# DISSOLVING [IN]TANGIBLE CULTURAL HERITAGE:

Exploring material performative endurance in a locus of temporal transition

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**VOLUME I** 

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### **DECLARATION**

I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgment, the work presented is entirely my own.

N. S. Kartalou

### **ABSTRACT**

This thesis investigates and extends the concept of intangible cultural heritage in order to dissolve the normative and static image of tangible heritage fostered by conservation practices that promote *spectacle-heritage*. By understanding cultural expressions as processes of constant becoming—as opposed to framed outcomes—this research study aims to contribute to a theoretical discourse on *material performative endurance* in the field of architectural theory. Furthermore, it seeks to provide tools for unveiling the concealed heritage of a *locus* and to propose a theoretical framework for opening up new fields of enquiry and design in historic settings.

The study seeks to examine the ways in which the intangible state of architectural heritage can be articulated and revealed through a discourse and a practice located on the borderline between conservation and architectural design. Current conservation practices posit and frame the subject of architectural heritage within criteria that correspond to its normative image—i.e. footprint or façade—and thus, fix the past and emphasise the solid and tangible. In this sense, the qualities that contribute to the shaping of cultural heritage as a continuous anticipation of creative expressions, are underrated. In other words, the established ideology of conservation, approaches the sensed or seen cultural heritage of the present, and fails to consider its un-sensed and unseen adaptive character. This thesis touches upon the aforementioned *lacuna* of heritage discourse and understands cultural manifestations within a hereditary cumulative process of continuous becoming. In opposition to a teleological model of thought, associated with fixed and framed outcomes, the intangible here is introduced as a flux of versatile processes that contribute to a constant material making.

In order to unveil this quality of material heritage and examine the tangible-intangible outcomes of human creativity, the thesis proposes an experimental approach between *theory* and *praxis* and a hybrid research methodology. The section of *theory* advances a threefold conceptual apparatus and enunciates the intangibility of physical heritage as a *multiplicity* of people, their practices, and the outcomes of their cultural manifestations in time and space. Firstly, Tim Ingold's notion of the *meshwork* is employed to convey the interrelations between urban artefacts and people (Ingold; 2007).

Secondly, Michel Serres' concept of *noise* is articulated to address the resonance of a *locus*' time-states within its tangible place (Serres; 1995). Thirdly, Michel Foucault's *heterotopia* offers a framework to examine the *locus* as a quasi-space where all possibilities are present (Foucault; 1986). The conceptual apparatus tests the hypothesis in *praxis* at a site of temporal transition, where place and memory are entangled.

Chambers Street is selected as the *locus* of examination due to its complex transitional condition and as part of the long urban history and development of the city of Edinburgh. The research utilises experimental techniques, as well as tools for analysis of archival sources, documented evidence and past architectural manifestations as these have been practised in Chambers Street over the last four centuries. The interplay between *theory* and *praxis* is a recursive method which enables a way to 'unlock' the *locus* beyond its established footprint and façade, and to contextualise its *material performative endurance*. The analysis-through-drawing aims to demonstrate that the *locus*, rather than being a static cultural product, is variable, accumulating within its presence all past states of interventions with equal value. Thus, this thesis opens up fields of possibilities for future architectural practices as components of a constantly becoming heritage.

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#### LIST OF ABBREVIATIONS

ANT Actor Network Theory
CA Conservation Area
CE Council of Europe

Clam Congrès International d'Architecture Moderne

CEC The City of Edinburgh Council

Dean of Guild Court

DOCOMOMO Documentation and Conservation of the Modern Movement

(Modern architecture heritage group)

ESALA Edinburgh School of Architecture and Landscape Architecture

EWH Edinburgh World Heritage
HES Historic Environment Scotland
HUL The Historic Urban Landscape

International Committee on Intellectual Cooperation

International Council on Monuments and Sites

International Centre for the Study of the Preservation and

Restoration of Cultural Property International Museums Office National Library of Scotland The Oxford English Dictionary

OS Ordnance Survey

IM0

NLS

OED

OUV Outstanding Universal Value

SCCS Scottish Centre for Conservation Studies
SPAB Society for the Protection of Ancient Buildings

UNESCO United Nations Educational, Scientific and Cultural Organisation

WH World Heritage

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FIGURE 1: PENELOPE UNRAVELLING HER WORK AT NIGHT, BY DORA WHEELER KEITH, 1886, SILK EMBROIDERED WITH SILK THREAD. **SOURCE**: WIKIMEDIA COMMONS, ACCESSED NOVEMBER 17, 2018, HTTPS://COMMONS.WIKIMEDIA.ORG.

Day. During the day, Penelope weaves, composes, builds her tapestry, in keeping with the lost cartoon no one talks about, but which follows the plan and makes the scenes of the voyage appear: the island of Circe, Nausicaa, who throws her ball on the beach, blind Polyphemous in the hollows of the cave, the bare-breasted Sirens surrounding the straits of enchantment . . . piece by piece, day after day, a loom for his lover, a stage in the journey for her lover, a fragment of song for the bard or the troubadour, dozens of verses for Homer, as if all four produced together, in daylight, one his course under sail, the other her scene on woven cloth, the writer his page in columns, the singer his score for the melody-to each his daily task.

Night. Now, when the sun falls beneath the horizon, when the sailor furls the sails and the lyre is quiet, when the night impedes the genius from writing and the reader from reading and seeing, they say that Penelope undoes the woven piece, that she effaces Circe, then her island, that the ball in front of Nausicaa's arm disappears, that Cyclops loses his only eye: the threads unravel, the cloth disappears, the notes fall from a fraying staff. The shadow brings these phantoms, the melody infiltrates silence . . . one no longer sees the Sirens nor the aphonic and musical mouth nor the charming breasts displayed above the flowing swell.

This ending signifies that we have need of neither canvas nor map nor printed score nor written poem, nor doubtless of memory. Life and our black entrails are enough. The piece woven yesterday, each suite of measures and strophes entered clearly into our flesh and dark forgetfulness, buried alive in the shadow of the body or the dark soul, for the night of epochs and without taking up room, no more of a burden than an arm or another organ. One can undo them without causing damage. They remain there without being there. The night remembers the day without containing it; this nothing remembers something; memory, which is musical, does not take up room. The voices enter in silence, and there they work, in the dark, in the light of intelligence. Our suppleness contains the unraveled tapestry, the absent cartoons and the tacit melody, with no other burden than that of the muscles, nerves of the heart. Dissolved, memory is made flesh, it comes part way back to life, already vibrant, rising from the black sea.1

(Michel Serres, *The Troubadour of Knowledge*)

<sup>&</sup>lt;sup>1</sup> Michel Serres, The Troubadour of Knowledge (Ann Arbor: University of Michigan Press, 1997), 21-22.

"Preservation is overtaking us," Rem Koolhaas cautioned more than a decade ago to indicate that the scale of architectural conservation accelerates rapidly in the inhabited world towards a dominance of the past over a future that is prevented from being expressed and seen. The overestimation of architecture's monumentality, being a pivotal driver of cultural heritage, has led to what Pierre Nora has outlined as "heritage consolidated;" a preservation principle that forces a strategic concealment of the past's truth by means of history. The gradually constructed ideology of conservation within the European region can be traced on a systematic basis from the Industrial and French Revolutions, reaching its boom during the post-war era. The destructive bombardments in central Europe propelled a nostalgic and visual reconstruction of history into the present in an emotional attempt by nations to retrieve their lost identity. The problem, however, does not lie with the necessity of remembering the past, but in with what is selected to be remembered or to be forgotten through the "pseudo-objective progressive narratives" of history. This manipulation of the past, via the supremacy of particular times above others, has not only led to an equating of history with heritage, but also to a global expansion of this dogma facilitated by the international organisations which promote the safeguarding of our world's cultural heritage.

Ostensibly, this preservation doctrine incautiously prompted the advancement of historic cities as museums and the promotion of cultural heritage as a product available to economy, known within the field of architectural conservation as *heritage industry;*<sup>5</sup> an industry that contributes to a heritage of spectacle (*spectacle-heritage*).<sup>6</sup> As Laurajane Smith has expounded, this phenomenon has provided an

<sup>&</sup>lt;sup>2</sup> Rem Koolhaas, "Preservation is Overtaking Us," Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism 1, no. 2 (2004): 1-3.

<sup>&</sup>lt;sup>3</sup> Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," *Representations* 26, no. 26 (1989): 12

<sup>&</sup>lt;sup>4</sup> Alberto Pérez-Gómez, "Hermeneutics as Architectural Discourse," accessed January 12, 2019, https://www.mcgill.ca/architecture-theory/files/architecture-theory/hermeneutics.pdf, 5.

<sup>&</sup>lt;sup>5</sup> Robert Hewison, *The Heritage Industry: Britain in a Climate of Decline*, (London: Methuen London, 1987).

<sup>&</sup>lt;sup>6</sup> This phenomenon is also known nowadays as *heritagisation*; a term coined by Kevin Walsh to denote the degradation of real places with functional attributes to objects of display. Kevin Walsh, *The* 

"authorized heritage discourse" that (re)generates culture for consumerism which is managed internationally by various intergovernmental organisations.

Despite the separation of cultural heritage into two typologies at the turn of the twenty-first century (i.e. tangible and intangible), the phenomenon of spectacleheritage, as a heritage of display,8 has not ceased. Rather, these typologies dichotomised heritage as process (intangible) and as outcome (tangible). In addition, management policies at local levels apply great pressure onto the persistence of the historic tangible and visible architectural and urban tissue, so that everything else either perishes or is simply underestimated. The ideology behind this continued recognition of the historic fabric over the progression of new cultural manifestations provokes debates between architects and conservators. Many contemporary architectural expressions are considered incompatible with the untouched and preserved fabric of urban ensembles, receiving criticism on the shape, size and form of new additions.9 This situation not only exacerbates the chasm between architectural practices-pertaining to new architectural designs in historic environments-and conservation practices, but also highlights the need to reevaluate the tangible character of architecture considering that its materiality has consistently served as an attribute of hereditary evidence.

Nonetheless, cultural heritage is the result of human productivity and expression transmitted from one generation to another, encompassing creative expressions and rituals of societies which are reflected in the tangible or intangible cultural outcomes of human creativity. At the same time, architectural conservation and heritage studies are disciplines dedicated not only to the safeguarding of cultural expressions but also to the knowing of the meanings and significances of these expressions. Considering the continuous acceleration towards the preservation and

Representation of the past: Museums and Heritage in the Post-modern World (Heritage. London: Routledge, 1992), 4.

<sup>&</sup>lt;sup>7</sup> Laurajane Smith, *Uses of Heritage* (London; New York: Routledge, 2006), 29.

<sup>&</sup>lt;sup>8</sup> See note 6 on page 3.

<sup>&</sup>lt;sup>9</sup> See for example policies from local councils in Scotland referring to 'unsympathetic additions' without having an argumentative view on what the term 'unsympathetic' means.

consolidation of heritage, the phenomenon of *spectacle-heritage*, and the chasm between architectural and conservation practices, there is an urgent need to reconsider what cultural heritage encompasses within its meaning. We need to revisit what we have perhaps forgotten during the voyage of the conservation movement of the last two centuries. That is, to examine what has always been addressed in theories and manifestos of architectural heritage but not properly articulated, either deliberately due to political opportuneness or unintentionally due to our preoccupation with the visual. The hypothesis of this thesis is that the problem does not lie within the debate of reconciliation of old and new or on the surface of this ongoing field of enquiry. Rather, it can be traced within the roots of this debate which seems to be concerned with a teleological<sup>10</sup> understanding of a commercialised practice of architectural conservation. That is to say, the ossification of cultural heritage.

The most pertinent approach to examine this hypothesis is to consider architectural conservation as a practice that informs architectural theory and design through the investigating of the immaterial character of architectural cultural heritage, exploring its potential to serve as a hinge and to contextualise new design approaches. By providing equal significance to the tangible and intangible dimensions of heritage, we might come closer to bridging the contradictions within the field of architecture, and comprehend the meanings and relationships between the two sides of the same coin: to understand cultural heritage not only as transmitted evidence of the past, but also as constant generation of creative expressions. Cultural heritage encompasses the word culture, which reflects the expression of society from its matrix: an osmosis of ideas, beliefs, expressions, results and states, all gathered together in one place, in a *locus*.<sup>11</sup> It is, therefore, crucial to seek meanings beyond the perceptible heritage that we appreciate.

<sup>&</sup>lt;sup>10</sup> In the Aristotelic teleological model of thought, the result is the reason of becoming. A more elaborative analysis will be presented in Chapter III of this thesis.

<sup>&</sup>lt;sup>11</sup> The term *locus*, which is used in this thesis as an encompassing word for a place with regard to its whole, is discussed thoroughly in chapter III, within the context of *tópo*-memory.

By introducing the notion of *material performative endurance* this thesis aims to present an ontology of tangible cultural heritage related to a generation of matter that encapsulates both processes of making new architectural designs, and processes of transmissions of cultural expressions. The research challenges the consolidated character of cultural heritage by dissolving the normative tangible-as-outcome into its immaterial dimension and by focusing on the intangible as a process that materialises cultural expressions. The word dissolve is used as a schema for the *Wittgensteinian* understanding of the role of philosophy, with the intention to clarify and to remove any misconceptions or misunderstandings.<sup>12</sup>

This research is driven by the following question: **How can the intangible** state of architectural heritage be articulated and revealed through a discourse and a practice that is located on the borderline between conservation and architectural design? In order to approach this enquiry, the thesis examines its research question throughout the text, responding to explorations and critiques of an in-between state of heritage through practice:

- How can we theorise the relation between the intangible dimension of cultural heritage and the processes of making tangible heritage through time?
- What can be considered as the intangible dimension of architectural heritage?
- How can we theorise the value of the intangible character of architectural heritage when we consider the materiality of the surviving architectural and urban fabric?
- How can the historic analysis of a *locus* and the processes of material making inform the intangible dimension of architectural heritage?

<sup>&</sup>lt;sup>12</sup>"But if the general concept of language dissolves in this way, doesn't philosophy dissolve as well? No, for the task of philosophy is not to create a new, ideal language, but to clarify the use of our language, the existing language. Its aim is to remove particular misunderstandings; not to produce a real understanding for the first time." Ludwig Wittgenstein, *Philosophical Grammar*, ed. Rush Rhees, trans. Anthony Kenny (Oxford: Basil Blackwell, 1974), 115.

• What is concealed and what is revealed from the analysis of material heritage that can serve as a stimulus for future architectural design?

This thesis is developed in five parts. The first part addresses the institutionalised discourse of cultural heritage, in both its established tangible and intangible dimensions. The second part examines the measures and authoritative attitudes that insert limits to imaginative expressions. The third part examines the role of a place in relation to heritage and creativity, arguing that place is equivalent to memory instead of history, as memory is a trigger of imagination. The fourth part presents an ontology of tangible heritage as *process* in lieu of *outcome*. The fifth and last section investigates all issues raised by identifying and dissolving (in)tangible cultural heritage in praxis.

The study approaches architectural heritage from a transdisciplinary<sup>13</sup> perspective towards investigating and decoding the intangible character of material cultural heritage. Until now, the theory and practice of architectural conservation has been preoccupied with the outcome, failing to consider a continuous process of creation. For this reason, particular attention is given to theories and studies developed from disciplines situated under the umbrella of humanities and social sciences—such as (cultural) anthropology, archaeology, art, geography, sociology, and, philosophy—offering approaches that transcend and challenge binary oppositions between object/subject, material/immaterial, dedicated to the understanding of humans and their practices as indissociably coupled with the environment they form, inhabit and evolve. In this regard, the thesis attempts to illustrate the ways in which these studies may inform architectural theory and provide a conceptual framework for understanding cultural heritage as a perennial creative process of transmission.

INTRODUCTION 7

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<sup>&</sup>lt;sup>13</sup> "A higher level of integrated study is *transdisciplinary*, concerned with the unity of intellectual frameworks beyond the disciplinary perspectives." Marilyn Stember, "Presidential Address: Advancing the Social Sciences through the Interdisciplinary Enterprise," *Social Science Journal* 28, no. 1 (1991): 4.

The first chapter presents the lacuna of the established tangible cultural heritage and proposes to view heritage as transmission: to understand buildings as tools of transmitted cultural expressions. The chapter examines how the notion of heritage has gradually matured from the nineteenth century onwards: from architectural to urban, from local to global and from tangible to intangible. The narrative follows a chronological sequence of selected theories and definitions from the recorded history of architectural conservation, by seeking how heritage has been appreciated in relation to its etymological meaning-that of transmission. The historical overview is used to prove that the main ideologies of the conservation movement had considered the performative dimension of heritage at a theoretical level. Yet, the focus on form and matter overshadowed the flux of cultural manifestations in practice. The intentionality of this order lies in the fact that we have not only gradually inherited the material and immaterial creative outcomes of the past, but we have also inherited an understanding of cultural heritage as a legacy accompanied with the responsibility of preservation—a social-heritage. 14 The chapter concludes with an overview of the institutionalisation of cultural heritage, emphasising on the recognition of intangible cultural heritage. It examines the official definitions of tangible and intangible heritage provided by UNESCO, and identifies the aspects that differentiates *process* and *outcome* in heritage.

The second chapter explores how tangible cultural heritage is valued by examining the interplay between authenticity, authority and creativity. First, it examines the notion of authenticity, being *par excellence* the measure for valuing tangible cultural heritage and bringing the immaterial character of tangible heritage into discourse. However, the notion of authenticity is challenged. Although it is explained through the lens of significances and meanings, its interpretation in a world heritage context has until now been preoccupied with the material character

<sup>&</sup>lt;sup>14</sup> David C. Harvey has used the term *heritageisation* to denote this long-lasting responsibility as a domino effect of the heritage-industry. David C. Harvey, "Heritage Pasts and Heritage Presents: Temporality, Meaning and the Scope of Heritage Studies," *International Journal of Heritage Studies* 7, no. 4 (2001): 320.

of heritage, while intensifying authorised mentalities by bringing forward issues of originality. This section is an attempt to validate what David Lowenthal argued: "[t]he more a heritage is valued, the more its possession and meaning are disputed." 15 Drawing from this, the next part of the chapter focuses on the authoritative character of heritage by aligning with other disciplines in the field of heritage studies that examine tangible and intangible typologies together. The proposals introduced from other academic fields of heritage studies raise the issue of appreciating heritage as a process co-created by its users, rather than as a stable mechanism for promotion, maintained under international stewardship. This reasoning is validated in the third section of the same chapter, which examines the contradictions rising in the field of architecture when new expressions are introduced in designated (historic) settlements. The last section investigates how architects confront restrictions during the design process and presents principles that practitioners offer for reconciliation of the existing fabric with the new. The chapter concludes by demonstrating that the persistence of the visual unification of cities affects architectural creativity and differential outcomes; an effect that has become prominent over the last fifty years.

The third chapter engages with the hybrid between occurrence and setting, arguing that the physicality and perenniality of tangible heritage is manipulated by history. The first part, and in alignment with views that support the equation of heritage with history, reveals how heritage industry exploits memory to construct a manipulative history that is visualised as heritage. As response to this peculiarity, the first section of this chapter concludes by proposing to read heritage through the lens of memory, with the latter being the raw material for the construction of history. The term *tópo*-memory, borrowed from Pierre Nora's counterpart *milieux de mémoire*, aims to read tangible and intangible elements of heritage as interdependent notions emerging in a place, dissociating them from a selective history transmuted into

<sup>&</sup>lt;sup>15</sup> David Lowenthal, "Stewarding the Past in a Perplexing Present," 18-25, in *Values and Heritage Conservation*, ed. Erica Avrami et all (Los Angeles: The Getty Conservation Institute, 2000), 18.

<sup>&</sup>lt;sup>16</sup> Jacques Le Goff, History and Memory (New York: Columbia University Press, 1992), xi.

<sup>&</sup>lt;sup>17</sup> Nora, "Between Memory and History: Les Lieux De Mémoire," 7.

heritage. Following from this, the next section of the chapter presents the notion of memory as an intrinsic quality of cultural heritage pertaining to the place that human creativity is expressed. This reading of memory suggests the examining of the notion of place as the stimulus for unveiling the transmitted cultural manifestations hidden beyond the visual. Arguing that a place's true heritage is the knowledge concealed beyond the obvious, the last section of this chapter concludes that a *locus* is a constellated place encompassing the notions of locality, occurrence, and memory.

The fourth chapter of this thesis situates the problem of a *locus's* concealment in the current ontological understanding of architectural heritage, and proposes to reverse this belief by considering heritage as flux. The first part argues that tangible cultural heritage is appreciated as outcome due to the teleological perspective hidden within the constructed mentality of current architectural conservation practice (and theory) and examines the methods and techniques used for maintaining building tissue. The next part of this chapter proceeds by demonstrating that the process of making is excluded from the appreciation of heritage, and proposes to rather view heritage as a process of becoming. That is, an amalgamation of processes that contribute to a constant negotiation of matter and form, echoing Gilbert Simondon's theory of individuation.<sup>18</sup> This reading of heritage involves both tangible and intangible typologies that contribute equally to a locus's significance, encompassing past and present creative manifestations, also allowing future ones to generate. The chapter concludes with the suggestion of acknowledging the significance of architectural/urban tissue under the notion of material performative endurance, deciphered through three concepts: Tim Ingold's notion of the meshwork,19 for the association of urban artefacts with people; Michel Serres' concept of noise,20 addressing the multiplicity of all states in time present within one place; and Michel

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<sup>&</sup>lt;sup>18</sup> Gilbert Simondon, "The Position of the Problem of Ontogenesis," trans. Gregory Flanders, *Parrhesia* 7 (2009): 4-26, https://www.parrhesiajournal.org/parrhesia07/parrhesia07\_simondon1.pdf.

<sup>&</sup>lt;sup>19</sup> Tim Ingold, *Lines: A Brief History* (London: Routledge, 2007).

<sup>&</sup>lt;sup>20</sup> Michel Serres, *Genesis* (Ann Arbor: University of Michigan Press, 1995).

Foucault's *heterotopia*,<sup>21</sup> which offers a framework to examine a *quasi*-space where all possibilities are present.

The fifth chapter of this thesis engages with the interrogation of an urban sample. Chambers Street in Edinburgh, as a locus of temporal transition, is selected to test the methodological framework that this research puts forward. The reading of the selected site serves as an experiment for applying the study's conceptual apparatus towards detecting the *locus's material performative endurance*. The tracing of Chambers Street's significance in the context of this study is an attempt to trace the memory of the *locus* and understand the ways in which *tópo*-memory may be explored as a design tool for architectural expressions of the future, and by extension to inform architectural theory in the context of historic (urban) fabric and new interventions. The chapter is divided into four parts. The first part presents the established heritage of Chambers Street based exclusively on the present state of the locus. The second part examines the world of significances in the locus as revealed from historical research. The third part gathers information on the past states of the *locus* to understand the significance of (the *locus* of) Chambers Street at an urban scale. It examines how material performative endurance can be used as a tool to measure heritage as transmission by qualifying and quantifying the knowledge of the past in its totality and beyond the established image. The fourth part of this chapter examines how the developed tools respond to architectural scale, by extrapolating the methodology to the scale of a building, and in particular, Minto House in Chambers Street.

Due to the exploratory nature of the research, this thesis eschews the linearity reflected on conventional research designs. Since different parts of the research question are using different methodological approaches, the thesis unfolds as an experimental process guided by Tim Ingold's proposition: *thinking through* 

<sup>&</sup>lt;sup>21</sup> Michel Foucault, "Of Other Spaces," Diacritics 16, no. 1 (1986): 22-27.

making.<sup>22</sup> That is to say, working with the materials—i.e. sources—that inform the resonance of the experiment, while interacting with the sources. Although the intangible aspect of architectural heritage is what this thesis seeks to articulate, the text deliberately avoids to provide a definition of intangible heritage from the very beginning. The reason lies in an unavoidable subjective selection that the researcher employs when corresponding with the experiment.<sup>23</sup> Anthropologist Tim Ingold suggests that an artistic experiment is an *experience enacted*: "It is not a matter of testing a preconceived hypothesis but simply of trying something out and seeing what happens; and all of life is experimental in that sense."<sup>24</sup> For this reason, the intangible character of heritage unfolds gradually throughout the thesis, always in correspondence with the material element of architecture pertaining to the *locus* it subsists.

This research applies a hybrid of methods, tools and techniques both for the construction of the thesis' theoretical framework and for the examination of Chambers Street—the *locus* scrutinised to engage *praxis* with *theory*.<sup>25</sup> <sup>26</sup> At the same time, the concept of (tangible) cultural heritage is examined through its sign-meaning (*signified* in linguistic terms)<sup>27</sup> in order to understand its intangible dimension. From that perspective, the theoretical apparatus presented in chapter IV reflects on post-

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 $<sup>^{22}</sup>$  Please refer to Chapter VI: "IV. 2. 1. Interwoven lines of cultural expressions: Meshwork" for an elaborate discussion.

<sup>&</sup>lt;sup>23</sup> "For any practical project of science you cannot actually hold things at a complete distance, you have to involve yourself with them. But methodology comes into try and pretend that you are not doing so. [...] Because of course, there is a relationship between the words 'experiment' and 'experience.' [...] In the scientific experiment you are doing a test and whatever you are testing has to undergo something [...]. In life [...] it is not framed within doing, but doing is always framed within undergoing. There is always an overflow of experience that goes on beyond the any particular doing." Tim Ingold, "The Art of Paying Attention," keynote presentation recorded at the conference 'The Art of Research VI: Catalyses, Interventions, Transformations,' November 2017 in Helsinki, Finland, published February 22, 2018. Art of Research Conference, 33:31 to 37:02,

https://www.youtube.com/watch?v=2Mytf4ZSqQs.

<sup>&</sup>lt;sup>24</sup> Ibid., 34:45 to 35:07.

<sup>&</sup>lt;sup>25</sup> Theory as "to contemplate, from a removed distance" and praxis as "to engage[d] actively with the object." Linda Groat, and David Wang, "What's Your Purpose? From Theory Building to Design Application," in *Architectural Research Methods*, 2nd ed. (Hoboken: Wiley, 2013), 110.

<sup>&</sup>lt;sup>26</sup> Nevertheless, the relation between theory and practice is a recursive process; an issue that will be discussed further in chapter V.

<sup>&</sup>lt;sup>27</sup> Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1976), 48-68.

structuralistic theories in an attempt to transcend the binary oppositions and distinctions between tangible and intangible. This theorisation aims to explain the performative dimension of cultural heritage with the intention to liberate it from ossification and to provide an articulation of an in-between state of architectural heritage that is situated within the process of making. The apparatus (by extension, theory) is the tool to theorise the immaterial character of architectural heritage, while the praxis uses the apparatus to guide the examination of the locus. Nevertheless, both actions are entangled and are used recursively throughout this thesis since the one informs the other, and by extension the revealing of the in-between state of heritage in a site of temporal transition.

The methodology also encompasses qualitative 'content analysis' techniques for the research of sources related to Chambers Street, since the past states of the *locus* "remain there without being there." <sup>28</sup> Chapter V therefore presents two narratives—text and drawing-based—on the analysis of historical sources, regarding the known and documented past states of the *locus* of Chambers Street. This is confined within the narrator's permitted subjectivity and certain bias. <sup>29</sup> The articulation of intangible is attempted through empirical tactics with the experimentation of tools and techniques for the analysis of the sources collected from historical research, with a view to being read as *creative practice* <sup>30</sup> that contributes to demonstrating *material performative endurance*.

Empirical and scientific analyses are conducted for the articulation of the intangible qualities of both *loci* of Chambers Street and Minto House, based on an extensive data collection of various sources. This approach relies heavily on the

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<sup>&</sup>lt;sup>28</sup> Serres, The Troubadour of Knowledge, 22.

<sup>&</sup>lt;sup>29</sup> The researcher is an insider. *See relevant debate in:* Thomas N. Headland et all. (ed.), *Emics and Etics: The Insider/outsider Debate* (Newbury Park; London: Sage, 1990).

<sup>&</sup>lt;sup>30</sup> Richard Coyne quoting Christopher Frayling's "Research is a practice, writing is practice, doing science is practice, doing design is practice, making art is a practice," adds that "all research is a 'creative practice.'" See respectively: Christopher Frayling, "Research in art and design," Royal College of Art Research Papers series 1, no. 1. (London: Royal College of Art) 1993, 4; Richard Coyne, "Creative practice and design-led research," class notes, November 28, 2006, http://ace.caad.ed.ac.uk/JointGrads/ResearchMethods/resources/triangulation.pdf.

documented evidence of the past which can be detected through physical means such as the remaining buildings, drawings and other sources of recorded tangible or intangible (cultural) activities. Although the use of material as a means towards articulating the intangible might sound controversial, it must be stressed that it is the only tool towards an almost-accurate knowledge of an immense past that cannot be reached solely through individuals' narratives.<sup>31</sup> The primary sources used are categorised under two types: (i) Iconographic sources, which include cartographic and cadastral sources (such as maps, aerial views and survey map diagrams), architectural and technical drawings (such as floor plans, sections, elevations, isometric, archaeological and survey drawings), artistic drawings (such as engravings and paintings) as well as photographs; (ii) Written sources, which include historical documents (such as newspapers, building warrant petitions, planning applications, heritage management plans, conservation area character appraisals, design guidelines, design projects and reports). The secondary sources used are mostly books, articles and online datasets. The most significant source, however, which does not fit exclusively into these categories, is the tangible evidence of the sample(s) of experimentation. Chambers Street, as a historic urban environment, reveals details of the buildings subsisting within it, whereas Minto House, as a historic urban artefact, exposes characteristics of its components. This source is of utmost importance since the observation of details and traces of the artefact in its *locus* reveals valuable knowledge to the observer.

This thesis does not intend to seek additional constraints to the conservation of urban environments, nor to (de)construct architectural conservation's doctrines and policies. Instead, it aims to support the emancipation of artistic and architectural creativity, by providing a conceptual ground in architectural theory for perceiving the significance of tangible cultural heritage through its *material performative* 

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<sup>&</sup>lt;sup>31</sup> That is a specified time-range that is discussed in detail in chapter V.

endurance. In this sense, this work should be considered a research-led practice<sup>32</sup> that aims to generate theoretical (and practical) tools for architects to assess historic environments while intervening with new designs. It offers ways of valuing the significance of a *locus* by supporting a non-hierarchical continuity of heritage in architectural approaches—related to the *locus's* intangible dimension—while intersecting with conservation theories which apply restrictions to the design process.

The thesis comprises a postulation of intangible qualities occurring from creative activities contributing to a continuous transformation of our hereditary culture with its visible, sense-perceived and perished layers understood as having equal value. Consequently, this thesis aims to support heritage as a variable process which cannot be concealed within a *pseudo-objectified* image of the past. Rather, it should be considered as a never-ending process that welcomes the new, and values and appreciates the old in such ways as to accommodate creative expressions of all time in one *locus*, whether seen or unseen. After all, as Michel Serres reminded us with Penelope's unravelled-and-rewoven tapestry during her anticipation of Odysseus' return to Ithaca, "[t]he night remembers the day without containing it." Similarly, the present remembers the past without (necessarily) seeing it.

<sup>&</sup>lt;sup>32</sup> Research-led practice generates knowledge to inform the theory and (or) practice of a discipline without necessarily producing an artwork, in comparison to practice-based research which generates knowledge by composing or performing an artwork. The methods that can be used for both ways of working towards the generation of new knowledge can be exploratory, involving hybrids of techniques and tools that transcend conventional approaches of research designs. See relevant discussion in: Hazel Smith, and R. T. Dean, eds., *Practice-led Research*, *Research-led Practice in the Creative Arts* (Edinburgh: Edinburgh University Press, 2009).

<sup>&</sup>lt;sup>33</sup> Serres, The Troubadour of Knowledge, 22.

#### DISSOLVING FINITANGIRI E CULTURAL HERITAGE

Exploring material performative endurance in a *locus* of temporal transitia

THE PROBLEM OF *SPECTACLE-HERITAGE* 

WAGNER. Excuse me if I think it a great treat to put oneself into the spirit of past ages; we see how wise men thought before our time, and to what splendid heights we have attained at last.

FAUST. Oh yes, we've reached the very stars!

My friend, for us the ages that are past
must be a book with seven seals.

What's called the spirit of an age
is in the end the spirit of you persons
in whom past ages are reflected.<sup>34</sup>

(Johann Wolfgang von Goethe, Faust)

 $<sup>^{34}</sup>$  Johann Wolfgang von Goethe, Faust I & II, trans. Stuart Atkins (Princeton; Oxford: Princeton University Press, 2014), p.18.

The admiration of cultural heritage is related to living traditions that survived from one generation to another; to expressions of creative practices that continue to live in the present through tangible or intangible attributes; and to accomplishments that became paradigms for the present and the future development of cultural manifestations. In the sphere of cultural heritage, it is our duty to safeguard this *spirit* of past ages in order to remember not only the past that has ceased to exist, but also that we are capable of attaining new heights in the future. However according to David Lowenthal, this duty, alongside its manifestation, is a presumption that prompts a false urge to preserve material remnants, and to manage custom creative practices.<sup>35</sup>

Although conservation practices demonstrate an engrossed attention in the preservation of tangible fabric, recently there has been an accelerating interest towards the inclusion of the safeguarding of living traditions. Its roots can be traced back to the French and Industrial Revolutions, which have played a pivotal role in the foundation of a gradually accelerating propagation towards the safeguarding of the tangible remnants of the past. While the former has brought a nationalistic attitude strongly related to the acceleration of history (France), the latter contributed to an intentional decline of modernity (Britain).<sup>36</sup> These positions were instrumental in the genesis of the conservation movement by "exploiting monuments as agents of stabilisation."37 The crescendo of the movement can be detected during the Second World War with Italy's and Germany's imposing grandeur for cultural supremacy, reaching its peak in the post-war period when the consequences of adversaries' bombardments have provoked the need for nations to construe their homogeneous identities. Architectural heritage thus became monumental and essential for remembering, either through the restoration of damaged tissue, or through the replacement of perished fabric.

<sup>&</sup>lt;sup>35</sup> David Lowenthal, *The past is a Foreign Country – Revisited* (Cambridge: Cambridge University Press, 2015), 413.

<sup>&</sup>lt;sup>36</sup> Miles Glendinning, *The Conservation Movement a History of Architectural Preservation: Antiquity to Modernity* (Abingdon: Routledge, 2013), 66-67.

<sup>&</sup>lt;sup>37</sup> Ibid., 67.

Following the traces that nationalism engraved, the post-war era facilitated commercialised greed of architectural and urban capitalism. institutionalisation of cultural heritage has augmented the assumed obligation of nations to preserve their past, with an exclusive focus on the material: what is officially known nowadays as tangible cultural heritage. Until the turn of the twentyfirst century, the so-called Western discourse had equated cultural heritage with only the visible and tangible past, failing to include other dimensions of cultural manifestation. With the recognition of the intangible character of heritage in 2003, the monolithic conception of heritage has been partially dissolved, although the separation of categories has generated a distinction between a living practice and a final outcome.

The establishment of the tangible as a dominant attribute of cultural heritage, which conquered past centuries, instigated several issues. Among the problems arising was that of *spectacle-heritage*: a commercialised architectural heritage of display. Within this orbit, the favoured tangible has become more sacred, providing a false impression that its constant preservation is sufficient for safeguarding heritage.<sup>38</sup> As a result tangible cultural heritage has been overestimated, since it acquired more years of officially acknowledged presence, whereas intangible cultural heritage is yet to receive similar attention. Crucially, the effects of stewardship are evident in both recognised typologies of heritage, leading to a fixity of understandings and to an inherited belief of a preserving-duty. The escalation of policy making, at both local and global level, has contributed to a conformity of ideologies that framed what Laurajane Smith has named *authorized heritage discourse;*<sup>39</sup> a paradigm of notions, actions and (generalised) understandings of what is heritage. But what exactly does heritage mean?

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<sup>38</sup> David Lowenthal, The past is a Foreign Country (Cambridge: Cambridge University Press, 1985), 384.

<sup>&</sup>lt;sup>39</sup> Smith, Uses of Heritage, 29.

# I. 1. THE *LACUNA* IN HERITAGE CONFORMITY

Heritage derives from the verb inherit, which is defined according to the *OED* as "to make heir, put in possession."<sup>40</sup> The definition of the term does not assign a value to the inherited attribute, as the words *legacy* or *patrimony* do, but it is rather closer to the notion of transmission.

