottbus-Senftenberg combined to institutions and regional as well as international experts

was the “Symposium of Iron Clogging” on 25th of February 2014 (BTU, 2014). Experts in the Symposium gave the chance and right for everybody to get an actual insight view into the scientifically observed status quo of reasons as well as solution findings oriented communication. This Symposium is one example for enhancing participatory processes in such difficult and multifarious stakeholders, institutions, persons and states concerned entailing processes. Next to these water quality changes and contrary developments in comparison to the EU Water Framework Directive the linear watercourses are giving up changes in their ecological structures: The linear watercourses were assessed by mapping the quality of the water body structures. These mapping procedures for evaluating the quality are resulting in mostly moderately to distinctly impaired states of the watercourses. Around one third of them are obviously to severely damaged and only around 2% are in a more or less near-natural state. The general objective is to achieve a good ecological status of the watercourses in accordance with the EU Water Framework Directive (LUGV, 2012).

Climate change as another influencing and most important impact to be acknowledged in the shift or transformations of economical, ecological, socio-cultural structures (IPCC, 2014; Reinstädtler, 2013) as well as in landscape and water management or water balance of Spree Forest and Lusatia Region: this quite arid region will lead to drier and warmer summers and thus reduce flow velocity and water quality in the streams (Vött, 2000; DUK, 2011). In this background climate change has been defined as a “flagship topic” (DUK, 2011) of the biosphere reserve Spreewald and is already taking action with the project “INKA BB”, which is a valuable upcoming signal for future oriented Biosphere Management next to concerns of adaptation for climate change.

In this context of system changes challenges for best protective as well as preventive measurements within especially landscape and water balance with focus on water availability and quality are in the focus of this unique river landscapes case study and its preventing, managing of the Spree Forest ecology, river system, biodiversity and landscape as well as water values and resources. Pressures and threats for a sustaining landscape and water balance in Spree Forest MAB reserve have to be analysed, so to indirectly bring forward most critical threats for water resources uses and sustainable conservation and present population growth, socio-economic activities and industrial development and climate change impacts.

But so far the recommendations of UNESCO reviewing process in 2013 are not too demotivating as following statement is guiding throughout tremendously important participatory processes and diversified interests to be fulfilled for a continuing wealth and sustainable development of the region Lusatia and the “flagship” and core of landscape values of Spree Forest: UNESCO Advisory board comments positively about the last 10 years development of MAB Reserve Spree Forest and a forth bringing of a water management strategy such as “the establishment of a joint management strategy for the authorities and companies as regards water management in areas where lignite mining and mining rehabilitation activities are taking place (UNESCO, 2013a; UNESCO, 2013b).”

ASSESSMENT FOR A SUSTAINING UNESCO MAB RESERVE SPREE FOREST AND LUSATIA REGION IN GERMANY

The 475 km² wide area of Biosphere Reserve Spree Forest (Spreewald) is mainly influenced by the river of Spree with the basin evolving from its spring in the Lusatia Mountains in Saxony to the transitioning zone of the Spree Forest up to its mouth near the capital of Berlin in Germany. The Spree Forest has the natural constitution of being a region consistent of mainly wetland habitats (Balla and Kalettka, 2003). Transitional profiles between terrestrial and water ecosystems are characterizing wetland regions and so Spree Forest. Wetlands are defined as “areas, where saturation is the factor determining the type of the soil, vegetation and animals, creating elements of natural landscape, where rare species of flora and fauna exist” (Ignar, Nowakowski et al., 2003 p.5). The Biosphere Reserve Spree Forest (Spreewald) as a cultural landscape includes also land used areas of arable (24,3%), meadow land (34,4%), forest (27,4%) in small patches within water bodies (2,9%) (Solomon, 2005). The specific form of canal systems are used today mainly for touristic purposes and sportive activities. Instead of roads these river canals and waterway networks were in former times the one accessibility possibility throughout the Spree Forest Region. The cultural landscape of MAB Spreewald / Spree Forest attracts tourism business and visitors in search of relaxation. Nature perception and relaxation in this touristic outcome are two of the multivarious ecosystem services and landscape values inhabiting the region of spreeforest as well as the surrounding wider region of Lusatia. These ecosystem services and landscape values guarantee

an income for the local people next to other sources of income such as ecological farming, which are fostered in the concept of the MAB reserve management. The population of MAB Spree Forest is about 50.000 inhabitants (Döinghaus, 2000), in the Spree Forest Region about 265.000 inhabitants (LUGV, 2012) within 603.266 (2012) inhabitants in the wider Region Lusatia-Spree Forest (GL, 2014).

The four main habitat types in the Biosphere Reserve are in the first row the linear watercourses, then fens, meadows, pastures, also wet grasslands and fourthly bogs, carr and alluvial forests (LUGV, 2012). Fens, bogs and half-bogs cover an area of around 13.000 hectares within varying ecological status (LUGV, 2012). Some of the areas covering these rare habitat types have been already degraded by intensive agricultural and forestry use between 1960 and 1990 (LUGV, 2012). Forests themselves have been degraded by settlement pressures (comp. 3 maps in the timeframe of 1751, and 1939, Fig. 2-4) (Döinghaus, 2000). The conservation status of the peat fens is some patches generally good (LUGV, 2012). One of the aims of LUGV is to implement management activities for fulfilling the responsibilities for rare habitat combined species protection. Facilitating forms of land use which conserve the fens based on appropriate agricultural and forestry techniques are predestined. Maintaining adequate water levels as well as regenerating the bogs in selected areas (LUGV, 2012) are some of the tasks in action, for which already projects such as the already named "Spreewald Water Edge Project" are initiated and successfully projected.

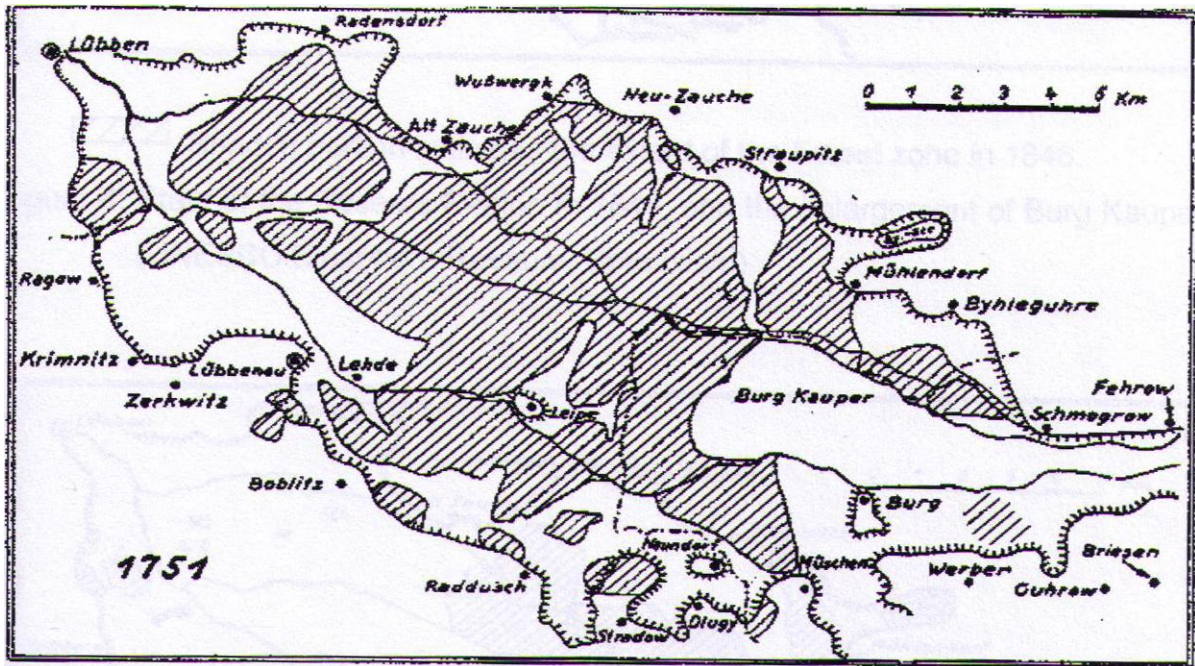



Figure 2: State of the Upper Spree Forest part of UNESCO MAB Reserves reduction of forestry land use areas in 1751, indicated by the shading lines such as drawn with  (Source: Solomon, 2005, in Döinghaus, 2000)

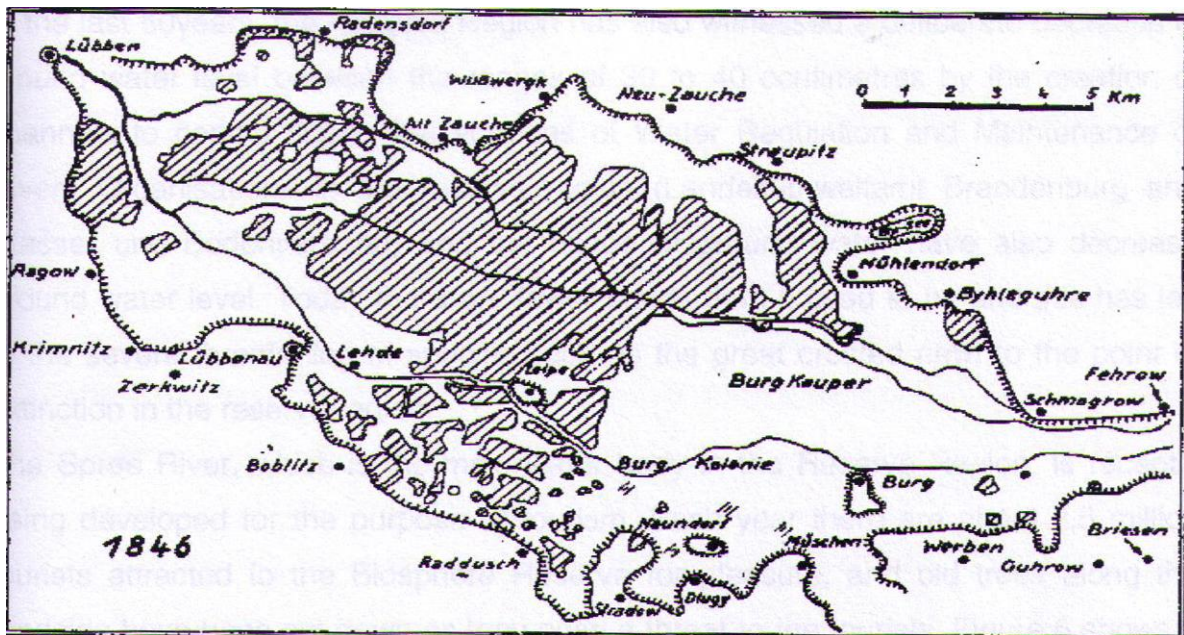



Figure 3: State of the Upper Spree Forest part of UNESCO MAB Reserves reduction of forestry land use areas and the enlargement of the villages Burg and Kauper in 1846, forest areas indicated by the shading lines such as drawn with  (Source: Solomon, 2005, in Döinghaus, 2000)

Nearly natural typed lowland forests still exist in the Spree Forest with covering approximately 4500 hectares (LUGV, 2012). Some of alder-carr woodlands, alder-ash forests and oak-hornbeam forests are particularly significant. But it has to be

ensured as already being stated as an aim of LUGV (2012), that the forest trees of UNESCO MAB Spreewald are reaching a higher life expectancy. Timber use up to that has to be limited instead of specified individuals or small groups of trees. So the natural regeneration of indigenous species on the greater part of the site should be prioritised (LUGV, 2012) and the forests habitat will thus become more structurally diverse. Comparing the state of developments of the forest land use patches in the Upper Spree Forest from 1751, 1846 and 1939, it can be stated to have been alarming (comp. 3 maps in the timeframe of 1751, 1846 and 1939, Fig. 2-4, Source: Solomon, 2005, in Döinghaus, 2000). So far statistically investigations are indicating at least for the whole Spree Forest Reserve area an actual percentage of 27,4% of forest areas (Solomon, 2005).

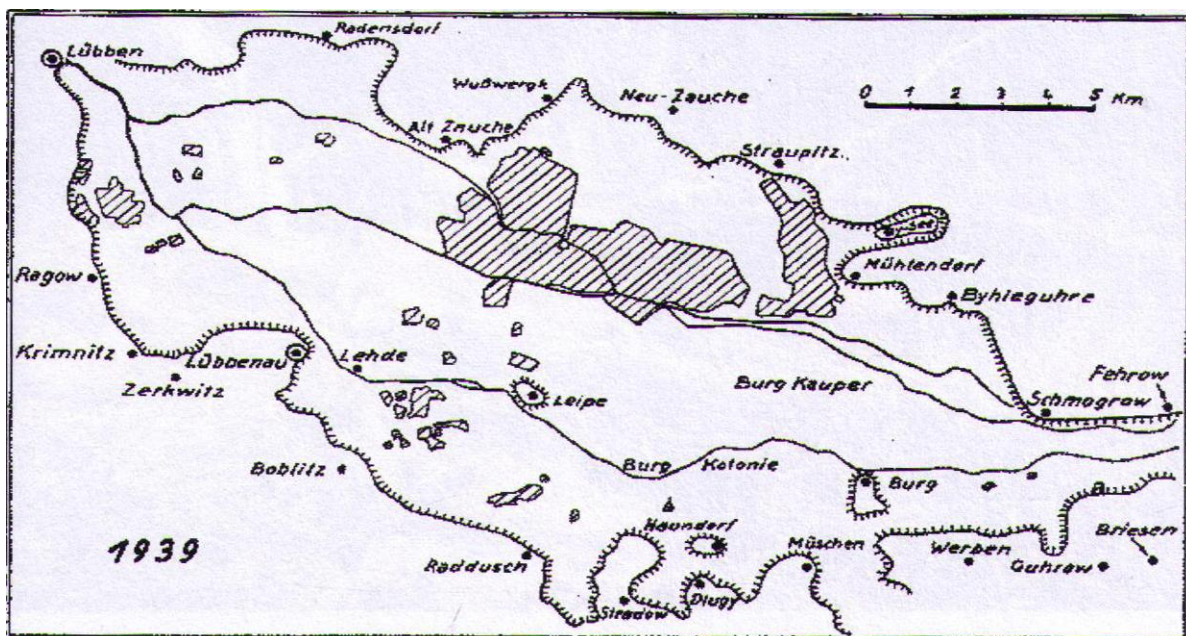



Figure 4: State of the Upper Spree Forest part of UNESCO MAB Reserves reduction of forestry land use areas and the enlargement of the villages Burg and Kauper in 1939, forest areas indicated by the shading lines such as drawn with  (Source: Solomon, 2005, in Döinghaus, 2000)

So the past study investigated in the threatened biodiversity and ecology of Spree Forest wetlands, the main human impacts and relevant habitat management practices. The future perspective of a sustaining, resilient cultural landscape as well as the sustainable development of the Lusatia Region is the next step for going forward. So this ongoing study has the function to acknowledge MAB Reserve Spree Forest and its threatened biodiversity in a still sustaining cultural landscape as an

international “awarded” value, with which can be dealt as being such a treasure in ecological, cultural combined socio-economic perspective. An observation on landscape and regional level will help for advancing the ecosystem services approach, sustainable planning and management and for protecting sustaining landscapes in MAB Reserve Spree Forest.

INTEGRATING LANDSCAPE AND WATER VALUES IN REGIONAL DEVELOPMENT AND GLOBAL PERCEPTION

The geographical area of the Spree Forest / Spreewald region is a clearly defined perimeter, which is around six times larger than the UNESCO Biosphere Reserve outlines (compare in Annex 25 (LUGV, 2012)). The region covers a spatial extent of around 3127 km² and inhabiting in total a population of 265.000 (LUGV, 2012) within 603.266 (2012, GL, 2014) inhabitants and 7.179 km² widened Region of Lusatia-Spree Forest (GL, 2014). For understanding regional development processes it has to be mentioned, that the German system of administrative boundaries separates into the rural districts, which are in this region the rural districts of Dahme-Spreewald, Elbe-Elster, Oberspreewald-Lausitz, Spree-Neiße and the urban district of Cottbus (GL, 2014). The rural districts of Dahme-Spreewald, Oberspreewald-Lausitz and Spree-Neiße are directly touching and influencing the UNESCO MAB Biosphere Reserve Spreewald.

The Region of Lusatia-Spree Forest functions with the approximately 27% placed Biosphere Reserve Spreewald area and Nature Park areas of the total area as a supra-regional recreational region. The Biosphere Reserve Spreewald, the Forest - and Lakescape Dahme-Heath-Lakeland area and the Eastern-Brandenburgian Forest- and Heath area have a highly appreciable value and function and therefore are to be classified as sensitive spatial areas. These places are highly valuable in sorts of their self-appearance and as recreational places for human life quality because of their closeness to nature, their silent and retreat areas and their low environmental pollution factors.

The main objective of this summary on the so far enforced case study on MAB Reserve Spreewald and the surrounding region of Lusatia is to support fundamental goals throughout international recognitions for landscape and water values in this

region. Institutional frameworks for maintaining and improving environmental and land use stability of and throughout parts of landscapes and its values in Spree Forest should be brought forward in a regional perception and development of Spree Forest and Lusatia Region. Therefore the main functions of the MAB Reserve (also compare Chap. 1.1), which also positively investigates in regional development, have to be assessed in comparison to the existing landscape and water values. After Nowak (2012) and in correlation to the German UNESCO Commission (DUK, 2011) the main functions like

- contribution for preserving the landscapes, ecosystems, species and genetically variety,
- the forthcoming of supporting economically and combined human development, which is socio-cultural as well as ecologically sustainable,

are essential for MAB Reserves` management. Bringing forward these main functions, a logistically support on regional level should be realized (Nowak, 2012) within support of informal planning instruments such as demonstration-projects like the already effective “Spreewald Water Edge Project”. This Project was supported from the year of 2000 until 2013 by the German Ministry for the Environment with more than 12 Million Euro. This nature conservation and water management project was a large-scale project in order to preserve and restore natural and semi-natural components of the cultural landscape by simultaneously integrating adaptation measures for climate change and stabilizing the water balance (DUK, 2011). The project was covering e.g. following project tasks (DUK, 2011):

- Obsolete water management constructions have been removed or replaced by ecologically more permeable units;
- 7 large and many smaller oxbow lakes have been reconnected;
- Sludge has been removed from water bodies and natural bank structures have been rebuilt;
- Water bodies are enabled to flow again;
- Bogs and fens are restored.

The project was accompanied by intensive participatory measurements for informing local inhabitants about the impact of climate change and for solving conflicts (DUK, 2011). Additionally a national pilot research project on bog restoration for carbon sequestration is implemented in the biosphere reserve. The biosphere reserve also implements projects in tourism purposes and on mitigation and adaptation in the agricultural sector (DUK, 2011) like the in the finishing process situated INKA BB project. It is another example for demonstrating research in adaptation possibilities on regional level. In the same row these scientific activities are giving new insights and initiations on research level back to the Biosphere Reserves management options, which is another tremendously important step for fulfilling the main functions. Further on next to the regional focused research activities an environmental observation and monitoring has to be (and is already) integrated in the daily awareness of Biosphere activism. Environmental education and apprenticeships in direction of protection and sustainable development (Nowak, 2012) are additional subjects for a self-evident value-, wealth-creating and functioning UNESCO MAB Reserve and surrounding region (Nowak, 2012). Next to educational activities sensitizing decision-makers are focal areas of intervention in the region (DUK, 2011). Within all these essential activities the framework of local, regional, national and international topics should be generally taken regard (Nowak, 2012).