- **1. a.** That which has been or may be inherited; any property, and esp. land, which devolves by right of inheritance.
- **b.** Land and similar property which devolves by law upon the heir and not on executors or administrators; heritable estate, realty.
- **c.** The 'portion' allotted to or reserved for any one; e.g. that of the righteous or the wicked in the world to come.
- **2.** The fact of inheriting; inheritance, hereditary succession.
- **3. a.** Anything given or received to be a proper and legally held possession.
- **b.** The people chosen by God as his peculiar possession; the ancient Israelites; the Church of God.
- **4.** That which comes from the circumstances of birth; an inherited lot or portion; *the condition or state transmitted from ancestors* (emphasis added).
- 5. Heirs collectively; lineage.<sup>41</sup>

The first remark that we can make from the definition is that the word *heritage* refers to something that is legally transmitted from someone to another. The transmitted attribute is not necessarily material neither valuable. In addition, the word is neutral,<sup>42</sup> in the sense that it does not imply an authentic or integral inherited attribute, and it clearly does not insinuate an obligation for the latter's preservation. When the term culture is conjoined with heritage, it is understood that the transmitted attribute is related to "distinctive ideas, customs, social behaviour,

<sup>41</sup> Heritage, OED, Online.

<sup>&</sup>lt;sup>40</sup> Inherit 1.a., OED, Online.

<sup>&</sup>lt;sup>42</sup> It does not have a gender sign, in opposition to patrimony (*patri* – father). "Forming words with the sense 'of or relating to social organisation defined by male dominance or relationship through the male line," patri-, *OED*, *Online*.

products, or way of life of a particular nation, society, people, or period."<sup>43</sup> These are the cultural manifestations of societies, which are creative expressions with either (i) visible and material movable or immovable outcomes—such as buildings, paintings, statues, or other artefacts—or (ii) immaterial sensory attributes—such as language, music and dance or other performing rituals. In this form, heritage moves from individual to collective, addressing not only a person or a small group of people—such as a family—but also a community and by extension society. Therefore, the term cultural heritage encompasses both human practices and their associated products by generating a temporal continuum from one generation to another.

In the case of architectural heritage—which lies within the category of immovable tangible outcomes of creative expressions—the buildings are the main representatives of the transmitted attributes. They *may* be transmitted from one generation to another and they *may* also be preserved in time. This thesis examines the relationship between tangible cultural outcomes and the processes that affect their materialisation. By focusing on architectural heritage,<sup>44</sup> this research examines how buildings, as inherited outcomes, persist in time. The interest does not lie exclusively in their matter, but in the signification of the processes that affect their endurance pertaining to both their perished and sustained fabric.

In order to scrutinise the meaning beyond the visible and the recognised material character of architecture, this chapter attempts to read conservation theories beyond their normative and, perhaps, obvious explanation. Borrowing a semiotic method from the field of linguistics, tangible cultural heritage is examined as a sign with its material character understood as the *signifier* (sound-image), whereas its immaterial dimension in relation to the notion of transmission is perceived as the *signified* (concept).

<sup>&</sup>lt;sup>43</sup> Culture, 6.a., OED, Online.

<sup>&</sup>lt;sup>44</sup> We tend to think of architectural heritage as a tangible and visible product, mainly as a result and not as a concept, idea or process.

Ferdinard de Saussure (1857–1913), a French linguist and the co-founder of semiotics alongside Charles Sanders Peirce (1839–1914), explained the concept of linguistic signs as an entity which has both a sound-image and also a concept. The sound-image for Saussure, that is described by the name of each word, is the "psychological imprint of the sound, the impression that it makes on our senses." <sup>45</sup> The concept, is the "association [...] which is generally more abstract" <sup>46</sup> related to the sound-image. By considering tangible heritage as a sign, we can recognise mentally its sensory effect through the visible and material, commonly described as tangible. This tangible cognitive experience of heritage plays the role of the *signifier*. On the other hand, the *signified*—that is, the concept, or the *association* in Saussure's words—can be related to the concealed understanding of the notion of tangible heritage that is associated with the latter's meaning as well as its significance and creative practice, or else, the process of transmission of cultural manifestations.

<sup>&</sup>lt;sup>45</sup> Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Wade Baskin (New York: Philosophical Library, 1959), 66.

<sup>46</sup> Idem.

# I. 2. A HISTORY OF ARCHITECTURAL HERITAGE

Seventeen years ago, David C. Harvey examined *social-heritage* <sup>47</sup> as an intrinsic condition transmitted from ancient times, and was critical about scholars who selectively analyse and define heritage as an intensified phenomenon manifested during the nineteenth century. This section does not intend to provide any opposition to D. C. Harvey's argument, since the inherited obligation for preservation is indeed present from antiquity and is well documented in several books that enquire into the history of architectural conservation.<sup>48</sup>

Nevertheless, the period after the French and Industrial Revolutions furnished the genesis of the conservation movement (especially in Europe) with the former becoming instrumental in a more systematic and material-centric approach towards the preservation of cultural heritage. That is to say, although *social-heritage* can be detected prior to the industrial boom in Europe, as D. C. Harvey argues, the theories developed from nineteenth century onwards became (perhaps unintentionally) the cornerstones of the current solidified definitions and understandings of cultural heritage. For this reason, this section deliberately traces *social-heritage* from the beginning of the nineteenth century. In particular, the study commences by examining Eugène Emmanuel Viollet-le-Duc's writings, aiming to provide a chronological overview of the evolution of heritage-understanding beyond its tangible manifestation.

This section will not provide an exhaustive historiography of architectural conservation. The reference to selected doctrines is intentional and attempts to offer a snapshot of the gradual development of cultural heritage into a (political) conundrum and to illustrate how a heritage of social process (*social-heritage*) has

<sup>&</sup>lt;sup>47</sup> David C. Harvey, used the term *heritageisation* to describe the temporality of heritage as a social process rather as a result of the contemporary heritage industry. Harvey D.C., "Heritage Pasts and Heritage Presents: Temporality, Meaning and the Scope of Heritage Studies," 320.

<sup>&</sup>lt;sup>48</sup> See for example Françoise Choay, *L' Allégorie du Patrimoine*, 2nd ed. (Paris: Seuil, 2007); Glendinning, *The Conservation Movement a History of Architectural Preservation: Antiquity to Modernity;* Jukka Jokilehto, *A History of Architectural Conservation*, 2nd ed. (Oxon, New York: Routledge, 2018).

turned into a heritage of display or of spectacle (*spectacle-heritage*), providing an ossified understanding of the past in relation to what is transmitted.<sup>49</sup> The problem that this section aims to highlight, is that cultural heritage has reached its zenith and thus a new quandary has risen: the cultural manifestations transmitted from the past are menaced by either being tarnished or amplified. That is to say, quoting Jukka Jokilehto, "[i]f all values are equal, then there's no real value any more."<sup>50</sup>

In this section, particular emphasis is given to the theoretical considerations of Eugène Emmanuel Viollet-le-Duc (1814–1879), John Ruskin (1819–1900), William Morris (1834–1896), Camillo Boito (1836–1914), Camillo Sitte (1843–1903), Alois Riegl (1857-1905), Patrick Geddes (1854-1932), Gustavo Giovannoni (1873-1947) and Cesare Brandi (1906–1988), as they are the key conservation figures of the two past centuries who contributed significantly to the discourse between restoration and conservation within the European continent. Their definitions, theories and practices led to a better appreciation, evaluation and management of the evidence of our tangible past. They provided solid foundations to an extended discourse of architectural conservation during the twentieth century, communicated also to architectural theory. Their ideas were followed by the writings of many scholars among them Jukka Jokilehto, Knut Einar Larsen, Raymond Lemaire (1921-1997), David Lowenthal (1923-2018), Paul Philippot (1925-2016), and Herb Stovel (1948-2012)—whose theoretical critiques and intellectual involvement shaped the institutionalisation of cultural heritage. The latter has been defined by UNESCO as "the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations."51

<sup>&</sup>lt;sup>49</sup> This is perhaps the reason why D.C. Harvey used a different spelling for the term *heritagisation* (i.e. *heritageisation*) that Walsh has coined to describe the heritage of display as a result of the *heritage industry*. To denote that the inherited duty of preserving does not derive from the commercialisation of heritage, but to an intrinsic attitude towards the admiration of the past.

<sup>&</sup>lt;sup>50</sup> Jukka Jokilehto, Masterclass lecture, Edinburgh College of Art, March 16, 2006. Quoted in Glendinning, *The Conservation Movement...*, 417.

<sup>&</sup>lt;sup>51</sup> "Tangible Cultural Heritage," UNESCO, accessed September 14, 2018, http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/.

# I. 2. 1. THE THEORETICAL FOUNDATIONS

Two ideologies in the field of architectural conservation approach tangible cultural heritage in relation to the process of transmission: the *restoration* and *anti-restoration* doctrines, which are both encompassed within what Miles Glendinning has called *The Conservation Movement.*<sup>52</sup> Both ideologies are material-centric and highly concerned with the visual. Their difference lies within the method of conservation: to scrape the fabric, or not. *Restoration*, therefore, reflects a practice of reinstatement, which during the nineteenth century was closer to what we understand as contemporary architectural intervention,<sup>53</sup> whereas the *anti-restoration* ideology represents an "ethically charged formula of conservation,"<sup>54</sup> "which attribute[s] the old substance of buildings with a living force."<sup>55</sup>

The leading representative of the restoration movement was Emmanuel Viollet-le-Duc.<sup>56</sup> The eighth volume of his *Dictionnaire Raisonné de l'Architecture Française du XIe au XVIe Siècle* is dedicated to the practice of restoration, identified as progressive according to Viollet-le-Duc, "both the word [restoration] and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish it in a finished state, which may in fact never have actually existed at any given time."<sup>57</sup>

In Viollet-le-Duc's definition, restoration indicates a new state for the building by showing a process in time, an evolution. The theory that he proposed for the restoration of buildings provided freedom for the restorer, since for Viollet-le-

<sup>&</sup>lt;sup>52</sup> Glendinning, The Conservation Movement a History of Architectural Preservation: Antiquity to Modernity.

<sup>&</sup>lt;sup>53</sup> Create something contemporary in relation to existing fabric. However, the process of restoration during the nineteenth century was also related to the literal meaning of the word, that is, to return back to the original form.

<sup>&</sup>lt;sup>54</sup> Glendinning, *The Conservation Movement...*, 116.

<sup>&</sup>lt;sup>55</sup> Ibid., 140.

<sup>&</sup>lt;sup>56</sup> The theory (and practice) of restoration of the nineteenth century in France is associated with Eugène and Jean-Baptiste Lassus. The most famous project for both architects, also inspectors of historic monuments (in different phases of their careers), was the restoration of the *Notre-Dame de Paris*.

<sup>&</sup>lt;sup>57</sup> Eugène-Emmanuel Viollet-le-Duc, "Restoration," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, ed. Nicholas Stanley-Price et all. (Los Angeles: Getty Conservation Institute, 1996), 314.

Duc the architect should play the role of the original creator. In his words, "the architect responsible for restoration needs to know the style and forms of the building [...], the school of architecture to which it belongs [...] because before anything else, his task is to make the building live."<sup>58</sup> The concern for Viollet-le-Duc was not the survival of the different phases existing in a building, as for Camillo Boito or Cesare Brandi.<sup>59</sup> Not limited to the original form and condition—appreciating, however, all stages—he suggested that an edifice should be preserved wherever is possible but only to a state that could sustain new techniques and materials, with a view to composing a unified ensemble.

Viollet-le-Duc's theory of restoration, which was also evident in his practice, battled against anachronism since he claimed that the buildings should be able to function and work properly even if their fabric is altered. The comparison between buildings and living organisms is evident in Viollet-le-Duc's writings, who invited restorers to explore architecture in the same way that a doctor examines the human body. Restoration here has a modern meaning indeed, since the building works as a nucleus of functions that should be retained to make the building live, even if the authenticity of its materials related to the originality of the form and structure needs to be changed. The concept of authenticity in Viollet-le-Duc's writings, although not properly articulated, is related to the performativity of the transmission of tangible evidence. Restoration is not limited to the pre-given form of the structure. Rather, it contributes to the persistence of the latter's function through a continuous material change that *may* or *may not* change the final form of the artefact.

On the other hand, the *anti-restoration* side was entirely opposed to change, favouring historical fabric *per se*. That is, the preservation of the fabric without modifying or adding something new that might transfigure its appearance. The main figure initiating the *anti-restoration* ideology, opposed to modifications, was John

<sup>&</sup>lt;sup>58</sup> Ibid., 317.

<sup>&</sup>lt;sup>59</sup> Although there was a selection process for the different phases of interventions in the theories of both Boito and Brandi. Please refer to the next pages of this section for a more elaborate discussion.

Ruskin. His book *The Seven Lamps of Architecture*, and in particular the chapter "The Lamp of Memory", provides a rhetoric on the sacred power of architecture and by extension of old buildings. For Ruskin, buildings are memorials to human beings—the tangible evidence of the latter's existence—therefore they should be conceived and realised with the intention to last forever.<sup>60</sup> The notion of 'endurance' that Ruskin put forward is crucial for the understanding of his conceptual approaches towards the appreciation of past architecture.

For Ruskin, the *sanctity* of a building lies in its endurance; "[i]ts glory is in its Age [...] which we feel in walls that have long been washed by the passing waves of humanity."61 This principle is the most critical element for Ruskin's polemical view<sup>62</sup> since he argued that restoration does not exist as a pragmatic method of conservation, as it risks both the form and the matter of the structure. In other words, it is impossible to restore a building to its original form, merely because the techniques, the people, the materials and the details are inevitably different. This conceptual approach, utterly opposed to Viollet-le-Duc's view, considers architectural restoration as the ultimate destruction of the building. Ruskin's antirestoration ideology was not seduced by the visual appearance of the buildings in terms of aesthetic criteria. Rather, his rationale focused on the qualities—with regard to significances and meanings-that buildings carry with them reflected in their tangibility, and by extension, to the techniques and materials of each period. Ruskin declared an equal value to all buildings with historical significance—which in this case were the aged buildings-without taking into consideration any particular characteristics that may assign different levels of significance to their fabric and form (e.g. styles and monumental architecture, or function).

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<sup>&</sup>lt;sup>60</sup> John Ruskin, *The Seven Lamps of Architecture*, ed. Edward Tyas Cook and Alexander Wedderburn, vol. 8. Cambridge Library Collection - Works of John Ruskin (Cambridge: Cambridge University Press, 2010), 225-33.

<sup>61</sup> Ibid., 233

<sup>&</sup>lt;sup>62</sup> Anthony Savile, "The Lamp of Memory," European Journal of Philosophy 8, no. 1 (2000): 89.

By considering architecture, and therefore its products, as the primary tool of remembering,<sup>63</sup> Ruskin invited us to think of the buildings as sacred places that stimulate our memory and thus the recollection of images from the past, and therefore aimed to treat them with care in order to prevent the diminishment of memories with the fabric. Following this line of reasoning, Ruskin claimed that the structures of the past "are not ours;" 64 we lose the right to intervene in them because they belong to their creators, their inhabitants, to those who left and to those who will come. In other words, they belong to every-one and to no-one; for all generations who will be equally responsible for buildings' existence and endurance. Although Ruskin's theoretical explorations did not provide solid recommendations for actions towards the preservation of built fabric,65 they delineated an immaterial character of cultural heritage. Here, the concern with the tangible evidence of the past lies behind the material, in the signification of the fabric in relation to its existence; in its memory. By claiming that old buildings are the most valuable inheritance of our ancestors, Ruskin's argument suggests that altering an edifice is equivalent to the eradication of the past; of its memory. This is the crossing point of heritage and memory that Ruskin initiated in the mid-nineteenth century; a connection that has been interpreted in many ways since then, and opened up new horizons for the comprehension of material endurance. However, Ruskin's anti-restoration view suggested the manipulation of aged fabric with respect to its form and matter, restricting future architectural expressions. This approach was not only pivotal for the later debate for and against restoration, but it has also initiated a view of a static transmitted material culture; a controversial issue that not only addresses buildings as controlled-aged entities, but also as static ensembles, with the risk of establishing cities as objects of display—i.e. *spectacle-heritage*.

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<sup>&</sup>lt;sup>63</sup> "[A]rchitecture is to be regarded by us with the most serious thoughts. We may live without her, and worship without her, but we cannot remember without her (emphasis added)." Ruskin, The Seven Lamps of Architecture, 224.

<sup>64</sup> Ibid., 245.

<sup>&</sup>lt;sup>65</sup> Cornelis J. Baljon, "Interpreting Ruskin: The Argument of the Seven Lamps of Architecture and the Stones of Venice," *The Journal of Aesthetics and Art Criticism* 55, no. 4 (1997): 401-14.

Twenty years later, in 1877, William Morris and Philip Webb presented the Society for the Protection of Ancient Buildings (SPAB) Manifesto in Britain. The text constitutes a declaration of conservation principles, which has been followed until the present day in Britain, in particular by members of SPAB and the staunch supporters of the *anti-restoration* movement.

Following Ruskin's conceptual approach to the endurance of the buildings, Morris raised awareness of the significance of the parts of the fabric lost through the practice of restoration. He was wholly opposed to the idea of restoration—and by extension to Viollet-le-Duc's proposition of 'the restorer taking the role of the original creator'—since for Morris, it was not equitable for an individual to determine which period of the building is more valuable for handing it over to future generations. For Morris, all aged buildings should be treated as monuments, especially those "which can be looked on as artistic, picturesque, historical, antique, or substantial."66

It is clear that Morris's lucid principles on the protection of aged buildings lean towards an aesthetic appreciation of the remaining fabric, which very much favours the image of the building. The focus on the visual inserted a static approach towards buildings' futures that can be characterised as controllable-decay. The latter can be clearly seen from his positions on alterations, since he suggested that it is more appropriate to build from scratch instead of modifying what already exists.<sup>67</sup> The SPAB Manifesto was the cornerstone of *anti-restoration* ideology, favouring the uncorrupted transmission of matter. Morris proposed to appraise historic buildings as monuments; that is to say, as precious untouchable artefacts that require control and not intervention over their decay.

Morris's approach was valuable towards the understanding of the transmission of the building tissue's solidity and integrity—i.e. the tangible. However, his recommendations introduced a paradox to the understanding of the

<sup>&</sup>lt;sup>66</sup> William Morris, "Manifesto of the Society for the Protection of Ancient Buildings," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, 321.

<sup>67</sup> Idem.

transmitted material evidence of the past. For Morris, restoration is problematic not only because it may diminish the form and the matter of the structure, but because it selects to engrave the imprint of a future era onto the built fabric by dictating a transmittable element that betrays the historic character of the building. But the *anti-restoration* approach suggested that controllable-decay is predetermined by an existing form and matter that freezes the clock and therefore denies future creative expressions. The difference, and thus the contradiction, is that the static transmitted material evidence of the past promoted by Morris, is limited within a time-frame by being selective to past creative expressions found in the present fabric. It can be therefore concluded that Morris's approach respected the visible traces of a building's history (i.e. what is tangible), but was limited to its past and was reluctant to embrace the future potentialities of material change.

For both movements the persisting fabric is considered sacred. The difference though, concealed within the *restore* and *not-to-restore* approaches, lies within the issue of functionality. After all, buildings as products of architecture are not only evidence of our past but they also provide shelter. It was Camillo Boito at the turn of the twentieth century who attempted to link the gulf between the two schools of thought<sup>68</sup> with his theory of restoration, suggesting an integrated methodology for dealing with the built fabric.<sup>69</sup> Critical of Viollet-le-Duc's approach to the restorer taking the role of the original creator and to Ruskin's anachronistic view on building decay,<sup>70</sup> Boito suggested that buildings are considered as manuscripts which hold the evidence of the past. Therefore, all of their phases are equally valid and worth preserving. In order to corroborate his theory, Boito proposed critical observation on the different visible phases of a building's construction, accompanied by evaluative discernment of the parts of the fabric which

<sup>&</sup>lt;sup>68</sup> Restoration and anti-restoration movements.

<sup>&</sup>lt;sup>69</sup> Camillo Boito, "I Nostri Vecchi Monumenti: Conservare o Restaurare?" *Nuova Antologia* 87 (1885): 480-506.

<sup>70</sup> Glendinning, The Conservation Movement..., 155; Jokilehto, A History of Architectural Conservation, 245.

can be either preserved or discarded, by distinguishing the original from the additions, while respecting them both.

Although Boito's theory attempted to strike the right balance between restoration and conservation of historical fabric, it was mainly based on aesthetic values, supported by the picturesque view of the aged matter. This fact was also evident from his suggestion to prioritise the eminence of historic buildings according to their age. In other words, he proposed different treatment for the structures of longer-endurance compared with the most recent ones; he claimed that the latter were more vulnerable to imitation techniques.

For Boito "the conservation of ancient works of art was an obligation"<sup>71</sup> accompanied by the respect of all layers of creative processes that have left visible traces on the fabric, yet always contributing to the aesthetic character of the ensemble (building). For this reason, the new traces have to be managed in a manner that they are distinct from the original—the treatment of the *lacunae*—and to contribute in aesthetic terms to the preservation of the integrity of the overall structure. Interestingly, alongside the use of contemporary materials and styles, he suggested to leave proof of the date of intervention engraved on the fabric. This can be seen as an attempt to distinguish and perhaps emphasise the meaning and value of the oldest part of the tissue, however it can also be viewed as an attempt to remind succeeding generations that the new additions will have an equal value in the future.

Boito viewed restoration as the execution of oblivion, accusing architects (i.e. restorers) for being traitors of the material past—especially for the fabric which has undergone modification and has lost all of its visible evidence of existence. In particular, Boito refers to a building's drawings as the most accurate tangible evidence of the past, also stressing the need for precise documentation of the monument through drawings and photographs before and after the completion of

<sup>&</sup>lt;sup>71</sup> Jokilehto, A History of Architectural Conservation, 246

interventions.<sup>72</sup> In his text "I restauri in architettura," developed as a Socratic dialogue, the concept of authenticity of the built fabric, although not named, appears as a state of genuineness.<sup>73</sup> Boito's insistence on the preservation of original forms was pivotal for the international discourse on conservation, and his intellectual influence is evident in both the Athens Charter (1931) and the Venice Charter (1964).

At the turn of the twentieth century, and parallel to the establishment of the *anti-restoration* ideology, the modern movement of architecture, and particularly constructivism, was gradually establishing its roots. Architectural styles began to shift their attention towards more minimal and functional designs, against superfluous stylistic expressions. The radical change that the modern movement introduced as an ideology—not only in its image but also in its philosophy<sup>74</sup>—imported a new architectural style that was completely different, but much welcomed in the new industrial era.

Alois Riegl, who observed the new phenomenon in Austria from the perspective of a historian, proposed to think of buildings with different levels of significance. With his *Modern Cult of Monuments* in the early twentieth century, Riegl proposed the classification of monuments<sup>75</sup> according to values.<sup>76</sup> He suggested two main categories for the tangible evidence of the past: i) the intentional, and ii) the unintentional monuments. The difference between these two categories, described as the intentionality of their existence, lies within the purpose of their creation. On the one hand, according to Riegl, intentional monuments are those structures which have deliberately been made with a view to endure, whereas on the other hand, the unintentional ones—i.e. historic buildings—have become monuments simply

<sup>&</sup>lt;sup>72</sup> This is an issue of great importance for the articulation of the immaterial character of tangible heritage in this thesis, which is examined under the syntagma *material performative endurance*—examined in Chapters IV and V.

<sup>&</sup>lt;sup>73</sup> Boito, Camillo, and Cesare Birignani, "Restoration in Architecture: First Dialogue," *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 6, no. 1 (2009): 78.

<sup>&</sup>lt;sup>74</sup> For example, the famous quote by Ludwig Mies van der Rohe, *Less is more*.

<sup>&</sup>lt;sup>75</sup> According to the terminology used that period to describe the historic fabric.

<sup>&</sup>lt;sup>76</sup> Alois Riegl, *Der Moderne Denkmalkutus, sein Wesen und seine Enstegung* (Leipzig-Viena, 1903). Translated in English as "The Modern Cult of Monuments: Its Character and Its Origin," trans. Kurt W. Forster and Diane Ghirardo, *Oppositions* 25 (1982): 21-51.

because they have survived in time. Aiming to distinguish their characteristics, Riegl introduced the notion of values, a hierarchy of the importance of the fabric with a clear distinction of its purpose. The two categories he introduced are: i) commemorative values, including: age, historical, and intentional commemorative values; and ii) present day values, which in their turn encompass: use, art, newness, and relative art values.

The reason behind this distinction of values was not a comparative study between monuments, nor the dominance of some buildings over others. It was instead a suggestion for ways of preserving and treating the fabric, by attributing different levels of significance to the categorisation of monuments. Riegl's reformative approach for the differentiation of monuments according to values was a necessary evil. Necessary, because the theory of conservation has dramatically changed since then, from the evaluation and assessment of fabric to the methods and tools for its treatment according to a value-hierarchy; and evil, because it has proven uncontrolled and has driven forward a commercialisation of heritage (heritage industry), where, quoting Michel Foucault's words, "[v]alue has ceased to be a sign, it has become a product."<sup>77</sup>

Riegl was in favour of the originality of the material evidence since he insisted on monuments' "uncorrupted appearance as emerged from the hands of their maker." He was also a supporter of the cause and effect relationship between things, since he substantiated the continuity of built fabric, as a chain of connective activities lasting in time, leading towards an outcome. Riegl's belief in evolution and the transmission of evidence of our past cultural manifestations is evident in the definition he gave for the monument: "A monument in its oldest and most original sense is a human creation, erected for the specific purpose of keeping human deeds and events [...] alive in the minds of future generations."

<sup>&</sup>lt;sup>77</sup> Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Routledge, 2005), 277.

<sup>&</sup>lt;sup>78</sup> Riegl, Der Moderne Denkmalkutus, 23.

<sup>&</sup>lt;sup>79</sup> Ibid., 21.

It is apparent from Riegl's writings that the notion of time is a key factor that defines the commemorative value of a structure. But for Riegl, monuments were not only references from the past that are intended to be preserved for the future, as they were for Ruskin, Morris, or even Boito. He moved a step further and considered human creativity in the present time, where the new is also credited.<sup>80</sup> In his own words:

But then human creation continues uninterrupted: what is modern today and accordingly complete in its individuality is also bound to turn gradually into a monument and to replenish those which nature will inevitably destroy over time. From the standpoint of age-value one need not worry about the eternal preservation of monuments, but rather one should be concerned with the constant representation of the cycle of creation, and this purpose is fulfilled even when future monuments have supplanted those of today.<sup>81</sup>

These words from Riegl are the most unequivocal evidence of the existence and consideration of the intangible, as being a characteristic of heritage which encompasses the process of making through the *cycle of creation*. Here, it can be seen that material heritage is not necessarily related to an eternal form and structure but it is recycled through new buildings and designs that attain significance in the future.<sup>82</sup> This establishes Riegl as perhaps the first to consider the flux of heritage, even if not articulating it in this way. The clearest evidence of this thought can be seen through the recognition of the present-day values that Riegl put forward: these 'monuments' deserve our attention although they have not proved their endurance yet. In the same period the *anti-restoration* movement was establishing its ideology—and in parallel with the rise of the modern movement in architecture—Riegl

<sup>80</sup> According to Riegl's age and historic categories of values.

<sup>81</sup> Riegl, Der Moderne Denkmalkutus, 33.

<sup>&</sup>lt;sup>82</sup> This view on the constant becoming heritage opposed to a hylomorphic view of matter—which this thesis supports as being the intangible character of material heritage—is developed in Chapter IV of this thesis: "IV. 1. Heritage as an outcome: Material" and "IV. 2. Heritage as a process of becoming: Performative."

envisaged that preservation is not the ultimate means for the transmission of our cultural manifestations. He offered a theoretical speculation that Cesare Brandi advanced sixty years later with his theory of restoration. Since above all, for Riegl, the purpose of monuments is "not to make us nostalgic for the presence of human activity"<sup>83</sup> but to remind us of it.

This necessity of remembering the past reached its zenith during the twentieth century, when the meaning of cultural heritage was gradually expanding. Among the theories that have shaped modern conservation discourse was Cesare Brandi's Theory of Restoration, written in 1963; the results of its impact can be traced in conservation practices and theoretical debates until today, as well as in the development of the conservation charters. Brandi distinguished the products of human activity into two categories: (i) industrial products, which are those that serve as tools or instruments with a particular function—such as a craft item—and (ii) works of art, those artefacts that have a particular form and structure, as well as functional properties—such as architecture.84 For Brandi, architecture should be considered as a work of art, since the appearance of a structure becomes the medium from which the image is manifested and transmitted to the future.85 Therefore, for Brandi, the restoration of a work of art sets as a primary goal the preservation of its image and not its function—contrary to an industrial product which should preserve primarily its functional properties. In his theory, Brandi proposed to understand the work of art as a result of multiple processes that do not affect its final image, by differentiating the concept of restoration<sup>86</sup> to that of reconstruction.<sup>87</sup> This distinction was explained by the duality of matter that lies both in its 'structure' and 'appearance.' It is a phenomenological approach that allows the reconstruction of the

<sup>83</sup> Ibid., 42.

<sup>&</sup>lt;sup>84</sup> Cesare Brandi, "Theory of Restoration I," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, 230.

<sup>85</sup> Ibid., 231.

 <sup>86 &</sup>quot;Restoration is the methodological moment in which the work of art is appreciated in its material form and in its historical and aesthetic duality, with a view to transmitting it to the future." Idem.
 87 It is worth mentioning here that Brandi developed his theory during the post-war era, where the war consequences were emotionally forcing the reconstruction of traumatized nations' identity.

interior 'structure'—for example when a building is damaged and its material strength is poor— as long as the 'appearance' of the work of art remains the same— i.e. its image. 88 89

Brandi's theory focuses to a large extent on the appearance and materiality of the work of art as a whole, since the primary concern is the image of the final result. Only the emphasis on physicality is evident in both axioms he raised: Only the material form of the work of art is restored, and, In [In ] estoration must aim to reestablish the potential unity of the work of art [In ] without erasing every trace of the passage of time left on the work of art Although his theory emphasised and addressed the tangible, the second axiom inserted a performative understanding into matter, since it suggested that all visible phases of the artefact as traces of past interventions should be respected. Similar to Boito's approach on restoration, Brandi asserted an equal meaning to the fabric, whether original or a subsequent addition/alteration, respecting the traces of all eras that are encompassed within the present state of the artefact. Brandi prioritised the restoration of buildings according to their historic and aesthetic value; another similarity to Boito's approach which has caused controversy in the field.

Opposed to Viollet-le-Duc's views on the role of the architect as creator, Brandi stressed that the conservator should never take the role of the first generator of the form. His theory embraced the result of processes that affect the artefact's final appearance, by supporting the preservation of subsequent interventions which were not part of the original fabric—the trace of multiple occurrences and modifications

<sup>88</sup> Brandi, "Theory of Restoration I," 232.

<sup>&</sup>lt;sup>89</sup> This view reflects on the hylomorphic model of thought discussed in detail in section 1 of Chapter IV: "IV. 1. Process and outcome: material."

<sup>&</sup>lt;sup>90</sup> Cesare Brandi, "Theory of Restoration II," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, 340.

<sup>91</sup> Brandi, "Theory of Restoration I," 231.

<sup>&</sup>lt;sup>92</sup> Brandi developed his restoration theory according to aesthetics. Under the prism of the originality of the work of art, Brandi suggested the removal of additions that diminish the aesthetic value of the artefact. Cesare Brandi, "Theory of Restoration III," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, 377-9.

which left visual and tangible evidence. In his writings on the "unity of the whole,"<sup>93</sup> and in concordance with Boito's view, Brandi proposed a distinction between old and new, with a view to differentiate between the approaches of multiple creators alongside the visual results; providing continuity to the history of the work of art. Moreover, Brandi's theory, and in particular his concept of *unity*, supported the understanding of buildings as works of art, from their creation to their perception and therefore to their restoration, by touching the concept of authenticity in terms of fabric, and the idea of creation with regard to the processes of human creativity for the completion of the transmitted visual and tangible result—i.e. work of art. The latter concept can be read as suggesting the intangible character of heritage, where the final object is not only appreciated through its image, but also by it becoming *signified*, which asserts a performative dimension to the work of art.

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<sup>93</sup> Brandi, "Theory of Restoration II," 340.

# I. 2. 2. THE COMMON GROUND BETWEEN THEORIES

The discourse on architectural conservation is not limited to the theories discussed above, but their influence was pivotal for what we understand and appreciate today as tangible cultural heritage, especially for current practices of architectural conservation. From the schools of thought mentioned above, it can be concluded that both sides consider buildings as living organisms, which carry with them a level of truthfulness transmitted to subsequent generations. However, the perspective of what is considered as truth was different for each theorist/practitioner. For example, Viollet-le-Duc's truth is associated with evolution and progress (the establishment of the new), whereas for Morris, truth emerges from the consistent preservation of the fabric (the precious tangible evidence of the past). Another similarity that can be identified is the bias towards the image of monuments, either through their reconstitution or through their protection, with the ultimate purpose of safeguarding them as integral entities for the subsequent generations. In other words, an *idée fixe* of the conservation of tangible evidence of the past determined by form and matter.

However, if we were to identify the main difference between the two movements, we would perhaps note that it lies in the ways that the conservator decides to manipulate the remaining fabric: what to retain and what to destroy; what to remember and what to obliterate; what to accentuate and what to understate handing on to future generations. He are paradoxically, within this principal difference lies one remarkable similarity. The subjectivity of the person commissioned to manage the fabric, which according to Paul Philippot is inseparable from "historical judgment." According to Philippot, "not everything that has happened to the object can be considered equally significant [...] what makes history is the meaning of the event, the meaning that we recognise in a particular context." This approach is part

<sup>&</sup>lt;sup>94</sup> Accompanied by the appropriate methods, tools and techniques for each case.

<sup>&</sup>lt;sup>95</sup> Paul Philippot, "Restoration from the Perspective of Humanities," in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, 221.

<sup>96</sup> Idem.

of a broader ideology of persistence which has established the discipline of architectural conservation since the late eighteenth century. More importantly, it authoritative97 indicates, the one hand, the role on architect/conservator/historian/policymaker who is called to decide, assert values and prioritise the importance of events represented in the fabric, and on the other hand, the subjectivity of history. In other words, they (specialists) are asked to distinguish the values according to their expertise, by de facto accepting that the events represented in the fabric are not equally important, and perhaps not all of them are worth preserving, and by extension worthy of transmission. The result of this distinction is that by degrading the value of an element of the fabric—by adding or altering for example—we underestimate, undervalue and demote at the same time the effort of the creator in the production of the underrated tissue, as well as the event that accompanies the meaning of its creation. This custom predominates in architectural conservation, evident through the favouring of the tangible, and corroborates the ideology of cultural heritage not equally addressing the seen and the unseen, the actual and the virtual, the tangible and the intangible. Instead, this selection process is influenced by the visual, and to a large extent based on aesthetic criteria, being at the same time political. This approach initiates a detectable bias towards events that control the memory of people, narrating selected stories with the visual support of physical means—i.e. the example of commemorative artefacts.

The question therefore, lies in how to approach the variable character of tangible heritage. Shall we understand culture as a manifestation under continuous evolution, or as a consolidated ideal that needs to be preserved since it provides visual evidence of humanity's past? It would be unfair to claim that a restoration approach betrays culture and that restorers are 'traitors,' as Boito advocated. It would

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<sup>&</sup>lt;sup>97</sup> Here, the term 'authoritative' does not intend to criticise the special competence acquired by specialists. Rather, it reflects the diminishment of users' participation in the decision making process within the realm of a specialised knowledge and expertise in the field of architecture (and conservation). See for example in Chapter II: "II.3. Heritage Critiques" and in Chapter IV: "IV.2.1. Interwoven Lines of Cultural Expressions: *Meshwork*" for a more elaborate discussion on the topic of performativity, agency and user participation.

also be unfair to contend that conservators focus only on the surface of buildings. It is, however, reasonable to conclude that the focus on the skin of the buildings—of the seen and the touched form and matter—has perhaps caused too much conflict in the ways that creative expressions are manifested in the present and considered as tangible cultural heritage. Culture, which is encompassed within the phrase tangible cultural heritage, embraces an amalgamation of practices, ideas and behaviours of human nature; old and new as societies develop. Culture is expressed in our everyday rituals, in artistic products, and behaviours, and it is by nature intangible. As Nobuo Ito has written: "Intangible culture is the mother of all cultures." Culture is not necessarily a product, or else, an object. It can also reflect expressions and rituals that communities form, as everyday behavioural practices. In other words, culture is the evidence of human existence, 99 manifested through the tangible—but not limited to its actual presence.

<sup>&</sup>lt;sup>98</sup> Nobuo Ito, "Intangible Cultural Heritage involved in Tangible Cultural Heritage" (paper presented at the ICOMOS 14th General Assembly and Scientific Symposium, Victoria Falls, Zimbabwe, October 27-31, 2003).

<sup>&</sup>lt;sup>99</sup> Chris Tilley, "Objectification," in *Handbook of Material Culture*, ed. Chris Tilley and all (London, Thousand Oaks, New Delhi: Sage Publications, 2006), 60.

# I. 3. THE SHIFT TOWARDS URBAN HERITAGE

While the discourse on the significance of monuments was developing between the dipole of restoration-conservation, another issue also became prominent: the integrity of historic cities. The industrial era has brought to light the need for major improvements in the infrastructures of the cities, as well as the means to achieve better standards for living conditions. Transportation and sanitary facilities were high on the agenda of modernisation, alongside unified urban coherence. The most indicative example of improvements that took place within the European continent was that of Paris, with the interventions realised by Baron Georges-Eugène Haussmann (1809-1891). Haussmann fulfilled Louis Napoleon Bonaparte's ambitions for rebuilding a new emblematic capital, and introducing a 'historical' continuity and balance to the cityscape. A linearity of *quartiers*, with broad boulevards and spacious plazas introduced a new paradigm of town planning that looked towards an urban network with open views to monumental architecture. Monumentalism was thus not only evident, but also a driving force for a constructed nationalistic identity.

As a result, Haussmann's modernisations annihilated the majority of the historic tissue of Paris (especially that belonging to the *Île de la Cité*) controlling the fabric in visual terms in order to present a unified character for the whole capital. This newly introduced controlled linearity, evident in other major centres of Europe, was criticised by the Austrian architect and historian Camillo Sitte who believed that urban planning should follow the surviving form of the city, rather than ignoring the latter's historic development. Sitte viewed city planning as an artistic process, and not as a destructive operation deriving from substitutes—i.e. new blocks of habitation. The rectilinear forms introduced in the industrial era, rather than being results of creativity and imagination, were, according to Sitte, evidence of planning

weakness since, in his own words, "straight lines and right angles are certainly characteristic of insensitive planning." 100

In his theory of urbanism Sitte emphasised the relationship between builtunbuilt areas, and especially the case of plazas as being the pivotal spaces for the manifestation of social activities. He argued that the loss of the latter's significance is an inevitable part of the evolution of social life, and thus a general advancement on the ways that cities function. Instead of trying to provide a theory to prevent this phenomenon, as Ruskin did by insisting on the future inhabitation of cities according to past standards, 101 Sitte welcomed the industrial era as an inexorable continuity of creative development. This newly introduced reality was for him an issue that required attention. That is, not as a thread for the material past, but for the reconciliation of the new with the old tissue. For Sitte, the new fabric should be the result of an artistic process emerging from the amalgamation of the tangible past with the outcomes of the present creative achievements, and should serve for the production of a unified ensemble: "[i]n any new development the cityscape (*Stadtbilt*) must be made as splendid and pictorial as possible, if only decoratively in order to glorify the locality."102 In this way Sitte believed that both material and immaterial elements of the city contributed to the safeguarding of the latter's living tradition, since the reformation of space is inextricably connected with the social activities that promote the quality of life.

Interestingly, Sitte did not focus on the external decorative characteristics of historic buildings to indicate their value, but to those spaces of "external use of interior architectural elements," <sup>103</sup> such as the balconies, staircases and galleries. By focusing his interest on the form, Sitte inserted a functional value to the picturesque material remnants of the past that was not exclusively related to the visual. This

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<sup>&</sup>lt;sup>100</sup> Camillo Sitte, *City planning according to artistic principles*, trans. George R. Collins and Christiane Crasemann Collins (New York; London: Random House, 1965), 86.

<sup>&</sup>lt;sup>101</sup> Françoise Choay, *The Invention of the Historic Monument* (Cambridge: Cambridge University Press, 2001), 121-22.

<sup>&</sup>lt;sup>102</sup> Sitte, City planning according to artistic principles, 111.

<sup>&</sup>lt;sup>103</sup> Ibid., 108.

conflict between the picturesque and the functional was evident in his writings, both in his considerations of the sanitary improvements (the necessary evils for the hygienic conditions of the cities that modern planning had to face), and in his opposition to the construction of facsimiles made for satisfying the eye but without any practical purpose.<sup>104</sup>

Although Sitte developed his theory from an aesthetic perspective, driven by the picturesque character and the engraved geometry of the physical past, he was also influenced by the social character of the cities. He suggested that the new planning activity should be perceived as an impromptu development that follows the continuity of the pre-given form. This reasoning was explained by his critique on the ways that his contemporaneous city planners (and architects) were conceptualising the integration of the new into the old in relation to open spaces. The plazas were not meticulously calculated open spaces in relation to the built environment any more. Rather, the public squares were results of the left-over spaces of the developed built areas, and thus tarnished—i.e. with implications for both the visual and the social aspects of the cities. For Sitte, this planned irregularity was completely disconnected from the existing tissue and seemed completely random.

A more progressive approach to the perception of the historic city, as opposed to a static and fixed outcome of the past (see Ruskin and Morris), was given in the beginning of the nineteenth century by the biologist and geographer, Patrick Geddes, in Britain. Geddes understood the development of cities as an evolutionary process similar to that of human organisms. He considered urbanism not as a study of the past that is required to be examined due to the precious material evidence transmitted to the present, but as a study towards the future social and morphological development of the city. By using a metaphor from nature, Geddes argued that cities require revitalisation in order to function properly according to each era's needs; "Nature [...] in diseased conditions, does give us disease. But, as we improve

<sup>104</sup> Ibid., 83.

conditions, and with them vitalise functions, Nature gives us, must give us, health and beauty anew renewing, it may be surpassing, the best records of old."<sup>105</sup>

Geddes believed that cities are transitional places that cannot be limited to preserved matter, and considered Ruskin and Morris's views romantic and "passionate refusal"<sup>106</sup> to insist on an eternal past. Closer to Viollet-le-Duc's perspective on the restoration of buildings, Geddes argued that functionality is the key notion of a city's healthy condition, found through the new materials of the present. But because cities persist in change, their configuration cannot easily change; rather, their matter can only be regenerated within the pre-given form inherited from the past.

The question for Geddes was how to understand the past in order to take actions for the future life of cities. A simple research in the archives is not enough to examine the city's variable state, he argued. His proposed civic survey was a study of *social filiation*; the investigation of all transforming phases of the past that contribute to a city's present state. But above all, it was a *conservative surgery* that aimed to diagnose the decayed fabric, in order to prevent the degradation of the city and to control the latter's future development. Geddes's reasoning on the unavoidable change of the urban tissue was explained by the imprint of the contribution of the inhabitants of cities. "[E]ach generation [...] must express its own life, and thus make its contribution to its city in its own characteristic way." This participation of the making of the city from its own people was for Geddes engraved in the documented evidence of the past which he used in order to illustrate this "progress of design and construction." The civic survey provided not only the

<sup>&</sup>lt;sup>105</sup> Patrick Geddes, *Cities in Evolution: An Introduction to the Town Planning Movement and to the Study of Civics* (London: Williams & Norgate, 1915), 86.

<sup>106</sup> Ibid., 93.

<sup>&</sup>lt;sup>107</sup> Patrick Geddes, and F. C. Mears, *The Civic Survey of Edinburgh* (Edinburgh: Civics Department, Outlook Tower, 1911.), 537.

<sup>108</sup> Ibid., 551.

<sup>109</sup> Ibid., 556.

detection of the fabric at risk, but also infill-spaces for future industrial development—see for example the Civic Survey of Edinburgh.<sup>110</sup>

Geddes admired the past, but also believed that the magnitude of artistic expressions is yet to come. Impressed by the persistence of cities' core to change, but a progressionist himself, Geddes encouraged the coexistence of old and new fabric. His restored house in James Court, Edinburgh, was an example of his vision towards a harmonic marriage of old forms with new materials (regeneration). But Geddes was not only interested in the relationship of past and present for controlling the future image of the city. The Outlook Tower in Edinburgh, became Geddes' "experimental laboratory, [...] a global graphic encyclopedia"111 that encapsulated multiple representations of the city in a singe place; a temporal heterotopia (see Chapter IV, section 3.2). The camera obscura built on top of the tower presented a projection of dissolved views of Edinburgh, the one melting into another.<sup>112</sup> This social laboratory that has been used also for educational purposes for local awareness, 113 has become an optical device that allowed a complete understanding of the city as a form and as a process, providing a holistic apprehension of the enriched historical and contemporary urban environment. Geddes' contribution to the town planning field was pivotal for the subsequent discipline of urban conservation, both in terms of fabric and urban methodologies.

A similar approach to Geddes' conservative surgery was introduced in the same period in Italy by Gustavo Giovannoni. The theory of *diradamento* was a selective approach to the conservation of historic urban fabric. The new industrial era was demanding better living conditions in the cities, related to sanitary improvements, traffic routes and housing developments. Giovannoni's *diradamento* was a response to this modernisation by preserving on the one hand the historic

<sup>&</sup>lt;sup>110</sup> Geddes and Mears, The Civic Survey of Edinburgh.

<sup>&</sup>lt;sup>111</sup> M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge, Mass.: MIT Press, 1994), 213.

<sup>112</sup> Ibid., 216

<sup>113</sup> Helen E. Meller, Patrick Geddes: Social Evolutionist and City Planner (London: Routledge, 1990), 72.

fabric, and on the other upgrading the conditions of cities. This reformation required a process of selection. Opposed to Haussmann's radical modernisations of Paris, Giovannoni's *diradamento* initiated sacrifices of carefully selected decayed fabric, limiting the improvements to urban areas that threatened the sanitary conditions of the city—i.e. Rome.<sup>114</sup> Although the theory of *diradamento* was selective and highly driven by the visual, it also became the cornerstone of what is known nowadays as 'urban heritage.'<sup>115</sup> <sup>116</sup>

During the interwar period, and in particular in the 1930s, two documents that were produced concurrently unveiled the antithesis in the perception of the historic environment. Firstly, the Athens Charter (Charte d'Athènes) published in 1943 by Le Corbusier, was a doctrine based on the meeting of Congrès International d'Architecture Moderne (CIAM) in 1933 en route from Marseille to Athens. The charter followed the modernist ideas on urban planning, and had a special section on the "Historic Heritage of the Cities." Six main points were raised in relation to historic fabric:

Architectural assets must be protected, whether found in isolated buildings or in urban aggregations...

They will be protected if they are the expression of a former culture and if they respond to a universal interest...

and if their preservation does not entail the sacrifice of keeping people in unhealthy conditions...

and if it is possible to remedy their detrimental presence by means of radical measures, such as detouring vital elements of the traffic system or even displacing centers hitherto regarded as immutable...

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<sup>&</sup>lt;sup>114</sup> Glendinning, The Conservation Movement..., 179.

<sup>115</sup> Gustavo Giovannoni, L'Urbanisme face aux villes anciennes (Paris: Editions du Seuil, 1998), 13.

<sup>&</sup>lt;sup>116</sup> Giovannoni was a contradictory figure due to his action during the fascist era in Italy. His material-centric/selective approach of cultural heritage is evident in both Athens Charters of 1931 and 1933. Jokilehto, *A History of Architectural Conservation*, 310.

<sup>&</sup>lt;sup>117</sup> Le Corbusier, and International Congresses for Modern Architecture, *The Athens Charter* (New York: Grossman Publishers, 1973), 86.

The destruction of the slums around historic monuments will provide an opportunity to create verdant areas...

The practice of using styles of the past on aesthetic pretexts for new structures erected in historic areas has harmful consequences. Neither the continuation of such practices nor the introduction of such initiatives will be tolerated in any form. <sup>118</sup>

The issues raised in the Athens Charter (1933), addressed an architectural and urban continuity to historic cities with respect to progress (architectural production for serving human needs), originality (as opposed to the production of facsimiles) and appreciation of cultural manifestations (recognition and respect for the past). The charter, although radical in relation to a consistent and systematic form-centred preservation of the urban tissue, introduced a reality of coexistence of the past with the future. It addressed heritage as an innate process of creation without focusing exclusively on the visual, but rather on the functional aspects of architecture.

Secondly, two years prior to the CIAM's resolutions, another meeting took place in Athens. It was the First International Congress of Architects and Technicians of Historic Monuments in 1931, organised by the International Museums Office (IMO). The meeting gave birth to the Athens Charter, also known as *Carta del Restauro*, which can be considered as the manifesto of the international conservation movement. The congress's resolutions were described under seven main categories, with the aim to raise national and international awareness for the protection of works of art, monuments, historic and archaeological sites, through modern techniques and materials for the restoration of built fabric. Although very general in terms of definitions, practices and methods, the charter served as a catalyst for the articulation of a cosmopolitan urge to preserve tangible cultural expressions.

Focusing on the historical and aesthetic character of monuments and works of art, lacking definitions and specifications on the categories of artefacts, the Athens

<sup>118</sup> Ibid., 86-88.

Charter (1931) introduced general principles for the restoration of monuments, concerning exclusively the tangible and visible heritage. An interesting section of the charter was the recommendation apropos the occupation of buildings which can be understood as a first indication towards the intangible character of heritage. This suggestion asserted a continuity to the functional aspect of tangible heritage, signifying the transmission of form and matter alongside the purpose of creation. Nevertheless, it was proposed that the occupation of the structures should respect the original function. The risk of a profane usage in respect to the artistic character had to be eliminated so as not to disturb the artistic character and the visual appearance of the structure; an issue that limits the variability of material endurance, and, in a way, eradicates the dimension of intangible carried within this recommendation.

<sup>&</sup>lt;sup>119</sup> "The conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character." *The Athens Charter for the Restoration of Historic Monuments*, 1931.

# I. 4. HERITAGE CONSENSUS: INSTITUTIONALISATION OF CULTURAL HERITAGE

Although the cornerstone of the international conservation movement was undeniably the Venice Charter in 1964 (investigated later in this section), the roots of the intercontinental stewardship of cultural heritage can be traced back to the interwar period with the foundation of the International Committee on Intellectual Cooperation (ICIC, 1922-1946), the predecessor of UNESCO (founded in 1946). Since then, the concept of conservation has been addressed in various international charters, by incorporating individual artefacts, urban and natural sites, traditions and rituals with the main aim being the systematic safeguarding of the world's heritage.

International charters serve as tools for a unified understanding of cultural heritage—such as urban environments and communities—and they provide professional recommendations towards conservation, sustainability and management of heritage—such as techniques, tools, methods, materials, et cetera. The discourse on architectural conservation is by no means limited to them. However, they cannot be excluded from the discussion since they reflect shifts of definitions and of actions suggested towards the safeguarding of the world's heritage, and they are, if not the main, significant players responsible for contemporary *social-heritage*. This section traces the aggregation of what we could nowadays call established heritage, 122 by examining precise moments from the midtwentieth century which expanded the notion of monument to urban areas towards, what is now known, as intangible cultural heritage.

<sup>&</sup>lt;sup>120</sup> The ICIC and the IMO, were both founded by the League of Nations as a step forward to promote peace and international dialogue between scientific, artistic and scholar communities.

<sup>&</sup>lt;sup>121</sup> The term *charter* is used in this thesis to encapsulate within its meaning the outcomes of various international instruments, such as charters, declarations, conventions and reports on cultural heritage from resolution meetings of intergovernmental scientific organisations and congresses—such as UNESCO, CE, ICOMOS, ICCROM and UN.

<sup>&</sup>lt;sup>122</sup> Rodney Harrison calls it *official heritage*. See Rodney Harrison, *Heritage*: *Critical Approaches* (Milton Park, Abingdon; New York: Routledge, 2013), 14-15.

During the post-war period, the Venice Charter of 1964, was the result of the second International Congress of Architects and Technicians of Historic Monuments, adopted also as the first document of ICOMOS at its foundation in 1965. The Venice Charter is, according to many scholars, the basis of all succeeding international doctrines, since it can be considered as a more comprehensive and detailed *Carta del Restauro*. The document provided a more comprehensive definition of the monument, relating it for the first time to the urban or rural setting in which it is found. Although the intangible was neither included in the definitions nor in the conservation practice suggestions, I argue that it can be found as a non-articulated idea under the notions of *authenticity*, *human values*, and *cultural significance*; 124 concepts that played a pivotal role in the articulation of intangible cultural heritage in the turn of the twenty-first century.

The Charter of Venice was the most cited document during the development of international stewardship. It initiated the focus on the transmission of material evidence, and provided an interpretation for the significance of the general context that a monument carries within it—positing that it is not only the latter's locality or adjacent built environment, but also the ethnological perspective in relation to urban areas that should be evaluated. Alongside the obvious duty of safeguarding the tangible, four notions that were brought forward from the Venice Charter—although not articulated in this way—were the most important aspects that have been addressed from all international instruments prior to the recognition of intangible cultural heritage: (i) the material evidence of the past; (ii) the notion of place; (iii) the

<sup>&</sup>lt;sup>123</sup> "The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired *cultural significance* with the passing of time (emphasis added)." The Venice Charter, *International Charter for the Conservation and Restoration of Monuments and Sites*, Venice, 1964.

<sup>&</sup>lt;sup>124</sup> "People are becoming more and more conscious of the unity of *human values* and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their *authenticity* (emphasis added)." Ibid.

social function of architectural heritage; and (iv) the urban or rural environments where cultural manifestations take place in relation to nature.

The radical shift on the understanding of tangible cultural heritage, in terms of both definitions and measures, emerged from UNESCO's World Heritage Convention in 1972. The convention acted as a response to the world's threatened heritage, thus making a clear distinction between cultural and natural heritage. Henceforth cultural heritage was considered as the material outcome of creative manifestations, whereas natural heritage was understood as the habitat of animals and plants and the natural environment of unparalleled beauty. Apart from the recommendations that the convention brought forward for the safeguarding of the world's heritage, the chief characteristics worth mentioning, were the disintegration of the notion of monument and the introduction of criteria for valuing heritage.

For the purpose of this Convention, the following shall be considered as 'cultural heritage:'

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of

<sup>&</sup>lt;sup>125</sup> This category of heritage which is of undeniable importance for natural habitats, is not included in the discourse of this thesis. It is perhaps needless to say that there is no intention to underrate its significance. Rather, cultural heritage is intentionally brought forward by being the subject of examination of this thesis.

<sup>&</sup>lt;sup>126</sup> Until 1972, all valued immobile material attributes were encompassed under the term monuments.

outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.<sup>127</sup>

Although the terminology used for describing tangible heritage has become more explicit with the introduced categories of *monuments*, *sites* and *groups of buildings*, the focus on form and matter has turned out to be more solid. Surprisingly, even nowadays when cultural heritage is officially acknowledged in both its tangible and intangible dimensions, the definition of cultural heritage remains the same.<sup>128</sup> Cultural manifestations are officially appreciated through the tangible, and valued *from the point of view of history, science and art.* Only for the category of sites are the values determined from an *aesthetic*, *ethnological* and *anthropological point of view*, a fact that as Françoise Choay has also noted is quite unclear and peculiar.<sup>129</sup> Since then, the transmission of cultural manifestations has become quantifiable; valued through the visual characteristics—form and matter—of an individual artefact or a territory.

The convention "established a sense of shared belonging, a global solidarity." <sup>130</sup> Yet, the influence of Western values was not only evident, but has also become officially universal. Soon enough, the WH designation became a prestigious status symbol for countries, with an increased number of properties inscribed on the UNESCO WH list every year (approximately twenty attributes annually). Pivotal as it was for the unified understanding of the notion of heritage, the Convention of 1972 was also the epitome of the beginning of international stewardship and heritage of display. <sup>131</sup> A phenomenon that contributes to a large extent to *spectacle-heritage*, since the relationship between the visual and the functional is already at risk.

<sup>&</sup>lt;sup>127</sup> UNESCO, Convention concerning the Protection of the World Cultural and Natural Heritage (Paris: 1972),

 $<sup>^{128}</sup>$  See the next section of this chapter "I.5. Intangible and Tangible: Process and Outcome" for a more elaborate discussion on this issue.

<sup>&</sup>lt;sup>129</sup> Choay, The Invention of the Historic Monument, 221.

<sup>130</sup> Ibid., 140.

<sup>&</sup>lt;sup>131</sup> Consider for example, heritage tourism. Nowadays, a very important part of global tourism is directed through heritage, and in particular associated with the inscribed properties included in the UNESCO WH list.

Figure 2 illustrates the inscribed world heritage properties from all over the globe, as recorded by UNESCO in September 2014.<sup>132</sup>



**FIGURE 2**: MAP ILLUSTRATING THE 1,007 INSCRIBED PROPERTIES IN UNESCO WH LIST (2014), INCLUDING CULTURAL, NATURAL AND MIXED PROPERTIES AROUND THE GLOBE. **SOURCE**: DRAWN BY AUTHOR.

<sup>132</sup> This illustration is entitled "What would you discover if you linked the dots? You can discover everything except the obvious." It has been prepared for the design competition 'Authenticity: Global VS Local' in relation to the XVIII General Assembly and ICOMOS Symposium November 2014 in Florence. In this illustration heritage is a concept that transcends boundaries. According to this image, local as an individual value can be read as global, and the opposite way round. Every observer can perceive the world in many different ways while connecting the dots mentally. In this image the dots are counted to 1,007; equivalent to the number of properties inscribed in UNESCO's WH list as per September 2014 (in the very beginning of this research). With the addition of eighty-five attributes within a period of five years, nowadays UNESCO counts 1,092 properties in its WH list. The number of intangible cultural heritage attributes is eschewed from this drawing, since it cannot be limited within geographical boundaries.

The recommendations provided by these international instruments was not only restricted to properties that were in danger of natural dilapidation or of demolition due to urban developments that threatened their physical existence. Measures and suggestions have been also issued for the protection of monuments in the event of intentional destruction due to war. The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (UNESCO) was the first charter to address this issue, immediately after the end of the Second World War. In a similar logic, the Declaration of Dresden on the "Reconstruction of Monuments Destroyed by War" in 1982 by ICOMOS, stressed the necessity of bringing back the material evidence of the past that violently ceased to exist and thus was not able to be transmitted—at least visually and in a state of actuality. During a period of more than sixty years, several issues concerning the management of tangible heritage have been stressed in various charters; among them are: the protection of archaeological remains and sites (1956, 1989, 1990, 1992, 2010); the safeguarding of the underwater cultural heritage (1996, 2001); the preventing of illicit export of movable cultural properties (1964, 1970); and the preservation of industrial heritage (1987, 1990, 2003, 2011). 133

This social element of architectural heritage has also appeared more prominently during the development of the established heritage movement. With the extrapolation of conservation approaches from architectural to urban areas, the ethnological perspective was evident in many charters addressing the contemporary role of historic areas. The Resolutions of Bruges in 1975 was among the first charters to stress the need for integrated conservation approaches for safeguarding the character of historic towns while respecting the social context, followed by the Declaration of Amsterdam the same year. The Norms of Quito of 1967, was another stone in the pyramid of stewardship, considering the social function of buildings and sites. The useful contribution of the charter was the recognition of the historic and artistic

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<sup>&</sup>lt;sup>133</sup> See full list of charters in a chronological order with details on their considerations, in "Volume 2: *Appendix I: Established heritage: 1. Index of International Charters on Cultural Heritage.*"

<sup>&</sup>lt;sup>134</sup> See for example the Records of the General Conference, 19th session, Nairobi: UNESCO, *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*, 1976.

*human imprint* that makes a building worth to be considered as heritage, echoing, in this sense, Brandi's theoretical examinations on the appreciation of the work of art according to its historical significance representing testimony to human activity.<sup>135</sup>

The distinction of the different typologies of architectural heritage from UNESCO in 1972 has brought to light a new wave of management policies addressing urban areas. Intangible heritage, although not officially recognised during the 1980s, was evident in several charters which addressed architectural heritage from the perspective of the inhabitant; detected in phrases such as: "identify our cultural personality," values of traditional urban culture," and the participation of community to the everyday living experience. 138

With the *Istanbul Declaration on Human Settlements*, published by UN in 1996, the social aspect of heritage moved higher up in the conservation agenda. The prime concern of the Habitat Agenda was the sustainability of human settlements, the universal solidarity, social equality, and cultural diversity. Although the agenda did not involve any heritage-safeguarding concerns, the declaration influenced consequent conservation charters towards a more user-friendly perspective on the management of architectural heritage and to a better quality of the living conditions in urban areas and historic settings.

One of the most influential contributions provided by ICOMOS in 1979 (revised in 2013) was the *Burra Charter*. The charter issued a more comprehensive understanding of the notion of place by encapsulating material and immaterial elements that contribute to the cultural significance of a territory. Instead of providing direct ways of dealing with the safeguarding of heritage (architectural or urban), the charter's scope was to suggest guidance for the conservation and management of heritage in places of cultural significance. The Burra Charter process included the following steps: (i) "Understand Significance;" (ii) "Develop Policy;" and

<sup>&</sup>lt;sup>135</sup> Brandi, "Theory of Restoration I," 233.

<sup>&</sup>lt;sup>136</sup> ICOMOS, Charter for the Preservation of Quebec's Heritage (Deschambault Declaration), 1982.

<sup>&</sup>lt;sup>137</sup> ICOMOS, Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter), 1987.

<sup>&</sup>lt;sup>138</sup> ICOMOS, Petropolis Charter, 1987.

(iii) "Manage in Accordance with Policy." <sup>139</sup> The important thing that the charter introduced was a method for understanding a place's value according to its unique characteristics—i.e. history, use, associations and fabric <sup>140</sup>—rather than a recipe for policies that should be applied to every place.

But while the Burra Charter seemed to encompass the social context of a historic settlement, by acknowledging human creativity in relation to the transformation of the environment (i.e. *adaptation*), the definition given for the term *place* contradicted this logic: "*Place* means a geographically defined area. It may include elements, objects, spaces and views. Place *may* have tangible and intangible dimensions (emphasis added)."<sup>141</sup> But a *place* always has tangible and intangible dimensions if we consider that the intangible is entangled with tradition, which is in a constant negotiation with the making of cultural heritage (see next section of this chapter).

The immaterial character of heritage thus became prominent in several charters, which stressed the need to understand the historic sites and cities as *urban ecosystems*.<sup>142</sup> But more importantly, the international instruments started taking into consideration the "[s]pirit of place [which] is defined as the *tangible* (buildings, sites, landscapes, routes, objects) and the *intangible* elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, et cetera), that is to say the *physical* and the *spiritual* elements that give *meaning*, *value*, *emotion* and mystery to the *place* (emphasis added)."<sup>143</sup> The *Québec Declaration* of 2008, suggested that the value of tangible heritage should not only be measured according to historic or aesthetic criteria. Rather, a place, where matter is manifested, is assigned

<sup>139</sup> Idem.

<sup>&</sup>lt;sup>140</sup> Definitions were provided for each notion in Article 1 of the charter. *See* ICOMOS, *The Burra Charter, The Australia ICOMOS Charter for Places of Cultural Significance*, 2013.

<sup>&</sup>lt;sup>141</sup> Paradoxically in the explanatory notes, the intangible is present under the phrase "a site with spiritual or religious connections." Article 1, Definitions: 1.1, *The Burra Charter*, 2013, 2.

<sup>&</sup>lt;sup>142</sup> ICOMOS, The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas, 2010.

<sup>&</sup>lt;sup>143</sup> ICOMOS, Québec Declaration on the Preservation of the Spirit of Place, 2008.

with cultural significance because it contains an amalgamation of meanings that give value to its overall existence beyond its fixed form.

At the turn of the twenty-first century, the intensification of international policy-making has reached a point where every scale of tangible heritage with assigned value may be under consideration for protection. Due to the dominant Western influence on material evidence of the past, cultural diversity was overshadowed by the significance of the solid tangible. As a response to the fixity established by the provision of unified criteria for valuing the world's physical heritage, the *Nara Document on Authenticity* in 1994, instituted the notion of *authenticity* as a measure for valuing the tangible according to the cultural context of each society. The *Nara Document* provided a revisionist approach to the monolithic notion of tangible heritage by illustrating that cultural significance is not fixed within an eternal presence of physical artefacts as 'Western convention' dictates, but it can also be found in the traditional ways that each culture controls the existence of matter. The controls the existence of matter.

The notion of tradition was further explored during the preparations for the official recognition of intangible heritage. The *Folklore Recommendations* issued by UNESCO in 1989 was the first step towards understanding the immaterial character of heritage which is associated with a living tradition related to identity, rituals and oral values, liberated from matter and form. Yet, as the next section of this chapter will show, the distinction between the tangible and intangible did not contribute to the dissolution of the material character of heritage. Rather, it served as another recommendation for the safeguarding of cultural transmissions, this time even more dangerous since it aimed to manage an *a priori* characteristic of heritage that indicates process and creativity.

 $<sup>^{144}</sup>$  A more elaborate discussion on the notion of authenticity is presented in the next chapter of this thesis

 $<sup>^{145}</sup>$  An example is the famous case of Japan's shrines. Every twenty years, the temples are demolished and facsimiles are rebuilt from scratch, in order to provide shelter for the new spirit that comes to occupy the temple—i.e. re-creation of matter.

The interesting development within the internationalisation of cultural heritage, as an extended part of the conservation movement, is that it is not limited to physical entities—i.e. monuments. The acknowledgment of heritage through other means of expressions, or through other factors that contribute to the transformation of the historic fabric that expand to territories, significantly shaped the understanding of what can be equally valued. The problem, however, is that the radical escalation of heritage attributes—especially of the tangible—has been multiplied and it will soon become the majority, in contrast to the non-acknowledged fabric, that is, if designation tendencies carry on in the same way. As a result, cultural heritage, seen only through the lens of stewardship, jeopardises the meaning of value since almost everything is valuable within this persistent conservation scheme. Moreover, and most importantly, it exposes the notion of transmission by delineating the intrinsic variability or transformability of cultural manifestations which are expressed through tangible or intangible means. The gradual establishment of the notion of preservation has become a systematic international movement that nourishes socialheritage (inherited obligation to preserve) and has contributed significantly to the phenomenon of spectacle-heritage (ossified heritage of display). Or, as Rem Koolhaas has remarked sarcastically, "the scale of preservation escalates relentlessly to include entire landscapes, and there is now even a campaign to preserve part of the moon as our most important site."146 147

Figure 3 illustrates a timeline of charters produced by UNESCO (red colour letters in bigger scale), ICOMOS (green colour in medium scale) and the Council of Europe (blue colour in small scale). This illustration shows the density of actions taken forward for managing cultural heritage. The superimposition of each charter's title is intentional, in order to show the compactness of stewardship since 1931, considering Athens Charter as the starting point of this intensified conservation

<sup>&</sup>lt;sup>146</sup> Koolhaas, "Preservation is Overtaking Us," 1-2.

<sup>&</sup>lt;sup>147</sup> Surprisingly Koolhaas might be a prophet for his ironic statement, since a start has been made with China's Moon mission and the sprout of the first seeds planted. "China's Moon mission sees first seeds sprout," BBC, January 15, 2019, https://www.bbc.co.uk/news/world-asia-china-46873526.

movement. It is followed by Figure 4, which decodes in three different timelines the content of the charters illustrated in Figure 3. The image illustrates from left to right: (i) The characteristics of heritage that were considered in each charter, classified under the categories of *diversity* (orange colour), *underwater* (grey), *nature* (yellow), *artefacts* (purple), *monuments* (blue), *sites* (green), and *expressions* (red); (ii) The charters that considered tangible (blue) or intangible (red) heritage in their recommendations; and (iii) An interpretation of those charters that considered the intangible character of heritage, even if not addressed it in their recommendations. Both Figures 3 and 4 can be read in conjunction with "Appendix I: Established heritage: 1. Index of International Charters on Cultural Heritage," in Volume II of this thesis.

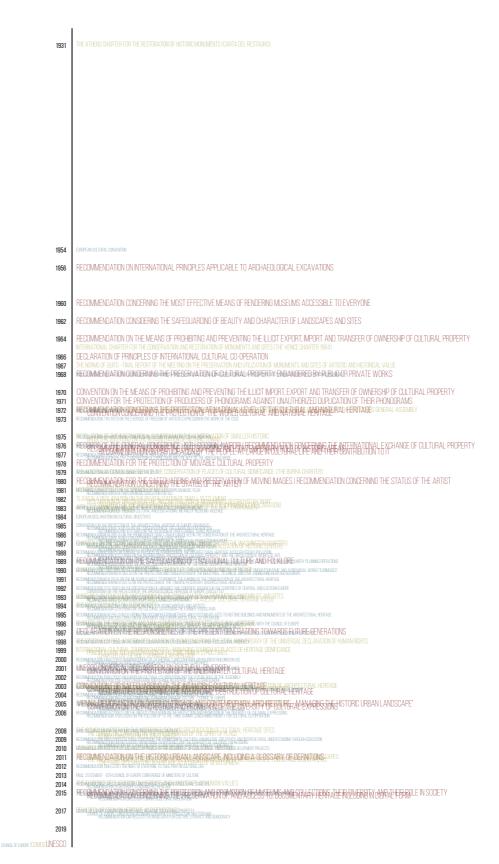


FIGURE 3: TIMELINE OF CHARTERS PRODUCED BY UNESCO, ICOMOS AND THE COUNCIL OF EUROPE.

SOURCE: DRAWN BY AUTHOR.

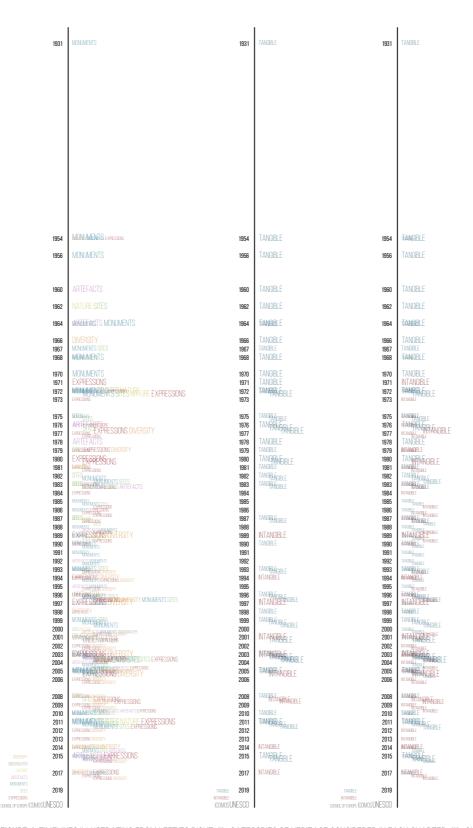


FIGURE 4: TIMELINES ILLUSTRATING FROM LEFT TO RIGHT: (I)- CATEGORIES OF HERITAGE CONSIDERED IN EACH CHARTER; (II)- OUTCOME OF EACH CHARTER IN RELATION TO TANGIBLE AND INTANGIBLE HERITAGE; AND (III)- INTERPRETATION OF THE CONCEALED NOTION OF INTANGIBLE WHEN ONLY TANGIBLE HERITAGE WAS CONSIDERED IN THE RECOMMENDATIONS.

SOURCE: DRAWN BY AUTHOR.

# I. 5. INTANGIBLE AND TANGIBLE: PROCESS AND OUTCOME

This section examines the two typologies of heritage—tangible and intangible—under the prism of their definitions. The first part compares the two typologies by bringing forward the discrepancies between their definitions in relation to the dipole, process and outcome. The intention of this comparison is to illustrate that tangible heritage is solidified not only through its preservation, but also through the ways that is processed. Compared with intangible heritage, which is appreciated through the process of making, tangible heritage is defined and valued through its fixed condition. What this section seeks to unveil is the *lacuna* of the intangible dimension of tangible heritage. The analysis of the given definitions of both typologies sets the ground to identify the problem of *social-heritage* through the prism of stewardship, with the intergovernmental institutions being the main instruments that inform, control and guide they ways in which cultural heritage is acknowledged, preserved and managed.

The official document that recognises the existence and also the need for safeguarding the recent articulated character of cultural heritage is the one provided by UNESCO under the "Convention for the Safeguarding of the Intangible Cultural Heritage" in Paris in 2003. Until now, it is the only official document defining intangible cultural heritage as follows:

1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such

intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

- 2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:
- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship. 148

If we pause for a moment and reflect on the definition of cultural heritage by UNESCO in 1972, we might be surprised by the contradictions that can be found within a period of thirty years between the two conventions. Surprisingly, the official definition of cultural heritage provided both by ICOMOS<sup>149</sup> and UNESCO,<sup>150</sup> remains the same. It fails to include the intangible typology and defines heritage exclusively through the lens of material outcomes of cultural manifestations.<sup>151</sup> The first aspect worth noticing from both definitions is the relationship between the *process of creation* and the *outcome of creation*. Tangible heritage is considered an attribute with assigned values. Its definition implies a static state of the categories of artefacts, without reference to the process of making. On the other hand, intangible heritage is conceptualised both as product and as traditional practice that generates various outcomes, either material or immaterial. In this sense, it does not provide an enriched

<sup>&</sup>lt;sup>148</sup> UNESCO, Convention for the safeguarding of the Intangible Cultural Heritage (Paris, 2003), 2.