Positive valuable regional developments are already there, as local organic products are very successfully marketed in the region (DUK, 2011). In 1999 the European Union awarded the Spreewald region as having the “Protected Geographical Indication (PGI)” status for Spreewald gherkins and Spreewald horseradish. Within the clearly defined region other agricultural products, foods and services are also designated “Spreewald products” under German patent law, if they meet the relevant criteria relating to origin and quality (LUGV, 2012). The Spreewald products themselves are of the highest share in organic products in all over Germany (DUK, 2011). As being already stated by the US National Research Council “...regions are the appropriate basis for considering sustainability (Reinstädtler, 2013 p. 56; after US National Research Council, 2002)”. Therefore also such above mentioned small-scaled, local sustainable processes are helping over coming upcoming insecurities in economical wealth because of climate changing and transforming conditions.

Another already described priority in regional development activities is the water management for gaining hydrological balance and water quality for saving water as well as landscape functions, aesthetics and in general human rights life quality and values. Already in the mid 1990s a regional water management strategy was developed (LUGV, 2012; LUA 1996, 2000; Balla and Kalettka, 2003) for regulating the hydrologic balance. Following regional wetland and landscape characteristics had to be taken in account (Balla and Kalettka, 2003; Vött, 2000; LUGV, 2012):

- the Spree Forest region has the six tributaries such as Malxe, Greifenhainer Fließ, Vetschauer Mühlenfließ, Dobra, Wudritz and Berste and greater investigations in weirs and other hydraulic structures;
- the river Spree flows through the cultural landscape and wetland region of Spreeforest with an extension of 320 km² (Balla and Kalettka, 2003);
- shallow groundwater tables are existing. Approx. 30% peat soils (fens) are already at different levels of degradation (Balla and Kalettka, 2003). Low precipitation and high evapotranspiration rates (Vött, 2000; LUGV, 2012) during the summer time gives this unique river landscape with wetland habitats the function as a water consumption area with having a negative water balance (Balla and Kalettka, 2003; Vött, 2000).

Former mining pits in form of lakes and the Spremberg dam upstream from the Spree Forest conduce as reservoirs for ensuring a minimum flow in summer for maintaining needed water table for preserving bogs, carr and alluvial forest, wetland, wet meadows and bog habitats into the Spree. The former mining pits and now new evolving post mining lakes and landscapes as well as Spremberg dam are also retention areas for protecting against flooding (LUGV, 2012). Up to that regional water management with an intensive groundwater table has to be controlled (Balla and Kalettka, 2003), which differs in between summer and winter time: during winter time from October/November to March the groundwater table is kept higher. Some parts of the Spree Forest region are flooded for water and solid matter storage as well as for fish breeding. In this time the wetland is partly inundated (Balla and Kalettka, 2003).

The Brandenburg State Office of Environment, Health and Consumer Protection (Landesamt für Umwelt, Gesundheit und Verbraucherschutz – LUGV), which also

comprises the biosphere reserve administration and the higher water authority, is responsible for managing the system (LUGV, 2012). The management strategy takes into account the Biosphere Reserve's objectives relating to the conservation of habitats in the valuable river landscape and wetland areas. In 2007, a low-water management strategy was also developed (compare description of the management strategy in Annex 3 (LUGV, 2012)).

But budget cuts and also validations in eventually responsibility shifts for Brandenburg's large-scale conservation sites in future (e.g. Brandenburg Nature Conservation Fund – Naturschutzfonds Brandenburg) are giving greater challenges to Brandenburg's entire administrative apparatus (LUGV, 2012). The Ministry of Environment, Health and Consumer Protection (Ministerium für Umwelt, Gesundheit und Verbraucherschutz – MUGV) is taking into account the MAB criteria relating to the organisational structure of UNESCO biosphere reserves for establishing the large-scale nature conservation sites in Brandenburg to be financially secured in the long term (LUGV, 2012).

Besides the challenge for sustainable development and for the protection of the Biosphere Reserve Spreewald and the common understanding of the value of this unique cultural landscape inhabiting wetland habitats is not yet fully over bridged in the region of spree forest as well as surrounding Lusatia even there are very good initiatives happening. As the UNESCO Biosphere Reserve Spreewald is part of a world-wide network set up for the protection, preservation and development of cultural landscapes of international significance (Döinghaus, 2000) the awareness of environmental, landscape or water values cannot stop within regional dimensions. With including the processes of understanding for protective and sustainable development, the environmental awareness for the combined landscape water household and the spheres and perceptions on values cannot only be reflected in regional, but also in worldwide context:

The population growth rate is high and very rapidly increasing. Population distribution, settlement, urbanization, agricultural development and other land use actions are dependent from water quality, amount and place of availability and the protection and sustainable development of this environmental medium. Water consumption is divided into 70% agricultural use, 22% industrial use, and 8%

domestic use (UNESCO and WWAP, 2003), so that at least awareness raising in kind of importance for food security in our world could be one of the results. Uncertainty factors in times of climate change are hindering more calculable prognosis (Reinstädtler, 2013). Already regions of the tropical, sub-tropical, cold climate are facing serious water scarcity for the last two decades. In 2006 was the worldwide 8,462 m³/capita-yr of the water available, but on regional level in the Middle East and North Africa as little as 1,380 m³/capita-yr to almost 53,300m³/capita-yr available water in Oceania (Jiménez and Asano 2008).

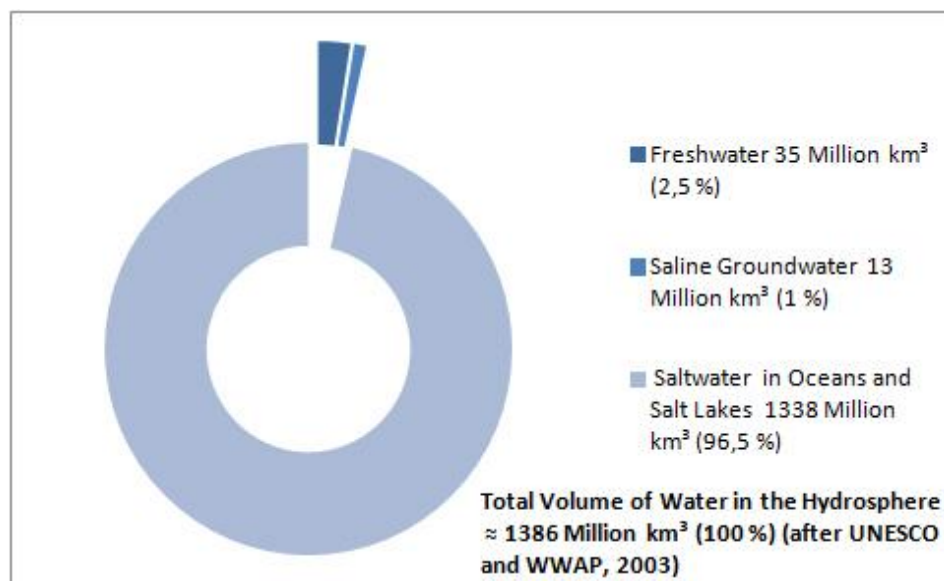


Figure 5: The world's water resources (Source: drawn by the author, after UNESCO and WWAP, 2003).

Growing water stress has been witnessed in terms of water scarcity and quality deterioration. By 2020 water use and reuse is expected to increase by 40% and 17%. More water will be required for food production to meet the needs of the growing population. By 2025, 1.8 billion people will be living in regions with absolute water scarcity; about two out of three people in the world could be living under considerations of water stress (UN, 2006).

With then acknowledging that the Earth's water resources within an amount of 13 million km³ (1%) saline groundwater, saltwater in oceans and salt lakes inhabit 1338 million km³ (96,5%), only 35 million km³ or 2,5% freshwater amount (UNESCO and WWAP, 2003) are remaining with qualifying for pure drinking water purposes. This amount for sure is available only in a small partial way (Fig. 5).

Protection and sustainable development for a functioning landscape water balance, water quality, amount and place of availability is a most potential human demandable agenda to survive within a sustainable way – on regional as well as global level.

BENEFITS OF THE RIGHT FOR HERITAGE AND SECURING LANDSCAPE AND WATER RESOURCES

Landscape and water resources are most important for global management capacities combined to a sustainable, protective use for a most possible reduction of negative impacts to environmental, landscape and water values, ecosystem services and resources in protected areas as well as the surrounding areas. In fact landscape and water resources are life protecting and life creating resources with implementing standards of life and health quality, which are in indigenous context already validated as those (Strecker, 2012) and therefore to be secured within the context of Human Rights. In our civilized world the sense for value of water (Smith, 1776) or other natural sources like the 'right to landscape' is even in legal aspects not easy to articulate (Strecker, 2012). In cultural right terms the legal definiteness for the 'right to landscape' is not clear (Strecker, 2012). Also from environmental rights perspective the right for valued environmental coexistence is the same difficult to articulate. Strecker (2012) in her doctoral thesis concludes as having the chance in the procedural environmental rights and this means participation and access to justice. The Aarhus Convention (1998) as being the UNECE Convention on Access to information, public participation in decision-making and access to justice in environmental matters gives the one entrance to environmental rights, which for sure are – healthy valued – also being human rights. Other cumulative impacting laws are therefore similar validating.

As in the introductory chapter already described within deepening constellation of different laws and declarations, the international declarations and resolutions are the same helping bettering the situation of natural resources such as landscape (see above) or water resources. Some of those for the water resources not yet mentioned are the Athens Resolution on the Pollution of Rivers and Lakes and International Law, done by the International Law Institute (1979). Other to be named and cumulatively even more efficient international documents or even conferences are the Resolution VIII. 40 (IWLP, 2014), the Guidelines for rendering the use of

groundwater compatible with the conservation of wetlands called "Wetlands: water, life and culture" within the 8th Meeting of the Conference of the Contracting Parties to the Convention on Wetlands (Ramsar, Iran, 1971), done in Valencia (Spain) from 18-26 November 2002 (Silk and Ciruna, 2005) and the UN Conference on Environment & Development (Rio de Janeiro/Brazil, June 1992), Chapter 18 - Protection of the Quality and Supply of Freshwater Resources: Application of Integrated Approaches to the Development, Management and Use of Water Resources.

One for an integrated water management, the planning for a sustainable use of water resources and transference of legal regulations optimizing example is the renewal of the EU Water Framework Directive (WFD) (2000) (Reinstädler, 2013). The WFD for sure also is developing for positively influencing heritage including landscape and water resources. WFD has included the main renewal and innovative character in its good functioning coordination system as well as the assessment throughout river basin districts (River shed units) and catchment areas (Reinstädler, 2013). The legal regulation to coordination perimeters of river basin districts brought over advantages especially for planning purposes including modeling, mapping and realization of measurements. As unambiguous modeling and mapping are of greatest importance for verifying planning and management solutions on spatial level (Reinstädler, 2013) and in specific for an integrated water management, regulating within river basin districts simplified these processing types. The example of the river basin districts with water catchment areas, already practiced for an integrated water management in EU-countries within the background of the EU Water Framework Directive (WFD), presents another working instrument next to legal frameworks and protected (heritage) zones, which can help despite in this chapter discussed possibilities of Heritage conceptions preservation as an instrument on project-level for bettering the qualitative as well as quantitative situation of Our to be saved water, landscape or in general natural values and resources.

In this context of legally validating about natural, landscape and water values and their sustainable treatment, the ongoing transformation processes (IPCC, 2014) or insecurities within climate changing processes (Reinstädler, 2013) are giving back the sense for validating rare landscape and water resources:

Landscape or water balance change may get accelerated in times of climate change. It will initiate a qualitative and quantitative, spatial and structural change in landscapes and implies considerations of the main pressures and driving forces (Reinstädtler, 2013). Therefore these values and yet existing resources have to be legally protected against drivers like enhancing, shifting and varying land use concerns and globalisation pressures (IPCC, 2014) together with influences of current political restrictions or spatial planning procedures, which are combined with more uncertain parameters of climate change risks (Reinstädtler, 2013). Climate change is another influencing and important impact to be acknowledged in the shift of economical, ecological, socio-cultural structures as well as in landscape and water management for a water balance in Spree Forest and Lusatia Region. In this correlation the German UNESCO-Commission states that “UNESCO biosphere reserves are ideal places to test, evaluate and implement comprehensive climate change policies” (DUK, 2011 p. 4). After the German UNESCO-Commission Biosphere reserves are already covering applied research (DUK, 2011). The defined “flagship topic” climate change for pilot projects (DUK, 2011) of the biosphere reserve Spreewald is up to that leading to more benefits for heritage sites.

Despite the advantage of optimized scientific circumstances for pilot projects, benefits for the heritage itself are existent. Legally bound heritage perimeters, the set conventions or national laws while additional inhabiting national protected zones, legally binding “rules” or other regulations are creating an island-character for preserving landscape, ecosystem and water values or resources in case of the different impacts.

With this in mind, an additional benefit of heritage (planning perimeters) and their legal settings is the transparency aspect of possible comparisons in between the different MAB Reserves worldwide. Status, way of conservation and preservation can be used as a comparison tool, which gives the possibility for new perspectives for the concerned MAB Reserve and informational exchange within this vast international, World Network of Biosphere Reserves (WNBR). In Spree Forest Biosphere Reserve this part of comparative aspects and giving the chance for creating new innovative solutions is to the greater part fulfilled: Mr. Nowak as the head of the MAB Reserve Spreewald (Spree Forest) is comparing for instance to other MAB Reserves worldwide as being within the same “league” of development such as: Olymp

Mountains (Greece), Killarney - Nationalpark (Ireland), Tuscany Islands (Italy), La Gomera (Spain), Venern Lake (Sweden), Bialowieza (Poland), Niagara - Falls (Canada) and the Everglades (USA) (Nowak, 2012).

In specific the interests of data exchange in this existing international network (WNBR) within rapidly changing natural and time-shifted cultural conditions of climate change will boost the activity and innovative as well as climate adaptive (Reinstädler, 2013) reaction time for natural resources and therefore human, environmental, socio-economical as well as fauna and flora securing purposes.

MANAGING VALUES FOR RURAL AND LANDSCAPE SECURITY WITHIN SCOPING WATER CYCLES

Acknowledging the Madrid-Action-Plan (2008), it has to be stated, that regional sustainable economy-cycles combined to ecological awareness is supported to a higher gradient in the Spree Forest region (DUK, 2011). EU funding programmes for rural development are accessed such as the European Agricultural Fund for Rural Development (EAFRD) (LUGV, 2012). In the current funding period beginning in 2007, a total of 202 projects were financed by EAFRD by committing € 28.6 million in public funding and leveraging a total investment of € 41.5 million. 92 projects aim to create and safeguard jobs (LUGV, 2012) throughout sustainable oriented production and planning of regional supported values and ecosystem services. Businesses and private actors implemented the projects by a number of nearly 40% (LUGV, 2012) and are partially securing regions` prosperity within global struggle. In this linkage the future development of the Common Agricultural Policy and EU funding programmes have the greater need to develop conservation strategies for particularly endangered habitats and species in a changing economic climate and the anticipation of this policy and funding programs (LUGV, 2012).

Moreover prioritised procedures of the Local Action Group (LAG) of ILE/LEADER (LUGV, 2012) have to be mentioned in the aim of economic combined ecological wealth of Spreeforest. On local and regional level the `Spreewald Association` (Spreewaldverein e.V.) was initiated for guiding throughout these ILE/LEADER projects. The association advocates for the region`s economic interests of local production and nationwide marketing and represents these interests externally with

the created 'Spreewald' brand (LUGV, 2012). These still to be ecologically improved processes of securing sustainable wealth of a region and the conservation of the Spree Forest throughout inhabiting values and ecosystem services for sure had to enter differences and difficulties throughout most diversified stakeholders such as farmers, private forest owners and tourism as well as industrial stakeholders amongst others (Döinghaus, 2000). This example of Spree Forest demonstrates that even along with discussions about the acceptance of natural protection in society and industry due to various conflicts of interest groups and stakeholders' solutions for managing values are possible. An improved market access for Spreewald products is reached and helps to safeguard jobs (LUGV, 2012). Only the sustainable ecological-economic integrating process does not have to be stopped or being defragmented by demandable lower qualitative and quantitative aims in sorts of environmental management strategies for landscape and water resources. Also the combination of the brand Spreewald to the MAB Biosphere Reserves traditional land use, organic food and agricultural products or regional marketing in general could be more invested in (Nowak, 2012). In this regional management an innovative ecological oriented and integrated landscape and water management as well as protection needs to balance between conservation, restoration and development. For these integrative aims the author produced a theoretical model (Fig. 6) about the correlation of water availability and impacts to rural and landscape security from the viewpoint of the drivers climate change or micro-, macro-climatically changes (Reinstädtler, 2013; Petrosillo, 2006). This model is describing the necessity of a combined view of economical and natural resources. Integrative management demands on landscape scale and regional level and partially instruments are revealed in this tremendously important step for securing rural environments' (Petrosillo, 2006) and landscapes' regions. The fact of water availability is set in correlation to rural landscapes' development. While less describing the model, the author will considerably more give favourable examples, which were already proceeded within the region of Spree Forest. As water stress and in-balancing water availability especially in summer times (Vött, 2000; Balla and Kalettka, 2003) are some of the high ranged challenges within MAB Reserve Spree Forests' management strategies (DUK, 2011; LUGV, 2012), it is a demand to review these pending challenges. The development strategies named are not completed and are

for sure still to be detailed within the different regions worldwide. Those demandable parts of improvable development strategies for the Spree Forest region will be mentioned in the fourth chapter of conclusions and recommendations.

Climate change and global warming effects connotes generating unstable development conditions for landscapes in form of extreme events or within a continual steady change in micro-macro climatic qualities. Climate Change and so extreme events or a continual steady change in micro-, meso-, macro-climatically changes are the predominant drivers next to technically released changes in water cycle and water stress. These drivers also connote generating unstable development conditions for landscapes and affect our physical, social, ecological, economical and cultural environment (Reinstädler, 2013). High temperature and / or a lower precipitation rate are influencing these climate dynamics and variability and the water availability within landscapes in the long row.

(Rural) landscape development and changing factors are directly dependent on environmental and landscape-water balance. Some of the consequences are listed within this scheme (Fig. 6). As there will be induced challenges for human life, security, all spatial planning activities and the intangible as well as tangible face of our landscapes (Reinstädler, 2013), these listing is for sure inadequate for even being a holistic summary, but a beginning. The extent - interesting for the integrative view of landscape, land use and water cycle related change - is including sociological impacts of the rural cultures and which push and pull factors throughout changing systems will give more pressures for migration procedures of rural people into urban areas.

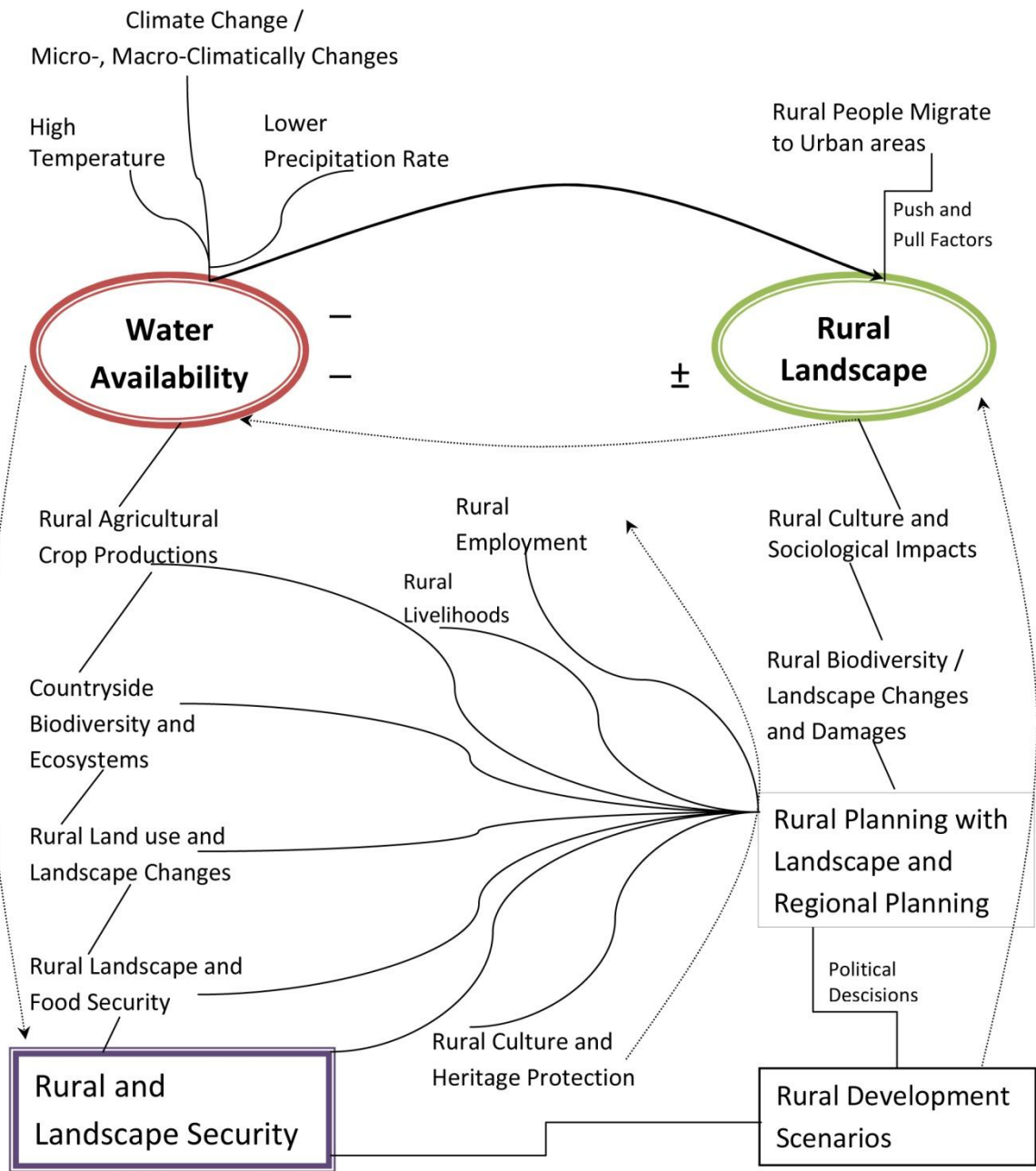


Figure 6: Water Availability and Impacts to Rural and Landscape Security from viewpoint of climate change or Micro-, Macro-Climatically Changes (drawn by the author, after Reinstädler, 2013 and Petrosillo, 2006)

Water stress or less qualitative (ground)water would affect landscapes also in sort of biodiversity and damages next to a landscape change, which already happened within MAB Biosphere Reserve Spree Forest (Solomon, 2005). A well established example of cooperative conservation and development is the since 2007 inaugurated charity of cultural landscapes Spree Forest (Stiftung Kulturlandschaft Spreewald) (DUK, 2011; Nowak, 2012). Landscape changing or biodiversity demands are

therefore better articulated and protected within regional and national context. The countryside's biodiversity and ecosystems with acknowledging genetically resources of old crop plants are amongst others protected throughout places like the herbal garden of Burg (Nowak, 2012).

Up to that a linkage with "education for sustainable development" projects are existing. These are examples of best practice in implementing globally agreed actions and the consideration of local site-specific factors (LUGV, 2012), which are implemented in management strategies of Spree Forest. Implemented are next to environmental education, publications and participatory tools e.g. round tables or information centres, exhibitions, visitor information, guided tours as well as international work-camps (Döinghaus, 2000). An international partnership officially established in 1997 between the Spree Forest reserve and the Palawan Biosphere Reserve of the Philippines (Döinghaus, 2000) rounds off knowledge acquiring, spreading and awareness rising to water stress or landscape changing factors.

Besides management strategies, the planning procedures referring to rural areas and including landscape and regional planning instruments are to be implemented for avoiding negative impacts mentioned in the scheme. For the to be stated overall goal of MAB Reserve Spreewald to preserve the unique cultural landscape in its variety, legally binding plans like the landscape framework plan (Landschaftsrahmenplan) are some of the planning instruments, that coordinate and lead into more sustainable processes on land. Political decisions are also strongly influencing developments of natural and cultural environments as well as the sustainable development of regions.

Water availability and for sure quality is further on directly influencing rural agricultural crop productions and rural employment creations. In this circumstances the MAB Reserve Spreewald has already a long lasting experience in discussing and supporting the better water table for a survival of species, habitats, for ensuring landscape and ecosystem stability as well as for the production in sorts of agriculture. Optimised conditions after the MAB National Committee are there in case of protecting environmental and landscape functions in integrating and co-working with the diverse stakeholders of Spree Forest region (Nowak, 2012 p.10). So the planning instruments of cooperative planning procedures with a broad public participation and communication throughout active involvement in procedures for conflict mitigation

between regional interest groups are well established and for sure ongoing (LUGV, 2012).

Next to the influenced agricultural crop productions are affected by water cycle changes and less water availability the countryside biodiversity and ecosystems, rural land use and landscape changes, rural landscape, food security and life quality throughout defect landscape functions or changed landscape conditions by water cycle changes.

Optimised conditions for rural land use and landscape changes are given in the Spree Forest Region by the „Spree Forest Water Edge Project“ (Gewässerrandstreifenprojekt Spreewald) (Nowak, 2012). It is by the MAB National Committee ment to be large-scaled nature protection project as being also from general governmental representative character. Approximately 25 km of water courses have been renaturated. The ecological permeability of approximately 50 hydraulic structures and appr. 580 ha of water-ascent areas for protecting Moorish landscapes were developed (Nowak, 2012). So a trans-regional landscape hydrology planning was integrated (LUGV, 2012).

In case of rural landscape, food security and life quality a greater challenge of insecurities are to be recorded worldwide. The coupled developments of migration and population growth will give challenges for prognosis in manner of the exposure of water stress. In the area of Spree Forest throughout the history times of water stress and high water rise are known. One of the modern development attracting because of combined environmental friendly agricultural production is the organic farming (Nowak, 2012, S.21), which is about one fourth of the agricultural productive land of the Biosphere Reserve Spreewald (Döinghaus, 2000). This average is ten times higher than the German average and is one of the examples which illustrate to be a successful story of ecological farming (Döinghaus, 2000).

Rural Development Scenarios like in specific for climate change prediction purposes within the project of INKA BB should be fostered for saving culture and heritage protection and rural and landscape as well as water security within the context of environmental security. This scheme is showing the greater need for an integrated landscape combined water management, so that prosperity of the region is also

lasting for natural resources like landscapes and water as well as groundwater for a long generation lasting time.

CONCLUSIONS AND RECOMMENDATIONS

Greatest engagement has to be fulfilled for the aims of water resource protection until 2050 and beyond for securing the worlds` urban and rural landscapes water resource security as being the agars for an enduring sustainable future of human beings, their cultural and natural environments, landscapes, ecosystems and life in honorable acknowledgement of approved and therefore balancing water availability as well as quality.

Summarizing the legal situation for landscape and water resources, it can be stated, that within the understanding and development for sustainable landscape and water management and therefore protecting landscape and water resources large numbers of international related organizations and governmental instances and policy (such as on EU level) have to cooperate, communicate, network and create synergies as well as have to bring its knowledge into commitments, consultations and political processes. Further on international policy dialogues have to be supported for influencing global water policy and law with regard to sustainable landscape and water management. In specific the national and international landscape and water laws and policies are still inadequate to meet the challenges evolving from the global phenomenon of climate change as a main risk for fresh water resources. Adapting to the additional consequences of climate change induced impacts on especially water resources are inevitable (Eckstein, 2009), but flexible planning instrumentations have to be developed or rearranged (Roggema, 2009; Reinstädtler, 2013). Also rare nations implemented yet view adequate measures fitting to the impacts on climate change (Eckstein, 2009) and thus for the protection of the fresh water cycle.

Conclusions and recommendations for the regional Spree Forest related aspects of this – still in the process and not yet by information of all stakeholders content filled – case study are as following: Cultural landscapes with traditional land use manners including wetland natural resources as well as the ecosystems are degrading due to anthropogenic influences and natural calamities. Next to Spree Forest in diversified regions of the world like in Bangladesh the Sundarbans region are existing similar challenges, which have to be communicated for proper management within

networking. In the most cases the water of the hydrological cycle in the landscapes and their wetland areas is losing the balance. Therefore in Spree Forest already attempts for plans/maps within the next ten years are existing for enlarging the core areas to 3% of the total area of Spree Forest region and so fulfilling the minimum of 450 ha core zone for fulfilling MAB Reserve criteriums (Nowak, 2012; LUGV, 2012).

The main scopes interesting for landscape and water values in this sense are scientifically integrated approaches, that are able to confront with the most diversified demands on regional level and influencing as one piece our Planet Earth`s Life-Cycle (Reinstädtler, 2013). Besides landscape protection, for a MAB Biosphere Reserve such as Spree Forest the maintenance and development of areas in accordance with ecologically compatible and traditional land use for reaching the standard of cultural landscape is important. These Biosphere Reserves with including natural and cultural parts of landscapes are representing model regions for integrative and innovative approaches including workplaces in agriculture, commerce, tourism for safeguarding or creating regional wealth without disturbing environmental media in negative impacting. The challenge always stands in between the lines as here in between the regional inter-linkage of Spree Forest and Lusatia. As being mentioned the water quantity (high rise in winter, scarcity in summer) and quality (iron hydroxid and sulfate) in surface as well as ground water levels have to be approved in an integrated water and – as the author is concluding – combined landscape management strategy. The necessary landscape approach and assessment methodologies for a qualitative solution oriented research is already applied within the authors diploma thesis (Reinstädtler, 2005). It will be easily applied within an innovative CA(LU)²-Landscape Meta-Model (including already applied measuring or monitoring systems of the region) for the purposes in this regions. As shown in the scheme about ‘Water Availability and Impacts to Rural and Landscape Security’ (Fig. 6) water availability (and water quality having similar circumstances) is refined in direct correlation to landscape values and functions in specific for a region is affirmed. A greater responsibility is standing behind the strongly necessary short termed, intermediate-termed and long-termed planning as well as technical measurements and management options in sorts of iron hydroxid and sulfate discharge and following contamination of water bodies as well as iron clogging. The

long-termed protection of the cultural landscape inhabiting habitats for flora, fauna and human being therefore is in danger and has to be fulfilled in prioritized way.

So the management systems, especially the regulation of the hydrological regime have to be innovated and adapted to the impacts of contaminations and to climate change, as LUGV is already mentioning (2012). Improving cooperation rate and quality within the international network of UNESCO biosphere reserves would boost to initiate and improve the integrative landscape and water management.

The integrative character means to foster a step by step procedure in management manners, as we cannot solve all of the challenges in one. “Anyone who can solve the problems of water will be worthy of two Nobel prizes - one for peace and one for science (John F. Kennedy, after Likhotal, 2013).” As we cannot state about these aims such as being yet fulfilled, the regional priorities of MAB Reserves and the one of Spree Forest can be stated as follows: the tenor for MAB Reserve Spreewald in the last ten years is that an all in all positive development was fostered. The functions named in the Sevilla-Strategy as well as in the International guiding principles for the World Network of Biosphere reserves (WNBR) are mainly successful fulfilled.

The author – inhabiting a one species counting team - of this treatise excuses within this conclusion, that not yet all stakeholders’ participatory contribution could be supported by the authors’ activities, which should not be signalized as being the one-way road map. The continuing process of this integrative, networking and participatory landscape research will still develop for bringing forward one of the regions’ key-values called Spree Forest. Being a legally protected island, hopefully not an insular or one-sided regional management is the tenor. High-ranked and more to be validated treasures in the integrating Lusatia Region have to be connected with planning and management mechanisms, which behold a regional correspondence and responsibility for an enduring sustainable future of human beings and life on planet earth – the one grounded mother earth.

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Session 3 Heritage for Everybody

Poster Presentations

Tattoos and Body Modifications: A Missing Element

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Tattoos and body modification (piercings, stretching and scarifications primarily) are part of human life since the beginning of time. Despite their long history, they are still a lacking category on the Intangible Heritage Lists related to the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003). In many of these cases the limit is mostly connected with a fundamental document that was one of the pillars that lead to the drafting of the 2003 Convention: the Declaration of Human Rights (UN General Assembly, 1948). The spirit of the Declaration, although positive and inspiring for the development of human rights programs, is often considered a strongly western based view of our world's principles. Looking at these long lasting practices with a western eye is not impartial and we run the risk thinking of these practices as part of tribalist culture, connected to a criminal environment or as a simple representation of modern times, fashion and transgression. The Declaration of Human Rights with its strong focus on western values has left very little space for the representation of values different to the dominant one and in many cases it has failed to help the safeguarding of traditional practices different to North-American or European ones. In this context the recent 2003 Convention fails in safeguarding practices that in some aspects collide with the modern ideals of human rights and, instead of trying to establish a general framework with a focus on health measures and education, these practices are simply ignored until they disappear because they are a representation of values that are not western and in some cases are seen as primordial and violent. This research aims to highlight the great cultural value expressed by these practices and the need for a new approach in the inclusion of elements within the Intangible Heritage Lists. UNESCO should in the future develop a new methodology and allow a less westernized view of the world. The interest of UNESCO could support the development of appropriate health and sanitary measures to be shared and put into practice by the traditional professional practitioners.

Tattoos and body modifications are today widely diffused almost all over the world. These practices have always been connected to a strong intangible heritage within a certain culture or group. A general trend underlines that today these practices are mostly used in the western world as fashionable or elements and the strong connection with the intangible value of these rituals is almost lost or it does not exist anymore. Nevertheless practices like tattooing and piercing have a long history that started as far back as the Neolithic period. One of the best preserved examples from the Neolithic is Ötzi the Iceman. When the 5 200 years old mummy of Ötzi was found in 1991 on the Central Eastern part of the Alps, it was immediately visible that the mummy had a series of tattoos on his body and his ears were pierced (Smithsonian, 2007). After the first analysis it was verified that the mummy had circa 57 tattoos on his body (Cocchi Genik, 2009). In fact during Neolithic times tattoos were used in rituals and ceremonies as part of medical treatments (for example pain relief treatments) and thanks to further medical investigation it was possible to hypothesize that the tattoos had a similar function as acupuncture today (Dorfer, Moser, Bahr, Spindler, Egartel-Virgil, Giullien, and Kennet, 1999). In Egypt tattoos and piercing were widely used by women on their abdomens and their thighs. Unfortunately the remains of these tattoos did not survive until today and the only evidence of these practices are the figurines that were usually added to the graves goods as a representation of the deceased (Smithsonian, 2007). The only surviving attestation of tattooing practices in Egypt goes back up to the second half of the second millennia BCE. In fact mummies from the Nubian area have been found with blue tattoos. From Persian and Greece we have no archaeological remains but thanks to written text archaeologist discovered that in both Persia and Greece the art of tattooing and piercing was widely used.

Tattooing was not only a practice carried on in the Ancient Near East. In particular it is interesting to underline the great heritage artifacts that are the so-called Scythian mummies, from the tribes that were living in the area of the Altai Mountains (today Russia) around 2000 BCE. In this context archaeologists have found both female and male mummies with tattoos that were covering large part of their bodies. The tattoos found in this area are the most articulated of their kind from that period. Experts found that the tattoos were used as a personal identification and were probably representing a kind of figurative language well known inside the community (Siberian

Times Reporter, 2012). The largest representation of tattoo and body modification practices comes from East Asia and the Pacific. At the time of his travel to China, Marco Polo (1254 – 1324) wrote that the local people would decorate their bodies with ink that was pushed under the skin through the use of needles (Edwards, 2001). After the 15th century CE the most flourishing cultures connected with tattooing techniques were to be found in Samoa and Polynesia. The variety of designs and the strong intangible value connected to the practice have become one of their strongest traditions to such an extent that these practices are still ongoing today.

On the other hand scarification traditions are mostly practiced in Africa. In Benin for example facial scarifications are firstly practiced on children when they are circa two years old. Every time a member of the community reaches an important stage in life new scarifications are made in order to show the community that a certain grade has been reached. This practice is an ongoing tradition that started in the 17th century CE. The practitioner is called a scarmaster and it is a role that is passed from father to child and that needs a strong traditional knowledge of the preparation of the tools and the ceremonies connected to the act of scarification itself (Krutak, 2014).

The examples of tattooing techniques, scarification and piercing practices are many and they are a specific tradition of many cultures around the world. From Asia to Africa and from Polynesia to South America these practices are still relevant today as part of the cultural life of specific community. In the western world however these practices are long gone, mostly because of ideological issues. In 787 CE Pope Hadrian I declared tattoos as immoral and he issued an Edict defining this practice as pagan (Martí, 2007). In the past decades tattoos have been mostly recognized as being the symbol of specific groups, mostly prostitutes, sailors and prisoners because of recent historical connections. During the 50s and 60s, and until the 80s, have been identified as the symbol of certain difficult social and economic context. In 1876 the Italian criminologist Cesare Lombroso published the book “L’Uomo Delinquente” in which through studies of the bodies from crime scenes he states that tattoos are an identification of criminals and delinquents (Lombroso, 1876).

As the anthropologist Josep Martí underlines, many cultures have lost their rich traditional tattooing heritage because of the direct or indirect influence of the western world (Martí, 2007). If we look at the religious ideals of Christianity we will see that a

first break in the use of these practices is given by the Book of the Leviticus in the Bible in which tattoos or any other marks on the skin are severely banned.

The 2003 Convention has its fundamentals in the Declaration of Human Rights. The Human Rights Declaration has been a leading document in the spread of the ideals of equality and of the need of rights that are common and that belong to all human beings without any exclusion due to of race, language or culture (UN General Assembly, 1948). Despite this, if we have a look in depth at the documents considered to be the precursors of the 1948 Declaration we will see that the ideals in them are only for a very specific group and mostly only entitled to white men or to the elite classes (Franceschini, 2014). In addition the Declaration came about as a result of the ethnic genocide carried out by the Nazi government during World War II. If we look at the articles we see that many of them are applicable only within a western industrialized and capitalist society and that the same principles cannot be applied to the different living conditions of other cultures around the place, for example Article 24 of the Declaration (UN General Assembly, 1948) states that: *“Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay”*. Many of the cultures that use these practices are minorities located within certain countries and they do not feel like they belong to the dominant culture or to the law established by it. The values expressed in the Declaration are quite distant from tribal values or from the ideals of traditional communities. In order to be able to represent the heritage of the entire world in an equal manner UNESCO needs to understand how far the Declaration of Human Rights can be used as a filter for judging non-western traditions.

In this case the 2003 Convention is failing in its original aim of rebalancing the situation between the World Heritage and Intangible Heritage Lists (UNESCO 1972; UNESCO 2003). In fact the original aim was to provide an Intangible List in which non-western countries and cultures could have lead thanks to their great variety of intangible traditions. Unfortunately after only ten years since entering into force, the western countries are leading not only the World Heritage List connected to the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage but they are also overrepresented on the Intangible Heritage lists. If UNESCO does not intervene to appreciate the great value connected to these practices soon, then this heritage will be lost. The modern use of tattoos and piercing is leading to a loss of

their original functions and to a mere use of them for representation of aesthetic trends (Martí, 2007). In order to save these practices we need to find new parameters with which we should judge and interpret them. Even if the western world is used to a different kind of beauty mostly designed by magazines and the media in general we need to find a way to safeguard these long lasting practices mostly focusing the effort on the establishment of guidelines based on the development of medical and health knowledge for the communities. UNESCO needs to find a way to prevent these practices from disappearing forever and to maintain them in a way that their intrinsic values are not abandoned because of development pressures.