<sup>&</sup>lt;sup>149</sup> See both ICOMOS definitions "Glossary," ICOMOS, updated November 10, 2016,

https://www.icomos.org/en/2016-11-10-13-53-13/icomos-and-the-world-heritage-convention-4#cultural\_heritage; and Jukka Jokilehto, *Definition of Cultural Heritage: References to Documents in History*, ICOMOS, 1990, revised for CIF, 2005.

<sup>&</sup>lt;sup>150</sup> See the most updated version the Operational Guidelines: UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: Word Heritage Centre, 2017), 18, http://whc.unesco.org/en/guidelines.

<sup>&</sup>lt;sup>151</sup> See section I. 4. "Heritage Consensus: Institutionalisation of Cultural Heritage."

conceptual ground more than the "Recommendation on the Safeguarding of Traditional Culture and Folklore" already issued in 1989:

Folklore (or traditional and popular culture) is the totality of tradition–based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.<sup>152</sup>

Although the definitions issued by the WH Convention of 2003 can be traced back to the Folklore Recommendations of 1989, the meaning of intangible cultural heritage in a global context within twenty years has not (significantly) changed. After fifteen years of its recognition, intangible cultural heritage is not yet separated from the outcome and the traditional making of the outcome. However, the latter conjecture does not imply any suggestion for their differentiation, since tradition is *a priori* intangible and is entirely interrelated with creative expressions. Rather, it appears to be paradoxically confusing when it comes to considering intangible cultural heritage with tangible outcomes. Conversely, it is inconceivable to think of tangible cultural heritage without its accompanying process of making.

This quasi-differentiation throws the actual difference between the tangible and intangible dimension of cultural heritage into confusion. If we are to think of tangible as a category of heritage responding to material outcomes, we would have to consider their accompanied (creative) cultural expressions. That is, not only the process of making as understood from the intangible typology, but the process of

<sup>&</sup>lt;sup>152</sup> UNESCO, "Recommendation on the safeguarding of traditional culture and folklore," in *Resolution* 7.1 adopted by the General Conference at its twenty-fifth session (Paris, 1989), 239.

<sup>&</sup>lt;sup>153</sup> Emphasis is added here on the meaning and not on the ways of safeguarding it. For the differences between the two conventions/recommendations along see: Barbara Kirshenblatt-Gimblett, "Intangible Heritage as Metacultural Production 1," *Museum International* 56, no. 1-2 (2004): 52-65.

altering as well as the process of regenerating material heritage. It is understandable that the endurance of tangible attributes is a result of a continuous transformation of their fabric as a necessary process of the transmission of cultural expressions in time, which, as this thesis argues, is not necessarily reflected through a static outcome—for example a monument.

The most concrete example of this lack of consideration of the process of tangible cultural heritage (in urban scale) is the controversial case of the Dresden Elbe Valley in Germany, inscribed on the WH list in 2004 as a cultural site (the third category of the definition of cultural heritage). 154 The site was de-listed in 2009 due to the construction of a new bridge (Waldschlößchenbrürcke), which, according to UNESCO, was posing a threat to its cultural setting (Figures 5, 6 & 7). 155 Although the debate on the de-listing stressed the threat of the ecosystem, it was more focused on the visual impact that the bridge brought to the cityscape, accompanied in the end by a failure of communications among the participatory authorities that led the delisting of the site. 156 As stated by UNESCO, "the term 'cultural landscape' embraces a diversity of manifestations of the interaction between humankind and its natural environment."157 Therefore, the de-listing of the site because of the construction of a bridge, an interrelationship of humans and environments combining materials and techniques of the present time, is contrary to the given definition. This is perhaps the most notable proof of lack of consideration of the relationship of process-andoutcome for tangible cultural heritage in a world heritage context, influenced by the visual. 158 In other words, stewardship is driven by an inescapable bias towards the

<sup>&</sup>lt;sup>154</sup> Cultural side in contrast to natural side, with the latter encompassing the rural environment.

<sup>&</sup>lt;sup>155</sup> "Dresden is deleted from UNESCO's World Heritage List," UNESCO, June 25, 2009. https://whc.unesco.org/en/news/522/.

<sup>&</sup>lt;sup>156</sup> Bénédicte Gaillard, and Dennis Rodwell. "A Failure of Process? Comprehending the Issues Fostering Heritage Conflict in Dresden Elbe Valley and Liverpool — Maritime Mercantile City World Heritage Sites," *Historic Environment: Policy and Practice* 6, no. 1 (2015): 26-30.

<sup>&</sup>lt;sup>157</sup> Peter. J. Fowler, "Cultural Landscape," In World Heritage Cultural Landscapes 1992-2002 (Paris, UNESCO World Heritage Centre: 2003), 22.

<sup>&</sup>lt;sup>158</sup> At present time there are fifty-four properties in UNESCO's list of danger; thirty-seven of them within the category of cultural landscapes. "List of World Heritage in Danger," UNESCO, accessed September 14, 2018, https://whc.unesco.org/en/danger/.

seen and tangible architectural achievements of the past, failing to acknowledge and anticipate the new (and rationally foreseen, I would dare to say) cultural expressions.

Yet, if we are to think of intangible cultural heritage as *a priori* non-tangible outcome—without matter but related to the senses—we would support that it is accompanied by (creative) cultural expressions This association of process and outcome is already included and understood as intangible cultural heritage and there are numerous examples inscribed in the WH list: among them are folk music, traditional dance, language, narratives such as poems, oral stories, rituals and social practices manifest in immaterial form. All of them are practices survived and transmitted to following generations. However, the intangible cultural heritage also includes traditional expressions that compose tangible outcomes, such as craftsmanship, which on the one hand is recognised for its intangible character by indicating the way of *making*, but on the other hand, is manifested through material outcomes.

What is preserved corresponds to the traditional process of making, but the outcome can unquestionably be considered as tangible cultural heritage—which paradoxically is not appreciated as such. From the 508 elements inscribed to the intangible cultural heritage list, the sixty-six traditional safeguarded practices concern the production of tangible outcomes (Figures 8-14). Among the latter, eight of them are related to immovable artefacts—such as arch bridges or timber structures—while the remaining fifty-eight concern movable artefacts of smaller scale and in quantities of production—see for example the case of *Ala-kiyiz and Shyrdak*, *art of Kyrgyz traditional felt carpets*, inscribed in the WH list in 2012 (Figure 12).<sup>159</sup> <sup>160</sup> That is to say, for the intangible typology of heritage, even when the outcome is material, the important aspect for safeguarding the transmission of cultural manifestations is related to the process of making; whereas for the tangible typology the interest lies

<sup>&</sup>lt;sup>159</sup> See in chronological order all inscribed traditional practices which are related to tangible outcomes in "Volume II: Appendix I: Established heritage: 2. traditional practices related to tangible outcomes."

<sup>&</sup>lt;sup>160</sup> See full list here: "Lists," Intangible Cultural Heritage, UNESCO, accessed September 14, 2018, https://ich.unesco.org/en/lists.

with a finished form of the outcome, in a form as fixed and solid as possible (see definition of cultural heritage as proof). Nevertheless, as the next chapter will examine, tangible cultural heritage is measured under the criteria of authenticity and integrity, where these notions suggest—even in a contradictory way—an intangible aspect of the process of valuing and appreciating material outcomes.







FIGURES 5, 6 & 7 (FROM TOP TO BOTTOM):

AUGUSTUSBRÜCKE, CAROLABRÜCKE, WALDSCHLÖSSCHENBRÜRCKE—BRIDGES IN DRESDEN (GERMANY).

SOURCE (FROM TOP TO BOTTOM):

BY AUTHOR, 2013; BY AUTHOR, 2013; WIKIMEDIA COMMONS, HTTPS://COMMONS.WIKIMEDIA.ORG (ACCESSED NOVEMBER 17, 2018).















FIGURES 8, 9, 10, 11, 12, 13, 14 (FROM TOP TO BOTTOM): BRACKET SET (DOUGONG) AT THE CONFUCIUS TEMPLE, BEIJING (CHINA); SEPTENNIAL RE-ROOFING CEREMONY OF THE KAMABLON, SACRED HOUSE OF KANGABA (MALI); MEIZHOU BRIDGE IN SHOUNING COUNTY (CHINA); RESTORATION OF HEUNGRYEMUN GATE IN GYEONGBOKGUNG PALACE (REPUBLIC OF KOREA); SHYRDAK CARPET, AT-BASHY DISTRICT (KYRGYZSTAN); GOURĀN- LENJ-BUILDING WORKSHOP, ON THE COAST OF THE PERSIAN GULF (IRAN); YURT FRAMEWORK (KYRGYZSTAN). SOURCE: "LISTS," INTANGIBLE CULTURAL HERITAGE, UNESCO, HTTPS://ICH.UNESCO.ORG/EN/LISTS (ACCESSED SEPTEMBER 14, 2018).

Another paradox worth mentioning is the localisation of cultural manifestations. Although the recognition of intangible cultural heritage aimed to promote cultural diversity with the support of mutual respect among communities, the listing process provides more nationalistic conflicts than harmony between societies. Two examples confirm this discrepancy. The first is related to the traditional making of Turkish coffee. The second is related to the shadow theatre shows of Karagöz. The first one is a tradition that, although it has its roots in Turkey, has been shared in the adjacent regions of the Balkans, through cultural overlap.<sup>161</sup> However, it is considered a Turkish tradition, simply because UNESCO accredits cultural manifestations based on a first come-first served basis. Similarly, Karagöz is a shared performing act of both Turkey and Greece, that although it has its roots in the Ottoman period, has become part of Greece's traditional performance. 162 Although both examples were manifested in Turkey first, they have become traditional practices of other nations as well; currently being embedded in a multinational culture. However, their recognition is based on the original—in relation to the first—and on a priority order, instead of a cooperation of disseminating practices among neighbouring (or even not) nations. 163 164

It appears therefore that the ways that intangible cultural heritage is defined and recognised can be considered contradictory to its primary goal. This relates to the safeguarding of traditional practices and shared values by transcending

<sup>&</sup>lt;sup>161</sup> In Greece for example it is referred as Greek coffee, since it has been appropriated from Greeks during the four-hundred years of Ottoman rule in Greece.

<sup>&</sup>lt;sup>162</sup> This nationalistic preference that causes conflicts between identities of intangible cultural heritage has been critically examined in Bahar Aykan's paper with the example of Karagöz. Bahar Aykan, "'Patenting' Karagöz: UNESCO, Nationalism and Multinational Intangible Heritage," *International Journal of Heritage Studies* 21, no. 10 (2015): 1-13.

<sup>&</sup>lt;sup>163</sup> There are quite a few cases inscribed in UNESCO's intangible cultural heritage list as co-shared practices among nations. However, for multi-national nominations, the States Parties should mutually agree before the nomination and inscription process. I wonder, is not UNESCO's scientific committee responsible for bringing the nations together with their expertise, or able to insert another State Party after the official nomination of an attribute in order to transcend boundaries and avoid arousing national conflicts?

<sup>&</sup>lt;sup>164</sup> See also Chiara Bortolotto, "Placing Intangible Cultural Heritage, Owing a Tradition, Affirming Sovereignty,' in *The Routledge Companion to Intangible Cultural Heritage*, ed. Michelle L. Stefano, and Peter Davis (Oxon, New York: Routledge, 2017), 46-58.

boundaries. This assumption is perhaps evident from the conflict among participating states during the preparations of the WH convention, where the meaning and signification of intangible heritage was either conceived in a completely different manner or not recognised as a different typology of cultural manifestation.<sup>165</sup>

This thesis is not dedicated to discrepancies found within UNESCO's definitions or suggested steps to be taken forward in order to safeguard WH. However, there is a certain amount of weight on the UNESCO's proclamations for the protection of cultural heritage which, in various ways, affects local decisions for management plans and leads to conformity of ideologies. On top of everything they provide definitions which in turn develop policies and unified understandings (e.g. tangible-intangible typologies). We should not forget that among other things, the WH convention of 1972 and its subsequent declarations determine the ways in which wider cultural heritage is articulated nowadays. ICOMOS and UNESCO contributed to the unification of the cultural heritage discourse at a global level by providing definitions and frameworks in different languages. This is an issue that is still problematic with many important theories of the conservation movement remaining untranslated from their original languages, or limited to only a few. Among the declarations, the 2003 convention was undoubtedly a step towards an appreciation of the process of creation in relation to its outcome. Nonetheless, the meanings and differences (or even similarities) between the tangible and intangible are yet to be examined further.

While the aim of the international instruments is to promote the safeguarding of the word's heritage, their resulting effects are closer to an incomprehensible race for a privileged status among countries which propose their valued properties for listing. As it can be seen in Figure 15, the tangible properties

<sup>&</sup>lt;sup>165</sup> UNESCO, "Compilation of general comments from Member States concerning the preliminary draft Convention for the Safeguarding of Intangible Cultural Heritage," in *Second Session of the Intergovernmental Meeting of Experts on the Preliminary-Draft Convention for the Safeguarding of Intangible Cultural Heritage* (Paris, 2003), https://ich.unesco.org/en/events&keyword=00045.

inscribed in the WH list reached the number 1,092 within a period of forty years, while the intangible list counted five hundred and eight attributes within a period of eleven years! An issue that raises further questions is whether these attributes will remain in the same state forever, in compliance with the established heritage conformity, or they will lose their listed status, by not responding to a fixity of pregiven and pre-determined forms supported by international organisations. For example, a tangible that is always required to respond to a fixed form and matter and an intangible that is performed in an endless repetition of past practices without accumulating characteristics of the present.

This section has briefly put forward some contradictions regarding the recognised relationship of the process of making with the final outcome—material or immaterial, based on the official definitions of both (in)tangible typologies. It hands over the discourse to the next chapter which provides a brief presentation on the ways that the notion of transmission is understood and examined from various disciplines within the broader field of heritage studies. That is, from the perspective of the established discourse and from the viewpoint of theorists and practitioners who have examined extended meanings of the heritage process. The thesis persistence on definitions aims to illustrate the in-between state of heritage which is partially dismissed from the discipline of conservation; yet, the conceptualisation of this intermediate condition, examined in the next chapters of this thesis, can be utilised in architectural theory to impact the practice of architecture.

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<sup>&</sup>lt;sup>166</sup> Local instruments work in a similar manner. However, in the case of WH, a large number of properties that by definition belong to everyone is managed and controlled by a minority of experts who decide how these attributes have to respond.

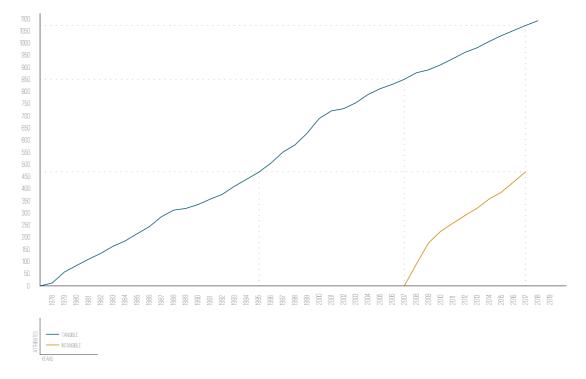


FIGURE 15: DIAGRAM ILLUSTRATING THE NUMBER OF INSCRIBED ATTRIBUTES (TANGIBLE AND INTANGIBLE)
IN THE UNESCO WORLD HERITAGE LIST, WITHIN A PERIOD OF FORTY YEARS.

SOURCE: DRAWN BY AUTHOR.

Exploring material performative endurance in a locus of temporal transition

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(IN)TANGIBLE CULTURAL HERITAGE: TRANSMISSION

We see the things themselves, the world is what we see: formulae of this kind express a faith common to the natural man and the philosopher— the moment he opens his eyes; they refer to a deep-seated set of mute "opinions" implicated in our lives. But what is strange about this faith is that if we seek to articulate it into theses or statements, if we ask ourselves what is this we, what seeing is, and what thing or world is, we enter into a labyrinth of difficulties and contradictions.<sup>167</sup>

(Maurice Merleau-Ponty, The Visible and the Invisible)

<sup>&</sup>lt;sup>167</sup> Maurice Merleau-Ponty, *The Visible and the Invisible: Followed by Working Notes*, ed. Claude Lefort, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968), 3.

### II. 1. AUTHENTICITY AND CULTURAL HERITAGE

While intangible heritage is acknowledged through the ways of making related to the habitual aspect of cultural expressions<sup>168</sup> (a process that defines its immaterial essence and also its variable character), tangible heritage is measured according to its level of truthfulness,<sup>169</sup> or else what is considered as authenticity. Considering that material elements<sup>170</sup> change due to the passage of time, we can claim that it is impossible to define their intactness. Given that we cannot speak of originality in terms of the condition of the fabric, the word that appeared to be prominent to describe the unity of a historic element was that of integrity. The term integrity was first used in 1953 in the United States National Park Service Administrative Manual for the appreciation of the state of monuments and has been inherited in Europe during the post-war era.

It was Raymond Lemaire who insisted that the terminology was not appropriate in the European context, therefore "the American integrity became World Heritage authenticity." The term appeared for the first time in the 1964 Venice Charter rather *authoritatively* and *inconclusively*, 172 and it "was somehow taken for granted since no clearer definition was provided" until 1993, when Lemaire initiated the preparations for the *Nara Document on Authenticity*. Lemaire's keynote lecture in the Nara preparatory workshops and conference in Bergen, Naples and

<sup>&</sup>lt;sup>168</sup> There are three lists of intangible cultural heritage: (i) Urgent Safeguarding List; (ii) Representative List; and, (iii) Register of Good Safeguarding Practices. The criteria of selection vary according to the category and are related to: significance of the element provided by the given definition of ICH; level of risk for survival of the practice; measures taken for protection and promotion of the elements, et cetera. See full list here:

UNESCO, Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, sixth session (UNESCO Headquarters, Paris, 30 May to 1 June 2016), https://ich.unesco.org/doc/src/ICH-Operational\_Directives-6.GA-PDF-EN.pdf.

<sup>&</sup>lt;sup>169</sup> Jokilehto, A History of Architectural Conservation, 424.

<sup>&</sup>lt;sup>170</sup> With this term I suggest both buildings and urban territories, in order to avoid repetition.

<sup>&</sup>lt;sup>171</sup> Herb Stovel, "Origins and Influence of the Nara Document on Authenticity," *APT Bulletin* 39, no. 2/3 (2008): 12.

<sup>&</sup>lt;sup>172</sup> Randolph Starn, "Authenticity and Historic Preservation: Towards an Authentic History (authentic Preservation of Historical Items)," *History of the Human Sciences* 15, no. 1 (2002): 9.

<sup>&</sup>lt;sup>173</sup> Jukka Jokilehto, "Viewpoints: The Debate on Authenticity," ICCROM Newsletter 21, (Rome: July 1995) 6, https://www.iccrom.org/sites/default/files/2018-02/newsletter\_21\_137\_light.pdf.

Nara in 1994 has been considered inspiring for the interpretation of the term authenticity in the world heritage context, where he considered authenticity as a criterion to value the truth (vérité) of a work of art. Lemaire's line of reasoning unfolded through a metaphor based on the notion of transmission. Using the example of a message, he invited us to think of the process of transmission. If the message is transmitted to the recipient clear and without alterations, that would signify that the message is authentic because it would have preserved to a maximum degree its content, as composed by its creator—i.e. its transmitter. In his words, "it is essentially a relationship of truth and sincerity between the sender of a message and its content."174 The critical thing that Lemaire stressed with this example is that even if the message is altered, this does not mean that it is not readable, as long as it is transmitted integrally, providing also that its content has remained the same. But Lemaire, within his examples, also stressed the option where the message transmitted was in facsimile, so it is integral, but not the original one which was intended to be conveyed. And thus, he inserted a question of hierarchy between the multiple authenticities that the messages (original and facsimile) might have which are not related only to their content.

For Lemaire, the question of authenticity lies in the signification of a work of art—i.e. the message presented in his metaphor. A monument, for example, should not only be considered authentic because it has retained its original form (content) but due to its signification, which lies within its reason of creation and by extension to its function (echoing perhaps Riegl's intentional monument). And if it might seem easy to decode and understand the content of messages as a trope, buildings or sites are far too complicated structures to decipher. In the case of buildings—particularly historic ones that consist of individual original components of different eras—it is

<sup>174</sup> Authors translation. See original: "Il s'agit essentiellement d'une relation de vérité et de sincérité entre l'émetteur d'un message et le contenu de celui-ci." Raymond Lemaire, "Authenticité et Patrimoine Monumental," in Conference on Authenticity in Relation to the World Heritage Convention: Preparatory

Workshop, ed. Knut Einar Larsen, and Nils Marstein (Bergen: Tapir Publishers, 1994), 83.

beyond the bounds of possibility to encapsulate their originality in terms of their overall material form. In a similar and much complex way due to its more extensive scale, this is also applicable to a site. In other words, and quoting Dorothy Bell, "[e]ach part of a site's development is authentic in its own right, as a reflection of its time (though not necessarily of the original period of building), as well as an authentic part of the whole [...]."<sup>175</sup>As Bell notices, it is important not to confuse originality with authenticity, since an authentic site does not necessarily involve original components.<sup>176</sup> Rather, authenticity relates to the ways in which a site persists in time.

<sup>&</sup>lt;sup>175</sup> Dorothy Bell, *The Historic Scotland Guide to International Conservation Charters* (Edinburgh: Historic Scotland, 1997), 28.

<sup>&</sup>lt;sup>176</sup> Idem.

# II. 1. 1. THE SHIP OF THESFUS

The most well-known case study for the notion of *authenticity* in architectural conservation is based on the Greek myth of Theseus' ship, *Argo*, as described in the writings of Plutarch.

The ship on which Theseus sailed with the youths and returned in safety, the thirty-oared galley, was preserved by the Athenians down to the time of Demetrius Phalereus. They took away the old timbers from time to time, and put new and sound ones in their places, so that the vessel became a standing illustration for the philosophers in the mooted question of growth, some declaring that it remained the same, others that it was not the same vessel.<sup>177</sup>

(Plutarch, 75 AD)

The quandary expressed in Plutarch's narrative probes two main philosophical concerns. The first concern addresses the notion of persistence. The ship, although changed in material substance, has endured while serving the same purpose: it was a vessel before, and it remained a vessel after the replacement of its components. In other words, and borrowing the terminology from the field of semiotics, the ship has kept its signification.

The second philosophical issue, complementing the first one above, is related to the notion of *integrity*, expanded in the following theoretical discourses as *identity*; hence the reference to the translation of the word *same*, or more accurately of the term *self* (see original text).<sup>178</sup> However, the difference between *self* and *same* is

<sup>&</sup>lt;sup>177</sup> Plutarch, *Lives: Theseus and Romulus; Lycurgus and Numa; Solon and Publicola*, trans. Bernadotte Perrin, ed. Jeffrey Henderson (Cambridge, MA: Harvard University Press, 1914), 49.

<sup>&</sup>lt;sup>178</sup> The precise translation from the original text corresponds to the term 'self' (Greek: αὐτός) and not to the word 'same' (Greek: ἴδιος). See original: "[...] φιλοσόφοις εἰς τὸν αὐξόμενον λόγον ἀμφιδοξούμενον παράδειγμα τὸ πλοῖον εἶναι, τῶν μὲν ὡς τὸ <u>αὐτό</u>, τῶν δὲ ὡς οὐ τὸ <u>αὐτὸ</u> διαμένοι λεγόντων (emphasis added with underscore)." Plutarch, *Theseus*, 23.1.

crucial for the interpretation of the myth, since the former is related to *integrity*<sup>179</sup> whereas the latter to the *identity*. The term *self* encompasses the essential being that defines the uniqueness of the object/subject—i.e. intangible. On the contrary, the term *same* carries an element of comparison, by referring to the substance of the object/subject of examination—i.e. tangible—in relation to another. The debate, therefore, was based on whether the vessel remained undivided and unique in itself after its modification, considering that the continuity of its form and function was unquestionable.

It is precisely this continuity that Thomas Hobbes examined during the midseventeenth century with his variation of the myth. By advancing a more complicated case study on the philosophical perception of the endurance and *identity* of the fabric, Hobbes proposed a second ship made from the discarded materials of *Argo*, identical to her.

[I]f some man had kept the old planks as they were taken out, and by putting them afterwards together in the same order, had again made a ship of them, this, without doubt, had also been the same numerical ship with that which was at the beginning; and so there would have been two ships numerically the same [...].<sup>181</sup>

Interestingly, Hobbes's variation does not foreground the notion of *authenticity*, but that of *identity*: whether both the reconstructed and the newly constructed vessels remained the *same*. The comparative examination on the sameness of both ships

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<sup>&</sup>lt;sup>179</sup> Integrity 1. a. The condition of having no part or element taken away or wanting; undivided or unbroken state; material wholeness, completeness, entirety. 1.b. Something undivided; an integral whole. *OED online*.

<sup>&</sup>lt;sup>180</sup> Identity derives from the Latin term idem, which means, same. *See*: Identity 1. a. The quality or condition of being the same in substance, composition, nature, properties, or in particular qualities under consideration; absolute or essential sameness; oneness. *OED online*.

<sup>&</sup>lt;sup>181</sup> Thomas Hobbes, *The English Works of Thomas Hobbes of Malmesbury*, vol. 1: Elements of Philosophy (London: Bohn, 1839), 136-37.

replies to their existence, persistence and substance as integral wholes enduring their materiality, and by extension, their visual appearance.<sup>182</sup>

Moving our attention away from the term *authenticity* and its relation to the myth for a while, a common ground between architecture and the vessel can be traced within the theme of *identity* that emerges from the legend and Hobbes's variation. The question of *identity* may be associated with the function of a building (urban artefact) changing over time. Similar to the myth and its variation, buildings are constructed to serve a particular purpose. In the tale, the boat serves as a means of transportation; it is mobile and performs a specific purpose, that of the Argonautica expedition.<sup>183</sup> In the case of buildings, this is translated as usage, or else function; how buildings serve as tools to fulfil purposes. Due to the passage of time, some of the materials and components of their fabric are replaced to restore those decayed, or those destroyed. In some cases, whole structures are demolished and completely rebuilt from the very beginning.

Thus far, the example with the ship from Plutarch's narration can be seen as analogous. It questions the *identity* of the fabric, since the replaced components, or the replenished structure *may* or *may not* seem identical to the original ones due to the change of materials. In other words, the story questions the *identity* of the object through its image. Nevertheless, the function of the building *may* or *may* not remain the *same*. <sup>184</sup> Going back to the building-ship analogy, as long as buildings continue to serve their original purpose (i.e. *same* in regards to their function), then any interventions pertaining to fabric alterations challenge their visual *identity*: they *may* or *may* not remain the same.

<sup>&</sup>lt;sup>182</sup> See Meredith W. Michaels, "The persisting problem of the ship of Theseus," (PhD diss., University of Massachusetts, Amherst, 1980), https://scholarworks.umass.edu/; Brian Smart, "How to Reidentify the Ship of Theseus," *Analysis* 32, no. 5 (1972): 145-48; and, Theodore Scaltsas, "The Ship of Theseus," *Analysis* 40, no. 3 (1980): 152-57.

 $<sup>^{183}</sup>$  According to the Greek myth Jason and the Argonauts sailed with the ship Argo in the quest for the Golden Fleece.

<sup>&</sup>lt;sup>184</sup> Interestingly, the vessel remains a vessel (i.e. serves as transportation mean and is movable); the building remains a building (i.e. provides shelter and is immovable).

Interventions to buildings apropos to their fabric are abundant in terms of types—for example, refurbishment of interior spaces and considerable alterations on the layout. Being reversible or not is a secondary issue in this hypothesis. Besides, although fragments of the building may be replaced, most of the original tissue might be preserved; compared to *Argo* which has been completely reconstructed. The buildings might look the same, but they can also change function, a process also known as adaptable reuse.

Although the example of the ship might not be utterly analogous to that of a building, it provides an adequate metaphor of the ways that buildings persist in time. And that is either with a partial replacement of their materials that occurs from the need to provide sustainable solutions for the structures' long-term existence; or, with the construction of facsimiles by recreating the ones that have perished. In the latter case, the question of identity can be seen through the examples of major reconstructions that occurred in Europe during the post-war era, after the bombardment of many cities (see for example the case of Warsaw).

It is clear, therefore, that the question of identity and persistence that concerns tangible cultural heritage lies within the notions of *originality, sameness, function,* and *wholeness*. The answer that has been given is amalgamating these notions into one, under the term authentic, which also attempts to embrace an intangible dimension of tangible cultural heritage. What appears to be confusing within the sphere of *authenticity* is the notion of transmission that was investigated in the previous chapter of this thesis. That is, to appreciate material heritage not only as transmitted evidence but as continuously generated transmitted evidence which is related to its performativity. Authenticity is a measure for valuing tangible heritage, considering the present condition with references to its past. Once a physical attribute is valued, it is simultaneously limited to a time frame which (perhaps unintentionally) repulses the potentialities of a future change, holding the tangible structure towards a fixed identity with minor expectations of reformation.

# II. 1. 2. AUTHENTICITY AS MEASURE FOR VAI UING TANGIBI E CUI TURAL HERITAGE

The concept of authenticity has been introduced in order to transcend national boundaries and to promote cultural diversity among the world. The usage of the term can be traced back in the Venice Charter of 1964; gradually developed under several international conventions until the end of the twentieth century. The catalyst for its articulation in a concrete manner, relating it to world heritage context, was the Nara Document on Authenticity of 1994. The charter established the notion globally, taking into consideration the variety of cultural expressions, and by overthrowing the *status quo* of cultural heritage as expressed and understood within Western societies, mostly through the dominance of tangible and visible heritage.

However, the word authenticity, alongside the content of identity, appears to be more puzzling than it was anticipated. During the *Nara Conference on Authenticity in Relation to the World Heritage Convention* many voices were raised, as well as many contradictions, with regard to the meaning of the term. Among them was Nobuo Ito's paper, which starts with the title "'Authenticity' — A Word Difficult to Understand." According to Ito, the term *authenticity* neither has an equivalent meaning in Japanese, nor in ancient Chinese. The only Japanese words that are close to the definition of the word are *genuineness*, *reliability*, and *authority*—with the latter indicating authoritarianism. The lack of an equivalent term was also confirmed by Azedine Beschaouch who stated that the term in Arabic refers to the notion of 'identity', which in Arab culture relates to conflicts and violence. 187

Despite the difficulties in understanding the word *authenticity* and the misconceptions of its meaning in various languages, the term has been established as

<sup>&</sup>lt;sup>185</sup> For more information on the development of the concept of authenticity since the Venice Charter in 1964, see: Starn, "Authenticity and Historic Preservation: Towards an Authentic History (authentic Preservation of Historical Items)," 1-16.

<sup>&</sup>lt;sup>186</sup> Nobuo Ito, "'Authenticity' Inherent in Cultural Heritage in Asia and Japan," in *Nara Conference on Authenticity in Relation to the World Heritage Convention*, ed. Knut Einar Larsen and Jukka Jokilehto (UNESCO World Heritage Centre: Paris, 1995), 35-56.

<sup>&</sup>lt;sup>187</sup> Jokilehto, "Session report," in Nara Conference on Authenticity in Relation to the World Heritage Convention, 69-76.

the notion *par excellence* for promoting cultural diversity. As conflicting as it might look, the term is also used for revealing the truth hidden behind material heritage. The most successful outcome of the Nara conference was that authenticity was not proposed as a value *per se*, but as a measure for defining the values according to the traditional conservation approaches of each society. Until nowadays, authenticity—alongside integrity—is the test for the genuineness of tangible cultural heritage.

David Lowenthal's paper "Criteria for authenticity" presented in the preparatory workshop in relation to the conference on authenticity, summarises three criteria for measuring the *fidelity* of (tangible) cultural heritage under the context of *faithfulness*, which he supports as contributing to the elusiveness of authenticity.<sup>188</sup> These are based on the: i) original forms and materials, ii) original contexts, and iii) original aims.<sup>189</sup> Although all of these types denote the materiality of heritage, with references to the originality of all the surviving tissue, the evaluation of the material evidence of the past is attained under the scope of intangible. That is to say, authenticity here is examined under the signification of creative processes and purposes through time, alongside the environment within which the tangible attribute is situated.<sup>190</sup>

The first type of authenticity concerns the materiality of the object in itself solely; the larger the extent of the original form and substance of the fabric survived, the more its level of truth is manifested to the viewer. Since, as stated by Lowenthal, "no artifact remains as it was created,"<sup>191</sup> the question then lies in the identity of the object given that the passage of time nurtures its deterioration. In a similar fashion to Theseus' ship, identity concerns the persistence of the substance manifested through the continuity of the form and the purpose of its creation.

<sup>&</sup>lt;sup>188</sup> David Lowenthal, "Criteria of Authenticity," in Conference on Authenticity in Relation to the World Heritage Convention: Preparatory Workshop, 40.

<sup>&</sup>lt;sup>189</sup> Idem.

<sup>&</sup>lt;sup>190</sup> There are many interpretations and references to the conditions of authenticity in relation to values. I selected Lowenthal's interpretation, because he has summarised all attributes clearly, while also providing a critical contradiction which echoes the controversies of scholars raised during the Nara Conference without beautifying the concept of authenticity.

<sup>&</sup>lt;sup>191</sup> Lowenthal, "Criteria of Authenticity," 40.

The second type is associated with the *locus*—i.e. the place, setting—which provides context to the object and gives meaning to the artefact in coexistence with the original location of its creation. Removing the object from the site that was created and planned to exist, leads to an isolation of the object from its "environmental context" and, therefore, from its "living milieu." This category expands from the individuality/singularity of the artefact to an aggregated space where its cultural manifestation takes place (i.e. the creation of the object), assigning an extra level of signification to the object's value within its context. In other words, the object is entangled with its *locus*; 193 yet, if removed from its original location, its authenticity *could* be challenged. 194

The third type of authenticity is related to *aims*—i.e. the purpose, assigned to the artefact by its (original) creator. This criterion echoes, on the one hand, the controversies between the *restoration* and *anti-restoration* approaches and to the decisions on how to treat buildings or sites. On the other hand, it is also related to the signification the original creator intends to assign to the artefact. That is, not in terms of function, but in terms of meanings. The aim is not necessarily intertwined with the preservation method and techniques, but with the ways in which techniques might change the original message that the creator wanted to communicate with the user, echoing in this regard Lemaire's view on the transmission of messages. By extension, the aim can also be related to the function of the building, since the character of the artefact is given alongside its conception in the sense that it has been constructed to serve a particular purpose.

The criteria that Lowenthal presented, are officially divided by UNESCO's operational guidelines under eight categories relating to:

<sup>&</sup>lt;sup>192</sup> Ibid., 42.

 $<sup>^{193}</sup>$  Or the object is a *locus*. See for example Chapter III and the discussion on the significance of the *locus*.

<sup>&</sup>lt;sup>194</sup> In practice, the authentic character of artefacts removed from their context is not always challenged. See for example the very known case of the Parthenon marbles and the Parthenon itself. Are both of them authentic, or none of them? This brings us back to the debate of Theseus' vessel, especially its variation by Thomas Hobbes. See: Brian Smart, "The Ship of Theseus, the Parthenon and Disassembled Objects," *Analysis* 34, no. 1 (1973): 24-27.

- 1. form and design;
- 2. materials and substance;
- 3. use and function;
- 4. traditions, techniques and management systems;
- 5. location and setting;
- 6. language, and other forms of intangible heritage;
- 7. spirit and feeling; and
- 8. other internal and external factors<sup>195</sup>

Nonetheless, the criteria under which authenticity is examined, alongside the philosophical considerations on the signification of the fabric, form the following inconsistency. The authenticity of tangible cultural heritage is measured according to the level of integrity and persistence of the historic fabric, while also taking into account its modifications: hence the case study with Theseus' ship. In theory, it seems that the *intangibility* of meanings and significations is more important than the material. However, in practice, authenticity is assessed through the fabric: in the given form and matter. The *Declaration of San Antonio* that followed two years after the Nara Document on Authenticity, also produced by ICOMOS, has already proved this assumption: "The material fabric of a cultural site can be a principal component of its authenticity." <sup>196</sup>

If we are to contemplate on the meaning of the fabric, Jokilehto reminds us that buildings are not only aesthetically and artistically valued objects but also instruments created to serve a very particular purpose. By attaching too much emphasis on the visual truth of the object—i.e. building—the intangible character perishes concurrently with its truth which is no other but its functional quality. That is to say, although the notion of authenticity has been used to assert value to intangible heritage and its cultural manifestations, it has nevertheless failed to address the obvious: the fundamental principle that guides the creation of cultural

<sup>&</sup>lt;sup>195</sup> UNESCO, Operational Guidelines for the Implementation of the World Heritage Convention, 27.

<sup>&</sup>lt;sup>196</sup> ICOMOS, The Declaration of San Antonio, 1996.

<sup>&</sup>lt;sup>197</sup> Jokilehto, A History of Architectural Conservation, 280.

heritage, which is nothing more than the people who generate it according to the demands of each era. It is a question therefore that encapsulates the following dilemma: is it the (re)generation *or* the propagation of tangible cultural heritage that we are seeking?