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Is World Heritage a Right or a Liability to People?: A Case Study of Kathmandu Valley World Heritage Site of Nepal

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Each society and place has its own heritage; some evolve with time and make an outstanding heritage while others disappear over the course of time. Every human being has an individual heritage, which he/she values. But the value of heritage can be outweighed by some other priorities in life. In the changing dynamics of life, the charm of adopting a modern lifestyle can be a challenge to heritage. On the one hand the luxury of lifestyle may threaten the heritage but the conservation of heritage may also compromise human access to a better lifestyle.

In a country like Nepal where there are less resources for development projects and even less for heritage and its conservation. Kathmandu Valley although being a capital city, faces a challenge for the regular supply of water and electricity. The Kathmandu Valley counts with seven monuments inscribed as UNESCO World Heritage. Water storage tanks, solar panels, cable lines etc. are a basic need for people now in every house as an alternative to the basic needs which government fails to supply. But modifications of the listed houses are not allowed according to the laws.

This paper will discuss the aspects of people's need for the right to a standard of life is compromising the World Heritage and vice versa with the examples of Kathmandu Valley. Mismanagement, a lack of concepts in planning and lack of support from the government are making people reluctant to accept the World Heritage status. The paper also deals with issues that are being faced by people i.e. lack of government support maintaining the heritage and also the burden of maintaining it. In the context of developing nations how people choose their right to World Heritage is a question to be dealt with from the perspective of developing nations.

KATHMANDU VALLEY AS A WORLD HERITAGE SITE

Kathmandu Valley was inscribed in the World Heritage List under the criteria iii, iv and vi in 1979. According to the criteria Kathmandu Valley has the unique and rich Newar¹ Culture with long history of cultural evolution that can be traced back 2000 years. In the meantime Newars developed the rich bronze, brick, stone and timber craftsmanship whose examples can still be seen all over Kathmandu Valley in form of beautiful temples, palaces, stupas, rest houses, water sprouts and as such. Not only Kathmandu Valley is rich in the tangible form of heritage but also the unique intermixing of Hinduism and Buddhism in the culture of Newars is really a remarkable feature of Newar society. These associations can be seen during daily life, festivals and rituals all around the year in the Valley (GoN, 2007b).

Kathmandu Valley World Heritage Site (KVVHS) consists of seven monuments and is kept as a single World Heritage property. These seven sites include two Buddhist temples: Pasupathinath and Changunarayan Temples, two Buddhist sites: Swyambhu and Baudha and three Malla palaces: Kathmandu Hanuman-dhoka Durbar Square, Patan Durbar Squares and Bhaktapur Durbar Squares (GoN, 2007b). Because of the different nature of the monument and also presence of residential houses within the zone, makes KVVHS is one of the complicated site (ibid). This paper will concentrate only the three monument zones, which are of similar nature: Kathmandu Hanuman- dhoka Durbar Square, Patan Durbar Square and Bhaktapur Durbar Square. All these three zones used to be the independent cities until 1769 ruled by Malla Kings. The kings of three cities were the cousins and after 1482 due to the disputes over the power, the cities were divided among themselves over the time. Before 1482 Kathmandu Valley was a separate kingdom under the rule of one king Malla King. The monuments and palaces seen in Kathmandu Valley which form the part of KVVHS are from the Malla period who ruled Kathmandu Valley form 1200 to 1769 AD (Slusser, 1998).

The three ancient cities of Kathmandu Valley have the similar character and the similar settings. The Malla kings even competed among themselves to beatify their cities by adding similar structures (Slusser, 1998). Each of the three cities has

¹ Newars are the indigenous people of Kathmandu Valley with their own language called *Nepal Bhasa* and are considered to be the community who spends more time and money in cultural activities.

palaces of Malla kings with temples, stone sprouts, statues etc. surrounding the palaces. In addition to palace area the urban character of ancient Newar settlement is a unique in itself. Compact settlement of 3-4 multi-story houses along with rest houses, stone sprouts, open spaces, spaces for the different functions, and markets makes this urban landscape worthy to be in the World Heritage List (WHL) (Slusser, 1998). The palaces, general people houses, monuments and temples were made of same building materials with common architectural style. The materials used are bricks, tiles, clay mortar and wood (Hutt, 2010). Palaces and nobilities houses were bigger and more artistic. The urban landscape that Kathmandu Valley has is also one of the main reason for being in the WHL, defining criterion iv².

CONSERVATION TRENDS IN NEPAL

The concept of conservation is not new in the context of Nepal but the formal way of conservation is indeed new. Nepal has the indigenous system of taking care of monuments, organizing cultural festivals and ceremonies through a system called Guthi. Guthi is the association of people in a society to work for certain task. These Guthis had the self-sustaining funds in the form of lands. *“Our ancestors have not only built and left us a vast number of monuments of architectural wonders but also kept a long and unbroken tradition of maintaining and preserving them by means of institutions like “Guthis” or trusts. Numerous inscriptions have proved that “Guthis” were already in existence during the Lichchavi³ period.”* (Amatya, 1983-1984 p. 34)

There have been a considerable number of repair and conservation works carried out in numerous temples and monuments which have been recorded in stone and bronze slabs by kings and nobilities (Banerjee, 1970). Until 1950 the traditional urban landscape was intact as Nepal remained in isolation from the outside world. Exposure to the outside world after the changes in political situation helped Nepal's rich cultural heritage to be noticed by the world and also this contact brought considerable changes in social and economy of Nepal. The exchange of ideas, goods and people made a lot of impact in Nepal. The waves of changes in the form of modernization also brought the concrete houses in fashion, which started to change harmonious environment of traditional Newar town (Hutt, 2010). The desire of

² <http://whc.unesco.org/en/list/121>[Accessed: 26.09.2014]

³ Lichhavi period is the period between 300 A.D. – 879 A.D. in the history of Nepal.

new modern houses and new lifestyles made people to leave their traditional values and cultures. This was more accelerated by the new democratic government's radical and dynamic laws in land and socio-economic factors. The decline in the traditional conservation system was also responsible for the degradation of cultural heritage (Amatya, 1983-1984).

The establishment of Department of Archeology (DoA) in 1952 and promulgation of the Ancient Monument Preservation Act (AMPA) in 1956 was a major step by Nepal government towards a formal conservation of heritage. The main objective of this act was *“to maintain peace and order by preserving the ancient monument and by controlling the trade in archeological objects as well as the excavation of the place of ancient monuments and by acquiring and preserving ancient monument and archaeological, historical or artistic objects”* (GoN, 1956). The government body responsible for this act was and which is still Department of Archeology. The law emphasis more on ancient and archeological objects. In addition AMPA also highlights the responsibility of owners of private monuments and people living in the monument zones. Not only the responsibility of owners but AMPA also has the law that Department of Archeology may conserve, renovate and maintain the private monuments inside of protected area that is of national and international importance if only it feels needs for that. As a facility for the people inside the monument zones AMPA has provision that government any exempt the house and land taxes in private ancient monuments but it does not seem to happen in reality (GoN, 1956; Maharjan, 2012). Apart from this, AMPA is more of top down approach of conservation, it does not seem to provide any assistance to the people who are living in the monument zones neither it talks anything about community and its participation.

From 1970s onwards experts in town planning and restoration works were being sent to Nepal by UNESCO and United Nations to advice on conservation works. Financial and technical support from the international organizations and various countries started in Nepal. Most of the conservation plans and policies seem to be directed by the foreign organizations. Even though UNESCO's mission was not in policy making but it seem to have influence to a greater extent in the Nepal's conservation plans and policies as most of the DoA staff were trained through these projects (Chapagain, 2008). Nepal ratified the Convention concerning the protection of World Cultural and Natural Heritage initiated by UNESCO in 1978 and in 1979 the

nomination of seven monuments of Kathmandu Valley as World Heritage, was approved by the World Heritage Committee.

KATHMANDU VALLEY IN DANGER LIST

Since 1993 World Heritage Committee and experts have repeatedly shown serious concern over situation of KVVHS. The situation did not improve, instead, the traditional urban landscape continued to degrade as high rise concrete building started to emerge and exceptional Newari architectural started to disappear in the royal city centers of Kathmandu, Patan and Bhaktapur (UNESCO, 2004). In 2003, Kathmandu Valley was kept in World Heritage in Danger that continued until 2007. Before 2003 the conservation work was mainly focused on the conservation of individual monuments so even the monuments were intact, it showed the degradation of the traditional landscape, which provides the unique feature to the KVVHS. The larger part of traditional landscape was the ordinary peoples houses, which were neglected in the policy and conservation practices. The complications of management was also a reason for KVVHS to be in the List of Danger, as administrative and managerial roles of different ministries, such as, DoA, Development of Buildings and Urban Development, Department of Transportations, Department of Tourism and as such are all entangled in KVVHS (Chapagain, 2008).

After KVVHS was kept in the List of Danger, many conservation activities were carried out. One of the major was the creation of an Integrated Management Plan (IMP), which was a roadmap for achieving the goal of conservation of KVVHS. *“The aim of this Management Plan is to develop a framework for the integration of the seven Monument Zones within a single management system, while taking into account each of their specific management requirements”.* (GoN, 2007 p. 1)

The definition of boundaries and buffer zones of the KVVHS monuments was done after it (ibid). The building bylaws for the seven of monument zones were also formulated. These building bylaws indicates the house owners what activities are permitted and non-permitted in the monument zones. With the Integrated Management Plan and considerable work done by the government of Nepal, KVVHS was kept out of the danger list in 2007. IMP says more about community participation economic development but it seems people’s participation was not that noticeable.

Still Kathmandu Valley is facing the pressure of urbanization, economic growth and modernization (Maharjan, 2012).

BUILDING BYLAWS VS. DEVELOPMENT ISSUES

After the IMF was developed and building bylaws formulated for the seven monument zones of Kathmandu Valley. People inside the monument zone have to deal with many development issues in order to follow building bylaws. Kathmandu Valley being the center for everything the value of land is very high. Also all three cities has been the center of commerce from the ancient times. High raise buildings; encroachment in the public spaces has been a major threat for KVWHS. More space means more money to the house owners, which is not possible with the older constructions where walls of buildings are too thick (Maharjan, 2012). According to the building bylaws the height of the building inside the monument zone cannot be more than 35 ft, and the floor height cannot be more than eight ft. The houses cannot install any appliances like water tanks, solar panels, cable lines in the building which are visible form the outside nor they can make any basement or underground water tank (GoN, 2007a).

Field work shows some of the development issues conflicting with the interest of local people were seen. Regarding the height of the building, house owner always want to increase the plinth level as to compete with neighbor. Other reason is to make it higher than road level as each time road is resurfaced there is the raise of road level (UNESCO, 2006). Due to the electricity crisis the house owners want to install solar panels and for the water they have to install water tank at the top of their roof (Maharjan, 2012).

Also due to interventions of many government organizations local people find it difficult to do paper work for renovation of house. Instead of so may formalities with technical issues and administrative issues people find it easier to reconstruct the houses and rebuilt it rather than going for the renovation (ibid). Obtaining a building permit according to the bylaws has become just a formality as nobody takes it seriously (UNESCO, 2006). This may be because of lack of monitoring mechanism by the DoA and strict rules; people are taking the advantages of government loop holes (Chapagain, 2008).

In the contrary it seems to be some positive changes in conservation as people are willing to conserve the traditional houses inside the monument zones and making profit out of it e.g. by renting it to expats, tourists and as such but for the people who have houses sufficient just for their families find it very difficult for conservation. Residents of WHS complain about the rules and regulations especially those who are not gaining any economic benefit or support from government and points towards the income of municipality by the entry fee tickets to the WHS from the tourists. The building materials for the traditional houses like traditional tiles, woods etc. are expensive now days and also according to house owners it's difficult to get the workers willing to work with those materials (Maharjan, 2012).



Figure 1: Bhaktapur Durbar Square one of the seven monument zones of Kathmandu Valley. The red circle in the picture is the water at the top of a hotel which is not actually allowed to make it visible from outside but due to the need of water reservation people are compelled to do so. ©Suresh Tamrakar

Urban Heritage cannot be conserved only by making conservation strategy alone, as it also needs to consider developmental issues. As most of the cities in the Asian countries are facing the pressure of modernization and have the risk of loss of the urban fabric at the greater speed. In the case of Kathmandu Valley the majority of indigenous population and urban migrants are not able to meet the basic need of housing, water and so on (Bjønness, 1998).

People have the disagreement over the government policy of conservation, as they see they are loaded with the rules and regulation where as the benefit are being taken by the government. Except the pride of people over the glorious past they don't have anything. People show grievances about the strict rules of being WHS as all the benefits like the money from entry fee is taken by government leaving the people of WHS just with the burden of rules and regulations. The only assistance seems to be in Bhaktapur Durbar Square given by Bhaktapur Municipality, the bricks to built outer façade of the house which also according to local people its difficult to get (Maharjan, 2012).

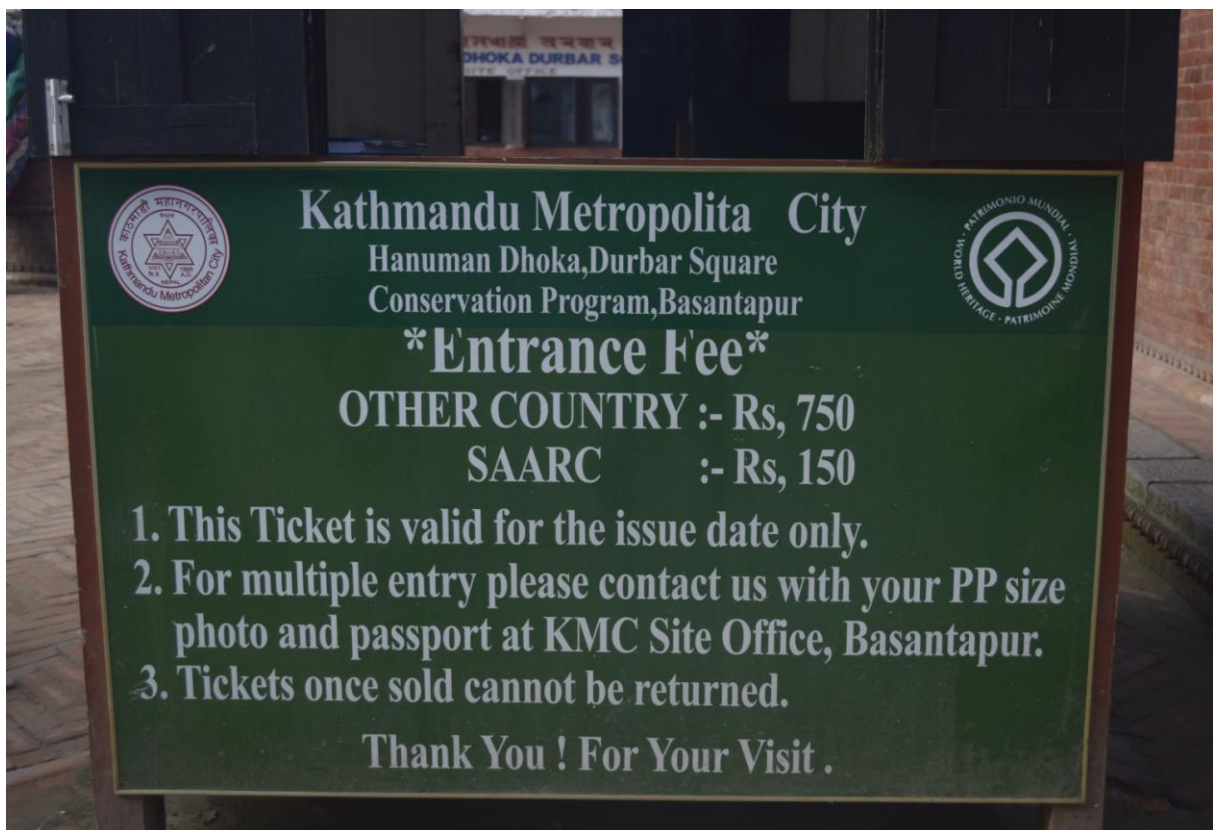


Figure 2: Information for the tourist regarding the entry fee in Kathmandu Hanuman-dhoka Durbar Square.

These monument zones are having considerable amount of income by the tourist's entry fees in the all seven monument zones. The entry fee for Kathmanu Hanuman Dhoka Durbar Square is Rs.750 which is about 7.71 USD for all countries except SAARC countries which is Rs.150 (1.54 USD) for Patan Durbar Square it is 500 and for SAARC countries is Rs.100 (1.02 USD) and in Bhaktapur it is Rs.1500 (15.42 USD) and for SAARC countries its Rs.100 (1.02 USD). The following table shows the

income of the concerned municipalities form the entry fee for the monument zones that was collected by the author during her field visit in August 2014.

	Kathmandu Durbar Square	Patan Durbar Square	Bhaktapur Durbar Square
Total collection (Nepalese Currency)	161,291,250	52,000,000	196,762,900 + \$115,340
Total Collection(USD)	1,658,692.41	534,759.35	2,138,816.96

(When currency conversion rate was 1 USD = Rs. 97.24)

Figure 3: Income of the three monuments zone in the fiscal year 2070/71 B.S. collected from the municipality offices during the field visit.

CONCLUSION

KVWHS is a complex WHS, which also have Kathmandu the capital city of Nepal among seven monument zones. So, all the political powers, economics and administrative are centered in it. Due to that the property prices of Kathmandu are higher every year and the three durbar squares being the city centers since ancient times are the prime locations now. So, people always have the disagreement over the laws that they cannot do as their wish in their own properties according inside being World Heritage. So to fuel the fire of disagreements there seem to be no any incentives from the government side for the house owners of WHS, except the rules and regulations. Even though KVWHS is no longer a property in the List of Danger but it has always a threat of being one due to the pressure of modernization and lack of government response to address the developmental issues. When some of the individuals without the support from any government agencies are toward conserving the traditional houses and generating income through it, government should acknowledge such people and promote it. So that more and more people will be motivated for conservation, instead of binding people with rules and regulations. The

concerned authority should show the opportunities and make platform where local people can willingly take initiative towards conservation.

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Securing Peoples' Rights to Heritage in Kenya, Liberia and Somaliland, Collaborative Solutions in Post Conflict Zones

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In the United Nations Universal Declaration of Human Rights Article 22 it stipulates that "...cultural rights...are indispensable from ones dignity and the free development of ones' personality" (Assembly, 2014). "The objective of these rights is to guarantee that people and communities have an access to culture and can participate in the culture of their election. Cultural rights are human rights that aim at assuring the enjoyment of culture and its components in conditions of equality, human dignity and non-discrimination" (GICJ, 2014). The Declaration, as international soft law then as a matter of interpretation ultimately proclaims that everyone has the fundamental right to actively engage in cultural heritage as inherent in our individual humanity (Assembly, 2014). Our engagement in cultural rights is founded on the principles (pronounced in the Article 2 of the same Declaration) that regardless of our "race, religion, sex, language, political, national or social origin, property, birth or other status (Assembly, 2014)", we all shall be free to enact our cultural rights.

Today, in retrospect, we recognize that the Universal Declaration of Human Rights is historically rooted to December 1948 when the law was adopted by the UN General Assembly in the aftermath of World War Two. Within the context of that time, it was vehemently declared to "never allow the atrocities of such a conflict to occur again" (United Nations, 2014). And yet as a humanity making up international organizations, we have attempted and sorely failed to protect these ideals; sadly such horrific acts of violence (from Syria, to Rwanda, to the Middle East, to Afghanistan, Russia and the Ukraine, Iraq, etc.) continue to unfold since the birth of such a beautiful Declaration in 1948.

Regardless of if a conflict is between two States, or more, defined as an ethically driven battle, regional, or a world war, politically, economically or socially based (the ideal of a human right intrinsically tied to a cultural right) wars and their violence

violate the very dignity of the international standards of law. As a result of conflict barriers of increased poverty, illness, economic and social loss take shape; poverty then becomes a form of violence (Bhatt, 2013). To sustain violence often strains a country's economy as resources are then needed to fight, to protect citizens, refugees, foods crops etc. (Economist, 2002). Ordinary people then endure the brutality of the violence of poverty and are left without any means of protecting basic human and cultural rights. As such, conflict, post-conflict recovery and healing process due to trauma are detrimental to our cultural rights and ability to participate freely in the enjoyment of our heritage.

This truth becomes ever glaring on the continent of Africa where not only disproportionate underrepresentation of sites on both the World Heritage and Tentative Lists is obvious (Jani, 2012); it is compounded with conflicts that break ones' right to heritage. [Note: of UNESCO's five regional areas of the Arab States, Europe and North America, Latin America, Africa and Asia- Pacific; Africa has the lowest representation on the World Heritage List. Out of the 1007 inscribed sites as of 2014, Africa has 89 making up only 9% of the List (UNESCO, 2014)]

Laced in war and violence towards another are also the very dimensions of power imbalances impacting notions of a shared, common and universal heritage. That is violence based in power imbalances of the one who is in control, utilizing force and the one who is subjugated to control- often innocent victims creates dysfunctional rights violations- mastering modern neo – colonialism on the continent (Bishop, unknown). And violence of power combined with disproportionate underrepresentation of sites in the land of Africa perpetuates marginalization (Jani, 2012). As once described in *Correcting the Imbalance of the World Heritage List: Did the UNESCO Strategy Work?*

“This imbalance of sites according to continents and countries has been present from the beginning, and it has become a subject of major concern within the World Heritage Commission, the World Heritage Centre, UNESCO, and other organizations. The director of the World Heritage Centre, Francesco Bandarin, even went so far as to call the world heritage list ‘a catastrophic success’.” (Lasse Steiner & Bruno S. Frey, 2012, p. 26)

What ultimately then becomes a requirement in the face of bleakness of war, power politics and violence is a simultaneous process of the creation of innovative solutions aimed at increasing heritage protection for everyone. What is needed are attempts at

solutions that aim to restore a finer balance between the despair of war and the hope of safeguarding world heritage for every person (Center, 1975; Mistry 1995). Perhaps such solutions can serve as a means to the strengthening advocacy for peacefulness, dialogue and non-violence.

An interesting case of presenting vibrant listing solutions is found in the case Nairobi, Kenya. To contextualize, Kenya is a country home to natural beauty, spectacular wildlife and a hub of international agencies. Hand in hand, Kenya is also home to the largest slum in the world (Kibera), one of the largest refugee camps in the world (Dadaab), a growing middle-class stimulating rapid and often unplanned urbanization, migration of refugees, land rights violations, Chinese infrastructure development and acts of terrorism (Iwatani, and Wanjiku, 2010; Centre, 2012; Rathbone and Parker, 2007). Kenya has also inscribed 6 World Heritage Sites and is amongst one of the 54 countries in Africa with a slightly higher number of inscriptions (UNESCO, 2014).

It is important to examine the case of Kenya carefully, where collaborative initiatives are unfolding for the very nurturing of heritage cultural rights protection. One such initiative was launched by Aref Adamali Consulting whereby the use of technology has increased interest and awareness of preserving heritage (Adamali, 2012). The initiative website is dedicated to this vision and is entitled “Celebrating Nairobi’s Architecture”. Within this project people (locally, nationally and internationally) can determine and participate by voting for which local Nairobi buildings they view as having significant architectural merit (Adamali, 2012). Their votes (based on the following criteria: Great architecture and aesthetics, Uniquely Kenyan or African architecture, High quality construction and/or use of innovative technology, Representative of a particular period in history, Representative of the work of a noteworthy architect or designer and/or Environmentally friendly or ‘Green design’(Adamali, 2012) generate a list in a scoring system that gives weight to the most remarkable buildings. This list can then be submitted to the National Museums of Kenya for further consideration of nomination to the tentative world heritage list. By utilizing technology effectively people can also like its’ Facebook Page and keep up-to-date on relevant news articles and events relating directly to Nairobi’s architecture (Adamali, 2012). This initiative has also collaborated with one of the authors (Evelyne Wanjiku) of “A Brief Tour of the Buildings of Nairobi” at a photography exhibition held

at the Alliance Francaise in Nairobi (Adamali, 2012; Iwatani and Evelyne 2012). This project within community serves as a foundation of learning to spread similar initiatives across Kenya (Adamali, 2012). Thus this second initiative held a photography show of various buildings of significance in Nairobi and proved to be a highly informative method of engaging the local population. The third initiative was recently hosted by Adam Smith International which was a talk entitled 'Built beauty: Kenya's architectural heritage, under threat' (Adamali, 2012; Van der Eerden 2014). This particular talk was delivered by Lecturer Janfrans Van der Eerden, an architect from the Netherlands who discusses Nairobi's building "losses as urban landmarks to help launch an active monuments policy (Van der Eerden, 2014)." All three examples are ways in which community members are then actively seeking out to participant in their cultural rights within a context at times that can face vulnerability due to outbreaks of violence violating cultural rights.

Another case in point is the country of Liberia. Liberia is a member State who has accepted the Convention for the Protection of Cultural and Natural Heritage and has no inscribed world heritage sites (UNESCO, 2014; Centre, 1975). It became a member in 2002 (UNESCO, 2014). The recent history of Liberia is one that is brutal as "from 1989 to 1996 one of Africa's bloodiest civil wars ensued, claiming the lives of more than 200,000 Liberians and displacing a million others into refugee camps in neighboring countries. A peace deal between warring parties was reached in 1995 leading to Charles Taylor's election as president in 1997... The Second Liberian Civil War began in 1999 when Liberians United for Reconciliation and Democracy, a rebel group based in the northwest of the country, launched an armed insurrection against Taylor. In March 2003, a second rebel group, Movement for Democracy in Liberia, began launching attacks against Taylor from the southeast (Unknown, 2014; Duva 2002)." Peace talks finally began in September 2003 with stability maintained till today (Unknown, 2014; Duva 2002). However, due to the ongoing violence, much of Liberia's tangible heritage is now lost (Johnson, 2013). In response to the loss of a country's deep heritage, a survivor of the war, Leo Johnson in post-conflict recovery, is launching an initiative to preserve its oral heritage (Johnson, 2013). Liberian elders will be the first amongst the larger population to be interviewed to describe their memories, traditions, culture and recall its history (Johnson, 2013). In this case intangible knowledge rather than objects or tangible sites will be preserved. This

initiative is part of a larger one, the Liberian Learning Center, a project to build the country's first library in the aftermath of a war that has collapsed its infrastructure (Johnson, 2013). The interviewees will be asked to volunteer to participate in restoring its' cultural heritage, and the oral history will be placed in the library archives shared with all Liberians (Johnson, 2013). This is another method aimed at safeguarding cultural rights in the land of Africa.

The context of Somaliland is different from both Kenya and Liberia as it is a country that is not recognized and therefore not able to be a member of the World Heritage Convention (Mire, 2011). However, similar to the previous countries discussed Somaliland also faces "challenges of heritage as there are other priorities of health, food, security, infrastructure and culture heritage and archaeology are not immediately available or prominent...(Mire, 2011)" Somaliland is a place rich in ancient history dating back to the Land of Punt in 2250 BCE, to Ottoman Somaliland to British Somaliland (Unknown, 2014; Mire, 2011). Its' recent history is more telling of the need for cultural rights protection as on "May 18, 1991, the central government collapsed in Somalia in the Somali Civil War and the territory now known as Somaliland asserted its independence as the self-described Republic of Somaliland (unknown, 2014)". Similar to Liberia objects were looted during the time of war (Mire, 2014). Now the only female archaeologist in the world examining Somaliland's cultural heritage is Dr. Sada Mire who fled the genocidal civil war in her home (Mire, 2014). With limited resources in safeguarding a people's rights to heritage Mire approached 40 locals in Somaliland to monitor and protect 40 heritage sites- thus engaging, disseminating the importance of and securing a people's rights to their own cultural heritage (Mire, 2014). Mire takes a knowledge-centered approach to cultural heritage by encouraging a local approach to get the local people to talk about their knowledge of heritage sites, monuments and intangible heritage (Mire, 2014).

The cases of Kenya, Liberia and Somaliland are shared here to illuminate initiatives by people to protect the cultural rights of humankind. These examples are often participatory and community based learning opportunities (Hancock, 2012; Harper 2003). They are methods of balancing and increasing the need for greater African world heritage inscriptions; and at the same time aim tirelessly to safeguard both tangible and intangible heritage under the international Heritage Conventions and their processes. Violence, power and oppression are amidst the need for the

protection of cultural rights and it is Kenya, Liberia and Somaliland that are paving the path forward at providing inspiring fresh new ways of demanding adherence to cultural rights.

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The Legal Framework and Critical Understanding of the Owners of Heritage. Case Study Kasubi UNESCO Site (Kampala, Uganda)

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INTRODUCTION

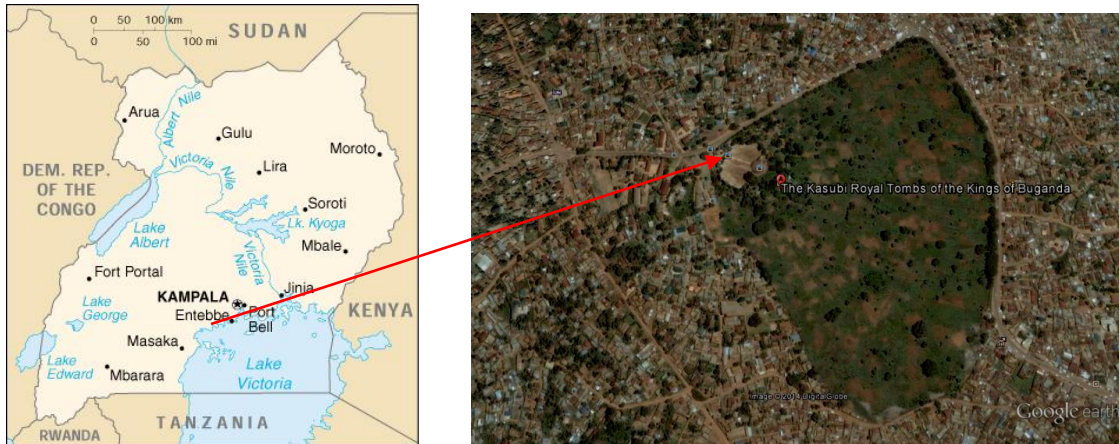
The Kasubi site represents a universal value of architectural achievement because of local organic materials that were used such as wattle, reeds, wood and thatch. The Buganda kings and their relatives have been buried on the site since 1884. The bodies of the kings are preserved up today through the use of traditional herbs. It represents a master piece of human creative genius and craftsmanship. Kasubi was nominated to the UNESCO World Heritage list in 2001 under criteria (i),(iii),(iv),and (vi).

- *Criterion (i): The Kasubi Tombs site is a master piece of human creativity both in its conception and its execution.*
- *Criterion (iii): The Kasubi Tombs site bears eloquent witness to the living cultural traditions of the Baganda.*
- *Criterion (iv): The spatial organization of the Kasubi Tombs site represents the best extant example of a Baganda palace/architectural ensemble. Built in the finest traditions of Ganda architecture and palace design, it reflects technical achievements developed over many centuries.*
- *Criterion (vi): The built and natural elements of the Kasubi Tombs site are charged with historical, traditional, and spiritual values. It is a major spiritual centre for the Baganda and is the most active religious place in the kingdom.¹*

The site is located in the capital city of Uganda, Kampala and in the center of the Buganda Kingdom. It is believed to be the last standing structure in the Old Buganda town referred to as the “Kibuga” (meaning town in the local language). Buganda is

¹ <http://whc.unesco.org/en/list/1022>. Accessed on 09.10.2013

one of the strongest living kingdoms in Africa. By virtue of its history, location and the spiritual traditions of the Baganda people, the site is believed to be only for them.



Figures 1a & 1b: Location of Kasubi. Source: <http://www.ramsar.org/pictures/cop9-info-hdbk-e2.jpg> and Google Map image 2008.)

The UNESCO status confirms the recognition of the Ganda Architectural genius and thus, being on the World Heritage list it belongs to everyone. This confusion of ownership and lack of a well defined legal framework in Uganda was demonstrated on the fateful day of 16th March 2010 when the Kasubi tombs caught fire. The inferno completely destroyed the structure and a heritage dating back to 1880 vanished. This paper will build on the reconstruction phase to find out who the true owners of heritage are and how the legal framework should be stipulated to better preserve and conserve heritage properties.

THE LEGAL FRAMEWORK FOR HERITAGE CONSERVATION

These are several sets of laws in a given jurisdiction that are meant for the protection of given standards. These laws can take the form of either written (formal) or unwritten (informal) otherwise referred to as customary laws. In the case of heritage, the legal framework according to UNESCO must be mandated to;

- Define-,
- Identify-,
- Protect-,
- Conserve heritage of any form.

The sources of these legislations can vary from national constitution of the land, regional or union integration agreements to international charters and conventions.

On the other hand, the customary laws mainly originate from community practices or survive by spoken word that is passed from one generation to the other.

Kasubi was supposed to be protected at all of the above mentioned levels; international law under the UNESCO statute and other international conventions of which Uganda is a signatory being on the World Heritage list and, nationally under the Uganda constitution to mention but a few. However, the failure of these laws to be respected and to clearly transmit the universality of ownership has been at a greater cost. According to the Kasubi Royal Tombs management plan 2009-2015, it clearly states the confusion surrounding the site in the context of lessons to be learnt. *“The responsibility of each stakeholder group was not clear until 2008.”* This is a good seven years after inscription on the World heritage list when no one knew what to do. Secondly, it states, *“The World Heritage nomination brought confusion as some thought that UNESCO was going to take over conservation.”*

In effect, all this affected the issue of ownership. Although as a tourist attraction, revenue was generated and business seemed normal. It was not until the 2010 fire catastrophe that the site was on the verge of total extinction.



Figures 2 a-d: Kasubi before and during the fire destruction. Source: BBC Africa News http://news.bbc.co.uk/2/hi/in_pictures/8572714.stm Accessed on 26.06.2014.

It was at this time that the controversy of ownership issue was exhibited. The so called “owners” blocked others from accessing the site, including the president of the country who hails from the western part of Uganda. The president used his right and of course security personnel that cleared access to the site for him. This whole event resulted into regrettable personal injuries and the loss of lives. In the aftermath of the fire, UNESCO sent a team to assess the damage and met all stakeholders to plan for reconstruction and the site was added to the UNESCO List of World Heritage in Danger.

THE RECONSTRUCTION PHASE

There has never been a time in Ugandan heritage conservation history when people have come together with the international community, except in the reconstruction phase of Kasubi. The international community from all around the world came together with the local people who are the true owners of heritage to try to find solutions for reconstruction of the site. International media all over the world published the story, and the assistance received was unbelievable.

Japanese experts in grass thatching techniques helped in the reconstruction processes. Local farmers of elephant grass also provided the grass. The UNESCO World Heritage Committee meeting held in Brazil cleared the way forward for the reconstruction, a Cameroonian national Lazare Eloundou from UNESCO Africa Unit was on the site himself, CRAterre-ENSAG a French center for earthen architecture also provided expertise. All of these and others not mentioned who care and value heritage-, and its conservation are the real owners of heritage irrespective of geographical location, nationality, tribe or color.

CHALLENGES IN THE LEGAL FRAMEWORK FOR THE CONSERVATION OF HERITAGE IN UGANDA

As seen above, the legal framework is one of the tools used to conserve heritage of any kind. These sets of laws provide protection clauses as well as penalties for trespassers. Protection can be in the form of regulated unauthorized activities (chapter II. F. Protection and Management) or provisions of assistance in terms of technical or financial aid (chapter VII.A The World heritage fund) as stipulated in the UNESCO Operational Guidelines (UNESCO 2013). However, to have a clear view of

the legal framework challenges in Uganda, this paper discusses the important different levels of operation.

International Level. At the international level, we have a number of international conventions, treaties and charters, which are all meant to protect and conserve heritage. This is not part of the Ugandan constitution. However, these laws become part of the conservation legal framework in Uganda in two possible ways:

- If the international treaty or charter has been given effect by the Act of parliament referred to as the Ratification process. Ratification here means the ways in which governments show willingness to be bound by the treaty or charter.
- In cases where the international treaty or charters codify an international custom, there is no need for it to be given the effect through the ratification process because it will be self-executing.

The biggest challenge to this is that a number of charters and conventions have never been ratified in Uganda. This means that their applicability is virtually not there. Secondly, those ratified are not implemented and the ratification process is a very lengthy process for international conventions that are accepted.

National level. At this level, Uganda has the national constitution and other national legislation and regulations. The 1995 constitution of the Republic of Uganda spells out very clearly the protection of natural resources for the good of Ugandans while not infringing on their human rights. Subsection (XXV) that talks about the preservation of public property and heritage, the state and citizens have the responsibility to preserve, protect and generally promote the culture of preservation of public property and Uganda's heritage. A good deal of legislation exists regarding the conservation of heritage, for example, the Town planning Act of 1951 and the Historical Monument's Act of 1968. All this legislation is outdated; colonial based and cannot offer the required legal protection of heritage in Uganda today. The Historical Monuments Act defines a museum as the Uganda Museum which was the only one existing at the time. Today we have numerous museums. In section 19, offenses includes; destruction, alteration, removal of protected objects and any offense that contravenes the Act. These carry a fine *"not exceeding two thousand Uganda shillings or imprisonment for a period not exceeding six months or both."* At the

current rate of currency exchange, 1 Euro is equivalent to 3480 Uganda shillings translating 2000 Uganda shillings to 0.57 cents in Euros. This means there is virtually no fine.

Uganda has two separate governing bodies; the central government and the government of the monarchy. There is need for closer cooperation with regard to the conservation of Kasubi Tombs. This can set a yard stick for other cultural and natural site conservation strategies. A well formulated management plan of Kasubi developed by extensive consultations and involving all stakeholders for the better conservation of the site as shown in figure 3 below.