### II. 2. THE INCONGRUOUS NOTION OF AUTHENTICITY

The word authentic derives from the Greek  $\alpha \dot{v} \theta \dot{\epsilon} \nu \tau \iota \kappa \delta \zeta$  (authentikòs), which in its turn originates from the ancient Greek  $\alpha \dot{v}\theta \dot{\varepsilon} \nu \tau \eta \zeta$  (authèntis) <  $\alpha \dot{v}\tau \dot{o}\zeta$  (autós, self) +  $\dot{\varepsilon} \nu \tau \eta \zeta$ (héntēs). The origin of the second component of the word authèntis is not clear. The word either derives from the verb  $\dot{\alpha}v\dot{\nu}\omega$  (anúō, to be the first accomplisher of any act), or from the verb  $\xi v v \bar{v} \mu \iota$  (hénnūmi, to put clothes on) or  $\xi v v \dot{v} \omega$  (hennū $\bar{u}$ , dress with armour)—with its cognate word  $\xi v \tau \varepsilon \alpha$  (héntea, armour). The first meaning of the word authentis refers to a person who does something with his/her own hands understanding the weapon as the extension of our hands. The word refers to the person who commits suicide, 199 and it was extended later to the person who murders a blood relation, and we can perhaps trace here the signification of the word first. While *authèntis* (noun substantive) originally referred to a murderer—in the *OED* it is translated as the perpetrator<sup>200</sup>—it has also become to appear in texts as an adjective. The later evolution of the word has kept within its meaning the 'authoritative action of the first person to accomplish an act' as a reference to the ancient Greek verb  $\partial v \dot{v} \omega$ .<sup>201</sup> An interesting interpretation of the evolution of the term is that, over time, the meaning of the word authentis has changed from perpetrator to ruler; the chief archon ( $\alpha \varphi \dot{\epsilon} \nu \tau \eta \zeta$ - aféntis). In English, it is known as effendi.<sup>202</sup>

The word has been evolved, by equating the meaning of power (authority and murder) to that of knowledge; keeping, however, the notion of the originator— of the *first*. In other words, the chief archon, or else the ruler, has become the master of knowledge— $\alpha v\theta \epsilon v\tau i\alpha$  (authentia), translated in English as authority; authority has

<sup>198</sup> Liddell & Scott dictionary (Greek edition).

<sup>&</sup>lt;sup>199</sup> In ancient Greek, αὐτόχειρ < αὐτός (autós, self) + χείρ (kheír, hand). Note: the meaning in modern Greek remains the same.

<sup>&</sup>lt;sup>200</sup> Authentic: etymology, OED online.

<sup>&</sup>lt;sup>201</sup> This part of the above etymological analysis is the result of two discussions: This first one concerning the origins of the word was with Mrs Olga Kouvela, teacher in Greek and Latin philology-literature; while the second one concerning the meanings and relations of the words was with Prof Ioannis Veloudis, Professor of linguistics and semantics at Aristotle University of Thessaloniki.

<sup>202</sup> Effendi, *OED online*.

different etymological roots.<sup>203</sup> <sup>204</sup> By understanding the person who holds power as the one who owns knowledge, the term evolved from depicting a perpetrator to a master of knowledge, the possessor of truth.<sup>205</sup> This is precisely the meaning of the adjective authentic nowadays: original, valid, and it is interpreted in architectural conservation as something that carries an unquestionable truth behind its creation.<sup>206</sup>

The etymological analysis on the origins of *authenticity* as well as its semantics, reveal the signified intangible. Authenticity is violence. The brute force hidden within the meaning of a murder can be seen as a form of justice for the person committing the act, and in particular here, as vigilantism. A murderer is engaged in an illicit act subject to trial, with the latter being translated in Greek as  $\delta i \kappa \eta$  ( $dik\bar{e}$ ). Interestingly,  $dik\bar{e}$  is a synonym of habitude, ritual, and ethos; with all words being equivalent to culture. On that account, it can be seen that *authentic* is something which has forcibly survived, obliging the ritual, and opening up fields of possibilities for future cultural performances and manifestations. The question of authentic tangible cultural heritage, therefore, lies within a philosophical conundrum between a material present that has survived due to a maintenance regime, or due to ceaseless intangible manifestations that contribute to the negotiation of the shape of tangible. Is authentic architectural heritage signified by a ritual deriving from traditional

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<sup>&</sup>lt;sup>203</sup> It is important to note here, that the word *authority* derives from the Latin *auctor* (author, the person with authority to take action or make a decision). However, *authority* and *authenticity* do not have the same etymological roots. It is clear from dictionaries that the term authenticity derives from the ancient Greek  $\alpha v\theta \varepsilon v\tau i\alpha$  (*authentia*) <  $\alpha v\theta \varepsilon v\tau \eta \varsigma$  which in Latin is referred as authority. Therefore, Jukka Jokilehto's analysis on the origins of the word *authenticity* seems to combine both meanings, but not the original definition, which seems to be more valid and accurate. Jokilehto, *A History of Architectural Conservation*, 423.

<sup>&</sup>lt;sup>204</sup> Interestingly, the only speaker at the Nara Conference who traced the etymology of the term was Françoise Choay, who contradicted the suitability of the term due to the authoritative signified meaning that the word has adopted. *See*: Françoise Choay, "Sept propositions sur le concept d'authenticité et son usage dans les pratiques du patrimoine historique," in *Nara Conference on Authenticity in Relation to the World Heritage Convention*, 101- 20.

<sup>&</sup>lt;sup>205</sup> For the evolution of social systems in Europe in relation to authoritative power see: Perry Anderson, *Passages from Antiquity to Feudalism* (London: NLB, 1974).

<sup>&</sup>lt;sup>206</sup> See Jukka Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," *City & Time* 2, no.1 (2006): 8; and, Jokilehto, *A History of Architectural Conservation*, 424.

<sup>&</sup>lt;sup>207</sup> Ethos 2.a. "The characteristic spirit of a people, community, culture, or era as manifested in its attitudes and aspirations; the prevailing character of an institution or system." *OED Online*.

customs which persisted in change, or from an inherited practice of stewardship that has forcibly become a custom? Considering heritage as transmission of cultural manifestations, the authentic tangible is a variable outcome of endless creative expressions that obliges new rituals every era. The customary maintenance regime of tangible cultural heritage has become a ritual (*social-heritage*) opposed to the intrinsic quality of heritage as being a carrier of transmitted qualities of the past. In the latter case, tangible cultural heritage is considered as an outcome with limited possibilities of change that complies to a predestined endurance of a restrained form and matter.

But then, if we are to re-visit the survived signification of the term authentic, we conclude that the word still carries the meaning of *first*. If *first* is related to the solidity of material heritage (in tangible terms), then we need to consider the building (or even a whole city) as an unused object—i.e. keeping its original form and matter. Clearly, this is impossible when the 'object' is in use, especially in the case of a living society which is a *de facto* assemblage of things. The only places recorded in history which kept their form,<sup>208</sup> are those which ceased to exist due to natural catastrophes or man-made disasters—e.g. the ancient city of Pompeii (Figure 16), deserted places known as ghost towns, or even abandoned buildings. It is also impossible for a building to be considered as first when it is a facsimile since the notion of *first* in terms of the signified fabric is related to the original matter.

On the other hand, if *first* is understood as being the purpose of material heritage (in intangible terms), then we can examine the original idea, or else the aim that lies behind the creation of the tangible. That brings us back to Riegl's intentional/unintentional monuments, and Lemaire's interpretation of the term *authentic*. If a given matter (tangible cultural heritage) has been built with the intention to last, then we could say that the structure is authentic since it fulfils its original purpose—that is, to last without reference to the originality of its form, matter or function. But if the building has been made with the intention to be

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 $<sup>^{208}</sup>$  Paradoxically the *first* here is also the last.

demolished and replaced by facsimile, as it is accustomed to Japanese shrines,<sup>209</sup> then we could speak for it as being authentic. Paradoxically, the intent beyond the reconstruction of Japanese temples in the native language is called tradition rather than authentic heritage.<sup>210</sup>

[...] in any cultural field *it is not possible to be original except on a basis of tradition*. Conversely, no one in the line of cultural contributors repeats except as a deliberate quotation, and the unforgivable sin in the cultural field is plagiarism. The interplay between originality and the acceptance of tradition as the basis for inventiveness seems to me to be just one more example, and a very exciting one, of the interplay between separateness and union.<sup>211</sup>

Since the notion of authenticity has been used in architectural conservation to indicate the intangible dimension of material heritage (that is, the purpose of creation), it seems then, and following Donald Winnicott, that we need to contemplate the notion of tradition. The Nara Document is reckoned a significant contribution to the international heritage discourse because it considered cultural diversity through the ways that heritage is manifested and managed—i.e. by suggesting *authenticity* as a measure for valuing tangible cultural heritage. Disappointedly, however, *authenticity* has proven to be another term to indicate stewardship. Consequently, the term is either misunderstood (e.g. in Asian languages) or it refers to a pseudo-tradition as a result of *spectacle-heritage* (not all tangible cultural heritage has been made with the aim to last forever). In any way, *authenticity* signifies an authoritative attitude, or in Lowenthal's own words: "To

<sup>&</sup>lt;sup>209</sup> Ito, "'Authenticity' Inherent in Cultural Heritage in Asia and Japan," 35-56.

<sup>&</sup>lt;sup>210</sup> Because the word authentic does not have an equivalent meaning in the Japanese language. *See* this chapter's section "II. 1. 2. Authenticity as measure for valuing tangible cultural heritage."

<sup>&</sup>lt;sup>211</sup> D. W. Winnicott, *Playing and Reality* (London; New York: Routledge, 1971), 134.

embrace heritage *as history*, disguising authority as authenticity, cedes it a credence it neither asks nor deserves."<sup>212</sup>

This is exactly why authenticity failed as a measure for tangible cultural heritage. It has been misused by trying to be defined as a tool. The use of the term instead of eliciting the intangible element of material heritage<sup>213</sup> has petrified the transmitted tangible. In other words, it turned tradition—an innate intangible concept—into a solidified notion. Cultural manifestations are by nature intangible, expressed through tangible means. If we have to contemplate on their *authenticity*, we need to remember that our communities evolve by being simultaneously *same* and *different*. Or else, and paraphrasing the Venice Charter: "[i]t is our duty to hand them on in the full richness of their [material performative endurance]."<sup>214</sup>

<sup>&</sup>lt;sup>212</sup> David Lowenthal, *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998), 250.

<sup>&</sup>lt;sup>213</sup> See for example the categories defined by UNESCO in its latest Operational Guidelines (2017).

<sup>&</sup>lt;sup>214</sup> "It is our duty to hand them on in the full richness of their authenticity." The Venice Charter, *International Charter for the Conservation and Restoration of Monuments and Sites* (Venice, 1964).















FIGURE 16: VIEWS OF POMPEII (ITALY). SOURCE: BY AUTHOR (2006).

#### II. 3. HERITAGE CRITIOUES

The issue with heritage stewardship and its authoritative character, can perhaps be traced in its accompanying tools for valuing the tangible. Policy restrictions on heritage management; design guidance with limits on architectural creativity; and, selective criteria for defining which of the past's transmitted cultural manifestations is worth safeguarding, are all enclosed within what Smith called "authorized heritage discourse." This power that governs the established heritage principles, both at municipal and global level, insists on the transmission of immutable cultural expressions and denies accepting the equally paramount transient nature of heritage—manifested either through tangible or intangible means. *Spectacle-heritage* is thus an issue of *governmentality*; the effect of authoritative power that has become a mentality.

The problem of *spectacle-heritage* is the result of a persisting ideology of maintenance (i.e. *social-heritage*), with already negative effects on the variability of tangible as an outcome. It has led to an objectified understanding of the past, framed either within a label of cultural identity or of urban uniformity. As Smith noticed, the epistemological knowledge borrowed from various disciplines across the field of heritage studies is becoming a powerful tool for stewardship that sets out certain rules for conserving the past in a specific way.<sup>217</sup> "Heritage can therefore be understood as an important political and cultural tool in defining and legitimizing the identity, experiences and social/cultural standing of a range of subnational groups as well as those of the authorizing discourse."<sup>218</sup> In other words, the fundamental enquiries encapsulated within the notion of heritage, such as identity and experience, have become a matter of authority, similar to authenticity. With the

<sup>&</sup>lt;sup>215</sup> Smith, Uses of Heritage, 29.

<sup>&</sup>lt;sup>216</sup> Michel Foucault, "Governmentality," in *The Foucault Effect: Studies in Governmentality*, ed. Graham Burchill, et all. (London: Harvester Wheatsheaf, 1991), 87-104.

<sup>&</sup>lt;sup>217</sup> Smith, Uses of Heritage, 50-51.

<sup>&</sup>lt;sup>218</sup> Ibid., 52.

recognition of intangible cultural heritage as a process, the steps towards its safeguarding jeopardise the intangible's mutable transmission, since these steps inscribe living traditions into a vicious circle of a repetitive cultural manifestation. That is to say, as tangible cultural heritage turned to be considered as 'outcome', intangible heritage is 'yet-to-become.'

Smith explains this *authorised mentality* (of heritage) as a tactic of policymaking which has become an issue of heritage ownership. The safeguarding of heritage is thus owned by those who control the past.<sup>219</sup> Smith questions the dominance of the physicality of heritage and suggests that the latter should be dissociated from the object or event (outcome) and acknowledged through the "idea of *affect* [which] can also be understood as an *embodiment* of thought and emotion."<sup>220</sup> By arguing that all heritage is intangible, Smith claims that even tangible cultural heritage encompasses meanings and emotions that reflect its immaterial character and she proposes to view tangible and intangible as interdependent notions, rather than two different typologies.

Smith explores heritage as cultural process from an ethnological and anthropological perspective by studying how communities engage with particular places (by using interviews as a medium of qualitative research). She proposes that heritage cannot be encapsulated into things such as tangible objects or territories. Rather, it should be considered as an osmosis of those processes that accompany the existence of physical things—i.e. tangible cultural heritage. In order to do so, she suggests considering heritage as *experience*, *identity* and *performance*. Heritage as *experience* is the sense-perception of environment and the ways that people interact with each other; a generation of heritage transmitted through oral stories. Heritage as *identity* is the negotiation of people with the environment they live; the people using a place are the ones who understand and shape the place by assigning an identity to it, its special character. Heritage as *performance* is the emotional

<sup>&</sup>lt;sup>219</sup> "[W]ho owns the past [...] [w]ho controls the past [...]." Idem.

<sup>&</sup>lt;sup>220</sup> Ibid., 57.

engagement with the memory of a site as opposed to a passive reception of the messages transmitted from the past. That is, participation in an active engagement of heritage, as being an act of cultural performance.<sup>221</sup> <sup>222</sup>

Aligned to Smith's views of heritage as cultural process, is Rodney Harrison's unofficial heritage proposal, as opposed to the official—i.e. the set of established authorised practices.<sup>223</sup> Harrison examines heritage as a "mixed social/material collective"224 of tied-up relationships, since he claims that "heritage [...] has very little to do with the past, but instead emerges out of the relationship between past and present as a reflection on the future."225 He proposes to study the built relationships between the past and the present through a material semiotic approach. In particular, he considers heritage both as agency—ecology of human and nonhuman agents—and as dispositif 226—an apparatus co-formed by authorised heritage discourse and its association with material and social relations bound together in the environment. In order to support that, he borrows the concept of human/non-human agency from Bruno Latour's Actor Network Theory (ANT)<sup>227</sup> to suggest an *ontology* of heritage that explains the connection of people and things, as well as Manuel de Landa's interpretation of the notion of assemblage, based on the assemblage theory of Gilles Deleuze and Félix Guattari that supports the ecology of environments as a flux of social relations.<sup>228</sup>

Harrison supports that this proposed *ontology* of heritage can be further examined with the method of symmetrical archaeology, with the latter providing a

<sup>&</sup>lt;sup>221</sup> Ibid., 44-84.

<sup>&</sup>lt;sup>222</sup> The last category *heritage as performance*, can be better understood through museums; as being those spaces which encapsulate a certain knowledge of past through the display of cultural objects or through participatory experience of the past from visitors.

<sup>&</sup>lt;sup>223</sup> Rodney Harrison, Heritage: Critical Approaches, 14-15.

<sup>&</sup>lt;sup>224</sup> Ibid., 33.

<sup>&</sup>lt;sup>225</sup> Ibid., 228.

<sup>&</sup>lt;sup>226</sup> Drawing from Foucault's writings.

<sup>&</sup>lt;sup>227</sup> The ANT is presented in chapter IV of this thesis alongside its limits for the examination of the environment.

<sup>&</sup>lt;sup>228</sup> See Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Athlone Press, 1988).

close inspection on "the creation of a past in the present"<sup>229</sup> while considering the human and non-human agency. In order to eliminate the authoritative role of stewardship, Harrison encourages a democratic decision-making process towards an active heritage, resulting in participatory action and dialogue among all users of the environment (inhabitants and policy-makers).

Harrison provides a theoretical framework to support the meaning of heritage as an actively engaged process and proposes that an interdisciplinary study can facilitate heritage studies to traverse the boundaries of the authorised discourse that established heritage promotes. It is a step forward to conceptualise the notion of heritage beyond the framed concept of *spectacle-heritage*. However, the assemblage and ANT theories selected by Harrison for understanding the environment—human nonhuman relationships—indicate a fixed relation of things with each other. That is to say, although they provide a framework to understand how people are interacting with the environment, they also issue a static approach that is closer to a cause and effect relationship of things which this thesis opposes to.<sup>230</sup> Regardless, Harrison's proposed method is an interesting field for further investigation but it has not been applied in a practical basis yet.

The interrelations of tangible-intangible typologies of heritage are examined in several recent works in relation to faith. An example of this category is Britta Rudolff's doctoral thesis "'Intangible' and 'tangible' heritage: A topology of culture in contexts of faith."<sup>231</sup> Rudolf proposes to understand heritage as a "topology in lieu of typology"<sup>232</sup> <sup>233</sup> and through a methodological enquiry that combines hermeneutics

<sup>&</sup>lt;sup>229</sup> Harrison, Heritage: Critical Approaches, 37.

 $<sup>^{\</sup>rm 230}\,\mbox{See}$  Chapter IV for a more thorough discussion on this matter.

<sup>&</sup>lt;sup>231</sup> Britta Rudolff, "Intangible' and 'tangible' heritage: A topology of culture in contexts of faith," (PhD diss., Johannes Gutenberg-University, Mainz, 2006), https://publications.ub.unimainz.de/theses/frontdoor.php?source\_opus=2109.

<sup>&</sup>lt;sup>232</sup> Rudolff, 119.

<sup>&</sup>lt;sup>233</sup> Rudolf uses the term topology to show that heritage is *lógos* (speech) manifested in *tópos* (place), by understanding speech as a manifestation of an idea explained with the hermeneutic cycle. The way that Rudolf approaches semantically the term topology appears to be confusing. Topology is the scientific study of a particular locality (*OED online*), therefore the linguistic shift which is not even a portmanteau seems to be incorrect.

and phenomenology. She proceeds to the examining of heritage values through a place of faith, and in particular, the Umayyad Mosque in Damascus, Syria. The constructed narrative that she presents in the final section of her thesis is an amalgamation of multiple narratives of people visiting the Mosque within eleven months. Each person—believer, visitor, local—was free to narrate his/her experience from the place of faith—that is the Mosque—where intangible heritage is manifested through the tangible.

Rudolff's empirical analysis resulted in oral cognitive maps which Rudolf transcribed as stories. Although she tried to dissociate the monumentality of the building from the experience of faith, it appears that every narrative is entirely interrelated to the experience of the visitor in the Mosque. That is to say, even though the narrated stories seem to be detached from the architectural character of the building, their content was inevitably related to the sacredness of the place itself, which in this case is not only the *tópos* (place) but also what is manifested within it—i.e. the interaction of visitors with the building and themselves. This is perhaps why she argues that the topological analysis cannot be extrapolated to other sites of faith since no religious building can be a representative case for her suggested heritage-topology.

Recently, and in response to the persistence of tangible cultural heritage, a very prominent category has been emerging into the field of heritage studies related to places with assigned value due to their immaterial-sensory-but-not-visible cultural assets. The interesting thing in these cases is the transient but also repetitive nature of intangible manifestations, considered as persisting elements of a place's identity (either in rural or urban environments). There are two types examined: the first one concerns smellscapes, where the methodological approach is related to cognitive interactive mapping (visual archival databases),<sup>234</sup> while the other one deals with

<sup>234</sup> See for example: Lauren Davis, and Lucienne Thys-Şenocak, "Heritage and Scent: Research and Exhibition of Istanbul's Changing Smellscapes," *International Journal of Heritage Studies* 23, no. 8 (2017): 723-41; Kate McLean, "Smellmap: Edinburgh," Sensory Maps (blog), accessed December 15, 2015, https://sensorymaps.com/portfolio/smell-map-edinburgh/.

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sounds—audio archival databases.<sup>235</sup> This type of intangible heritage is the most intriguing of them all, also prominent within the intangible cultural heritage discourse since it is always in flux. It cannot be controlled and quantified, but above all it is immaterial; yet, sense-perceived.

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<sup>&</sup>lt;sup>235</sup> See for example: Pinar Yelmi, "Protecting Contemporary Cultural Soundscapes as Intangible Cultural Heritage: Sounds of Istanbul," *International Journal of Heritage Studies* 22, no. 4 (2016): 302-11; and, Paul Tourle, "White Noise: Sound, Materiality and the Crowd in Contemporary Heritage Practice," *International Journal of Heritage Studies* 23, no. 3 (2017): 234-47.

#### II. 4. ARCHITECTURAL CONSERVATION AND DESIGN APPROACHES

Although David Lowenthal stressed more than ten years ago that "heritage conservation may do more harm than good,"<sup>236</sup> the theory and practice of architectural conservation continues to approach tangible cultural heritage as being the ultimate value of the past (and of the present). Before explaining the above statement, I consider it appropriate to make an observation that provides proof of the slow and fixed approach of architectural conservation's theory and practice. This comment is also proof of why architectural conservation should be examined from the perspective of intangible cultural heritage, and thus explains why this thesis is also examining the tangible by taking into account the writings of theorists and practitioners who study the immaterial transmitted cultural expressions in the broader field of heritage studies.

Jukka Jokilehto, who approaches cultural heritage from the perspective of a conservation architect and urban planner, originally published his book *A History of Architectural Conservation* in 1999 (which was also his doctoral thesis) and revisited it in 2018. The new enriched edition includes contemporary conservation approaches with the aid of advanced technology; an up-to-date reference to international charters; and a few cases on the conservation of heritage in different cultural contexts. Over a period of twenty years between the two publications, it can be observed from Jokilehto's transcribed approaches that the ways in which architectural heritage has been understood and transmitted remained unchanged. That is to say, although techniques and tools are advancing, the mentality beyond the solidity of the built fabric is yet to be reformed.<sup>237</sup>

On the other hand, David Lowenthal, geographer and historian, revisited his book *The past is a Foreign Country* in 2015 (first published in 1985). What is

<sup>&</sup>lt;sup>236</sup> David Lowenthal, "Stewarding the Past in a Perplexing Present," 18.

<sup>&</sup>lt;sup>237</sup> See Chapter IV for the presentation of methodologies and techniques for assessing, maintaining and repairing historic tissue.

interesting with Lowenthal's revised publication, is that many of his concerns regarding the non-consideration of intangible in relation to historic places have been excluded from the new edition.<sup>238</sup> This fact can be explained due to the intangible cultural heritage recognition which seemed to clarify the distinct heritage assets; also due to the rapid interest in the heritage field in the immaterial manifestations of heritage. What is extraordinary to notice however, is that Lowenthal's concerns on the role of tangible cultural heritage and its accompanied solidity have remained the same in the revised edition of his book and after a period of thirty years.

From this perspective, the theory and practice of architectural conservation is situated between the dipole of *how to preserve* the existing tissue (methods for preservation) and of *how the new tissue will reconcile with the old one*, both in architectural and urban scale (authenticity and integrity). Preoccupied with the question of *how*, we forget the question of *what*. Of *what* do we preserve and transmit, and *what* do we expect to attain from the new; a query that entangles conservation practice with architectural theory. There is very little written on the field of architectural conservation in relation to *what*, and until now it is related to the matter of authenticity.

The discourse on architectural conservation encapsulates the relationship of old and new, especially in the case of urban scale where the new tangible is always prominent and appears to be a threat for the constituent heritage-cityscape. For the reason lies not in the lack of creativity. The only radical challenge to this conformity comes from architecture; fresh fabric, either as addition to an existing structure or as separate entity within a broader whole. But the newly introduced tissue stimulates speculative reactions which in many cases are predetermined negatively even before the building's completion. Many contemporary notable structures are considered inappropriate in a heritage context due to a radical design they *may* bring<sup>239</sup> into the

<sup>&</sup>lt;sup>238</sup> This is perhaps the reason why he is considered as the scholar who established heritage studies as a discipline.

<sup>&</sup>lt;sup>239</sup> It is believed that they bring—by the authorised mentality of conservation.

visually-consistent-cityscape of an urban territory (related to their material, form or scale).

A recent case that stimulated debate and puzzled conservation professionals on the role of contemporary architecture in historic environments is the *Kunsthaus Graz* in Graz (Austria), designed by Peter Cook and Colin Fournier in 2003 (Figure 17). Sadly, the puzzling was limited to *how* the building failed to contribute to the character of the historic city, and to *why* such attempts should be considered as inappropriate in heritage context—a vicious circle of the authorised conservation mentality. That was also the case with *Dancing House* in Prague (Czech Republic) designed by Vlado Milunić and Frank Gehry in 1996; *Pyramide du Louvre* in Paris (France) by I. M. Pei in 1989; *Centre Pompidou*, in Paris (France) by Renzo Piano, Richard Rogers and Gianfranco Franchini in 1977; or even unfinished projects that have already been targeted, such as the *Al-Wakrah Stadium* in Doha (Qatar) designed by Zaha Hadid Architects and expected to be completed in 2022 (Figures 18-21).

All these cases, and even much more from all over the world, have one thing in common: they have become iconic buildings because they were constructed with the intention to upset and challenge conventions, confront hierarchies and surpass the normative boundaries of architecture.<sup>240</sup> But while these structures introduce a new era, Charles Jencks supports that the purpose lying beyond their creation is that of attention. They have been made to provoke, to become iconic buildings and thus what is known today as *starchitecture*—a phenomenon that Jencks ascribes to postmodern era. Perhaps it is too early to be definite on the roots of *starchitecture*. What history has taught us so far is that the new is always challenging when it provokes, and modernism did that too. The *Dancing House*—although until now it is considered a controversial case for Prague's historic cityscape—is gradually becoming part of the city's *spectacle-heritage*. When another *new* will provoke the conformity of the cityscape, then the Dancing House will become fully integrated to the commercialised heritage of display and its disputable design will be forgotten..

<sup>&</sup>lt;sup>240</sup> Charles Jencks, *The Iconic Building: The Power of Enigma* (London: Frances Lincoln, 2005).













FIGURES 17,18,19, 20, & 21 (FROM TOP TO BOTTOM): KUNSTHAUS GRAZ (AUSTRIA); 'DANCING HOUSE' IN PRAGUE (CZECH REPUBLIC); THE LOUVRE PYRAMID IN PARIS (FRANCE); CENTRE POMPIDOU IN PARIS (FRANCE) NORTH-WEST VIEW (LEFT), SOUTH-EAST VIEW (RIGHT); 3D RENDERS OF AL-WAKRAHSTADIUM IN DOHA (QATAR).

**SOURCE (FROM TOP TO BOTTOM):** ©CRAB STUDIO; BY AUTHOR (2017); BY ILIAS MICHOPOULOS (2008); BY ANTONIOS PALIERAKIS (LEFT-2008), BY AUTHOR (RIGHT-2011); ©ZAHA HADID ARCHITECTS.

At least this is what happened with modernism. Nowadays it is officially recognised by UNESCO, with the inscription of seventeen buildings designed by Le Corbusier and four of Oscar Niemeyer in WH list (2016).<sup>241</sup> Indeed, the buildings considered as part of tangible cultural heritage today are not only ruins or aged structures but also recent (compared to the immensity of the past's survived matter) structures that bring a fresh perspective in the notion of transmission and variability of architectural heritage. After all, Riegl has already stressed this issue by introducing the category of present-day values, acknowledging the significance of the new.

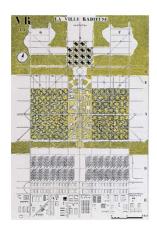
Modernism laid its foundations on the dogma of constituting a "radical break with the past."<sup>242</sup> But as David W. Harvey argues, this is a myth; and proof for D. W. Harvey's statement is the Athens Charter of CIAM which respected the monumental tangible evidence of the past-isolated and excluded from the masterplans but survived. Even when the interventions involved destroyed significant tissue, they were considered as creative destructions, 243 in a same way as Haussmann's improvements during the early-modern era (this is also shown in Chambers Street as will be explained in Chapter V of this thesis). "If the modernist has to destroy in order to create, then the only way to represent eternal truths is through a process of destruction that is liable, in the end, to be itself destructive of those truths."244 Haussmann's and Giovannoni's improvements became heritage, by destructing older truths of the past and authorised. It is rather an issue of stewardship. A stewardship that can be traced in each era; within the freedom given to the creator. Any project that has been too radical to introduce a complete destruction with the chain of the past, has remained conceptualised and never built, entering the sphere of utopia or even dystopia.

<sup>&</sup>lt;sup>241</sup> "World Heritage List," UNESCO, accessed September 14, 2018, https://whc.unesco.org/en/list/.

<sup>&</sup>lt;sup>242</sup> David W. Harvey, *Paris, Capital of Modernity* (New York; London: Routledge, 2003), 1.

<sup>&</sup>lt;sup>243</sup> David W. Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Basil Blackwell, 1989), 16.

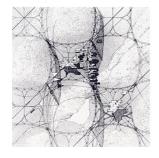
<sup>244</sup> Idem.

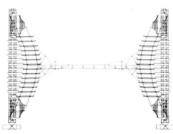












FIGURES 22, 23, 24, 25 & 26 (FROM TOP TO BOTTOM): PLAN VOISIN, 1925; LA VILLE RADIEUSE, 1935; LA VILLE COSMIQUE (AERIAL PERSPECTIVE), 1963, INK ON PAPER; 'NEW BABYLON,' 1961, LITHO; LA VILLE SUSPENDUE -PLAN (), SECTION (RIGHT).

SOURCE (FROM TOP TO BOTTOM): GALLICA (BIBLIOTHÈQUE NATIONALE DE FRANCE); COURTESY IANNIS XENAKIS ARCHIVES, BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS; LE CORBUSIER, THE CITY OF TO-MORROW AND ITS PLANNING, 258; COLLECTION ACADEMIE VAN BOUWKUNST, AMSTERDAM; KALAFATI, ET ALL., *TAKIS P. ZENETOS: DIGITAL VISIONS AND ARCHITECTURE*, 36 (LEFT), 39 (RIGHT).

There are many such examples of unrealised projects: Le Corbusier's proposed *Ville Radieuse*, an urban masterplan of gigantic urban blocks for a better society (1924),<sup>245</sup> and his *Plan Voisin*, with the proposed destruction of central Paris' urban blocks;<sup>246</sup> Iannis Xenakis' *Ville Cosmique*, the city of altitude as panacea for urbanisation (1963);<sup>247</sup> Constant Nieuwenhuys' speculative city of New Babylon, a multi-layered city that takes the shape of a psychogeographical map (1959-1974);<sup>248</sup> or Takis Zenetos' *Ville Suspendu* ( $H Av\alpha\rho\tau\eta\mu\dot{e}v\eta \Pi\dot{o}\lambda\eta$ ), an upper-layered city that contains all urban functions without direct interaction with the historic city below (1962-1969)<sup>249</sup> (Figures 22–26). But if these experimental designs had been built, perhaps they would not have been radical at all, as history showed us with the case of the modern movement.

The contemplation on the role of architecture in historic settings came from an exhibition organised by theorists and practitioners of architecture in Munich in 1978.<sup>250</sup> The exhibition took place concurrently with the growth of international institutions which at that time were acquiring more and more power over the cities. The exhibition acted as response to the limitations that architects face when attempting to create something new. The issue raised in the three texts of the booklet, as well as in the exhibited projects, is that new architecture is not only pivotal for the historic city, but it also provides a continuity of creative expressions that is essential for heritage as transmitted evidence of the past. The problem of stewardship and thus *spectacle-heritage* was not prominent that time. Neither was the idea of the *new* considered a menace to heritage, however, this booklet is perhaps an omen of the

<sup>&</sup>lt;sup>245</sup> Le Corbusier, La Ville Radieuse: Éléments d'une Doctrine d'urbanisme pour L'équipement de la Civilisation Machiniste: Paris, Genève, Rio De Janeiro... (Paris: Éditions Vincent, Fréal, 1964).

<sup>&</sup>lt;sup>246</sup> Le Corbusier, *The City of To-morrow and Its Planning* (New York: Dover, 1987).

<sup>&</sup>lt;sup>247</sup> Iannis Xenakis, "La Ville Cosmique," in *L' Urbanisme, Utopies et Réalités: Une Anthologie*, ed. Françoise Choay (Paris: Seuil, 1965), 335-42.

<sup>&</sup>lt;sup>248</sup> Mark Wigley, et all., *Constant's New Babylon: The Hyper-architecture of Desire* (Rotterdam: 010 Publishers, 1998).

<sup>&</sup>lt;sup>249</sup> Eleni Kalafati, and Dimitris Papalexopoulos, *Takis P. Zenetos: Digital Visions and Architecture* (Athens: LIBRO, 2006).

<sup>&</sup>lt;sup>250</sup> Bayerische Architektenkammer, et all. eds., *New Building in Old Settings: An Exhibition Organized by the Bayerische Architektenkammer and Die Neue Sammlung, Munich* (München: Die Neue Sammlung, State Museum for Applied Arts, 1978).

boundaries that conservation has put forward to architects' creativity. It is remarkable to see that artistic production was welcomed with limited restriction forty years ago, whereas, and rather unfortunately, creativity today is jeopardised so easily by *spectacle-heritage* and by its accompanied authorised mentalities. In other words, this booklet considers tangible cultural heritage as being variable and investigates the *what* and the *why* to preserve; two questions that align neatly with the investigation of this thesis. Friedrich Kurrent's text in the booklet stresses six principles that are important when designing in existing settings, by illustrating particular cases that became completely integrated to the urban fabric with the passage of time, despite the controversial character it was believed they had when they were revealed:

- **i.** *Conversion and transformation* echoes Viollet-le-Duc's theory of restoration. It brings the imprint of the new, keeps the old, but when the old is adequate it is converted and transformed with materials of the present era.
- ii. Form and content traces Brandi's considerations on the functionality of the artefact,
  by considering the gestalt<sup>251</sup> of the setting within which the building emerges
  form, function, scale, proportion and organisation.
- **iii.** *Adaptation or contrast?* This principle stressed Boito's considerations on the distinction of new and old. Imitation is a sin. The new needs to be distinctive but also related to context. The treatment of *lacunae* is also applied for the infill site (although different in scale): "the new structure fills an invisible given framework, and [...] it does not hide its own qualities."<sup>252</sup>
- **iv.** New Standards, Materials, Discoveries, as being testament to Alois Riegl's present day values: "each new building, once completed, is already part of history." The role of the architect is to prevent the isolation of aged buildings in use instead of tolerating preservation 'benefits' that look

<sup>&</sup>lt;sup>251</sup> The German term *gestalt* has the meaning of an organised ensemble. A 'shape', 'configuration', or 'structure' which as an object of perception forms a specific whole or unity incapable of expression simply in terms of its parts (e.g. a melody in distinction from the notes that make it up). *OED, online*. <sup>252</sup> Friedrich Kurrent," New Buildings in Old Settings, in *New Building in Old Settings...*, 7.

<sup>&</sup>lt;sup>253</sup> Ibid., 9.

towards the structures' slow deterioration (irony included in the original statement).

- **v.** Remembering and forgetting the past provides knowledge of creativity, thus a truth behind its creation that is impossible to be retrieved when the artefact is perished, as Ruskin would have said.
- **vi.** *Respect and care* for the old when introducing the new, like Morris suggested for the aged tissue.

It might be coincidental, but these interpreted principles reflect simultaneously all focal points introduced from the *restoration* and *anti-restoration* movements (as presented in chapter I). This makes one wonder whether a combined theory of the principles discussed above is a conciliatory solution to dissolve the ossification of heritage or it is simply how architecture responds and thus should not be restricted and mistrusted from stewardship. The new addition respects the old while trying to establish itself in the same setting and contributes to a continuous transmission of creative expressions. Today, any new addition in the city is translated as *new architecture in historic settings*. Ultimately, all settings are historic but not all of them are considered valuable.