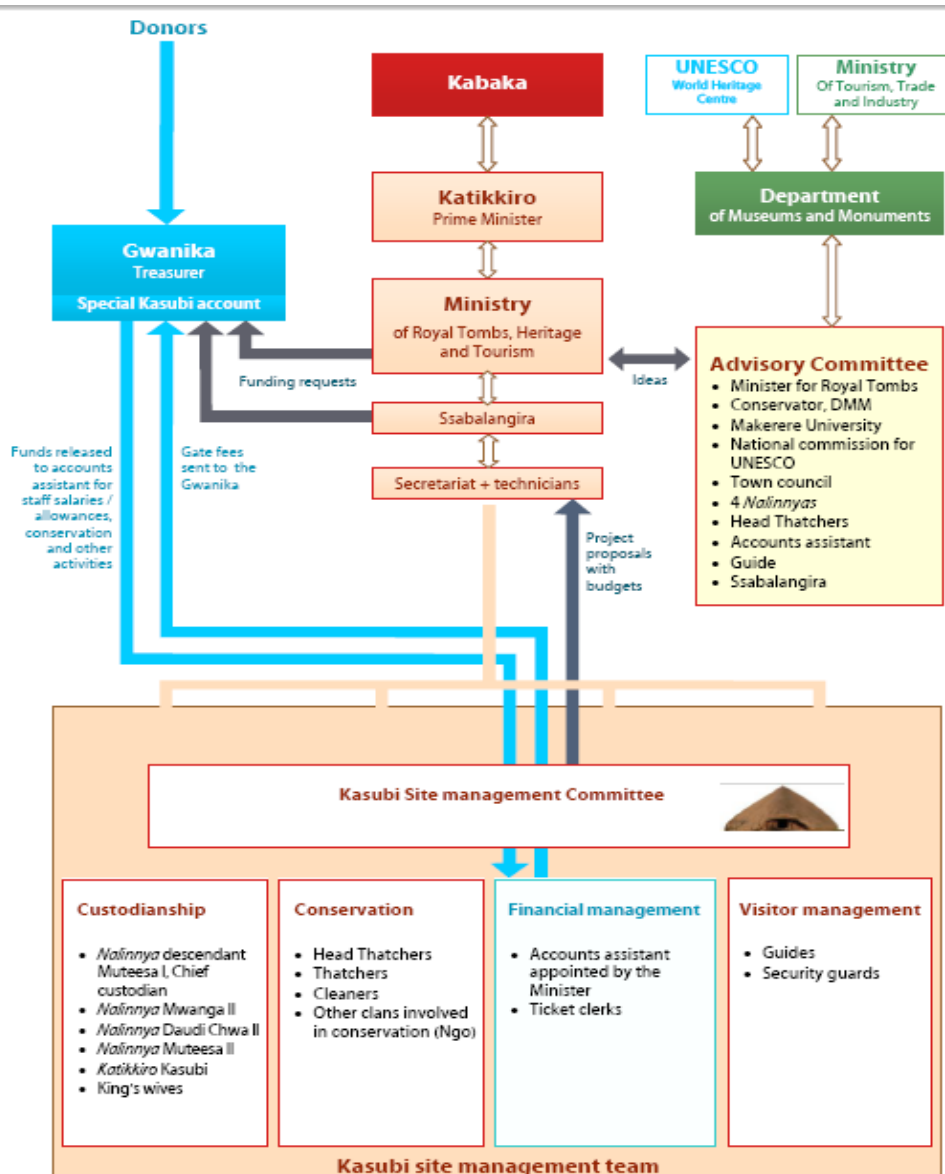


Figure 3: Kasubi management plan. Source. Thierry Joffroy, CRAterre-ENSAG. 2009.Kasubi Royal Tombs 2009-2015 Management Plan.pg.39.

CONCLUSION AND RECOMMENDATION

To foster a greater understanding of who are the owners of heritage, there is a need to involve all the stakeholders. One way to achieve this is by putting in place a site management plan. This ensures that all stakeholders understand the values of culture and the need to preserve it. It also stipulates participation at all levels thus attaining fair distribution of benefits of the site to locals and other stakeholders such as tour operators.

With regard to the legal framework, there is a need to streamline and shorten the ratification process. This will make these international conventions, and charters become laws in a given country. There is also the need to update the existing national legislations to cope with current events, time-frames and modern dynamics. Last but not least, community sensitization and the need to conserve the customary law through story telling or other means have to involve local communities. Sites should not have to have a catastrophe happen to them before a legal frame work and ownership issues are sorted out. It should be the first step for preparedness if we are to conserve our heritage for current and the future generations.

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Apprehending Contentious Heritage, An Interactive Platform for the Bassins à Flot of Bordeaux

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THE BASSINS À FLOT OF BORDEAUX

Objectives and significance of research

Bassins à Flot is foremost a neighbourhood located north of the historic centre of Bordeaux along the Garonne River, comprising of wet docks within a floating harbour, as the name suggests. Located here are some of the last remnants of the industrial, maritime and uncomfortable military history of the city, alluding to the heritage brought on by WWII with the occupation of Bordeaux by the German military. The area is cosmopolitan and pluralist through its perpetual urban transformations, its diverse uses and services in a combination of economic and industrial activities, maritime leisure, not forgetting to mention its culturally diversified micro-community. Bassins à Flot has a strong reputation for solidarity and embracing a tightly knit unity among its inhabitants through various associations and clubs in many disciplines such as arts, leisure and sport. Collective memory is also commonplace in the day to day activities that take place in this neighbourhood with associations engaged in supporting the perpetuation of traditions, alongside organising events intended to revitalise communal life.

Preliminary ideas for research arose from the singularity of the Bassins à Flot and its potential to become an attractive historic landmark within the city of Bordeaux. Today the site is subject to many development projects, including housing, commerce, recreation, tourism etc., a considerable boost to the economic growth of Bordeaux and its urban area. Most heritage experts would consider the misleading intentions by the local government, urbanists, or developers to keep the integrity of the historic traits and heritage of the site within the master plan a mockery. To claim that new services would benefit the local community and a large influx of inhabitants would boost the perilous and receding economy, lure inhabitants and other stakeholders into ignoring the importance of conserving and valorising the singular

character, significance, integrity and authenticity of the heritage, located within the limits of the World Heritage property, Bordeaux, Port of the Moon.

A will to rediscover the memory of the docks and explore its intricate layers drove me to think of the best way to group together the vast amounts of existing information (maps, documents, photographs, testimonials...) in a practical, educational yet aesthetic and user friendly manner, in order for the community to discover and foster an interest in the many values the docks behold.

To grasp an overview of the whole storyscape and then be able to navigate into the finer details of historical events within a few straightforward manoeuvres would enable viewers to stay more focused, interested and have access to a large variety of information all in one system. This would contribute to more informed decision-making, key to successful management planning and conservation planning in addition to developing a comprehensive master plan of the area, that respects authenticity and integrity, as stipulated in the World Heritage Convention (UNESCO 1972).

Introducing the existing concept of an Interactive Platform usually exploited by museums, libraries, research centres or businesses, for an innovative virtual sharing device adapted to this context is an option. This platform would aim to bring together local citizens, experts, organisations, politicians and other concerned stakeholders as well as the wider community, setting aside disciplinary, cultural and spatial borders, to make way for communication and exchanges of ideas and experiences. Workshops and informal meetings could be organised through the platform's community. An awareness and overall better understanding of different perspectives concerning the multifaceted history and significance of the site would ensue and people would become more vigilant and watchful to the city project plans and their impact on the docks.

Emphasising a participatory approach to decision-making and policies should be a key objective of this Interactive Platform. Confrontation, arguments and vivid discussions will be inevitable and contribute to fostering awareness and deeper understanding, and to advance in good practices for management and development.

My individual journey within the field has inevitably shaped my understanding and angle of apprehension of the site and the purpose and significance of my

research. In France, Germany and UK, exploring archives, libraries, museums, books, journals and undertaking interviews has been a long process necessitating a lot of time, patience, resources as well as support and guidance from my professors, family, friends and new encounters. It has not always been straightforward obtaining certain information, at times not possible at all, although it must be said that generous advice has more than once proven to go a long way.

This journey is one among many others. The ability to bring together the knowledge and experience of researchers into one location, as for example an interactive platform, would have an influential impact on the array of knowledge, research diversity and accessibility of the information to the public. Once the platform is well established and reaches out to the community, results would speak for themselves, achieving an exponential capacity to explore memory and heritage, shared between all.

Cultural significance of heritage

To understand the process and thoughts behind the prototype of the Interactive Platform, one needs to have an understanding of the site's multi-layered urban, political, industrial, maritime, military and social developments that took place over the decades up to the present day and will present insights to the possible future projected by city officials and promoters. Information gathered mostly through articles, books, short documentaries (both professional and amateur), interviews and complemented by archival research has enabled me to gain a detailed knowledge of the historical trajectory and significant events that have occurred.

Numerous events have shaped the neighbourhood of the Bassins à Flot: first basin constructed from 1869 to 1897, first and second dry docks in 1906 and 1922, the German Submarine Bunker between 1941 and 1943. In 1970 the radical change of port usage for merchant ships and fishing boats into a marina left the area in much the same state as we see it today, but the great development project Bordeaux 2030, "slogans of false dreams at the Bassins à Flot [...] a developer's synthetic sunny city" (translation from French to English) (Le Coq, 2010 p. 1) will inevitably redefine the urban structure forever.



Figure 1: Photo of the Bassins à Flot © Benjamin Schmidt

One may not recognize the different layers of history by experiencing only a superficial visit to the neighbourhood of the Bassins à Flot. There are so many hidden elements which testify to the past. With some research one can obtain a general idea of the events that have marked the territory and the structural remnants. The destruction of some smaller bunkers and warehouses has provided space for commercial properties such as construction material shops. Most of the docks are used for the storage of merchandise and containers, yet a historic hangar, Hangar G2, located along the first basin, has recently been transformed into an exhibition space, including an area reserved for the presentation of the future development projects of the city and a library. Barges in the first basin, known to the citizens of Bordeaux as the *péniches du bassin*, have been converted to house restaurants and bars bringing some entertainment in the evenings and on weekends. The Submarine Bunker is a major attraction for outsiders boasting its temporary art exhibitions and occasional concerts, yet the surrounding docks still retain a melancholic and nostalgic atmosphere which resonates from the locks across the basins to the bunker. The remaining abandoned industrial structures, cranes, rails and dry docks compose the scenery which is ever so very singular and emblematic.

Uncomfortable and contentious heritage

The Submarine Bunker is at once a memorial and a traumascape, being a remnant of the defence system erected by Nazi Germany during World War II, the Atlantic Wall. It encompasses the testimonies of those who endured and suffered during the horrifying years of the Nazi regime, the forced labourers, prisoners of war, citizens and soldiers. Both the psychological and physical symbolism of WWII and the German occupation which the fabric and context of this monument radiates to all

humanity must be preserved and valorised, interpreted in such a way as to convey this cultural significance to present and future generations.



Figure 2: Photo of the Submarine Bunker in Bordeaux © Benjamin Schmidt

This site can thus be categorized as sensitive and uncomfortable, with a contentious disposition, for example with the state, local governments and their policies, which hold on to unresolved issues, shame and humiliation dating back to the German occupation.

To my greatest regret, there has always been the intention, by the city and indirectly the state, to shift attention away from the memory of difficult events relating to both world wars. Bordeaux and in particular the Bassins à Flot suffer from this neglect, with many significant testimonies, both tangible and intangible, in danger of being lost forever.

With many national institutions failing to recognise the significance and values the site holds, for French citizens and the international community, raising concerns for its current state of conservation, management and future prospects is fundamental. Minimal action has so far been taken to preserve the authenticity or integrity of the area, and individual buildings.

Present and future development plans, *Bordeaux 2030*

Concerns lie principally with the potential loss of the manifold cultural significance of the heritage site in question as a consequence of the development projects underway. The urban and architectural developments, policies and management of this heritage should be based on the understanding of the significance the site holds. Considering the master plan of the neighbourhood designed by the architecture firm ANMA, the WWII Submarine bunker and other heritage buildings are not perceived and understood according to their values, and consequently not interpreted in such a way as to successfully convey their significance. For example, the urban structural density planned surrounding the Submarine bunker is overwhelming the fabric and its visual perception, also rendering the legibility of the historic remnants such as the rail tracks or shelter bunkers and the visual connections with the Fuel bunker impossible. It is unclear what the three emerging towers and vegetation on the roof of the bunker represent, yet they obviously interfere with the fabric's integrity and interpretation.

It is important to understand the standpoint of the authorities which coordinate the projects of Bordeaux 2030, including the mayor of Bordeaux Alain Juppé, the president of the CUB (Communauté Urbaine de Bordeaux) Vincent Faltesse, the Director General of BPA (Bordeaux Port Atlantique) Christophe Masson and last but not least the architect in charge of the Plan Guide Nicolas Michelin of ANMA (Agence Nicolas Michelin et Associés). The following quotes have been taken from the review *Bassins à Flot Embarquement Immédiat* published by the CUB, BPA, API/BAF (Association Promoteurs Immobiliers / Bassins à Flot), and the city of Bordeaux.

Thanks to the architects who build this neighbourhood, there is more attention placed on the history and geography. The architecture is the most audacious and the most innovative [...] un quarter libre !

(Translation from French to English)

Alain Juppé, Mayor of Bordeaux

There is a real coherence between the Bassins à Flot and the projects at hand [...] the 35km of new tramway rails is in favor of residential areas and valorizes natural spaces [...]

(Translation from French to English)

Vincent Faltesse, CUB

The Port of Bordeaux, also an administrator of the Bassins à Flot, accompanies the dynamic changes by valorizing the perpetuating maritime activities [...]

(Translation from French to English)

Christophe Masson, BPA

We made a sort of catalog saying, voilà, the theme of the Bassins à Flot is the hangars [...] we created the Atelier des Bassins à Flot that unites landlords, developers, craftsmen, associations, etc.

(Translation from French to English)

Nicolas Michelin, ANMA

(CUB, n.d. p. 3)

If we take a step back and observe the intentions of the mayor, the architects and other stakeholders, they have creative, ambitious and exciting objectives. It is presumed that the heritage and significance of the site will be respected and valorized, that the developments can only bring prosperity and reintroduce the citizens of Bordeaux to the long forgotten basins. The reality is only too obvious once one studies and compares the master urban plans, renderings and sketches by the architects elaborating the plan guide, to the historic plans and photographs taken over the previous decades.



Figure 3: Urban Project, *Plan Guide*, for the Bassins à Flot © ANMA

My question is how can the architects, urbanists and city planners possibly retain the identity of the Bassins à Flot if there is to be increasing pressure for developing tourist attractions, or an emphasis on the commercial aspects. The dense residential areas planned, wine activities and marina activities have nothing to do with the industrial and maritime port trade activities of the past. There is also no emphasis in the concept of the plan guide to the former usage of the bunker, basins and docks with regards to the events of the German occupation, except perhaps the maritime museum perspective founded by the private developer Norbert Fradin, not yet beyond the theoretical stage of planning. The need for the city to attract tourism to this sector is to recreate a dynamic for elevating the receding economic situation. The heritage could benefit from growing recognition and new resources but within this context it seems the priority is to embellish the context for a modern urban way of life.

AN INTERACTIVE PLATFORM AS A CONCEPT

What is an Interactive Platform and what can this tool offer

For an ergonomic, interactive platform, which is simple to navigate and explore by a variety of users, an analysis of existing interactive, informational or community platforms and their conception, initial intention, positive attributes and drawbacks is fundamental. Furthermore, the users and viewers of the platform should have the possibility to inform themselves of existing institutions, conventions, charters and other documentation and guidance related to heritage policies, principles, and the ways in which they raise awareness of the importance of identifying and preserving heritage and memory, with direct links to access the institutions' websites and online documentation. Such examples would include the 1972 World Heritage Convention (UNESCO 1972), The Burra Charter (Australia ICOMOS 2013) or The Getty Conservation Institute (J. Paul Getty Trust), etc. It is also necessary to have an understanding of conservation and management principles and best practices to create a platform with a comprehensive outlook on the significance of the urban landscape.

Multimedia, virtual museums, interactivity, digitalisation, visualisation, archiving, community involvement, accessibility, world wide web etc. all interrelate in the formation of this platform. A social exchange platform, such as an online forum,

facilitates and encourages discussions and debates between people from a variety of disciplines and backgrounds and enables the possibility of sharing knowledge and good practice related to heritage and conservation. White board interfaces and online presentations permit educational exchanges online to build knowledge and experience for the future in addition to collaborative learning interactions with community involvement.

On the other hand, the digitalisation of documents onto online archive platforms facilitates the visualisation of stored data and permits unlimited accessibility for everyone, yet respect for fundamental principles of digitalisation including intellectual property rights is essential. New age virtual storage solutions means that unlimited amounts of data can be grouped together which facilitates collective memory preservation through a larger availability of records and archives online. Documents need to be made available, understandable and usable through time for present and future generations, to help preserve memory and the cultural significance of heritage. Through archiving data digitally on a platform, the documents themselves can dynamically evolve with the interaction of users.

Our multimedia environment has generated the means for adapting representation formats and complementing media for research and educational purposes. A multimedia platform can be used as a tool to accompany the user in understanding heritage through virtual information or documents and contextualising buildings or objects with their memories and historic uses. Active participation of users in the content of a platform projects heritage into a social dimension as the audience is guided into a learning cycle. In this way discourses in heritage and conservation may be understood with a more flexible educational approach.

Heritage is a field of study that requires the participation of the different areas of knowledge. Relationships between the diverse discourses that disciplines offer in their effort to interpret it can be integrated in a coherent way through hypertext links that give the subject matter a new dimension and depth which is achieved by integrating the diverse intervention of knowledge in the interpretation of heritage. As result, major contextualisation is achieved which directly affects its comprehension.

Frederica Mancini (2008 p. 8), student at the Internet Interdisciplinary
Institute

An augmented reality platform in the domain of conservation and heritage is a very useful method to make the study of history and memory more vibrant, in touch with

both the user and the context. Simulations of scenarios of historical events or interactive visual guides, superimposed with the tangible reality of relics, would animate visits to places of cultural significance as sound, image, text and lighting grasp the attention of visitors. This augmented reality, focused on strategic points of a heritage site can greatly aid in the interpretation of heritage and the understanding of memory.

Considering the many possibilities a platform may hold, combining these together would achieve even greater impact for the understanding and interpretation of memory and cultural heritage. To be able to access large amounts of information and documents, virtually online or actively on site is an innovative way to get involved in discovering cultural significance. To then also be able to exchange information and opinions on a discussion platform, would further implicate the users.

Theories and Ideologies behind the concept

The challenge is to articulate clearly the essential significance of authentic, trustworthy records as the foundation for transparency and accountability along with the risks of failing to address digital records management and preservation; and to share knowledge of good practice across the information profession as rapidly as possible.

Anne Thurston (2012 p.1), Digitalisation and Preservation

Furthermore, the majority of the historical documentation concerning the Bassins a Flot is not accessible, either in the hands of private collectors and citizens or deposited in the archives of PAB. It is good to recall some international measures that deal with the digitalisation and dissemination of documentary heritage, such as the Memory of the World, General Guidelines to Safeguard Documentary Heritage, UNESCO (2001). These guidelines provide information on best practices and policies to safeguard our documentary heritage supporting their three main objectives, "to facilitate preservation, by the most appropriate techniques, of the world's documentary heritage ... to assist universal access to documentary heritage" and "to increase awareness worldwide of the existence and significance of documentary heritage" (UNESCO, 2001, p.3). The vision and mission of the guidelines are very clear and also significant to note.

2.3 Vision and mission

2.3.1 Accordingly, the vision of the Memory of the World Programme is that the world's documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance.

2.3.2 The mission of the Memory of the World Programme is to increase awareness and protection of the world's documentary heritage, and achieve its universal and permanent accessibility.

(UNESCO, 2001 p. 6)

Most recently, the UNESCO/UBC (2012 p.1,2, 5) Vancouver Declaration, The Memory of the World in the Digital Age: Digitization and Preservation highlighted some important insight into the benefits of digitalising heritage.

Digital technology offers unprecedented means to transmit and store information. Documents and data in digital form are important for science, education, culture and economic and social development, but assuring their continuity over time is a far from resolved problem.

[...]

Recommendations

Taking current and emerging challenges into consideration, the participants:

Urge the UNESCO secretariat to:

[...]

b. support the work of the international archival, library and museum community to secure an international legal framework of copyright exceptions and limitations to ensure preservation of and access to cultural heritage in digital format, and acquisition of and access to that heritage in a culturally appropriate manner;

[...]