The phenomena of *social/spectacle-heritage* are not only driven by an intense control over the material past, but also by the large redevelopments that occurred in major urban centres during the post-modern era, urging the necessity of preserving under the fear of material loss. Today this is reflected into the results of an easily consumed and superficial architecture, that provides epidermal approaches instead of efficient and long-lasting design solutions. As a response to that, Christian Norberg-Schulz attributed the issue of controversy in architectural conservation to the lack of aesthetics, with the latter being a principle for assigning uniqueness and value to a work of art. Norberg-Schulz was concerned with the "reduction in the quality of our environment"<sup>254</sup> as that being the result of the misconception of *space* 

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<sup>&</sup>lt;sup>254</sup> Christian Norberg-Schulz, "Building in Old Settings as a Problem of Place," in *New Building in Old Settings...*,11.

(i.e. spatial organisation) with *place* as determined by physical things, such as frontiers.

In order to propose a solution to this fallacy, he suggested a phenomenological approach by introducing the concept of *genius loci*. That is the character of place which emerges from the surface of the existing environment as innate process, reflecting within its matter a collective identity shaped by its people and its natural setting. Therefore, for a new architecture to be successful, the quality of the place needs to be recovered. Only then, he suggests, we will be able to understand the place's requirements in relation to present time and to provide successful forms that will not imitate the old ones but follow the existing morphology of a place.<sup>255</sup> If we fail, we will continue to live in a chaotic environment in which "culture' is restricted to the hectic consumption of superficial stimulants."<sup>256</sup>

The last text of the 1978 volume is a pragmatic approach to the issue of reconciliation of old with new.<sup>257</sup> Manfred Sack stressed the serious problems that can occur from the dilapidation of old buildings. Taking the extreme case of a disintegrated building in Hamburg (Germany), he warned of the implications that can occur from aged structures that have fulfilled their purpose of existence. The denial of municipal authorities to permit changes to cityscape due to a determined view on the importance of façades over structural stability; the poor maintenance of the structures; and the lack of proper management of multiple ownership, are the main reasons that put the aged buildings at risk. These factors are still evident today and proper solution for preventing fatal accidents is yet to be found.<sup>258</sup>

In the example of Hamburg, the architects proposed the practice of *façadism* so as to preserve the main elevation while reconstructing the rest of the building's

<sup>&</sup>lt;sup>255</sup> Ibid., 11-3.

<sup>&</sup>lt;sup>256</sup> Ibid., 11.

<sup>&</sup>lt;sup>257</sup> Manfred Sack, "Integration of Old and New," in New Building in Old Settings..., 14-7.

<sup>&</sup>lt;sup>258</sup> In 2000 a waitress has been killed by falling masonry while on duty and another person was seriously injured in front of a busy pub in Edinburgh. In September 2018, two incidents occurred again in Edinburgh causing traffic disruptions, luckily without casualties.

structure. The owners, however, found the idea time consuming and costly. Sack proposed three approaches for design principles in historic environments:

- i. Plot sets out the rules for proportions—i.e. site's layout, scale of intervention and material texture. In other words, plot concerns the investigation of the opportunities arising from the verticality and form of the existing built fabric.
- **ii.** *Contrast* is related to a challenging setting, either due to its imposing character or due to its lack of integrity. It is an architecture of contrast to the existing image, but with respect to the footprint, making good use of the existing design vocabulary, echoing Sitte's examination on the planned randomness of plazas.
- **iii.** *Quotation* refers to a creative interpretation of a design motif that survives in different ways over the years. It should not be confused with plagiarism; it is a morphological relationship that architecture brings to every era when negotiating with the existing urban tissue.<sup>259</sup>

The interest in this volume lies in architecture's quality of being until today contemporary. It encapsulates five pivotal issues of architectural theory which are related to form, function, texture, sense-perception and locality. More recent works also provide these principles, supported by established heritage requirements that split architecture in half,<sup>260</sup> as Koolhaas has remarked: "[There are] two separate architectures. One is the architecture of [...] exteriors whose responsibility is to the city as sculptural experience. The other is a mutant branch of interior design which, while using the most modern technologies, it recycles, converts and fabricates memories and supportive iconographies that register and manipulate shifts in [a city's] culture."<sup>261</sup>

<sup>&</sup>lt;sup>259</sup> Sack, "Integration of Old and New," 14-17.

<sup>&</sup>lt;sup>260</sup> See for example: Kenneth Williamson, *Development and Design of Heritage Sensitive Sites: Strategies for Listed Buildings and Conservation Areas* (London; New York: Routledge, 2010).

<sup>&</sup>lt;sup>261</sup> Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Monacelli Press, 1994), 104.

Although the principles presented above are also dealing with the how-to-create-thenew, the question of what-to-preserve-and-why is answered through the main role that the new is expected to bring. Mainly, variability with the impression of permanence. The social aspect has not been stressed here, but it is concealed beyond the reason of a new creation. Intangible is also evident and can be detected in an equally valuable transmitted evidence that new architecture introduces. Creativity and freedom of artistic expression from an architectural perspective is the answer that conservation needs in order to consider the dissolving of spectacle-heritage. That is, design inventiveness instead of conservation policies that aim to introduce more restrictions on historic environments. But this does not have to be the only case in regard to iconic buildings. The intentionality lying beneath their monumentalism could also be a potential threat for the future phenomenon of heritage industry.

> "Architecture reflects, materialises and eternalises ideas and images of ideal life. Buildings and towns enable us to structure, understand and remember the shapeless flow of reality and, ultimately, to recognise and remember who we are. Architecture enables us to perceive and understand the dialectics of permanence and change, to settle ourselves in the world, and to place ourselves in the continuum of culture and time."262

If we continue to deal with the how-to preserve and not with the why-and-what-topreserve, and if we persist in considering buildings and cities as outcomes and not as variants, there will be a time where every infill spot in the cities will be covered. And then we will have to choose to either devalue and thus destruct pieces of the fabric, or to build cities like Constant's New Babylon or Zenetos' Ville Suspendue. A new reality that would be, but, we are already familiar with this feeling when we walk on a glass surface that covers archaeological remains underneath, seeing the tangible evidence of the past but not interacting with it, a quasi-experience of the past. Would that be the conservation principle of the future? I wonder.

<sup>&</sup>lt;sup>262</sup> Juhani Pallasmaa, The Eyes of the Skin Architecture and the Senses, 3rd ed. (Chichester: Wiley, 2012), 76.

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If we go from these images, which are all light and shimmer, to images that insist and force us to remember farther back into our past, we shall have to take lessons from poets. For how forcefully they prove to us that the houses that were lost forever continue to live on in us; that they insist in us in order to live again, as though they expected us to give them a supplement of living.

[...]

If we have retained an element of dream in our memories, if we have gone beyond merely assembling exact recollections, bit by bit the house that was lost in the mists of time will appear from out the shadow. We do nothing to reorganize it; with intimacy it recovers its entity, in the mellowness and imprecision of the inner life. It is as though something fluid had collected our memories and we ourselves were dissolved in this fluid of the past.<sup>263</sup>

(Gaston Bachelard, The poetics of space)

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<sup>&</sup>lt;sup>263</sup> Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston, Mass.: Beacon Press, 1994), 56-57.

## III. 1. HERITAGE-*MEMORY* IN LIEU OF HERITAGE-*HISTORY*

What is *seen*, is dominant in providing a direct interaction with the past and also in framing an image of heritage. The more the image persists, the more we are accustomed to a certain relationship with the past we experience through the present state of material evidence. What we appreciate as heritage corresponds either to a selected moment in time (i.e. in the case of a building) or to several selected moments (i.e. if the subject is a city). New creative expressions can easily be mistrusted because their introduced characteristics sometimes appear foreign to the existing urban uniformity (or architectural style). This difference could bring a sense of discomfort to our usual visual habit which is accustomed to the historic fabric's present volumetry and footprint. The more the matter and form of an era is preserved, the more unified the ensemble appears. The preserved image also implies a designated character; a specific identity, or else, a heritage *consolidated*. The point of interest here is whether the consolidation of heritage is conditioned either by aesthetic, commemorative or nationalistic causes and purposes.

Cultural historian Robert Hewison was among the first scholars in the broader field of heritage studies to provoke the discourse on the consolidation of heritage. Hewison noticed the acceleration of a false visual past impelled by nostalgia, related to a new *cultural force* which he named *heritage industry*.<sup>264</sup> Driven by a solicitous enquiry on the increased number of museums in Britain—which was accompanied by a systematic preservation of historic buildings—Hewison argued that the British nation was deliberately promoting a false history through a manufactured heritage. Hewison believed that the problem is situated between a nostalgia of the past and the falsification of history, both expressed through the preservation of tangible heritage for consumeristic purposes.

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<sup>&</sup>lt;sup>264</sup> Robert Hewison, The Heritage Industry: Britain in a Climate of Decline.

The belief that the past is safeguarded as long as matter persists in change is a misconception that results from the equation of heritage with history.<sup>265</sup> For example, monumental structures—iconic buildings of all ages—create an impression of a past that survives in the present.

Imagine the inartistic natures, and those only weakly endowed, armoured and armed by a monumentalist history of the artists [...] their instincts tell them that art can be slain by art: the monumental is never to be repeated, and to make sure it is not they invoke the authority which the monumental derives from the past. [...] Monumental history is the masquerade costume in which their hatred of the great and powerful of their own age is disguised as satiated admiration for the great and powerful of past ages, and muffled in which they invert the real meaning of that mode of regarding history into its opposite; whether they are aware of it or not, they act as though their motto were: let the dead bury the living.<sup>266</sup>

Friedrich Nietzsche's critique on the role of history encapsulates how the transmission of the tangible past influences our present perception of the notion of heritage (with heritage, here, understood as an extension of history). This misconception reverberates within the notion of *social-heritage*, with the later encapsulating an authorised obligation of preserving, driven by a meticulously *selective* history. And since tangible cultural heritage has an enduring quality (buildings can survive longer than humans), matter has become the primary tool for the advancement of an objectified view of history that remembers a selected past, fragmented and preserved as such in the present.

History, however, continues to be written with the visual aid of monuments, and provokes our sentiment of fear or grandeur through sites of memory—*lieux de mémoire*—instead of real environments of memory—*milieux de mémoire*.<sup>267</sup> And

<sup>&</sup>lt;sup>265</sup> Lowenthal, *The Heritage Crusade and the Spoils of History*, 250.

<sup>&</sup>lt;sup>266</sup> Friedrich Nietzsche, *Nietzsche: Untimely Meditations*, ed. Daniel Breazeale, trans. R. J. Hollingdale (Cambridge: Cambridge University Press, 1997), 71-2.

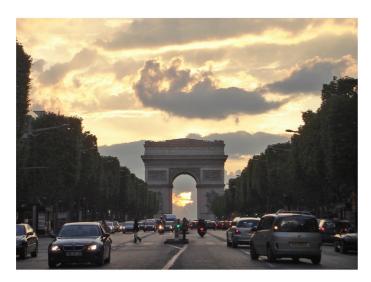
<sup>&</sup>lt;sup>267</sup> Nora, "Between Memory and History: Les Lieux de Mémoire," 7.

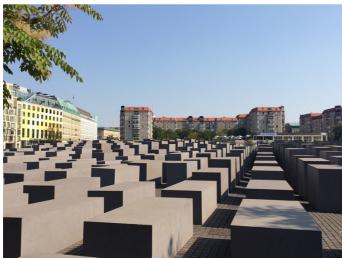
because "history is [...] the reconstruction [...] of what is no longer"<sup>268</sup> it takes a certain responsibility of commemoration that is often *misplaced*. The need to remember an idea, a movement, a revolution or a war, is articulated physically with memorials. A tangible heritage that aims in embodying a memory by paying tribute to the results of particular events or persons, without necessarily relating the constructed matter to the place where the event has occurred. Among them are war memorials, to remind either patriotic victories or monstrosities of the past, such as: *Arc de Triomphe de l'Étoile* in Paris (1806-1836), built to commemorate French Revolutionary and Napoleonic Wars; or Peter Eisenman's 'Memorial to the murdered Jews of Europe in Berlin' (2003-2004), to remind the Holocaust (Figures 27 & 28). The former commemorates victories that ensued from Napoleon's Wars in different places, and the latter encapsulates within its form all sites used by the Nazis for execution.

Crucially, this event-centric architecture is producing structures whose commemorative purpose has been engulfed by the phenomenon of *spectacle-heritage*. A heritage that is driven by a visual consumption: monuments that become illustrations in a city's *cartes postales* and decorative background settings in selfies or group photographs, or even objects of promotion on city guides and social media. Thus, the monuments' significance lies on their presence and actual tangible appearance within the cityscape, instead of their original purpose of creation (i.e. to memorise an event).

<sup>268</sup> Ibid., 8.

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FIGURES 27 & 28 (FROM TOP TO BOTTOM): L'ARC DE TRIOMPHEIN PARIS (FRANCE); 'MEMORIAL TO THE MURDERED JEWS OF EUROP'E IN BERLIN (GERMANY).

SOURCE (FROM TOP TO BOTTOM): BY AUTHOR (2008); BY GEORGIANNA KARTALOU (2016).

On the other hand, there are structures never realised, designed to propagandise ideologies: such as *Tatlin's Tower*, conceptualised by Vladimir Tatlin (1919-1920) for the Third International with a view to be erected in St Petersburg (named at that time as Petrograd); or the *Lenin Tribune* (1920) designed by El Lissitzky for Vladimir Lenin.<sup>269</sup> Both structures express their affiliation to political dogmata (Figures 29 & 30); a fact that brings us back to what is selected from history to be reflected in matter, and in the long run preserved as heritage.<sup>270</sup>

The aforementioned examples aim in illustrating, on the one hand, the political dimension of a history-driven-heritage which reflects the memories selected for a nation to remember<sup>271</sup> (or even for the whole humanity), and on the other, the paradox between the dissociation of memory with place (*lieu de mémoire*). In spite the fact that some memorials (including their design and also ethos) are ideologically driven, the contradictions born from their existence do not only lie in their dissociation from the settlements they are situated, but also in the motivations behind their creation; they have been intentionally made *so-as-to-become* monuments, thus, heritage products that facilitate *spectacle-heritage*. These commemorative objects have become parts of architectural heritage by satisfying a "visual consumption,"<sup>272</sup> manifesting both how heritage as history is dominated by ideologies,<sup>273</sup> and how it favours the visible and the tangible.

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<sup>&</sup>lt;sup>269</sup> Kenneth Frampton, *Modern Architecture: A Critical History*, 3rd ed. (London: Thames and Hudson, 1992), 171.

<sup>&</sup>lt;sup>270</sup> Although the latter was never realised due to Lenin's death, we may speculate that it could had been preserved as heritage if the revolutionary Russian constructivism had not been a menace to capitalism. But this is a completely different discussion that contains an immensity of unrealised architectural projects of an era that faded away with the end of Cold War.

<sup>&</sup>lt;sup>271</sup> Glendinning, 142, 187-194, 361, 424-7.

<sup>&</sup>lt;sup>272</sup> John Urry, Consuming Places (London: Routledge, 1995), 176.

<sup>&</sup>lt;sup>273</sup> The recent Davos Declaration is an example of this politico-economical domination reflected on the results of the declaration and on the meaning of the place where the meeting took place (i.e. Switzerland). *See: Davos Declaration, "*Towards a European vision of high-quality *Baukultur,"* 2018.





## FIGURES 29 & 30 (FROM TOP TO BOTTOM):

'TATLIN'S TOWER', OR 'MONUMENT TO THE THIRD INTERNATIONAL,' 1919-1920; 'LENIN TRIBUNE,' 1920. SOURCE (FROM TOP TO BOTTOM): FRAMPTON, MODERN ARCHITECTURE: A CRITICAL HISTORY, 171; WIKIMEDIA COMMONS, ACCESSED NOVEMBER 17, 2018, HTTPS://COMMONS.WIKIMEDIA.ORG.

A response to this current state of affairs may be traced within Denis Byrne's interesting approach towards understanding intangible cultural heritage, pertaining to memory and places, through the discipline of archaeology.<sup>274</sup> Byrne supports the power of the tangible in representing open-trauma events, by giving to the intangible social meaning and context. She proposes the commemorating of trauma-events in a manner that stands against established practices often selective in regard to what is presented and concealed from history. As an example, she suggests the erection of memorials for both unknown and known soldiers in Vietnam. Byrne holds a critical perspective towards practices that select memories for nationalistic purposes, and she emphasises on the intangible aspect of heritage as an equally significant element not recognised as such by history. Her methodology involved the collection of qualitative datasets through questionnaires in the form of mnemonics by assembling narrated experiences of those who survived the traumatic event. With her case study, Byrne suggests that the intangible manifests itself from places, either through the discovered tangible archaeological evidence hidden under the soil or through the individual memories of those who experienced the trauma.

Byrne's reading of the intangible is an extension to the officially recognised dimension of intangible cultural heritage and essential for the threefold discourse of place-memory-heritage. However, her methodological analysis is limited to a particular time range. She examines heritage from the perspective of the event, while the value of the place is 'measured' from the moment the incident occurs. This focus on the event, although unquestionably crucial for the overall heritage of the place, appears to be problematic. It proposes a selective approach and provides a strict identity of cultural manifestations that reflect only partially a place's heritage as it is restricted to an event. Nevertheless, Byrne's considerations on the intangible address an emotional and not nostalgic perspective towards the past—a fact that cannot be

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<sup>&</sup>lt;sup>274</sup> Denis Byrne, "A critique of unfeeling heritage," in *Intangible Heritage*, ed. Laurajane Smith, and Natsuko Akagawa, *Intangible Heritage* (Oxon, New York: Routledge, 2009), 229-52.

overpassed or underestimated—while pointing towards the social aspect of time elapsed as something that has been intentionally concealed.

If we perceive the environment solely visually, then we encounter an *auratic history* that turns into a *commodified, visual artefactual heritage*.<sup>275</sup> As Lowenthal stated, three constraints limit what can be extracted from history: "the immensity of the past; the gulf between past events and accounts of those events; and inescapable bias." The reconstruction of *what-is-no-longer* is achieved with preservation. The transmission of the built fabric is manipulated subjectively, according to individuals' decisions who act with a view to either please or provoke the norm. The authorised mentality of conservation is selective to those eras which promote heritage consumerism for economic and political reasons. It is impossible to know the past when the time elapsed is ages gone, especially when heritage is understood through the emergence of a historiographic consciousness; that is "a history of history." The authorised is ages gone, especially when heritage is understood through the emergence of a historiographic consciousness; that is "a history of history."

Equating heritage with history means to accept that any artefact that becomes subject of preservation reflects a constructed falsified-tradition that has been recreated, reconstituted and beautified.<sup>278</sup> The material evidence of the past becomes tangible cultural heritage from a selective authoritative process that over-values the physical existence of an artefact while under-valuing those structures which have not yet become part of this tradition, and underestimates what is concealed within the presence of matter. Within this mentality, it is respectable the work of DOCOMOMO which pressures the acknowledgement of the modern movement within a holistic understanding of heritage as not being fixed up to a moment in history, encapsulating multiple eras. However, this does not solve the problem of the fixity of tangible cultural heritage. From the moment the selected structures of modernism will enter

<sup>&</sup>lt;sup>275</sup> John Urry, "How Societies Remember the Past," in *Theorizing Museums: Representing Identity and Diversity in a Changing World*, ed. Sharon Macdonald, and Gordon Fyfe (Oxford: Blackwell, 1996), 46-52

<sup>&</sup>lt;sup>276</sup> Lowenthal, *The past is a Foreign Country – Revisited*, 336.

<sup>&</sup>lt;sup>277</sup> Nora, 9.

<sup>&</sup>lt;sup>278</sup> Idem.

the threshold of stewardship they will become subject to continuous maintenance of form and matter, another visual story to add to history's narrative.

All structures that contribute to history's selected *knowns* are those who form what Pierre Nora has called *lieux de mémoire*—places of memory.<sup>279</sup> According to Nora, these places are "illusions of eternity [...] they mark the rituals of a society without ritual."<sup>280</sup> What they have achieved with their presence is the real destruction of *milieux de mémoire* (the real environments of memory): those places where "[m]emory takes root in the concrete, in spaces, gestures, images, and objects."<sup>281</sup> The real environments of memory, as this thesis argues, exist, but, are not acknowledged as such. They can be found within the known places of heritage only if we attempt to search for them beyond the tangible evidence they offer. Because "true memory, [...] has taken refuge in gestures and habits, in skills passed down by unspoken traditions, in the body's inherent self-knowledge, in unstudied reflexes and ingrained memories."<sup>282</sup> Thus, if we seek to know heritage for what is transmitted through time, we are compelled to search beyond history and endeavour to understand the latter's main constituent: its memory.<sup>283</sup>

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<sup>&</sup>lt;sup>279</sup> The term *place* encapsulates all scales, see section 3 of this Chapter for further analysis on the term.

<sup>&</sup>lt;sup>280</sup> Nora, 12.

<sup>&</sup>lt;sup>281</sup> Ibid., 9.

<sup>&</sup>lt;sup>282</sup> Ibid., 13.

<sup>&</sup>lt;sup>283</sup> "Memory is the raw material of history." Le Goff, History and Memory, xi.

# III. 2. MNEMOSYNE OR *MNĒMĒ*

Thou fill'st from the winged chalice of the soul Thy lamp, O Memory, fire-winged to its goal.<sup>284</sup> (Dante Gabriel Rossetti, *Mnemosyne*)



FIGURE 31: MINEMOSYNE, BY DANTE GABRIEL ROSSETTI, 1881.

SOURCE: THE ROSSETTI ARCHIVE, ACCESSED AUGUST 15, 2018, HTTP://WWW.ROSSETTIARCHIVE.ORG.

<sup>&</sup>lt;sup>284</sup> Inscription on the painting's frame. Dante Gabriel Rossetti, *Mnemosyne – or the Lamp of Memory, or Ricordanza*, The Rossetti Archive, accessed August 15, 2018, http://www.rossettiarchive.org.

In ancient Greek mythology, memory was embodied in the figure of Mnemosyne, the daughter of Uranus and Earth. According to Hesiod's *Theogony* (8-7<sup>th</sup> century BC), Mnemosyne slept with Zeus for nine nights, and after a year she bore the nine Muses. The Muses had their sanctuary in the Mount Helicon close to the springs of River *Erkyna* in Boeotia, where their mother *Mnēmē* was worshipped as a goddess. Among the springs of *Erkyna* were those of *Mnēmosynē* (memory) and *Lesmosyne* (oblivion), belonging to both Hades (Underworld) and upper world. It was believed that Mnemosyne was a bridge between the dead and the living.<sup>285</sup> On their way to meet the dead in Hades, the living were advised to drink from the spring of *Mnēmosynē*, and avoid that of *Lēthē*<sup>286</sup> which contained the water of forgetfulness.<sup>287</sup> <sup>288</sup>

Another myth, supported both from Hesiod and Plutarch's writings, refers to the Muses as being three in total. Belonging also to the family tree of Titans, these Muses were also known as *Mneīai*:<sup>289</sup> *Mnēmē*, remembering; *Melēte*, practising; and *Aoīdē*, singing.<sup>290</sup> *Mneīai* were considered the three precedent inspirational goddesses of arts in ancient Greek mythology, as figures encompassing both nature and ether, giving birth to both material and immaterial forms of expression.

Mnemosyne (seen in Figure 31) was worshipped as the goddess of art (*technē*) and was accredited with being the inspiration of poets' artistic expressions. In Odyssey, Homer asks the Muse to provide him with the knowledge of past that will work as a *stimulus* for the creation of his poem: "Tell me, O Muse, of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy." With her ethereal existence, *Mnēmē* symbolises the knowledge of past

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<sup>&</sup>lt;sup>285</sup> Jean-Pierre Vernant, *Myth and Thought among the Greeks* (New York: Zone Books, Distributed by MIT Press, 2006), 115-38.

<sup>&</sup>lt;sup>286</sup> *Mnēmosynē* (Greek: *Μνημοσύνη*), also known as *Mnēmē* (Greek: *Μνήμη*) means remembering, while *Lesmosyne* (Greek: *Λησμοσύνη*), or else *Lēthē* (Greek: *Λήθη*), means forgetting.

<sup>&</sup>lt;sup>287</sup> Karl Kerényi, *The Gods of the Greeks* (London: Thames & Hudson, 1951), 103, 246-47.

<sup>&</sup>lt;sup>288</sup> See for example the myths of Orpheus and Eurydice, and Hades and Persephone. Ibid., 245-49.

<sup>&</sup>lt;sup>289</sup> The plural of *Mnēmē*.

<sup>&</sup>lt;sup>290</sup> Kerényi, Myth and Thought among the Greeks, 104.

<sup>&</sup>lt;sup>291</sup> "Ἀνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε […]." Homer, *The Odyssey*, trans. A. T. Murray, ed. George E. Dimock (Cambridge, Mass.; London: Harvard University Press, 1995), 2-3.

embodied in a creative manifestation. In other words, memory is a tool for creativity, an apparatus within which things and ideas are manifested.<sup>292</sup>

The nature of memory has preoccupied philosophy since ancient times, since it is the primary source of the past's knowledge (for anticipating future creativity). In Plato's Theaetetus, Socrates describes memory as a block of wax in human souls, being the gift of Mnemosyne to humans. This wax varies in quality according to every individual; it can be soft and malleable, fluid or solid. Our direct interaction with events provides us with knowledge occurring from cognition (sense-perception); which is imprinted in our memory like a mark from the impression of a seal ring on wax. The softer the wax, the better the sense-perception is engraved in our souls. That which fails to be imprinted is forgotten.<sup>293</sup> Plato also believed that knowledge, as sense-impression, is intrinsic to humans and pre-engraved in their soul, without being the result of cognition.<sup>294</sup> Using the metaphor of the matrix-wax again, Socrates describes the process of recollection as that being the assemblage of those imprints engraved in our soul (memory).<sup>295</sup> Knowledge, also associated with discernment, is thus the correct assemblage of both sense-impression and sense-perception.<sup>296</sup> For knowledge to be acquired, the wax needs to be malleable and closer to our soul, since the solid is difficult to stamp and the fluid is impossible to carve.

Aristotle in his treatise *On Memory and Reminiscence* introduced a similar to Plato's 'matrix-wax mouldable surface' in which memory functions. Unlike Plato

<sup>&</sup>lt;sup>292</sup> See chapter IV "Re-visiting (in)tangible heritage," for the elaboration on the conception of the *work* of art, with reference to Martin Heidegger's examinations on the nature of  $techn\bar{e}$ .

<sup>&</sup>lt;sup>293</sup> Plato, Theaetetus, 191c -191d.

<sup>&</sup>lt;sup>294</sup> For Plato, knowledge (sense-impression) is innate and engraved in our souls (memory) since birth. In Platonic philosophy however, true knowledge is never reached, since the Ideal is considered as the eternal archetype (the only Original), and thus, it is beyond human cognition. Plato does not refer to true knowledge, but only to that which humans are capable of attaining (i.e. the reflection of truth). "True knowledge consists in fitting the imprints from sense impressions on to the mould or imprint of

the higher reality of which the things here below are reflections." Frances A. Yates, *The Art of Memory* (London: The Bodley Head, 2014), 50.

<sup>&</sup>lt;sup>295</sup> Plato, Theaetetus, 191c -191d.

<sup>&</sup>lt;sup>296</sup> This process of recollection can be understood from Socrates words: I see it; thus I know it. I saw it; thus I remember that which I no longer see. I know it, but because I haven't seen it I cannot remember it; thus I do not know it (author's summary from Greek text). Plato, *Theaetetus*, 191e-193b.

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who maintained the view that memory is a combination of pre-given knowledge (sense-impression) and experience (sense-perception), Aristotle believed that memory is the knowledge of the past, acquired through *seeing*, *listening*, *observing*, *learning*, *sensing*—all related to cognition—and he defined it as follows: "Memory is, therefore, neither Perception nor Conception, but a state or affection [...], conditioned by lapse of time."<sup>297</sup> Aristotle's description of the imprinting surface also differs in texture depending on the individual's age or passion for knowledge: memory is engraved only in those having in their soul a malleable surface. This distinction indicates that the perceiver of knowledge does not only have to be capable of accepting it but also inclined to acquire it.<sup>298</sup>

Aristotle relates the function of *memory* with that of *imagination*<sup>299</sup> by suggesting that both appertain in the sentient soul, and are associated with sense-perception and scientific contemplation.<sup>300</sup> The relation of memory with future is understood through the process of recollection, which according to Aristotle premises presentation. The term presentation (translation of J. I. Beare) is referred to the original text as *parāstasis*,<sup>301</sup> and means to manifest something in front of someone; to bring a form into existence. Although Aristotle used the term *parāstasis* to state that the process of cognition cannot be achieved without (mental) images, he also elucidated that the genesis of memory does not necessarily involve actual images. Rather, *parāstasis* serves as an apparatus to stimulate memory, with the former encompassing the knowledge of the past acquired through sense-perception and the latter being recalled with the engagement of imagination.

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<sup>&</sup>lt;sup>297</sup> Aristotle, On the Soul, 450a, trans. J. I. Beare.

<sup>&</sup>lt;sup>298</sup> For those who are too young, old, or too quick, the impression of the seal cannot be achieved since the surface is either like running water or too solid to be stamped. Aristotle, *On the Soul*, 450b.

<sup>&</sup>lt;sup>299</sup> The term used by Aristotle in the original text was φαντασία (phantasíā, a making visible) < φαντάζειν (phantázein, to make visible) < φαίνειν (phaínein, to show). Fantasy, *OED online*; J. I. Beare used the word presentation. The word fantasy is the most appropriate for the translation; however, I intentionally select the term *imagination* which also signifies creativity.

<sup>300</sup> Aristotle, On the Soul, 450a.

 $<sup>^{301}</sup>$  παράστασις < παρίστημι (parístēmi) < παρά (pará, near) + ίστημι (hístēmi, I stand). Liddell & Scott dictionary.

In the same treatise, Aristotle also makes a clear distinction between memory and reminiscence. Reminiscence presupposes that memory exists, and that the knowledge of the past has been already acquired.<sup>302</sup> Thus, memory is a quality obtained by knowing the past, while reminiscence is a process which involves the recollection of the contents of memory, which is the knowledge of past engraved in the soul. Both reminiscence and memory require images, since *parāstasis* is related to cognition. Reminiscence is accompanied by the *recognition* of mental images imprinted on the soul, while memory announces a recovering of knowledge acquired from self-perception. But self-perception is not always associated with a real image. According to Aristotle, all sensory stimuli manifest mental images as a mode of inference. Hence, the relation with imagination and the imprinted surface in human soul.<sup>303</sup>

Although Aristotle's work on memory is mostly concerned with the philosophy of mind enquiring into the nature of the soul, it is also related to the experience of space. As Frances Yates pointed out, the *art of memory*—also known as *mnemotechnics*<sup>304</sup>—is related to the conception of space (spatial cognition) and by extension to architecture as that being the "commonest, though not the only, type of mnemonic place system used."<sup>305</sup> Yates traces the *art of memory* from the time of Simonides of Ceos in Ancient Greece, who is believed to be the inventor of mnemonics.<sup>306</sup> Simonides encountered the collapse of a roof when invited at a banquet by Scopas of Thessaly to perform his lyric poems. The poet, after leaving the room, seconds before the dilapidation, returned to the ruined site. Simonides was able to identify the position of the victims under the debris, by recalling in his mind the mental image of the place which was imprinted in his memory.<sup>307</sup>

<sup>&</sup>lt;sup>302</sup> Aristotle, On the soul, 451a.

<sup>303</sup> Ibid., 450a-453a.

<sup>&</sup>lt;sup>304</sup> Yates, The Art of Memory, 11-12.

<sup>305</sup> Ibid., 18.

<sup>&</sup>lt;sup>306</sup> A technique for remembering.

<sup>&</sup>lt;sup>307</sup> Yates, 17.

Aristotle also explored the relationship of memory and space through the places of artificial memory—*mnemonic loci*.<sup>308 309</sup> These *tópoi* (places) serve as starting points for the "association and order in the process of recollection."<sup>310</sup> A starting point allows the movement of inference to 'travel' towards any direction, and it is selected randomly by virtue of a sensory stimulus. Thus, the collection of the contents of memory has neither an order nor a chronological sequence.

By considering memory as an apparatus for perceiving past time, our ancestors aptly named monuments311 those structures that have been intentionally created to last (Riegl's intentional monuments). Echoing Aristotle, the role of a monument is to provide us with a sense-perception (knowledge) of the past through its matter (parāstasis); or else, to imprint a memory of the time elapsed in the present (Ruskin's view on the spirituality of old structures). But the memory offered to us by matter is selected and corresponds to a precise time of the past. And since our senseperception is limited to the present state of matter, the monument itself becomes both a locus and a starting point for the recollection of our memory—i.e. the given knowledge of past. For it is clear that only a snapshot of the past's knowledge is provided by the present state of the monument (*locus*), and as such, it is exclusively related to an outcome. That is to say, a monument is only capable of providing us with a pseudo-knowledge that is reflected in its present form and matter. Thus, and as this thesis suggests, a monument can be understood as a concealed <sup>312</sup> locus. Since the knowledge transmitted is selected by history,<sup>313</sup> then the memory of the *locus* remains hidden beyond the present image of the tangible. This is perhaps the reason

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<sup>&</sup>lt;sup>308</sup> Aristotle, On the Soul, 452a.

<sup>&</sup>lt;sup>309</sup> The places of artificial memory are those mental images which are not directly related to the contents of memory but serve as transitional paths during the process of reminiscence. <sup>310</sup> Yates, 49.

<sup>&</sup>lt;sup>311</sup> Monument < Latin *monumentum, monimentum* (commemorative statue or building, tomb, reminder, written record, literary work) < *monēre* (to remind) + -*mentum* (- suffix forming nouns from verbs (to denote the result or product of the action of the verb). *OED, online*.

 $<sup>^{312}</sup>$  The verb conceal derives from the Latin word  $conc\bar{e}l\bar{a}re$ , which means to keep something secret, to refrain from disclosing or divulging (something), to hide (a person or thing). Conceal <  $conc\bar{e}l\bar{a}re$  (to keep secret) < con - prefix +  $c\bar{e}l\bar{a}re$  (to hide), OED online.

<sup>&</sup>lt;sup>313</sup> A selective process deriving from authority.

why intangible heritage is understood under the notions of habitude, ritual and culture.

Interestingly, all buildings acknowledged as tangible cultural heritage, are also valued as monuments.<sup>314</sup> The difference appears to be found only in scale as well as in linguistics—i.e. buildings, historic monuments, Historic Urban Landscapes (HUL), Conservation Areas (CA), WH sites, buffer zones, cultural landscapes, memory landscapes, et cetera. All of them are *loci* (single structures or territories) disclosing within their fabric the knowledge of the past (memory), directing us into a quasi-experience of time through matter. Thus, the preservation of tangible cultural heritage has become a habituated practice, misconceived as an innate bond with the past that when is lost, we are willing to believe that our identity, roots and memory perish.

But Sigmund Freud reminded us that the mental images in our mind (or soul for Plato and Aristotle) are generated from our sense-perception of the environment, which is not only related to the eye, but to all sensory receptors of our body. That is to say, seeing is not the only way to remember once a mental image of the past is imprinted in our soul/mind from our direct experience with a stimulus: "nothing once formed in the mind could ever perish, that everything survives in some way or other, and is capable under certain conditions of being brought to light again […]."<sup>315</sup>

The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the grating of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.<sup>316</sup>

(Italo Calvino, The Invisible Cities)

<sup>&</sup>lt;sup>314</sup> However, different levels of protection are applied according to the significance of each valued attribute. What appears to be intriguing in this case is that regardless of whether these structures have been built as intentional or unintentional monuments (echoing Riegl's terminology), all of them have become to be understood intentional because they are appraised as monuments.

<sup>&</sup>lt;sup>315</sup> Sigmund Freud, *Civilization and its Discontents*, trans. Joan Riviere (New York: Martino Publishing, 2010), 15.

<sup>316</sup> Italo Calvino, Invisible Cities (London: Vintage, 1997), 11.

The task, therefore, is to understand what can stimulate our memory, and what can be revealed from the concealed tangible, with the latter being the visual evidence that encapsulates the past. In other words, to seek how the *locus* itself can be the stimulus that reveals the past and our guide while experiencing the past into the present. That is, not through its acknowledged heritage, but through its actual presence that contains its past. The question then is: How to unveil a *locus's* memory?