Urge private sector organizations to:

a. cooperate with archives, library, museum and other relevant organizations to ensure long- term accessibility to digital information;

Technology for the interpretation of Cultural Heritage

Without sufficient interpretation measures in place, it is impossible to promote and safeguard the significance of the cultural heritage of the neighbourhood of the Bassins à Flot. It is interesting to bring up the International Committee of Interpretation and Presentation ICOMOS (ICIP ICOMOS Mission Statement, 2014)

which aims to "define the basic objectives and principles of site interpretation and presentation in relation to techniques and application of technologies, authenticity, intellectual integrity, social responsibility, and respect for cultural significance and context." ICIP ICOMOS reveal their intentions on methods of communicating heritage values to the wider community. Some of their activities include:

To facilitate understanding and appreciation of cultural heritage sites and foster public awareness of the need for their conservation.

To communicate the meaning of cultural heritage sites through careful, documented recognition of their significance, including their tangible and intangible values, natural and cultural setting, social context, and physical fabric.

To encourage respect of the authenticity of cultural heritage sites, by protecting their natural and cultural values and significant fabric from the adverse impact of physical alterations or intrusive interpretive infrastructure.

To ensure inclusiveness in the interpretation of cultural heritage sites, by fostering the productive involvement of all stakeholders and associated communities in the development and implementation of interpretive programs.

To develop technical and professional standards for heritage interpretation, including technologies, research, and training.

Virtual Museums or Online Exhibition Platforms

A platform which enables the exhibition of collections, documents, archives etc. could be classified as a virtual museum.

A virtual museum is "a logically related collection of digital objects composed in a variety of media [...] A virtual museum has no real place or space and its objects and related information can be disseminated all over the world."

They "find their own meanings by using state of the art animation, sound, and search capabilities [...] A Virtual Exhibit provides an online entrance hall for a global audience in a presentation that brings to life the potential dynamism of objects and their stories."

(Soren, 2004 p.1)

Virtual online museums would have the capacity to present cultural heritage to the world, through visual exhibits and collections.

There are "virtual museums" that might more conveniently be classified as libraries or archives, although the cyberspace definitions of these are not absolutely clear-cut either. If the "wired" virtual museums have a common

denominator at all, it is a very general one, referring to almost any kind of collection of material (supposedly of "historical" or at least "cultural" value) put on general display on the Web.

Erkki Huhtamo (2002, p. 1), *On the Origins of the Virtual Museum*

Many existing virtual museums, which present their collections online, provide a variety of examples in which information can be presented to the public. Many museums such as the International New Media Gallery or the Google Cultural Institute have applied innovative visual techniques to generate interest in exploring collections. Cultural Heritage collections on the Google Cultural Institute webpage are designed in a very intuitive layout, with photo documentation and information on many different exhibitions available within a couple of clicks. Testimonials are combined with the documentation to offer a humane approach to understanding and connecting with heritage.

Frederica Mancini (2008 p.4) explores some interesting concepts of what an online virtual museum can offer to the heritage sector, in her working paper, *Usability of Virtual Museums and the Diffusion of Cultural Heritage, Reflexions on virtual and real exhibits design, for public education and entertainment.*

[...] places of enjoyment and learning [...] Internet seems to represent an effective medium to reach these objectives, as it capable of: a) adapting to the interests and intellectual characteristics of a diverse audience; b) rediscovering objects' meanings and offering sociocultural recognition of their value through its interactive potential, and c) employing attractive and stimulating elements for everybody's enjoyment.

With this in mind, we have to ask ourselves: What criteria should a virtual museum respect in order to optimise the diffusion of its heritage? What elements stimulate users to stay on a web page and have satisfactory virtual visits? What role does the application's usability play in all of this?

Virtual Museums and Augmented Reality Platforms

The V-MUST Virtual Museum Transnational Network was developed to provide assistance and competences for the creation of virtual museums. The approach to the virtual museum in this case is with the use of augmented reality. Their understanding of a virtual museum is a "personalised, immersive, interactive experiences that enhance our understanding of the world around us. Digital creations including virtual reality and 3D - recently become popular for use online, in museums and on heritage sites." The network also intends "to create a common language,

define a semantic starting rational for the domain, through discussions. Goals include identifying the categories and types of virtual museums, to clarify the core concept of a virtual museum, and related concepts in the virtual museum domain" (Virtual Museum Transnational Network).

Existing virtual museums, which have used the tools and support from v-must, have developed ingenious ideas and technology, which are complementary with intentions to explore, interpret and understand cultural significance of heritage sites.

Reenchant Historical Heritage is a platform, which encompasses visualisation, interaction and augmented reality. The project for the Chateau Guillaume-Le-Conquérant de Falaise in France, aims to integrate scenography to revive the historical site's vestiges, by immersing the visitors into a digital world.

The new interactive experience implemented in Falaise is a unique mix of virtual walks with augmented reality, educational films and slides in relief. It changes the visit of a classic medieval museum in an attractive and fun space-time adventure. The visit tools called HistoPad (digital tablets to travel back in time) and HistoCam (binoculars to see the past in Stereo3D) are totally part of the scenography [...] the use of new technologies as a link between the past and the present, in a perfect accordance with the visitors' expectations and the uniqueness of the site. In the project it is used: Virtual and Augmented Reality, Mobile and Internet Applications, Films and Animations, 3D stereo and special effects, Scenography and Guided Tour within an artistic and production direction [...] This reconstruction was performed with a large number of experts to ensure its authenticity. With the tablet, the visitor walks into a room and then in another and is able to find explanations, zooms and details.

(Moreira and Lussan, 2013)

There are many more interactive augmented reality platforms used in many cultural sites all over the world. The recently nominated Great Guild Hall of the Estonian History Museum for the European Heritage Label has introduced top of the range technology in their exhibitions for virtual presentation of information. The jury of the European Commission for the European Heritage Label commended the efforts of the museum's team in drawing in its audience to the exhibits (Great Guild Hall of the Estonian History Museum).

BASSINS À FLOT INTERACTIVE INFORMATION AND EXCHANGE PLATFORM

Main purpose, overall concept and potential outcomes

Inspiration to innovate on an existing *concept*, worthy of consideration by a variety of disciplinary fields, has derived from continuous successive research into the local characteristics and history of the Bassins à Flot neighbourhood and the ongoing contentious debates concerning the drastic and, as I perceive, *disfiguring* urban projects, over the past few years.

Its structure, content, storyscape and timescale navigational approaches, and of course exchange and communication possibilities between users are major components.

The platform prototype I have designed has the objective to expand into a widespread online platform focused on educating, informing and engaging the community of the Bassins à Flot, as well as the wider community, including experts, politicians and other stakeholders, on the history, significance, values, heritage etc. of the site. The platform would aim to vibrantly address some of the current problems relating to the neighbourhood in addition to introducing and promoting exchanges between people of all disciplines.

Within the last 20 years, visualisation through technology has emerged as an essential tool for accessing, consulting and sharing data. Internet has enabled the vast dissemination of information around the world and many museums, archives or heritage organizations have used the internet to spread information. Multidimensional experiences will ensue where disparate and heterogeneous elements from various sources and interconnected layers would incorporate and reassemble into the synthetic spatial images of the platform. The multimedia environment of the interactive platform means that representation formats for media will be adaptable. Viewers may search for information through different means or tools of the platform according to their preferences.

Continuation from the physical presence at the Bassins à Flot, to an interactive presence online with the 3D maps and complementary information is a great means to further one's understanding of the site.

Information and documents, mostly from archive institutions, museums but also private collectors, would be accessible in various forms within the defined groups or pages, all resources interlinked in a dynamic structure. New functions for archival institutions and services within the archival tool of the platform can only be accomplished with an archival paradigm shift however, which needs the collaboration of many archive institutions to redefine their practices in relation to technology and digitalising heritage.

The server of the platform would also need to be simple to setup, update and manage, for successful and efficient running. The platform could be consulted both online as a web based application and through terminals in the tourist office of Bordeaux as well as in the neighbourhood itself. This would provide free access to passersby, tourists, citizens etc. for the maximum dissemination and accessibility of information. The platform could also become adaptable to portable devices such as smartphones and tablets, for users to have access to information whilst wandering through the relics or during debates at a local meeting, conference or seminar.

This project will entail rethinking visualisation and digital heritage as an integrated method for research. By fostering dialogue and by triggering critical engagement, between stakeholders, researchers and wider society, this project will explore new ways to visualise information for understanding and grasping the dynamics and processes of the Bassins à Flot.

Structure of the platform

The platform is divided into several segments or pages. The segments are introduced within the single optically coherent space Explore, for users to grasp the possible directions of navigation, the various search options and other facilities all at once. Direct access to the segments is possible from the tool bars at all times.

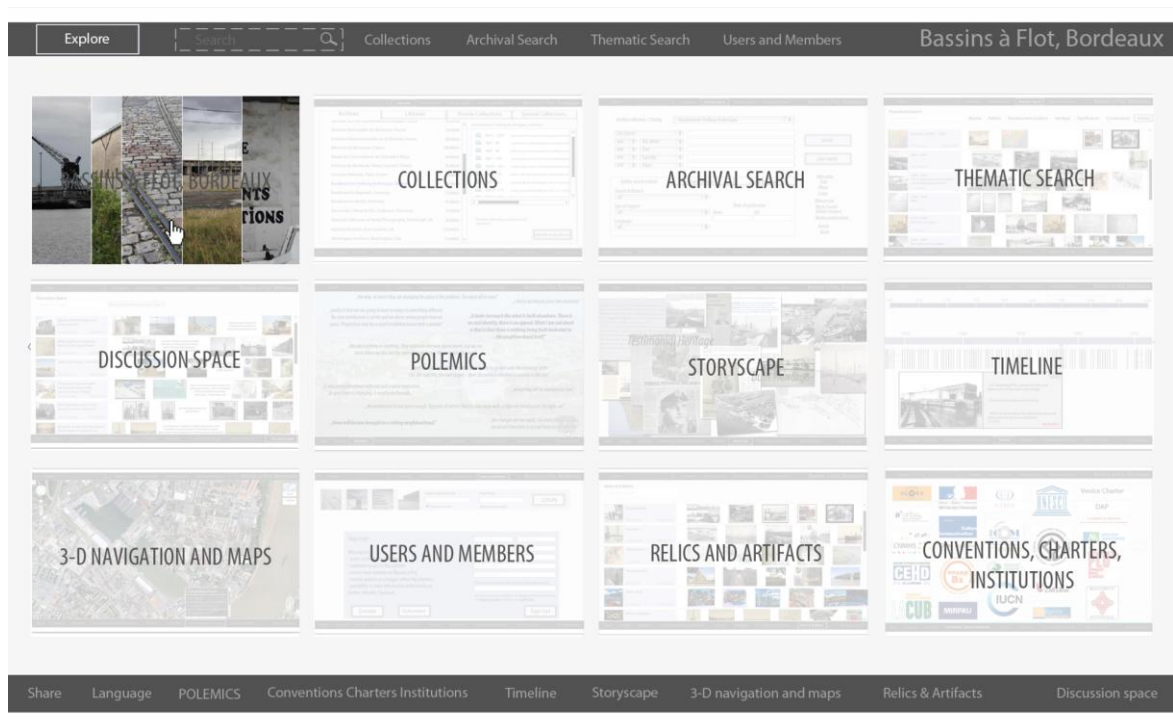


Figure 4: Exploration page of the Interactive Information and Exchange platform for the Bassins à Flot. © Louise Wilshin

The segments Collections, Archival Search, Thematic Search, Timeline, 3D navigation & maps and Relics & Artefacts provide different approaches to research and exploring documents. Archives, libraries, museums etc. mesh together on this platform to offer a wide variety of information to users. Polemics, and the Discussion space provides a basis for people to inform themselves on the current affairs relating to the Bassins à Flot, the contentious heritage issues and inconsistencies of the ANMA plan guide. Criticism and opinions can be expressed, dialogue is generated.

The Interactive Information and Exchange Platform on site

A method of implementing the information stored on the interactive platform for an on-site contextual experience may be achieved through the use of new age personal handheld devices such as smartphones, tablets or even laptops. These powerful yet pocket sized computers would allow the visitors to the Bassins à Flot to browse the online platform while wandering around the heritage structures. Through the use of 3D maps and GPS navigation capabilities, one may orientate himself whilst having access to information displayed on the application.



Figure 5: 3D maps page for the Interactive Information and Exchange platform for the Bassins à Flot © Louise Wilshin

Augmented reality, 3D visual reconstruction superimposed with the original context, 3D animations, and interactive information boards could all be implicated for the interpretation of the cultural heritage of the Bassins à Flot in addition to the online platform. Through portable devices, certain applications could enable users to see and experience historical features, specific details or objects, people, even reanimated historic events, which would otherwise not be possible.

CONCLUSION

It is important to understand the value this heritage has for the citizens living there, yet also for others interested in industrial, maritime or military history. Memories and stories are bound to the tangible structures and the spirit and character of the site are also present within the vast emptiness between the structures. Even though some significant tangible elements of the landscape have disappeared over time, there is still enough fabric to ensure the integrity of the neighbourhood's composition. In-depth interpretation is possible with access to the site and its testimonials, information and documentation, though this is quite precarious and not so quick or straightforward to obtain, as my journey through research has revealed. Visiting archives spread across

different nations to discover the intricate details of events, people, architectural structures etc. is virtually impossible for most people who would be interested in learning more, to understand more.

Much of the fabric and the spaces which compose the neighbourhood are in danger of being completely altered. With the plan guide in place directed by the architects ANMA and city officials to reanimate and urbanise this neighbourhood, most of the cultural significance embedded will perish, for the benefit of economic growth. International, national and regional institutions have failed in applying effective conservation practices, management policies or legislation to the territory and its historical attributes. The contentious heritage of some of the relics, such as the bunkers dating back to WWII, may have influenced the political decision to neglect these structures or destroy them. Nevertheless, construction work is taking place, contracts are being signed and the development projects of the Bassins à Flot are underway.

The interactive information and exchange platform designed for the Bassins à Flot cannot change the current course of events, it is not complete nor available online, however it could have the potential to draw public attention to the downfalls of current policies and political decisions, of the plan guide as well as spark interest in discovering the memories of the site, its relics and singular characteristics. Within the platform, users uncover testimonials which recall stories of the past, vivid discussions that raise concerns for the future of the heritage and life in the neighbourhood, 3D maps as a virtual tour enabling the discovery of the relics and providing thorough information on their significance, a timeline which traces back the tracks of time, events, people, tragedies, celebrations. Researchers would be able to access a huge database of archives from all over the world, to find photos, letters, reports, diagrams, maps and other documents pertaining to the Bassins à Flot.

Further research and theoretical reflection is needed to fully understand and develop the most effective ways in reaching the wider community to develop more appreciation and respect for the cultural significance of the neighbourhood. Disciplinary boundaries need to be crossed, contentious topics and debates need to be upheld and policies must evolve for the benefit of safeguarding memory, history and culture. Technology has the potential to hugely impact on the interpretation of

heritage, yet empirical experimentations would provide more understanding in how digital documentation and information can be applied to interactive devices and platforms.

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Universal Museums: Cultural and Ethical Implications

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INTRODUCTION

In 2002, 19 museums from North America and Europe shocked the international museum community by creating “The Declaration on the Importance and Value of Universal Museums.” Now 12 years later, there are still questions left unanswered regarding the Declaration which concretely asserts these 19 museums as having universal significance through their diverse collections and prestige. Various ethical issues present themselves regarding the Declaration content itself as well as the implications which arise out of such a separation of a new class of museums. Criticisms of the Declaration hold that these ‘elite’ museums might simply have written the Declaration in order to protect themselves from recent repatriation claims for their irreplaceable cultural property or they simply signed it as an act of self-interest and ostentatious assumption. Thus, the Declaration forces the museum community to ask: What gives museums the right to call themselves universal? What is universal? Do these elite museums which hold precious antiquities from developing countries have the right to retain these collections simply because they have defined themselves to be more universally recognized and significant? On the other side, should national museums have the legal right to claim cultural property which only originated from their geographic territory but no longer has a direct link with the people? All of these questions and many more have become very significant debates internationally and have created a new wave of inquiries regarding museum collections, acquisition, tourism, collaboration, and repatriation. Therefore, this paper will attempt to answer the numerous ethical and cultural implications concerning the concept of universal museums.

THE DECLARATION ON THE IMPORTANCE AND VALUE OF UNIVERSAL MUSEUMS

In 2002, 'The Declaration on the Importance and Value of Universal Museums' gave ten museums in North America and nine museums in Europe the title of 'Universal Museums'. Signatories from the United States include: the Art Institute of Chicago, Cleveland Museum of Art, J. Paul Getty Museum in Los Angeles, Solomon R. Guggenheim Museum in New York, Los Angeles County Museum of Art, the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Museum of Modern Art in New York, Whitney Museum of American Art in New York, and the Philadelphia Museum of Art. Though several of these museums are known internationally, the motivation behind selecting small art museums or county museums which may not hold 'universal' prestige is questionable. Signatories from Europe include: the State Museums in Berlin, Opificio delle Pietre Dure in Florence, Prado Museum in Madrid, Rijksmuseum in Amsterdam, the State Hermitage Museum in St. Petersburg, Thyssen-Bornemisza Museum in Madrid, The British Museum in London, the Bavarian State Museum in Munich (Alte Pinakothek, Neue Pinakothek), and the Louvre Museum in Paris. Beyond the British Museum or the Louvre, the international notoriety of other signatories raises the question of why they were invited to sign this declaration. Perhaps, however, the most significant observation of signatories is the inclusion of only museums from Europe and North America. Did these museums neglect to think of other museums holding similar universally significant collections?

The first line of the Declaration states, "The international museum community shares the conviction that illegal traffic in archaeological, artistic, and ethnic objects must be firmly discouraged" (ICOM, 2004a). Why choose illicit trafficking as the first line of a declaration meant to designate universal status to certain museums? The Declaration continues with the recognition that "objects acquired in earlier times must be viewed in the light of different sensitivities and values, reflective of that earlier era. The objects and monumental works that were installed decades and even centuries ago in museums throughout Europe and America were acquired under conditions that are not comparable with current ones" (ICOM, 2004a). Instead of talking about what it means to be universally significant or why these museums should have this

title, the first lines indicate a defensive tone of museums which clearly hold collections of a questionable past. Arguing that such acquired objects have become integral parts of both the museums and the heritage of the nation in which the museum resides, the Declaration seems to abandon the concept of provenance for objects “long ago displaced from their original source” (ICOM, 2004a). Again, the Declaration makes a very clear statement about the importance of its ancient collections and implies the difficulty of success for repatriation efforts.

In the middle of the Declaration, the word ‘universal’ is finally used in the sense that the objects held in ‘major museums’ would not be so universally admired if they were not displayed for the public to view. Still, however, they do not call themselves universal museums and use merely, ‘major museums’. The next section discusses the influence of Greek art in antiquity, Renaissance Italy, and the spread through Europe and later North America of the Greek aesthetic. The Declaration claims the Greek aesthetic became more distinguishable when placed among artifacts of other ancient civilizations within the universal museums. Curious, however, that the Declaration takes such a Classicist approach—neglecting to mention cultures of Africa, Asia, South America, etc.

The final section of the Declaration discusses the recent rise in calls for repatriation of objects which have long been held in the museums themselves. Almost ironically selfish, the Declaration states, “Although each case has to be judged individually, we should acknowledge that museums serve not just the citizens of one nation but the people of every nation” (ICOM, 2004a). However, if ‘universal’ museums are only found in Europe and North America, they are technically only directly and accessibly serving citizens of North America and Europe; so, how exactly do they define ‘universal’?