## III. 3. *TÓPO*-MEMORY

The spatial dimension of memory was examined by Maurice Halbwachs, not as a recollection of the past but as social reconstruction. With his work *On Collective Memory*, published posthumously, Halbwachs presented memory as a collectively constructed notion shaped by past and present traditions of transmitted beliefs.<sup>317</sup> Halbwachs examined places of memory as sacred *loci*, not for their association with a particular event, but due to "beliefs born perhaps not far from these places and strengthened by taking root in this environment."<sup>318</sup> In Halbwachs's study, the localisation of events is not expressed through matter—unlike those cases examined earlier in section III.1 of this chapter—but as religious myths transmitted from one generation to another.<sup>319</sup> Such a reading of memory that dissociates event from matter has been the subject of several studies in the field of cultural heritage that specifically implemented ethnographic methods. It is an alternative way of valuing a place pertaining to spiritual meanings that communities assign to it.<sup>320</sup>

Another proposition towards valuing a place's significance is coming from the recently emerged discourse on heritage as *performance*.<sup>321</sup> This reading of heritage understands historic sites and museums as theatrical stages, where visitors are actual participants of the heritage-experience through sense-perceiving and through interacting with the environment. The interesting aspect of this discussion is that the tangible is not measured under criteria corresponding to its present state.<sup>322</sup> Rather,

<sup>&</sup>lt;sup>317</sup> Maurice Halbwachs, and Lewis A. Coser, *On Collective Memory* (Chicago; London: University of Chicago Press, 1992), 120-22.

<sup>318</sup> Idem.

<sup>&</sup>lt;sup>319</sup> Halbwachs has empirically studied in *The Legendary Topography of the Gospels in the Holy Land* the religious places of Christianity and the change of their locality according to various historical epochs and dogmata. Ibid., 25-28.

<sup>&</sup>lt;sup>320</sup> See for example the threefold heritage-value-memory examined through religious places in: Rana P.B. Singh, "The Contestation of Heritage: The Enduring Importance of Religion," in *The Ashgate Research Companion to Heritage and Identity*, ed. B. J. Graham, and Peter Howard (Aldershot: Ashgate, 2008), 125-41.

<sup>&</sup>lt;sup>321</sup> Anthony Jackson, and Jenny Kidd, *Performing Heritage: Research, Practice and Innovation in Museum Theatre and Live Interpretation* (Manchester: Manchester University Press, 2011).

<sup>&</sup>lt;sup>322</sup> Scientific, artistic, historic, et cetera.

the place, which is related to matter, is valued from the experiential perspectives of the visitors as the main participators of heritage.<sup>323</sup> These places, either recognised as tangible cultural heritage or not, "are not intrinsically valuable, but receive heritage values as they are taken up in national or sub-national performances of identity and memory-making."324 Matter, therefore, becomes a tool for creating heritage, it is not heritage itself. Architecture, as Alke Gröppel-Wegener suggests, can stimulate memories by recreating a past through visual means, in order to make the visitor an actual participant of heritage.<sup>325</sup> In Gröppel-Wegener's analysis, the delocalisation of architecture from the place of occurrence does not seem to be confusing, since matter contributes to the shaping of heritage. That is, to the visitor's involvement in heritage experience. Gröppel-Wegener presents the case of the Jewish Museum in Berlin, designed by Daniel Libeskind, as an example of how the tangible contributes to the sense-perception of a past event and the shaping of the visitors' constructed memory of the Holocaust. It is "a process of meaning-making and negotiation" 326 that stimulates memories whilst the visitors are invited to take part in the architectural narrative through their participatory role.

The places where heritage is performed, studied under the newly created discipline of participatory museology,<sup>327</sup> conceptualise (intangible) heritage under the *museum as theatre* schema—i.e. performance as museum strategy—as opposed to *museum-mausoleum*—i.e. detached objects of display.<sup>328</sup> Thus, a building, site or territory is valued due to its significance of being part of a living cultural practice, in constant negotiation with all participating actors of the museum-theatre.

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<sup>&</sup>lt;sup>323</sup> Laurajane Smith, "The 'doing' of heritage: heritage as performance," in *Performing Heritage: Research, Practice and Innovation in Museum Theatre and Live Interpretation*, 69-81.

<sup>324</sup> Ibid., 71.

<sup>&</sup>lt;sup>325</sup> Alke Gröppel-Wegener, "Creating heritage experiences through architecture," in *Performing Heritage*…, 39-52.

<sup>326</sup> Smith, "The 'doing' of heritage: heritage as performance," 80.

<sup>&</sup>lt;sup>327</sup> Marilena Alivizatou, *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation* (California: Left Coast Press, 2012), 17, 190.

<sup>&</sup>lt;sup>328</sup> Marilena Alivizatou, "Intangible heritage and the performance of identity," in *Performing Heritage...*, 83, 92-93.

Those performing places that have also become sites of memory—*lieux de mémoire*—illustrate "an attempt to challenge the authority of heritage sites [...] [and] invite spectators to reflect upon their own position within the 'exhibitionary complex."329 These places contain heritage fragments of a process of "deterritorialization' and 're-territorialization'"330 which define a "fragmentary nature of heritage."331 But what is intriguing to seek in this nature of heritage, is the state of fragmentation: either due to the de-rooted and displaced attributes that compose a lieu de mémoire (place of memory), or due to a perpetual variability of matter in situ that constitutes a milieu de mémoire (real environment of memory). In both cases, the value of tangible cannot be measured under criteria corresponding to its actual state, but to the performativity of matter which is entangled with those who experience (or use) each place. The tangible here echoes D. C. Harvey's "small heritages, which do not always have to take the form of overt resistance to officialdom,"332 but are shaped by the value assigned to them by the communities that are using them. These small heritages (although some of them still exist but not recognised as such) are those places that have been replaced by monumental structures; places that perished but their past presence was engraved on the locus which constitutes the real environment of memory.

A similar experiential engagement with heritage and memory was also suggested by John Urry. Driven by a solicitous enquiry on the ways that societies remember the past, Urry claimed that we perceive time elapsed in a linear temporal continuity. He argued that the normative understanding of heritage is based on a historical constructed linear sequence of time, utterly opposed to the ways that social relationships are constructed.<sup>333</sup> The memories embedded in buildings are for Urry a

<sup>&</sup>lt;sup>329</sup> Robert Shannan Peckham, "Introduction: The Politics of Heritage and Public Culture," in *Rethinking Heritage: Cultures and Politics in Europe*, ed. R. S. Peckham (London: I.B. Tauris, 2003), 3.

<sup>&</sup>lt;sup>331</sup> Denis Cosgrove, "Heritage and History: A Venetian Geography Lesson," in *Rethinking Heritage...*, 115; Lowenthal, *The Heritage Crusade and the Spoils of History*.

<sup>&</sup>lt;sup>332</sup> David C. Harvey, "The History of Heritage," in *The Ashgate Research Companion to Heritage and Identity*, 33.

<sup>&</sup>lt;sup>333</sup> Urry, "How Societies Remember the Past," 48.

sign of culture which can be understood through Walter Benjamin's *flâneur*.<sup>334</sup> A figure that provides a "voyeuristic and distracting nature of the encounter with the urban"<sup>335</sup> environment by experiencing the present reality in relation to the remnants of the past which "can acquire meanings different from those intended by the architect."<sup>336</sup>

While the discourse on memory and heritage is developing in relation to a common modality of remembering and to the ways that people perceive and interact with the established tangible cultural heritage of environments,<sup>337</sup> Cornelius Holtorf suggests that "less (preservation) can be more (memory)."<sup>338</sup> Holtorf focuses on the preservation conundrum by highlighting the contradictions rising between conservation, transformation, destruction and construction of tangible cultural heritage (in urban environments).<sup>339</sup> For Holtorf, the processes of maintenance and destruction are interdependent actions that contribute equally to the shaping of heritage as a driver of commemoration. He also suggests that the destruction of the tangible is even more powerful for the process of remembering, because of the traumatic signification that a loss may bring—for example the collapse of the twin towers in New York in 2001 or the demolition of the Berlin Wall in 1990. As Holtorf argues, conservation is in itself a destructive process since no recovered artefact or survived building can last without any modifications.<sup>340</sup>

What is intriguing to discover, however, is how places where tangible cultural heritage subsists, respond to memory. That is, not only through the presence of the current buildings that correspond to the image of an established heritage, but

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<sup>&</sup>lt;sup>334</sup> Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass; London: MIT Press, 1989).

<sup>335</sup> Urry, "How Societies Remember the Past," 51.

<sup>336</sup> Idem.

<sup>&</sup>lt;sup>337</sup> See for example several case studies that contemplate on the relationship between private and public memory in: Tim Benton, ed., *Understanding Heritage and Memory* (Manchester: Manchester University Press, 2010).

<sup>&</sup>lt;sup>338</sup> Cornelius Holtorf, "Can Less Be More? Heritage in the Age of Terrorism," *Public Archaeology* 5, no. 2 (2006): 103.

<sup>339</sup> Ibid., 102.

<sup>&</sup>lt;sup>340</sup> The conservation processes are examined further in section 1 of Chapter IV.

also through the absence of those structures that perished. As this thesis argues, intangible heritage is not only related to customs, traditions or processes of making, but also to the past states of *small heritages* that are imprinted in places. Tangible cultural heritage is rooted in places without being limited to form and matter. It is instead an amalgamation of processes and outcomes of the past's activities that contribute to the recognition of a place's value. In this sense, a place does not only indicate a location where tangible cultural heritage can be experienced and valued, but it is also a *locus* that encompasses within its setting a co-presence of all past states of performativity and architectural creativity.<sup>341</sup>

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<sup>&</sup>lt;sup>341</sup> See for example the topographic representation of Dublin in James Joyce's *Ulysses*, which encloses imaginary and past states of a non-acknowledged heritage. Ian Gunn, and Clive Hart, *James Joyce's Dublin: A Topographical Guide to the Dublin of Ulysses* (London: Thames & Hudson, 2004).

## III.4. THE *LOCUS* OF TEMPORAL TRANSITION

Locus, is the Latin term for place, following the ancient Greek word tópos ( $\tau ó\pi o \varsigma$ ). Locus does not only refer to a place, but to a location in which something is situated or occurs. The term encompasses both the notion of locality and that of occurrence, being at the same time dissociated from a temporal dimension—i.e. present time. The concept of *locus*, and more specifically in its accusative state as *genius loci*, was used in ancient Roman religion to indicate a place's spirituality and character. In cultural heritage discourse, the concept of *genius loci* is appropriated as 'spirit of place,' enclosing rituals, customs, and ways of perceiving the historic environment.

genius loci: Latin term meaning 'the genius of the place', referring to the presiding deity or spirit. Every place has its own unique qualities, not only in terms of its physical makeup, but of how it is perceived, so it ought to be (but far too often is not) the responsibilities of the architect or landscape-designer to be sensitive to those unique qualities, to enhance them rather than to destroy them.<sup>343</sup>

In Christian Norberg-Schulz's phenomenology of architecture, the spirit of place is not related to rituals or customary practices occurring within a *locus*, nor to spatial relationships that re-form the *locus*.<sup>344</sup> Instead, the unique qualities of the *locus* are transcendental, pertaining to the place's position between earth and sky and to the colours and natural beauty of the landscape within which the *locus* manifests. Influenced by Heidegger's writings on phenomenological ontology, Norberg-Schulz visualised places as phenomena that accumulate characteristics of both natural and human-made environments. The spirit of place is for Norberg-Schulz an innate quality of the *locus*, whilst its significance is valued from sense-perception. The *locus* 

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 $<sup>^{342}</sup>$  See for example the *Québec Declaration on the Preservation of the Spirit of Place*—discussed in section 4 of Chapter I.

<sup>&</sup>lt;sup>343</sup> James Stevens Curl, and Susan Wilson, "Genius Loci," The Oxford Dictionary of Architecture, 2015, Online.

<sup>&</sup>lt;sup>344</sup> Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: London: Rizzoli, Academy, 1980), 5-10.

is the contextual setting of architecture where buildings manifest and follow the given (natural) order within the *locus's* phenomenal cosmos.<sup>345</sup>

From a different point of view, Aldo Rossi described *locus* as "a relationship between a certain specific location and the buildings that are in it."<sup>346</sup> Following a Platonic view of interdependent individual components pertaining to an ensemble, Rossi emphasised on the *locus's* quality of being both "singular and universal."<sup>347</sup> For Rossi, an urban artefact<sup>348</sup> can be understood and valued in relation to its contextual setting. That is, the relationship of the artefact with the place it is situated (i.e. locality), also associated with the unique characteristics deriving from the physicality of the environment (i.e. spatial order). "The *locus*, so conceived, emphasizes the conditions and qualities within undifferentiated space which are necessary for understanding an urban artifact."<sup>349</sup> For Rossi, the *locus* is the gestalt of a setting: an organised whole composed by individual interconnected parts. It can be either a single building or a place comprised of various urban artefacts. The *locus* is thus understood either as a single artefact or as a setting; a singular place that "becomes the *urban context*" in which things are tied together.

The concept of *locus*, as well as the notion of place, insert a dialectical enquiry within their meaning where time, space, occurrence and memory can be detected. Edward Casey, who traced the "history of philosophical thinking about place," from Aristotle's *Physics* to the writings of feminist philosopher Luce Irigaray, has shown that the primacy of place cannot be confined within a solid notion. Instead, its

<sup>345</sup> Idem

<sup>&</sup>lt;sup>346</sup> Aldo Rossi, *The architecture of the city*, (Cambridge, Mass.: MIT Press, 1982), p.103.

<sup>347</sup> Idem

<sup>&</sup>lt;sup>348</sup> The terminology of urban artefact introduced by Rossi encapsulates within its meaning the quality of a building of being both a work of art and a tool for dwelling. Please refer to the theoretical considerations on the work of art from Cesare Brandi presented in section 2 of Chapter I; as well as in section 1 of Chapter IV for the discussion on architecture and its relationship with the *Heideggerian* understanding of *téchnē*.

<sup>&</sup>lt;sup>349</sup> Rossi, *The architecture of the city*, 103.

<sup>350</sup> Ibid., 113

<sup>&</sup>lt;sup>351</sup> Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley, Calif.; London: University of California Press, 1997), xi.

significance has moved from being physical and metaphysical (Aristotle), metaphysical and cosmological (Plato, Neoplatonism and Hellenistic philosophy), to bodily certainly (Kant, Husserl, Whitehead, Merleau-Ponty), psychical (Kant, Freud, Bachelard), nomadological (Deleuze and Guattari), architectural (Bachelard, Heidegger, Derrida), institutional (Foucault) and sexual (Irigaray).<sup>352</sup> "Place is not entitative [...] but eventmental, something in process, something unconfinable to a thing. [...] Which means, that there is no simple origin or telos of place: no definitive beginning or ending of the matter."353 This transcendent and immanent characteristic of place—also *locus*—provides a dissolution of the solid understanding of tangible cultural heritage as being reticent to matter, and offers a contextual meaning to heritage's endurance. Tangible cultural heritage is not a thing, nor an outcome. Rather, it is a constellated *place*—a *locus* of temporal transition—that accumulates within its present physicality the notions of locality, occurrence and memory. Locality because it is placed in a geographical area; occurrence due to human and nonhuman interaction (i.e. performativity); and memory because its parāstasis present state and presentation. A stimulus for acquiring knowledge of the past.<sup>354</sup>

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<sup>&</sup>lt;sup>352</sup> Ibid., 337.

<sup>&</sup>lt;sup>353</sup> Idem.

<sup>&</sup>lt;sup>354</sup> Please refer to section 3 of Chapter V for a more thorough discussion on the role of *locus* and the copresence of its states; also for its *material performative endurance*.

## **IV.**MATERIAL PERFORMATIVE ENDURANCE

We are too accustomed to thinking in terms of the 'present.' We believe that a present is only past when it is replaced by another present. Nevertheless, let us stop and reflect for a moment: How would a new present come about if the old present did not pass at the same time that it is present? How would any present whatsoever pass, if it were not past at the same time as present? The past would never be constituted if it had not been constituted first of all, at the same time that it was present. There is here, as it were, a fundamental position of time and also the most profound paradox of memory: The past is 'contemporaneous' with the present that it has been. If the past had to wait in order to be no longer, if it was not immediately and now that it had passed, 'past in general,' it could never become what it is, it would never be that past. If it were not constituted immediately, neither could it be reconstituted on the basis of an ulterior present. The past would never be constituted if it did not coexist with the present whose past it is. The past and the present do not denote two successive moments, but two elements which coexist: One is the present, which does not cease to pass, and the other is the past, which does not cease to be but through which all presents pass. It is in this sense that there is a pure past, a kind of 'past in general:' The past does not follow the present, but on the contrary, is presupposed by it as the pure condition without which it would not pass. In other words, each present goes back to itself as past.355

(Gilles Deleuze, Bergsonism)

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<sup>&</sup>lt;sup>355</sup> Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson, and Barbara Habberjam (New York: Zone Books, 1988), 58-9.

In the "Allegory of Cave" in Plato's *Republic*, Socrates is calling Glaucon (Plato's older brother) to think of some people inhabiting a cavern like prisoners.<sup>356</sup> These people are not able to directly see the light, neither the world outside the cave. They only experience and see the shadows of the figures above them, and thus this is what they understand as reality. If one of them tries to leave the cave, he/she experiences a different world, that although is real, it seems imaginary to them, since it is entirely different from the reality he/she is accustomed to experience in the cavern. According to the Platonic ideal,<sup>357</sup> the outside world is the reality that contains the truth that blinds them, and thus the person returns to the cave—i.e. the world he/she already knows and believes as true—failing to encounter the new reality. What is real for the prisoner is the shadow, which is the projection of the true.

Likewise, in cultural heritage, the dominant material and visible objects we see is a reality that we know as true tangible heritage. When the image of the accustomed heritage is modified in ways that are in opposition to the conventional methods of dealing with the urban fabric<sup>358</sup> the new seems unfamiliar and different, and thus we are seeking to return to the visual and known reality of our cave. Within the sphere of cultural heritage, in order to avoid losing this habituated reality, society invents policies to manage the *different* by promoting a fixity of notions and views towards the material transmitted cultural manifestations.<sup>359</sup>

With a view to exploring what a fixed outcome conceals, this chapter proposes an ontological reading of architectural heritage by shifting the understanding of tangible cultural heritage as an outcome to its recognition as a

<sup>356</sup> Plato, The Republic, "Book VII," 380 BC, trans. Paul Shorey.

<sup>&</sup>lt;sup>357</sup> In Platonic philosophy, the ideal is related to the original archetype, which is a matrix that possesses the only truth. For Plato, no one can perceive the ideal, and thus this is the reason why the prisoners become blind when they reach the light (i.e. ideal).

<sup>&</sup>lt;sup>358</sup> For example, new additions that juxtapose with the accustomed image of the existing built fabric, or new uses of buildings in contrast to the original functions.

<sup>&</sup>lt;sup>359</sup> The prisoner of the cave is challenging the reality he/she experiences by searching a better truth. Since platonic philosophy is open to multiple interpretations, the myth is used as a metaphor to illustrate that we are accustomed to the normative. See for example different interpretations on Plato's *Timaeus-Critias* in: Thomas Kjeller Johansen, *Plato's Natural Philosophy: A study of the Timaeus-Critias* (Cambridge: Cambridge University Press, 2004).

process of constant becoming. It investigates how both a work of art and an urban environment is a *locus*, as well as the *locus's* relationship with time during its *material* performative endurance. It can be read as an attempt to dissolve tangible heritage, by re-visiting (or re-introducing) its intangible dimension.

## IV. 1. HERITAGE AS AN OUTCOME: MATERIAL

Only if we are capable of dwelling, only then can we build.<sup>360</sup> (Martin Heidegger, Building Dwelling Thinking)

Architecture derives from the word architect, having its origins in the ancient Greek word  $\alpha\rho\chi\iota\tau\dot{\epsilon}\kappa\tau\omega\nu$  ( $arkhit\dot{\epsilon}kt\bar{o}n$ ), which means the chief craftsman. It can be understood both as the  $t\dot{\epsilon}chn\bar{\epsilon}$  (Greek:  $\tau\dot{\epsilon}\chi\nu\eta$  – art), or else the craft knowledge of construction, and as the  $epist\dot{\epsilon}m\bar{\epsilon}$  (Greek:  $\epsilon\pi\iota\sigma\tau\dot{\eta}\mu\eta$  – science) of creating physical structures that serve human needs. Monuments and historic buildings, as material elements originating from the  $t\dot{\epsilon}chn\bar{\epsilon}$  of architecture, are falling into the category of tangible cultural heritage and manifest bonds with the past by material and immaterial means. The discipline of architecture also presupposes a direct interaction of humans and space through its function while users experience a place. The correlations between experience and architecture are expressed through the tangible objects that shape the space—its buildings—whose value is usually assessed in time. Their fabric implies persistence of cultural expressions, whereas from an anthropological and ethnographical perspective, human generations intertwine with the artefacts and contribute to a locus's endurance or annihilation.

Jukka Jokilehto in his writings on authenticity supports the relation of tangible cultural heritage with the "spiritual or the intangible dimension that gives the real meaning"<sup>363</sup> to a work of art. Echoing Cesare Brandi's considerations on the *Theory of restoration* in the dual signification of the work of art, Jokilehto reminds us that architecture—especially that which is acknowledged as tangible cultural heritage—should not only be considered and appreciated as an instrument for serving a purpose (inhabitation) but also as a result of human creativity (work of

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<sup>&</sup>lt;sup>360</sup> Martin Heidegger, "Building Dwelling Thinking," in Poetry, Language, Thought, trans. Albert Hofstadter (New York: Perennial Library, 1975), 157.

<sup>&</sup>lt;sup>361</sup> Αρχιτέκτων  $< \alpha ρχ \dot{\eta}$  (archi - principle/chief) + τέκτων (téktōn - constructor/ craftsman/builder). Liddell & Scott dictionary (Greek edition).

<sup>&</sup>lt;sup>362</sup> Heidegger, "Building Dwelling Thinking," 141-59.

<sup>&</sup>lt;sup>363</sup> Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," 5.

art).<sup>364</sup> Influenced by Martin Heidegger's philosophical examinations on *The origin of the work of art*,<sup>365</sup> Jokilehto invites us to discover the truth that lies beyond the materiality of the work of art, by understanding a building's "world of significances"<sup>366</sup> emerging from creativity and innovation.

Presupposing that a work of art has certain values and, thus, it is worth examining within the field of architectural conservation, the question lies in how we can acquire knowledge of a work's *world of significances* for safeguarding it to future (generations).

Conservation of a work therefore is a process requiring understanding and appreciation of the world of significances, not just limiting to the material."<sup>367</sup>

Jokilehto invites us to think the *world of significances* as an intangible quality of the buildings related to truth, time and memory as embedded notions of authenticity, and to critically observe and contemplate on the "spatial-material reality that [the building] puts forth."<sup>368</sup> This suggestion assumes either visual evidence with the potential to unveil the intangible dimension of the work of art or a stimulus that can provoke further examination of the 'object'—i.e. an indication of archaeological evidence.

The examination of the *world of significances*, as explained by Jokilehto, is not only pivotal for the appreciation of tangible cultural heritage, but also essential. This examination is critical for the ruins of display: those buildings that have lost their ability to serve as tools but respond to the artistic aspect of human creativity, echoing here Alois Riegl's intentional monuments of age. However, for those structures which

<sup>&</sup>lt;sup>364</sup> Jokilehto, A History of Architectural Conservation, 280.

<sup>&</sup>lt;sup>365</sup> Heidegger supports that the origin of a work of art can be understood with reference to its creator, as a cyclical process of understanding individual parts in relation to a whole – known also as hermeneutic circle. Heidegger, "The Origin of the Work of Art," in *Poetry, Language, Thought*, 17-79; Paul Kidder, *Gadamer for Architects* (London: Routledge, 2013), 12.

<sup>&</sup>lt;sup>366</sup> Jokilehto, "Considerations on Authenticity and Integrity in World Heritage Context," 5.

<sup>367</sup> Idem.

<sup>368</sup> Idem.

endure within their duality of purpose—that is, Riegl's unintentional monuments which in Brandi's theory are tools for inhabitation with encompassing artistic values—the examination appears to be confusing.

The problem lies in the solidity of the buildings' form (or ensembles) from the moment they are labelled as tangible cultural heritage. In many cases, their solidity focuses on their visual appearance regardless of their function. The buildings are required to respond as integral wholes, and there are quite a few examples of historic structures that have been converted to cultural centres<sup>369</sup> by virtue of serving both as a consignment of our past's precious jewels and as instruments that fulfil their purpose of existence. An example of this category is the sixteenth-century historic building of Riddle's Court in the heart of Edinburgh's Old Town, in Scotland.<sup>370</sup> The building has been recently renovated by LDN Architects and hosts the Patrick Geddes Centre (Figure 32).<sup>371</sup>

Although the structure has retained a significant amount of its built fabric from past centuries, it has continually been adapted to provide shelter for inhabitation.<sup>372</sup> Nowadays, the building has turned into an exclusive and advertised venue for hosting weddings and prestigious meetings in the centre of the city. It has become another architectural attraction of display among other buildings with similar historical values along the Royal Mile, whilst its change is core to the heritage industry and complex processes of *spectacle-heritage*. (Figures 33 & 34).

<sup>&</sup>lt;sup>369</sup> I assert emphasis on the function of cultural centres due to personal experience bias. In the last year of my studies in the Department of Architecture at the Aristotle University of Thessaloniki, my design project supervisor, Prof Anastasia-Sasa Lada, commented on our group's enthusiastic initial proposal for regenerating an industrial area of tanneries in Chania, Crete, and converting it to a cultural centre, as the less challenging solution for adaptive reuse. Now, I understand better her reasoning.

<sup>&</sup>lt;sup>370</sup> Riddle's Court is A-listed building, situated within the Old Town's Conservation Area and WH site. For more details on the levels of heritage protection in Scotland see Chapter V.

<sup>&</sup>lt;sup>371</sup> Riddles Court, accessed September 14, 2018, https://www.riddlescourt.org.uk/.

<sup>&</sup>lt;sup>372</sup> Riddle Court's structure has a rich history of being a dwelling. David Hume was a resident in one of its flats in the mid-eighteenth century; Patrick Geddes transformed it into a summer school student accommodation in the mid-nineteenth century; and, since 1892 it has become a University Hall. See full history online in: "Riddles Court," EWH, accessed August 18, 2018, https://ewh.org.uk/iconic-buildings-and-monuments/riddles-court/.



**FIGURE 32:** RIDDLE'S COURT IN EDINBURGH (SCOTLAND). **SOURCE**: BY AUTHOR (2012).







SOUTH ELEVATION WITH NEW PLANT ROOM





INSIDE THE COURTYARD





FIGURES 33 & 34: LEFT: RIDDLE'S COURT BEFORE RESTORATION (2012); RIGHT: AFTER RESTORATION (2018).

SOURCE: BY AUTHOR.

The approach selected for the restoration of Riddle's Court encapsulates several steps required for acquiring knowledge of a building's world of significances. These steps, which follow the normative conservation practices privileging tangible cultural heritage,<sup>373</sup> are fundamental both for proposed additions and for proposed techniques towards maintaining or removing the fabric.<sup>374</sup> Every architectural project that involves any intervention to an existing (historic) structure should result from *building analysis*. This step is paramount for understanding a building, especially when the structure has an accredited value (for example, a listed building which is subject to *spectacle-heritage*), and for suggesting appropriate design solutions, repair techniques and strategies for the surviving tissue.<sup>375</sup> The following categories summarise the different aspects that are usually examined during the preliminary investigations:

- **1.** *Building typology* concerns the architectural characteristics of the structure. It is related to: space plan-building layout; form, state and materials; volumetry; layout and orientation; general structure (foundations); and character.
- **2.** *Building pathology* deals with the general condition of the building, related to: structural performance; the technology of materials; and mechanical system services.
- **3.** *Context* is the relation of the building with its setting and refers to: the geological composition of the site; topography; climatological conditions; archaeology; building/site plot and physical boundaries; accessibility; and relation to the immediate surroundings.

<sup>&</sup>lt;sup>373</sup> In many cases, these approaches are accompanied by municipal, national and/or international regulations. Please refer to section 3.1. of Chapter V which illustrates details on the different levels of heritage protection in Edinburgh—listed buildings, Conservation Areas and WH site.

<sup>&</sup>lt;sup>374</sup> See here full proposal as submitted to the council from LDN Architects for planning permission in 2014: The City of Edinburgh Council, "View and comment on planning applications," (Application reference: 13/03993/FUL), accessed 25 August, 2018, http://www.edinburgh.gov.uk.

<sup>&</sup>lt;sup>375</sup> In Scotland every intervention should comply to Building Regulations and Building Act legal documents. See *The Building (Scotland) Regulations*, 2004 No. 406; *Building (Scotland) Act*, 2003 asp 8.

**4.** *Details* are all decorative characteristics enhancing the character of the building, such as: wall paints-colour schemes; panelling; moulding; rendering; surfaces texture; ornaments; wallpapers; and furniture (or other movable objects such as chandeliers et cetera).<sup>376</sup>

There is no recipe for doing a *building analysis* (or else *investigation*) since every project is unique and challenges different aspects each time. However, specific actions are required for acquiring the best possible knowledge for a building's world of significances. Below I will try to provide a summary of methods, tactics and techniques included in *building analysis* from selected literature and experiential knowledge:<sup>377</sup>

- i. Historical research on the past states of the building in relation to its context from documentary evidence stored in archives and libraries: drawings of past states; dates of previous interventions and details on the building's endurance; social conditions under which the building was originally created and altered; development of the area where the building stands; approved (and thus realised) or refused proposed applications. Historical research can provide valuable information of the past that cannot be detected from physical remains and it is the cornerstone of analytical mapping, that is, the mapping of the building's history (also in relation to the site).
- **ii.** *Recording* the current state of the building. It requires direct interaction with the structure for observing, detecting and searching information that the fabric itself reveals with its presence: materiality, volumetry, typology, general

<sup>&</sup>lt;sup>376</sup> As summarised in the recently published book: Marieke Kuipers and Wessel de Jonge, *Designing from Heritage – Strategies for Conservation and Conversion*, (Delft: TU Delft - Heritage & Architecture, 2017), accessed February 5, 2019,

https://books.bk.tudelft.nl/index.php/press/catalog/book/isbn.9789461868022.

<sup>&</sup>lt;sup>377</sup> Knowledge acquired from education (Diploma in Architecture Engineering and MSc in Architectural Conservation), from practice (registered Architect) and from research (PhD student and research assistant).

condition, function, accessibility; as well as the relationship of the building with its setting: locality, views to the area and towards the building, prominence within the city/town/village. The recording process includes photographic survey and schematic surveys with sketches of the condition of all visible structural components of the building.

- iii. *Metric survey* determines the precision of measurements. The drawings produced vary in scale according to the information they contain.<sup>378</sup> It can be achieved with the aid of new technology: total station theodolites (optical laser instruments for measuring accurate distances and angles); rectified photography and stereo photogrammetry (a technique for delineating interior and exterior elevations); and 3D laser scanning, such as LIDAR (Light Detection And Ranging) data.<sup>379</sup> Building survey alongside historical research and recording tactics reveal information on the different phases of the building that are evident from its texture; they are tools for architects that provide measurements for the production of accurate drawings of the current state of the building, especially for heights not reachable without scaffoldings.
- iv. Building archaeology involves all information that can be retrieved from a building's previous phases based on material evidence. This study includes both recorded evidence from visible traces on the fabric and retrieved evidence that requires the investigation of the building's superstructure. It can also involve ground investigation, only if the proposed intervention is harmless for the building's structural stability.
- **v.** *Structural survey* is the step that confirms the building's structural stability and performance. It is a study performed by engineers who detect the visible

<sup>&</sup>lt;sup>378</sup> "The most convenient scales are 1:500 for site plans; 1:100 and 1:50 for general plans, isometric drawings and isometric projections; and 1:10 and 1:5 for details." Bernard M. Feilden, *Conservation of Historic Buildings*, 3rd ed. (Oxford; Burlington, Mass.: Architectural Press, 2003), 222.

<sup>&</sup>lt;sup>379</sup> Light Detection And Ranging (LIDAR). Lidar uses light sensors to measure distances and it is applied to various scales; from an object to a territory. See: LIDAR UK, Accessed November 17, 2018, http://www.lidar-uk.com/.

distortions or cracks in the fabric. In order to assess the load-bearing capacity of structures and possible defects in their structural system, the engineers prevent the distortions by determining the degree of deviation from the horizontal or vertical cracks.<sup>380</sup> This action is required in order to prevent dilapidation.

vi. *Technical investigation* is the inspection of the building's tissue. This technique concerns the physical properties of the fabric (corroded or eroded stones), rising damp, plasterwork, pointing condition, efflorescence, harling, et cetera. It can be achieved by the visual and tactile study of the materials, and sometimes destructive means are required if the skin of the fabric indicates suspicion for internal deterioration (or if it is known from documentary evidence that other layers might exist beyond the surface). A non-destructive technique for diagnosing the tissue beneath a rendered surface is that of thermography, which provides thermal images of large areas (e.g. elevations) for the detection and evaluation of the condition of the fabric.<sup>381</sup>

The next step after acquiring knowledge on the building's *typology* and *pathology*, *context* and *details*, involves the assessment of the state of fabric and the selection of repair techniques for maintaining the existing tissue. A conservation report guides these decisions, including all information from building analysis, and it is accompanied by a statement of significance. Historical sources in combination with documentation and archaeology are used to provide information on the different phases of the building's tissue from its original fabric, to later and more recent additions. This process is required in order to select what to keep and what to destroy. This decision is at the discretion of the architect who is the main responsible for the project, alongside the views of clients, planners and conservation advisers. Preference

<sup>&</sup>lt;sup>380</sup> Johannes Cramer, and Stefan Breitling, *Architecture in Existing Fabric: Planning, Design, Building* (Basel; Boston: Birkhäuser, 2007), 84-86.

<sup>&</sup>lt;sup>381</sup> See also: ICOMOS, *Guide to Recording Historic Buildings* (London: University Press Cambridge, 1990); Michael Forsyth, *Structures & Construction in Historic Building Conservation* (Oxford, UK; Malden, Mass.: Blackwell, 2007).

is usually given to the aged fabric, as an act of respect for the surviving tissue and courtesy to the original creator's achievements (although there are cases that aged tissue is neglected if proved dangerous for the overall stability of the building).

Both structural survey and technical investigation detect material strength and the areas that require immediate attention. There are known cases where aged tissue needs to be removed due to its structural failure. An issue that is not negotiable when proof of instability is included in the conservation report. The metric survey is essential for calculating with precision the dimensions of the building's layout in order to provide detailed construction drawings with the suggested interventions. Finally, the information gathered from the setting is used for the design solution, as that being the result of all above alongside creativity and originality.

The restoration of Riddle's Court is an example that provides a new reading of an old shell. For more than five years the building is used as a case study for the Building Analysis course of the master's programme in Architectural Conservation, at the Scottish Centre for Conservation Studies (SCCS).<sup>382</sup> I remember our tutor Geoffrey Stell telling us in 2012 that each year every student group discovers something new hidden within the building's material presence. As a consequence of the restoration project, the opportunity to embrace creative discovering has been minimised, almost perished.

The new additions provide modernisation improvements, necessary for the life of the building. What is evident, is that Riddle's Court's material endurance is variable and valued under the prism of its persisting form. Metaphorically speaking, the alterations (render, panelling, floors) wrapped up the building's oldest matter and concealed the previous matter from view. The building is the same, while it is not. The reason for this lies not in a debate regarding its authenticity—this has been already negated in Chapter II—but because every attempt for 'improvement' that directs towards 'change' is *de facto* irreversible. It is a delusion to think that it is otherwise. In this sense, Boito, Morris and Ruskin's views on restoration being a non-

<sup>&</sup>lt;sup>382</sup> With a two-years interruption during the restoration process.

reversible act were well reasoned. What is intriguing to think, echoing Plutarch's story, is that while the building is different, it seems to be the same and it is acknowledged as such. The only thing that persists visually in change through the restoration process is the form that pleases the norm and the *heritage industry*. The question, therefore, is the following: Since the building is not the same, what difference will it make if its form also changes? Based on the above, none. According to regulations, this would be an unforgivable sin that would even cost Edinburgh's WH status<sup>383</sup>—especially if this mentality will become a habituated practice. The more the form persists the more the limitations for architects; an issue that results in controlled creativity and various restrictions to new artistic expressions. Frank Peter Jäger's book *Old & New: Design Manual for Revitalizing Existing Buildings* presents some examples of restored structures in the European continent, with a few cases that transcend the boundaries of form. As expected, the more 'provocative' cases are situated away from designated zones.<sup>384</sup>

Another approach of architectural conservation is the example of Durham Castle, in England. The structure is a unique example of a building complex that has survived multiple *anti-restoration* approaches while being continuously occupied (Figure 35). Today it serves as a mixed-used monument, available for display to the visitors of Durham's WH site, and as halls of residence for the students of Durham University. In contrast to Riddle's Court, Durham Castle preserves a visual and material form that persists to any external modifications. That is, both in form and materials. Given that it continues to serve as an instrument for inhabitation, it does not lie within the category of ruins whose form is not under negotiation for change. Its dual essence of functional and artistic value impels the castle to be under a constant negotiation of use and by extension to a regular maintenance regime. The

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<sup>&</sup>lt;sup>383</sup> This is a continuous concern that becomes prominent every time new buildings are introduced in the city. What is contradictory is the attention that heritage organisations pay to large scale buildings, while new ones of poor quality are mushrooming all over the city. This is an issue that requires attention, and it could be explained through the lens of extreme limits that architects usually face.