Perhaps the closing line best summarizes the true motive of the Declaration claiming that narrowing “the focus of museums whose collections are diverse and multifaceted would therefore be a disservice to all visitors” (ICOM, 2004a). Yet, isn’t narrowing the definition of ‘universal’ to strictly North American and European museums also a disservice to all visitors? With no statement of what it means to be universal, why these museums were chosen/under what criteria, or why others were excluded, the Declaration holds little credibility or value.

Ethical Issues

Prior to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of ownership of Cultural Property, archaeologists could only criticize museums for acquiring unprovenanced antiquities. However, had some of the great archaeological finds of the 18th and 19th centuries (such as the Rosetta Stone) come onto the art market today, museums would be discouraged to acquire them because of their undocumented history. According to James Cuno, former director of the Art Institute of Chicago, "The Rosetta Stone was found without archaeological context. In the terms of the current argument between museums and archaeologists over the relative value of unexcavated antiquities, the Rosetta Stone would be pronounced meaningless" (Cuno, 2008 pp. xiv-xv).

Perhaps there are further implications which should be addressed with respect to international and national conventions and regulations regarding illicit trade, but clearly it is not a difficult task to identify ethical issues implied by the Declaration. The lack of any formal definition or reason for making the Declaration already is a red flag in its credibility. Though the acquisition of objects in earlier times is a very sensitive subject, it hardly justifies a declaration of exemption by certain museums holding 'universal' collections. Do the museums fear that if every artifact in their collection with a suspect history would be returned to its original place they would be left with no collections at all? In order to understand these questions, we first must understand the original concept of museums and the previous concepts and ideals of museum collection acquisition.

With the European Enlightenment of the 18th century, museums such as the British Museum and the Louvre emerged in a time of curiosity, exploration, and discovery. Collecting artifacts from other areas of the world became a hobby for rich aristocrats, scholars, and people of nobility. Slowly the great museums of the enlightenment acquired these diverse collections which had been removed from their original contexts. As the developing countries which previously could not safeguard their cultural property became more developed and capable of protecting their own heritage, claims of repatriation spiked in the museum world. Thus, do these museums holding significant collections from other countries have a legal responsibility to return artifacts taken long ago in a time when the people of the

nation itself perhaps did not necessarily have the ability or the desire to safeguard their cultural property?

Geoffrey Lewis, the Chair of the ICOM Ethics Committee in 2004 provided his reaction to the Universal Museums Declaration. Under the headline, “The Universal Museum: A Special Case?” Mr. Lewis explicitly argues that the purpose of the Declaration was “To establish a higher degree of immunity from claims for the repatriation of objects from collections of these museums” (Lewis, 2004, p. 3). Thus, in Mr. Lewis’ opinion, the Declaration was merely a statement of self-interest by the world’s richest museums—leaving out other museums of equal collection value. This explicit statement of exemption from repatriation is very clear in the Declaration. However, Mr. Lewis argues, “The presumption that a museum with universally defined objects may be considered exempt from such demands is specious” (Lewis, 2004 p. 3). Simply because these museums consider themselves as holders of universal collections does not necessarily mean they have the ethical responsibility to continue to hold them.

Within ICOM’s Code of Ethics, the principle of collections states: “Collections are a significant public inheritance, have special position in law and are protected by international legislation. Inherent in this public trust is in the notion of stewardship that includes rightful ownership, provenance, documentation, accessibility and responsible disposal” (ICOM, 2004c p. 3). Artifacts must come with a valid title—which means that museum staff must make sure items have not been illegally obtained or exported from its country of origin. They must discover the full history. This concept is called ‘due diligence’. If it applies to current collections, why can it not apply to collections taken in the past under completely unethical terms? What are these ‘universal’ museums truly aiming to succeed with this Declaration?

What is Universal?

George H.O. Abungu is the previous director of the National Museums of Kenya. When the Universal Museums Declaration was announced, Mr. Abungu provided a statement of opinion to the *ICOM News*. Firstly, Mr. Abungu argued whether there should be the title ‘universal’ museums at all because defining exactly what is universal is so difficult. He questioned if these museums are so named ‘universal’ because of their size, collections, or wealth. If so, how are they distinguished from

other national museums around the globe? For example, the National Museums of Kenya are the most universally known for their work on human origins and the National Museum in Nairobi holds the largest hominid collection as well as hosts the center for biodiversity (the largest in East and Central Africa). In addition, the Nairobi museum also has over 2 million insect specimens in its invertebrate zoology department (the largest in sub-Saharan Africa). The National Museum in Kenya also holds large scale activities in its Institute for Primate Research such as in areas of biomedical research on HIV/AIDS vaccines (Abungu, 2004). With all of these credentials, however, none of the National Museums of Kenya were asked to join the group of universal museums. What prevented this decision? One might argue that the Nairobi Museum adds another factor of universality because of its research center and diversity of collections not found in other museums—especially those considered as universal museums which hold primarily monumental collections.

Mr. Abungu argues the museums simply cannot be universal if they are only located in Europe and North America. The true reason for the Declaration, he states, is that the museums “fear without declaration, their collections of questionable origin will be repatriated” (Abungu, 2004). Similarly, the creation of this Declaration, Abungu argues, creates a “separate class” of museums—creating segregation in the museum world—something which should never be allowed if collections should be universally shared and recognized.

The Code of Ethics encourages the development of partnerships between larger museums and museums where significant parts of their cultural heritage has been lost; the dialogue, the Code implies, would possibly lead to the return of these objects. Principle 6 of the Code states that museums should “work in close collaboration with the communities from which their collections originate as well as those they serve” (ICOM, 2004c p. 10). Therefore, having certain larger museums make a Declaration which implies they do not intend to return cultural property previously removed from other territories completely disregards the advice of the Code of Ethics. Guido Gryseels, Director of the Royal Museum for Central Africa in Belgium, told ICOM News, “The past is what it is.” The Belgium museum was set up to inspire enthusiasm for colonial activities of Belgium in the Congo—with collections brought to Belgium by missionaries, soldiers, colonial administrators, and scientific missions (Gryseels, 2004 p. 8). Despite repatriation efforts from the indigenous

Congo population, Mr. Gryseels declared that “a wholesale return of all objects collected during the colonial era cannot be envisaged” (Gyrseels, 2004, p. 8). However, according to the Code of Ethics, “Museum collections reflect the cultural and natural heritage of the communities from which they derived” and it is important to recognize “strong affinities with national, regional, local, ethnic, religious, or political identity” (ICOM, 2004c p. 10). Along these lines, the Code of Ethics, in paragraph 6.3, discusses the restitution of cultural property; that, if a country seeks restitution of an item which they can prove has been “exported or otherwise transferred in violation of the principles of international and national conventions” and connects culturally to the property, it is the responsibility of the museum in question to promptly return the item” (ICOM, 2004c p. 10). Clearly, however, this is not the case with the Universal Museums Declaration.

THE ENCYCLOPEDIA MUSEUM: A DIFFERENT PERSPECTIVE

In his book *Who Owns Antiquity?*, James Cuno addresses the issue of three galleries held in the Art Institute of Chicago which provides visitors a holistic experience of the ancient past. These galleries, he writes, allow visitors to:

“travel halfway around the world and over thousands of years, from what is today China to Nigeria, Egypt, Sicily, and Germany...We have seen how objects move about the world through trade or because of economic hardship, looting, and violence. And we have seen how different cultures use, reuse, and transform other cultures’ objects or decorative motifs, either indifferently or because they add value to the object in its new cultural setting...We have admired the beauty and workmanship of the object and the sophistication of the culture within which it was produced. Unsuspected connections were made between cultures, and great distances in space and time were overcome” (Cuno, 2008, p. xxxi).

Though James Cuno does not use the term ‘universal’, he uses the term ‘encyclopedic’ museum. The Art Institute of Chicago is one of the signatories of the Declaration, and Mr. Cuno attempts to argue why his museum deserves this title and why repatriation efforts of long-ago displaced artifacts is specious. Similar to the argument of the British Museum, Mr. Cuno defines the encyclopedic museum as a “repository of things and knowledge” with a role as a “force for understanding, tolerance, and the dissipation of ignorance and superstition, where the artifacts of one time and one culture can be seen next to those of other times and other cultures without prejudice” (Cuno, 2008, pp. xxxi-xxxii).

Mr. Cuno argues that the nationalist retentionist cultural property laws go in opposition of the values of universal museums by calling for the return of cultural artifacts to national jurisdictions. These countries, therefore, “claim the ownership of the world’s ancient heritage” (Cuno, 2008 p. xxxii) by declaring that any antiquities found within their modern nation state borders is the particular property of that state. Some countries even claim “cultural, spiritual, even racial descent from the ancient peoples who made those antiquities” (Cuno, 2008 p. xxxii). Thus, according to Mr. Cuno, cultural property laws are a failed regime because it is impossible to allow national governments to control the jurisdiction of cultural property which may no longer even have any association with the modern state. Though there was once an alternative to this—something known as *partage*—the onset of numerous national retentionist cultural property laws in the second half of the twentieth century forced the practice of *partage* out of museum acquisition. In this process, scientific archaeological excavations were encouraged along with the preservation and sharing of artifacts between local governments and international museums. According to James Cuno, under that policy “foreign-led excavation teams provided the expertise and material means to lead excavations and in return were allowed to share the finds with the local government’s archaeological museum(s)” (Cuno, 2008, p. xxxiii). With this process, local and international communities benefited. The archaeological museums at the University of Chicago, the University of Pennsylvania, and Harvard and Yale Universities as well as important collections found in the British Museum and museums in Iraq, Egypt, Afghanistan, and Turkey were all built based upon this process. Therefore, perhaps there are encyclopedic or universal museums all over the world ‘in the making’, but some have not yet been able to gain the public prestige earned by the list of the universal museums in the Declaration. As James Cuno argues, the fact that “encyclopedic museums are currently predominantly in the developed world is not an argument against the idea of the encyclopedic museum. Indeed, the promise of the encyclopedic museum is an argument for their being everywhere, in both the developed and developing world, wherever people are broadly curious about our common past” (Cuno, 2008 p. xxxiv). And thus wherever encyclopedic collections can be displayed, they should be displayed. So how does one understand the concept of rejecting repatriation efforts from countries which James Cuno listed as having encyclopedic collections?

These Universal Museums argue that some objects in their collections may have associations with historical events connecting them to their current museum while displacing them from their true origin.

SIGNATORY DECLARATION IMPLEMENTATION

Signatories of the Universal Museums Declaration were asked by ICOM to discuss their function as universal museums. What is it that they have or do which grants them this status? ICOM News featured three museum stories from the Solomon R. Guggenheim Museum in New York, the British Museum in London, and the State Hermitage Museum in St. Petersburg. The Guggenheim Museum and British Museum testimonials will be discussed.

Solomon R. Guggenheim Foundation Implementation

Betsy Ennis is the Director of Public Affairs at the Solomon R. Guggenheim Museum in New York City. In the *ICOM News*, Ms. Ennis discussed the significance of the Guggenheim Museum because it emphasizes 20th century contemporary art, architecture and design. Occasionally, the Guggenheim Museum will present visual arts and architecture of non-western, non-contemporary cultures “as a point of contrast, support and context” (Ennis, 2004 p. 6). With only occasionally presenting non-western arts, how did the Guggenheim gain universality in the Declaration? The Declaration implies that the universal value of the signatories arises from their diversity of collections from all over the world. The 20th century art of the Guggenheim Museum hardly represents all world cultures. However, the Guggenheim Museum does have museum partnerships in the United States, Italy, Germany, and Spain helping to create “physical and intellectual access by the greatest possible number of people across the globe” (Ennis, 2004 p. 6). Yet, universal access is not what the Declaration discusses. If it did, it would be called the ‘Declaration on Universal Museum Access’ instead of the Declaration on the Importance and Value of Universal Museums. Clearly, even the signatories themselves are confused as to what the term ‘universal’ actually means in practice.

The British Museum Implementation

In the article in *ICOM News*, Neil MacGregor, the director of the British Museum, discussed the significance of the British Museum as a universal place of collections. He first mentions how the British Museum was the first national museum in the world due to its creation by Parliament in 1753 (MacGregor, 2004 p. 7). He then points out significant collections held by the museum including the Rosetta Stone of Egypt and the chair made of weapons from the Civil War in Mozambique. Mr. MacGregor, however, makes no mention of the Elgin Marbles. For putting so much argument against not repatriating the marbles, it is interesting that he clearly made the choice not to list the Elgin Marbles in this article. Mr. MacGregor states that the diversity of the collections at the British Museum “allows visitors to address through the filter of history, both ancient and more recent, key questions of contemporary politics and international relations, to assess and consider their place in the world and to see the different parts of that world as indissolubly linked” (MacGregor, 2004, p. 7). This link, Mr MacGregor implies, can only be found in the British Museum and other museums holding universal collections. Mr. MacGregor’s argument is stronger than the Guggenheim Museum’s because he considers the diverse collections as universally significant—as the Declaration states. Also in line with the Declaration’s text, Mr. MacGregor states that the British Museum holds “a collection with a worldwide civic purpose” (MacGregor, 2004 p. 7). How this civic purpose distinguishes the British Museum from other equally as diverse museums remains unresolved.

After researching the British Museum’s website, the inequality of collections is actually quite obvious. The British Museum galleries consist of 60 non-European display rooms with 11 rooms dedicated to Europe (British Museum, 2013a). This omnipotent representation of non-European displays is troubling considering the British Museum, in fact, is in Europe. Having ‘diverse’ collections doesn’t necessarily imply that museums should neglect to display collections from their own continent. The process of displaying collections from other countries is definitely an important universal aspect, but this should not imply that the majority of the collections should come from external sources. The British Museum could represent more history from the United Kingdom and value more its own heritage rather than holding strongly the collections of other countries which are so passionately asked to be repatriated.

NATIONAL CULTURAL IDENTITY AND MUSEUMS

In Opaku Kwame's statement regarding the Universal Museums Declaration, he notes that there is "no attempt to confront and answer directly the demands for restitution except the general statement that those objects are part of the so-called 'universal museums'" (Kwame, 2009). Perhaps the largest discrepancy with the Declaration is the non-admittance of any other museums besides those occupying Europe and North America. According to Kwame, "The so-called universal museums are situated thousands of miles away in Europe and America and do not serve those living in the West, i.e., the majority of humanity and yet most artefacts come from outside of Europe" (Kwame, 2009). The 'universality' is also stunted by the governments of the countries where the museums are located. It is often difficult for outsiders to visit the countries of these 'universal' museums due to strict visa and immigration rules. However, if these museums offered virtual tours on the web or other internet offerings/videos/documentaries for universal access, perhaps they do hold some strength in representing universal collection exhibitions. Yet, this still poses the problem of actual visitation access as well as the problems which arise from museums calling for the return of their precious artifacts.

The Future of Nationalist Retentionist Cultural Property Laws

Earlier in this text nationalist retentionist cultural property laws were discussed. Though numerous conventions have been adopted, perhaps cultural property laws were not the right direction. Looting of archaeological artifacts continues to happen, yet museums have been barred from acquiring and thereby safeguarding these unprovenanced artifacts from the hands of private collectors. Perhaps there is no infallible solution for ethical museum acquisition and display of collections. It is impossible to define which artifacts belong to which nation when modern boundaries have been arbitrarily defined over many centuries. Yet if monuments like the Parthenon belong to the whole world, what does that mean in practice? If heritage belongs to everyone equally, how do we ensure universal access? According to Saloni Mathur in the article '*Museums and Globalizations*' in *Anthropology Quarterly* 78[3], "Repatriation is not just about returning things or information to their places of origin, nor does the process presuppose that homecoming will remove those materials from the realm of scholarly study" (Mathur, 2005). Repatriation should not

be negative. The British Museum, for example, should pride itself in the excellent deed it established for humanity by safeguarding the precious Elgin Marbles from ruin and preparing them to be returned to their proper place.

Perhaps the greatest problem presented by the Universal Museums Declaration is that it disregards the possibility of other museums to have universal value. The ultimate goal should be that every major museum would be considered universal by way of collections sharing and universal access. Why should there be a separate class of museums claiming universal significance when the act of separation itself implies they are not universal? Yet, do the cultural property laws which call for the repatriation of artifacts actually nationalize countries and divide a greater understanding and appreciation for our shared world heritage? As James Cuno states, “No culture of any consequence is free of influences from other cultures” (Cuno, 2008, p. xxxvi). This argument should lead us into the future of cultural property sharing and acquisition by museums. Cultural property is very political. During repatriation claims, countries argue the property derives from them and is a part of them—central to their identity. However, antiquities are very often older and related to a far more different culture than the community itself which calls for its return. Similarly, it is hard to lay national claim on culture when the geographic extent of so many ancient cultures no longer coincides with modern boundaries. Thus, nations attempting to repatriate their artifacts must develop stronger arguments. For example, states should be honest about any financial benefits in terms of tourism or political benefits for giving the modern nation a place in international forums—such as UNESCO (the United Nations Educational, Scientific, and Cultural Organization). If we look deeper into repatriation efforts of the Elgin marbles, we see a country in deep recession desperate to attract visitors and the benefits from tourism.

FUTURE IMPLICATIONS AND CONCLUSIONS

The dawn of repatriation claims has arrived as previously developing countries have developed prominent museums on their national territories. However, on what basis should modern nations be allowed to claim an identity or distant attachment with an extinct culture which only happened to share the same geographic territory as the modern nation? If museum curators and repatriation advocates support these values, how do we distinguish between cultural property belonging to the common world

heritage and legacy or property identified specifically to a modern nation? Though the British Museum and other defined universal museums hold collections which were long ago taken under illicit terms or from undocumented contexts, is it ethical to define the property based on national ownership? Perhaps these national repatriation claims of museum collections only helps to further divide the distance between universal and national museums. Antiquity should not be owned, but rather, it should be shared since it envelops the world's common heritage.

It is difficult to disagree with the promise of universal museums to exhibit the diversity of the world's common heritage legacy and act as repositories of universal knowledge, understanding, and tolerance—where we can see the artifacts of one time next to those of another. Encyclopedic or Universal museums envelop the ideal of the Enlightenment museum. However, these ideals were not expressed through the Declaration on the Importance and Value of Universal Museums. Had the Declaration expressed more the value of stewardship, preservation, sharing collections, universal access, and the potential of developing other universal museums, the international museum community may have understood the Declaration in an entirely different way. Rather than taking a defensive stance on the concept of illicit trade and repatriating objects long-ago displaced from their original contexts, the Declaration should have used wording similar to the argument made by the former director of the British museum. “The museum,” he stated, “acted as though it were an encyclopaedia, or a dictionary based on historical principles, with sequences of rooms, their layout, and the juxtaposition of objects within them providing means of understanding relationships within the three-dimensional world of objects and specimens” (Cuno, 2008, p. 140). Thus, if universal museums want to hold their ground amidst so much criticism, they must continue to build collections which represent diverse artifacts of the world's heritage and they must fight against nationalist laws and international agreements (Cuno, 2008 p. 143). Along this argument, we live in a world of globalization. As humankind grows rapidly more interconnected, why should our common ancient heritage be divided and claimed by modern nations? As the Code of Ethics emphasizes, it is vital for universal museums and the modern nations asking for repatriation to work together to form an understanding of cultural property ownership in order to provide the best possible preservation, access, and stewardship of the property. Ideally, we should find

universal museums all over the world which share special exhibitions representative of other cultures. Through this method, universal museums will hold collections without prejudice or disputes with national powers.

We all share one world and one common heritage. Thus, if universal museums will help unify our understanding of our shared past, the development of universal museums all over the world should be embraced in the future.

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