<sup>384</sup> Frank Peter Jäger, *Old & New: Design Manual for Revitalizing Existing Buildings.* Basel: Birkhäuser, 2010.

conservation approaches for Durham Castle might sound more ethical with respect to the original tissue and form. However, what is considered authentic, and thus subject for maintenance, is a selected state of the Castle's form which has been multimodified through the years. The fabric preserved today assigns the Castle's character, and corresponds to the structure's longevity that derives from a selected period of its overall material endurance (Figures 36 & 37). Durham Castle serves as a monument, complying to the characteristics of the heritage industry, while also being in use. It is maintained under the aegis of Durham University, and it is also a designated WH site.



FIGURE 35: DURHAM CASTLE IN DURHAM (ENGLAND).

SOURCE: BY AUTHOR (2013).





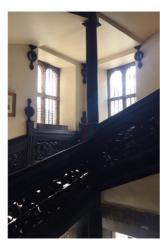
VIEW OF THE KITCHEN





VIEW OF THE HALL





VIEW OF THE MAIN STAIRCASE

FIGURES 36 & 37: LEFT: DURHAM CASTLE (2012); RIGHT: (2018). SOURCE: BY AUTHOR.

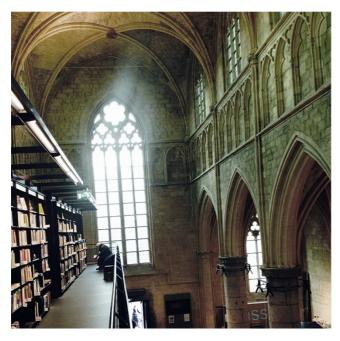
The Castle's quality of being also a tool (i.e. for accommodation) presupposes its sustainability; it should be adequate for students' accommodation needs.<sup>385</sup> The problems that the building faces today occur from the failure of its materials and system services: the west side of the building adjacent to the river is in danger of subsidence; the flooding caused by the river's waters softens the soil and jeopardises the structure's ability to provide a solid foundation for its stones. This condition is a potential threat for dilapidation and requires immediate attention with structural reinforcement. An issue that has not yet been solved due to the enormous cost of this technique. Interestingly, this action will be considered as an 'intervention'—echoing Viollet-le-Duc's theory on restoration. But it might not be acknowledged as such because it will be hidden under the soil, thus invisible and not posing a threat to the cityscape. The form of the castle will remain the same, whilst its substance might change. An issue that pleases the heritage industry which depends heavily on the visual.

The most intriguing cases to detect *material performative endurance* can be found in the converted buildings illustrating the discourse between conservation and adaptation. The recently published volume, *Conservation – Adaptation: Keeping Alive the Spirit of the Place, Adaptive Reuse of Heritage with Symbolic Value,* presents examples of buildings that survive under negotiation with new materials and uses. It provides theoretical considerations on the challenges that architectural conservation faces today with illustrated case studies that explore how matter is exploited for ensuring sustainable solutions for aged buildings.<sup>386</sup> The interest in these examples lies in the relationship of the structures with the setting they subsist and particularly in those cases which present places of sanctity, such as, old churches (Figure 38). Memory persists through matter, while matter serves as a tool for reminding the structure's original function. In other words, although the usage of the structure has changed,

<sup>&</sup>lt;sup>385</sup> There are also issues with plumping, wireless internet problems due to the thickness of the walls; minor issues compared with structural stability, but also fundamental for contemporary needs.

<sup>&</sup>lt;sup>386</sup> Donatella Fiorani, et all. eds. *Conservation – Adaptation: Keeping Alive the Spirit of the Place, Adaptive Reuse of Heritage with Symbolic Value.* Belgium, Hasselt: EAAE, 2017.

the memory of its past function is *there* in its absence, recalled through the presence and materiality of the form.



**FIGURE 38**: GOTHIC CHURCH CONVERTED IN BOOKSTORE IN MAASTRICHT (NETHERLANDS), 2016. **SOURCE**: BY MELENA EXARCHOU.

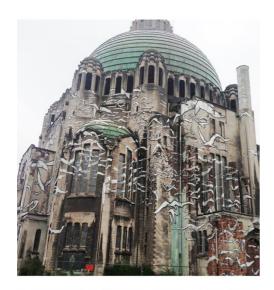
Two intriguing examples to contemplate is that of the abandoned structures of *Église du Sacré-Cœur de Cointe* and Inter-Allied memorial to the First World War in Liège (Belgium) presented in Bianca Gioia Marino's paper (Figure 39).<sup>387</sup> Both buildings are misused, deserted and in a deteriorating state, but their surface indicates a sign of life. It is a variability offered by graffiti on the external tissue of the church, which although it can be considered as sacrilege for the surviving fabric, it is also a sign of process. An interesting one, because it indicates engagement with heritage beyond its normative and monolithic conception that is provided by form and matter. A similar case—although not permanent as the graffiti in Liège—is the case of the Duke of Wellington coned statue in Glasgow (Figure 40). The ephemeral nature of a regular traffic cone has become a heritage component, shifting the statue's fixed monumentality and function (commemorative object for display) to an active engagement with tangible cultural heritage—echoing the theories of heritage as performance examined in section 2 of Chapter III.

The last example of architectural conservation is that of reconstruction. It is perhaps the most contradictory case nowadays because it raises issues of authenticity—i.e. between the originals and their facsimiles. Reconstructions are usually achieved *in situ*, either with new materials by keeping the style, form and rhythm of the original building, or with the remnants of the destroyed fabric. The last presented case is known as *anastylosis* (Greek:  $\alpha \nu \alpha \sigma \tau \dot{\eta} \lambda \omega \sigma \eta$ ), which involves the assemblage of a monument's original materials. It is method under which Nikolaos Balanos (engineer) achieved the reconstruction of the *Erechtheion* (Creek:  $E\rho \dot{\epsilon} \chi \theta \epsilon \iota o$ ) which is located at the Athenian Acropolis (1923–30);<sup>388</sup> the method is also used since 1984 for the anastylosis of the Parthenon (Figure 41).<sup>389</sup>

<sup>&</sup>lt;sup>387</sup> Bianca Gioia Marino, "Mutation des Valeurs Primitives, Relance de Nouvelles. Mémoire et Réutilisation du Patrimoine à Valeur Politique-Commémorative," in *Conservation – Adaptation…*, 173-80.

<sup>388</sup> Glendinning, The Conservation Movement, 199-200.

<sup>&</sup>lt;sup>389</sup> "Completed interventions," Acropolis Restoration Service, accessed November 17, 2018, https://ysma.gr/.





FIGURES 39 & 40: TOP: ÉGLISE DU SACRÉ-CŒUR DE COINTEIN LIÈGE (BELGIUM); BOTTOM: DUKE OF WELLINGTON CONED STATUE IN GLASGOW (UK), 2019. SOURCE: TOP: MARINO, 177; BOTTOM: BY ALEXANDROS VELOUDIS.









FIGURE 41: VIEWS OF THE PARTHENON, ACROPOLIS OF ATHENS (GREECE), 2007.

SOURCE: BY ANTONIOS PALIERAKIS.

The Dresden Cathedral (*Frauenkirche*) is a widely documented reconstruction case that responds to issues of functionality, commemoration and *social/spectacle-heritage*. The building was devastated by the Allied bombardments during the World War II, and until 1990 it remained in a dilapidated state (Figure 42). It has been reconstructed from its ruins alongside new materials, standing today in the original structure's footprint (Figure 43). The case of Dresden, as well as many others with similar philosophies, provokes contradictions of the building's authentic character as discussed in section 1 of Chapter II. Reconstruction is a material renaissance within a pre-given form. What this method offers—applied to living buildings and not to mummified structures—is an artistic expression of a new era which is limited to the study and reproduction of old time.<sup>390</sup> The *locus* where the facsimile stands has already an imprinted memory—the one that has been acquired from the original Cathedral. The reconstruction, therefore, responds to either an increased nostalgia or to an incentive towards monumentality which is a result of the heritage industry.

All reconstruction projects require meticulous investigation on the survived fabric and research on documented evidence of the past state of the building such as detailed drawings and photographs. The more detailed the gathered evidence, the more accurate the copied structure. An intriguing case, although not coming from the field of architecture, is the reconstruction of *Basilica di Siponto's* ruins, from artist Edoardo Tresoldi. The remnants have been regenerated with wire to reconstruct Siponto's Basilica visually (Figure 44). Although being an archaeological site, the reconstructed ruin offers the visitors a quasi-experience of the Basilica's imposing form. The physical remains that survived from dilapidation alongside the new materials used to recreate its form allow a sense-perception of the *locus*. It should be stressed, however, that the site serves as an open-air museum, and its purpose lies in

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<sup>&</sup>lt;sup>390</sup> See examples of reconstructed projects in United Kingdom from conservation architect Donald Insall. Donald W. Insall, *Living Buildings: Architectural Conservation: Philosophy, Principles and Practice* (Mulgrave, Vic.: Images Pub., 2008), 146-58.

a reconstruction of the past; similar to the 3D virtual reconstructions that provide a visual glimpse of a selected time with the support of computer-aided technology.





FIGURES 42 & 43: ABOVE: THE DRESDEN FRAUENKIRCHE IN DRESDEN (GERMANY) BEFORE RECONSTRUCTION, 1990;
BELOW: AFTER RECONSTRUCTION, 2013.
SOURCE: GLENDINNING, 445 (ABOVE); BY AUTHOR, 2013 (BELOW).

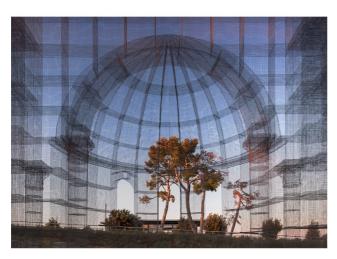




FIGURE 44: BASILICA DI SIPONTO, ARCHAEOLOGICAL PARK OF SIPONTO MANFREDONIA, (ITALY), 2016. SOURCE: EDOARDO TRESOLDI (BLOG), ACCESSED NOVEMBER 17, 2019, HTTPS://WWW.EDOARDOTRESOLDI.COM.

### IV. 2. HERITAGE AS A PROCESS OF BECOMING: PERFORMATIVE

The reality of being as an individual may be approached in two ways: either via a substantialist path whereby being is considered as consistent in its unity, given to itself, founded upon itself, not created, resistant to that which it is not; or via a hylomorphic path, whereby the individual is considered to be created by the coming together of form and matter.<sup>391</sup>

The common ground of the conservation approaches presented in the first section of this chapter is that tangible heritage is understood as a finished product, which is never the same but provides an illusion that remains static and enduring. However, what is not yet examined is the importance of not only the role of the creators that lead towards the modification of forms, but of the people who dwell. The problem that can be identified with architectural conservation's mentality is this quasistability<sup>392</sup> under which architecture of the past is understood. That is, a teleological perspective hidden behind every intervention in relation to the final form of the building. From the moment a structure is appraised as tangible heritage, it is inseparable from a framed understanding of its form, which (paradoxically) is the one that grants its heritage status, although its matter might change in substance fragmentarily.<sup>393</sup> In philosophy, this relationship between matter and form towards a final outcome is explained in Aristotle's theory of *hylomorphism*.

The word *hylomorphism* derives from the Greek words *hyle* (Greek:  $\upsilon\lambda\eta$  - matter) and  $morph\bar{e}$  (Greek:  $\mu o\rho\phi\dot{\eta}$  - form). In Aristotle's ontology, *being* is the result of a given *form* to *matter*. For Aristotle, there are three ways that things can come into

<sup>&</sup>lt;sup>391</sup> Simondon, "The Position of the Problem of Ontogenesis," 4.

<sup>&</sup>lt;sup>392</sup> Following Ruskin's reasoning (see Chapter I: "I. 2. 1. The theoretical foundations") every intervention, or maintenance technique, inserts something new to the existing tissue. In this sense, at the end of a restoration project, although the structure retains its original form (i.e. stability), it also incorporates something new that illustrates a form that is made of matter resembling the original (i.e. quasi).

<sup>&</sup>lt;sup>393</sup> The example of Riddle's Court proves it.

being: "by nature, by art, or spontaneously." <sup>394</sup> If we focus on the second way, which encapsulates human activity in relation to artefacts, in opposition to the other two which address the becoming of living organisms, we can follow Aristotle's reasoning in artistic production in relation to mind. That is, to thinking and creativity. According to Aristotle, the process of becoming is related to the perception and actualisation of a product: a thing comes into being when a pre-existing form conceptualised by the creator takes shape in matter (*hylomorphism*). For Aristotle, the form pre-exists only as a potentiality in the mind of the creator while matter provides the raw material that the creator uses for the realisation of the product. From the moment the form comes into being, this signifies that the product has fulfilled its purpose; in other words, that the process of becoming has reached a *télos*; an end.

Tangible heritage is commonly acknowledged in this way. That is, through its *télos*. Every intervention occurring in a building looks towards an end that will fulfil the purpose of its creation, although it constitutes a state of becoming and thus a transitional state of the building's *being*. The oxymoron lies in the reality of multiple processes of becoming that are appreciated as static, by providing an illusion that the fabric persists in a fixed-form of a recycled matter.

Paradoxically, even in the case of Riddle's Court presented earlier (which one might say is a *restoration* approach), while the form persists in remaining the same, the matter changes, but always towards a view that preserves a pre-given form. In a sense, the work of art endures while it is never the same, yet, it always fulfils its purpose. And by fulfilling its purpose, it means that it does not cease to be an instrument while being an artistic product. In other words, the solidification of tangible heritage and its conception as a finished product is in opposition to creativity and material endurance when the work of art (the building) is in use. Thus, every creative activity for the preservation of the fabric is a manifestation of a new element that comes into being, in order to form a monolithic visual whole that attempts to

<sup>&</sup>lt;sup>394</sup> W. D. Ross, *Aristotelous Ta Meta Ta Physika: Aristotle's Metaphysics*, vol. 1. (Oxford: Clarendon Press, 1924), cxix.

please our nostalgic view towards a past that is no longer present and to boost the economy of the place in the name of *spectacle-heritage*.

The Aristotelic theory of becoming offers a theoretical insight towards a teleological understanding of heritage in terms of outcomes extending to the moment the artefact is realised. It can only provide resonance to the process of making of the new that attempts to reconcile with the existing fabric. If we think the artefact however in its entity, with its old and new additions (after a process of restoration accepted within the sphere of cultural heritage), we will also have to perceive the amalgamation of old and new as one. Paradoxically (again), the entity provides a form that is usually not far from the one without the new additions.

Architecture does not have to age or to be a landmark for acquiring value as has already been stressed by Riegl with the cycle of creation. If we consider the survived matter as a living organism,<sup>395</sup> then we also need to consider a *locus*; either the one within which physical structures manifest, or the structures themselves where everyday rituals are performed inside them. If architecture's value lies in its function (that is, to shelter) then its nature should be considered as being transformable. If it is considered as an object of display, then it is a mummified organism that looks alive while it is not.

George Kubler in his book *The Shape of Time: Remarks on the History of Things* challenges the linearity of time in human behaviour and specifically of that of creativity in the field of history of art. Kubler presents the idea of "the infinity of present instant," <sup>396</sup> as he states, unlike animals, humans' lives cannot be described as straight lines. By considering time as a constitution of individual signals emerging from multiple events, Kubler describes the process of creation as an action with an undetermined time sequence. Using the art of weaving as an example, he writes:

<sup>&</sup>lt;sup>395</sup> For example, building pathology is a terminology used for living organisms.

<sup>&</sup>lt;sup>396</sup> George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven; London: Yale University Press, 2008), 16.

[Y]et at every moment the fabric is being undone and a new one is woven to replace the old, while from time to time the whole pattern shakes and quivers, settling into new shapes and figures.<sup>397</sup>

This description of the process of editing and adding is very similar to the one that occurs in buildings. The architectural (and urban) fabric is changing frequently, while taking new shapes and forms from one moment to another. This leads to alterations of the footprint of the *locus* alongside its visual image. Yet, the observation of the material evidence of present time omits the presence of the layers that have been replaced by the existing ones. In other words, the tangible evidence of previous instances is perished, with the impression that its process of making—or else, its world of significances—is ceased too. But when the tangible is in negotiation with time and people, it reveals its immaterial character, which is nothing more than ephemeral and variable while also lasting. The transient quality of tangible cultural heritage is examined in this section under the term 'performance' which indicates the word of significances of material heritage: the process of making as opposed to tangible outcomes.

If we are to think of tangible cultural heritage as a process of making that encompasses mobile practices, and everyday rituals within a *locus*, we have to acknowledge also its level of performativity. Performance in this sense is not only related to the interaction of people with physical objects, as introduced in the *heritage* as process discourse (section 2 of Chapter III): this approach offers a theoretical insight into the ways people interact with physical means, where the tangible is valued under the sphere of its functionality and not (only) due to its cultural or historical significance. For it is clear that tangible cultural heritage acquires its value due to its interaction with humans who make it significant. But this theory, although it provides an elaborate understanding of the participatory role of heritage in our everyday activities, does not contribute to the view of tangible as a variable attribute.

<sup>&</sup>lt;sup>397</sup> Ibid., 15.

The ANT theory, deciphered by Harrison in order to understand tangible and intangible heritage, may offer a view towards the engagement of people with heritage. Nonetheless, and although it can be understood as a participatory agency of heritage-making, humans and nonhumans are functioning within a well-shaped network of forms.

In this sense, the notion of the network implies a fixity; an interdependency of components and whole; a cause and effect relationship between things. Tim Ingold's humorous, but also didactic story of the ant and the spider explains the difference between a fixed and a breathing environment. Ingold, opposes to the ANT acronym (actor-network theory), the SPIDER standing for the proposition that "skilled practice involves developmentally embodied responsiveness." He supports that ANT provides a framework to understand the connections between humans and nonhumans in an environment (the ant is a mound builder) whereas SPIDER suggests the flux of environments (the spider is a web weaver). Ingold's concept of meshwork—presented in detail in the next section of this chapter—offers to this thesis an understanding of heritage as a performative process of transmission; neither static nor limited to a form and matter fixed. The notion of meshwork imports the social perspective of heritage—co-shaped by humans and nonhumans—and it is supported from the perspective of process ontology and ontogenesis.

French philosopher of technology, Gilbert Simondon (1924–1989), investigated the nature of being through processes of becoming and developed his theory of *individuation* and *ontogenesis*<sup>400</sup> in order to explain a mode of existence that is under continuous development, as opposed to a fixation of form to matter—i.e. the *hylomorphic* schema that supports the ways in which current practices of architectural conservation approach tangible cultural heritage.

<sup>&</sup>lt;sup>398</sup> Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description* (London: Routledge, 2011), 89-94.

<sup>399</sup> Ibid., 84.

<sup>400</sup> Simondon, "The Position of the Problem of Ontogenesis," 4-26.

Individuation corresponds to the appearance of phases in being that are the phases of being. It is not a consequence placed at the edge of becoming and isolated; it is this operation itself in the process of accomplishing itself. It can only be understood on the basis of the initial supersaturation of being—without becoming and homogeneous—that then structures itself and becomes, bringing forth individual and environment, according to becoming, which is a resolution of the initial tensions and a conservation of these tensions in the form of structure.<sup>401</sup>

Simondon's theory of *individuation* supports that "the generation of things should be understood as a process of ontogenesis in which form is ever emergent rather than given in advance." <sup>402</sup> If we consider tangible cultural heritage as an ontogenetic process, we will also be able to understand its variable character as something not confined into forms that persist in change. Considering also that heritage involves living practices and rituals, the following section of this chapter investigates how heritage performance is generated by human and nonhuman agency.

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<sup>401</sup> Ibid., 6

<sup>&</sup>lt;sup>402</sup> Tim Ingold, "Toward an Ecology of Materials," Annual Review of Anthropology 41, no. 41 (2012): 433.

#### IV. 2. 1. INTERWOVEN LINES OF CULTURAL EXPRESSIONS: MESHWORK

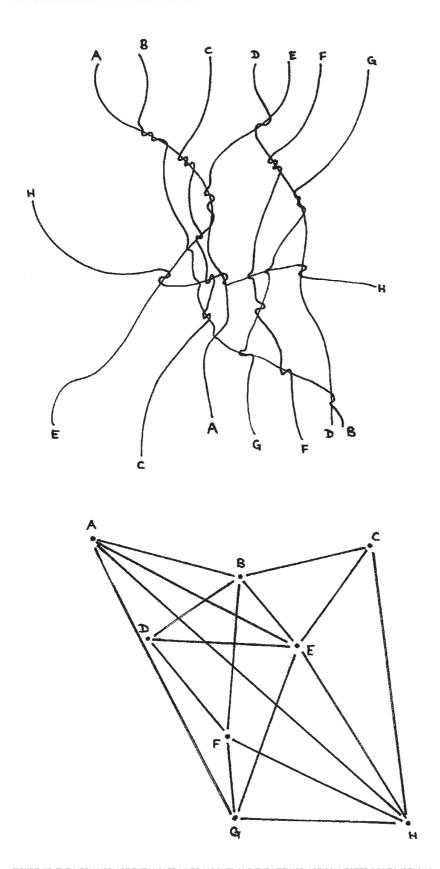
When everything tangles with everything else, the result is what I call a meshwork. To describe the meshwork is to start from the premise that every living being is a line or, better, a bundle of lines.<sup>403</sup>

(Tim Ingold, *The life of lines*)

Anthropologist Tim Ingold examines the interconnections of people and things. Ingold's ecological theory argues the physicality of both human beings and artefacts, in order to present all parties of the surrounding territories. For Ingold, all humans and nonhumans are participatory agents, or else *lines*, shaping the emergent qualities of the environment equally. Borrowing the term *meshwork* from Henri Lefebvre, <sup>404</sup> Ingold focuses on the entanglement of the lines that form the *meshwork*, but also on the qualities of the *meshwork* itself. Opposed to the fixed structure of a network which is made of connected lines passing through nodes, Ingold describes *meshwork* as an interwoven piece of lines which meet each other through knots: "The lines of the meshwork are the trails along which life is lived. [I]t is in the entanglement of lines, not in the connecting of points, that the mesh is constituted." <sup>405</sup> The lines of the meshwork are tangled; they are crossed but simultaneously loose, having neither a beginning nor an end. The distinctive characteristic of the meshwork lies in its 'plasticity.' Since the lines are not fixed, but loose, they are continually re-shaping and re-forming the *meshwork* (Figure 45).

<sup>&</sup>lt;sup>403</sup> Tim Ingold, *The Life of Lines* (Milton Park, Abingdon, Oxon; New York, NY: Routledge, 2015), 3. <sup>404</sup> "The history of space [...] begins, then, with the spatio-temporal rhythms of nature as transformed by a social practice. [...] Thus mental and social activity impose their own meshwork upon nature's space, upon the Heraditean flux of spontaneous phenomena, upon that chaos which precedes the advent of the body [...]" Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Basil Blackwell, 1991), 117.

<sup>&</sup>lt;sup>405</sup> Tim Ingold, Lines: A Brief History, 81.



**FIGURE 45:** THE MESHWORK OF ENTANGLED LINES (ABOVE) AND THE NETWORK OF CONNECTED POINTS (BELOW). **SOURCE:** INGOLD, *LINES: A BRIEF HISTORY*, 81

And this meshwork [...] is nothing other than the web of life itself. To study its lines, in short, is to adumbrate an ecology of materials.

To understand the *meshwork* means to follow its lines. And since the *meshwork* virtually represents a human environment composed by matter, Ingold invites us to re-think objects and things. To understand an artefact, and how it responds in the *meshwork*. He supports that in order to understand the relationship of attributes within an environment, we need to think outside the boundaries of the material as a finished product. For Ingold an artefact, should not be envisaged as the "materialisation of a thought" from its creator; a view based on the doctrines of *hylomorphism*, and what himself calls *making through thinking*. Instead, he suggests thinking in reverse and conceiving the artefact within the process of *thinking through making*.

In *thinking through making*, rather than *making through thinking*, nothing is ever finished. Every artefact is a waystation on its way to something else. It might mean the next artefact to be made in a series, or it might mean that, that artefact will go on in due course to become something else. And likewise, every thought is just a passing moment in a process of thinking that continually carries on (emphasis added).<sup>409</sup>

Considering artefacts as forms that are in a constant becoming, Ingold points towards a continuous generation of matter. In his own words: "everything may be something, but being something is always on the way to becoming something else."<sup>410</sup> By

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<sup>&</sup>lt;sup>406</sup> Ingold, "Toward an Ecology of Materials," 435.

<sup>&</sup>lt;sup>407</sup> Tim Ingold, "Thinking through Making," recorded at the conference 'Arctic Cinema and Applied Arts,' April 2012 in Inari, Finland, published October 31, 2013, Northern Culture Institute video, 00:54 to 00:59, https://www.youtube.com/watch?v=Ygne72-4zyo.

<sup>&</sup>lt;sup>408</sup> The *hylomorphic* model of making can be explained with what Ingold has named *making through thinking*; that is when the creator projects a form that he/she has in his/her mind onto a raw material in order to create an artefact. See: Ingold, "Toward an Ecology of Materials," 432.

<sup>&</sup>lt;sup>409</sup> Ingold, "Thinking through Making," 05:31 to 06:03.

<sup>&</sup>lt;sup>410</sup> Tim Ingold, "Introduction", in *Redrawing Anthropology: Materials, Movements, Lines. Anthropological Studies of Creativity and Perception*, ed. Tim Ingold (Farnham, Surrey, England; Burlington, Vt.: Ashgate, 2011), 3.

thinking of artefacts as knots of a *meshwork* which are always interacting with the entangled lines, we can conceptualise knots as "places where many lines of becoming are drawn tightly together."<sup>411</sup> But since the knots are loose, the *meshwork* is a flux under constant generation from the interrelations of humans and things.

[T]he forms of artefacts are not given in advance but are rather generated in and through the practical movement of one or more skilled agents in their active, sensuous engagement with the material. That is to say, they emerge – like the forms of living beings – within the relational contexts of the mutual involvement of people and their environments. Thus there is, in the final analysis, no absolute distinction between making and growing, since what we call 'making things' is, in reality, not a process of transcription at all but a process of growth.<sup>412</sup>

For Ingold, the *meshwork* is an "ocean of materials" in which humans swim.<sup>413</sup> The metaphor of the ocean proposes this flow that is suggested in the ecological engagement of humans and nonhumans. Ingold supports that the form-making is what brings life to the environment, opposing to the *hylomorphic* model of a finished form-matter-relationship which signifies an end. For him, the *meshwork* indicates the variable, thus life; whereas the network with its fixed-forms signifies death.

Within this flux of ontogenetic processes, Ingold's figure of the wayfarer emerges. "While on the trail the wayfarer is always somewhere, yet every 'somewhere' is on the way to somewhere else." This figure, according to Ingold, is neither a settler nor a nomad; but something in between. His/her wayfaring path is entangled with other wayfarers' paths; a movement which is "neither placeless nor place-bound but place-making." With the notion of meshwork and its participatory

<sup>&</sup>lt;sup>411</sup> Tim Ingold, "Looking for Lines in Nature," EarthLines, no. 3 (November 2012): 49.

<sup>&</sup>lt;sup>412</sup> Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London: Routledge, 2000), 88.

<sup>&</sup>lt;sup>413</sup> Tim Ingold, "Materials against Materiality," Archaeological Dialogues 14, no. 1 (2007): 7.

<sup>&</sup>lt;sup>414</sup> Ingold, Lines: A Brief History, 81.

<sup>&</sup>lt;sup>415</sup> Ibid., 101.

agents, Ingold invites us to think environments as spaces in a constant process of making. A way of improvisation; where someone is searching for his/her way (path), through the wayfaring, entangled with the paths of others and contributing to the reshaping of materials in the *meshwork*, from which things and ideas are generated.<sup>416</sup>

This relationship that Ingold presupposes that exists in nature—and also corresponds to urban space—expands the conceptualisation of the world of significances as being inherited by the creator. In other words, the transformation of the fabric is equally shaped by its users, by its components and by those who contribute towards its modification.

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<sup>&</sup>lt;sup>416</sup> Dimitris Papageorgiou, "Searching for a Voice," in vs. *Interpretation; An Anthology on Improvisation*, Vol. 1, ed. David Rothenberg (Prague: Nadace Agosto Foundation, 2015), 40–6.

# IV. 3. HERITAGE AS TRANSMISSION: ENDURANCE

But when the fabric is modified—or perished—it gives the impression that its world of significances has perished too. We should not forget that a building, an ensemble, a territory or a city are all *loci*. A *locus*, as discussed in section 3 of Chapter III, is a place that refuses to cease. It conceals within its locality the memory of its past alongside occurrences which do not always leave visible or tangible traces. A *locus's* world of significances is lost within an in-between condition of the present—that is the current image, form and matter of the *locus*—and of the past—that is the *locus's* memory. If the in-between is the only space of movement, of development or becoming; the in-between defines the space of a certain virtuality, a potential that always threatens to disrupt the operations of the identities that constitute it.

Similarly, tangible cultural heritage cannot be limited to an identity fixed which the conservation practice (and theory) persistently propels. The concept of identity, which is eschewed in this thesis, is as controversial as the notion of authenticity. It entails authoritative mentalities, creates boundaries and forms solid understandings of how tangible cultural heritage should be perceived and therefore preserved. The concept of identity promotes history as heritage, and, echoing Nora, history overshadows memory. The in-between condition "is the space of the bounding and undoing of the identities which constitute it."<sup>419</sup>

The concept of an *in-between* state, which is conceptualised in this thesis as a state of co-presence, is of importance in post-structuralist philosophy. Elizabeth Grosz reminds us that the in-between concept derives from Henri Bergson<sup>420</sup> who

 $<sup>^{417}</sup>$  Consider, for example, archaeological artefacts related to the *locus*, hidden under the soil, which although they are not visible, are still tangible.

<sup>&</sup>lt;sup>418</sup> Elizabeth A. Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Mass.: MIT Press, 2001), 92-3.

<sup>&</sup>lt;sup>419</sup> Grosz, Architecture from the Outside..., 93.

<sup>&</sup>lt;sup>420</sup> Henri Bergson (1859–1941) was a French philosopher of the continental philosophical thought who influenced post-structuralistic philosophers—such as Giles Deleuze (1925–1995), Jacques Derrida (1930–2004), Luce Irigaray (b.1930) and Michel Serres (1930–2019). Idem.

examined time and memory under the notion of *duration*. For Bergson, the past exists simultaneously with the present: "The past and the present do not denote two successive moments, but two elements which coexist: One is the present, which does not cease to pass, and the other is the past, which does not cease to be but through which all presents pass." 422

This condition of co-existence can be conceptualised as a cumulative circle that expands in time, encompassing all-time in its spatiality, or else, a *locus*. Opposed to a closed circle of form and matter, the cumulative one spirals towards the present, containing all phases of the *locus* in one place (Figure 46). "The past exists," as Bergson claimed, "but it is in a state of latency or virtuality." In short, even when matter has ceased, its world of significances—or else, the process of making—is still present, but not in a physical state. It exists as virtuality. 425

This co-existence of states in time is examined in the next section of this chapter under the concept of *noise* from the writings of Michel Serres which allow an understanding of this simultaneous condition. Michel Foucault's notion of *heterotopia* concluding this section is introduced to conceptually localise this co-presence of states in a *locus*.

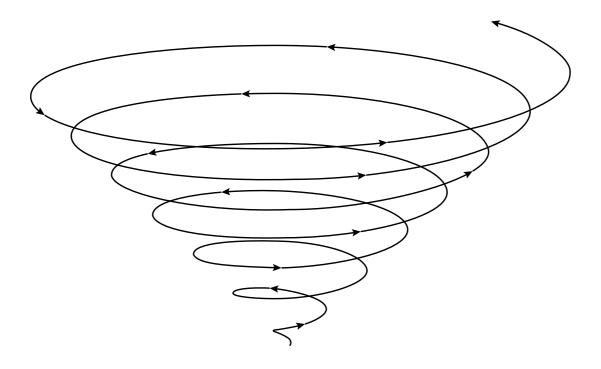
<sup>&</sup>lt;sup>421</sup> "Bergsonian duration is, in the final analysis, defined less by succession than by coexistence." Deleuze, *Bergsonism*, 60.

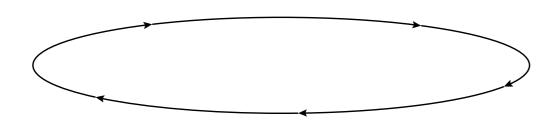
<sup>422</sup> Ibid., 59.

<sup>&</sup>lt;sup>423</sup> Grosz, Architecture from the Outside..., 123.

<sup>424</sup> Idem.

<sup>&</sup>lt;sup>425</sup> According to Deleuze, the virtual is real, but it is not perceived as actual. In other words, the virtual has not materiality, yet, it subsists in the actual—i.e. tangible cultural heritage—from which it becomes fulfilled.





**FIGURE 46:** DIAGRAMMATIC PERSPECTIVES OF A CUMULATIVE CIRCLE OF BECOMING (ABOVE) AND A CLOSED CIRCLE OF BEING (BELOW). **SOURCE:** DRAWN BY AUTHOR.

### IV. 3. 1. THE EMERGENCE OF CUI TURAL MANIFESTATIONS: NOISE

Background noise is the ground of our perception, absolutely uninterrupted, it is our perennial sustenance, the element of the software of all our logic. It is the residue and the cesspool of our messages. No life without heat, no matter, neither; no warmth without air, no logos without noise, either. Noise is the basic element of the software of all our logic, or it is to the logos what matter used to be to form. Noise is the background of information, the material of that form.<sup>426</sup>

(Michel Serres, Genesis)

Michel Serres' *Genesis* is a philosophical narrative on the noise of life and thought. Through myths of disordered stories, he uncovers patterns of transmission of knowledge, where noise and disorder serve for the production of order; to its *genesis*. The principal constituent of Serres' book encountered through disordered narratives, is Balzac's painting *La Belle Noiseuse*<sup>427</sup> which is "the querulous beauty, the noisemaker."<sup>428</sup> By arguing that viewing is a result of the manipulation of seeing, Serres refers to the *Belle Noiseuse* as a "black box that [...] buries all profiles, all appearances, all representations, and finally the work itself."<sup>429</sup> A closer observation of the chaotic image on the painting reveals the shape of a foot, indicating that the noise and disorder illustrated in the canvas turn into a *white multiplicity*. This *blankness* in other words, according to Serres, is a *virtual*<sup>430</sup> condition, where all possibilities are present. Hence, the complexity occurring from the *multiple*, reveals

<sup>426</sup> Serres, Genesis, 7.

<sup>&</sup>lt;sup>427</sup> Michel Serres' *La Belle Noiseuse* is a variation of Honoré de Balzac's *Le Chef-d'œuvre inconnu* (English: The Unknown Masterpiece). Although *La Belle Noiseuse* is translated in Serres' book as the 'beautiful noisemaker,' it is also translated in English as the 'beautiful troublemaker;' which is the English title of Jacques Rivette's 1991 film. *See*: Honoré De Balzac, *The Unknown Masterpiece: Le Chef D'œuvre Inconnu; and Other*, trans. Ellen Marriage (New York: Macmillan, 1901); and, "La Belle Noiseuse," IMDb, accessed August 15, 2018, https://www.imdb.com/title/tt0101428/.

<sup>&</sup>lt;sup>428</sup> Serres, Genesis, 12.

<sup>429</sup> Ibid., 19.

 $<sup>^{430}</sup>$  The virtual is understood in the *Deleuzian* sense.

itself, as Aphrodite (Venus) was born from the sea, through the amplification of events and moments.<sup>431</sup>

Serres invites us to think of the multiple not through the conventional relationship between parts and wholes, but as a chaotic assemblage; or else, as a cosmic void that encapsulates everything and nothing. Serres does not follow a conventional structure of philosophy explained by concepts, as in his own words "[a] concept is a multiple reduced to the unitary." Rather, his narrative unfolds through the murmur, which transcribes within its entity the multiplicity, while simultaneously being within the multiple itself. For Serres, this simultaneous condition of murmur is *noise*, and as such it is not limited to a single concept. From the moment a notion is classified and labelled it becomes solid—similar to the current understanding of tangible cultural heritage. "Thus, a concept is a solid, and the solid is almost already a concept." 434

The multiple is everywhere: it is the background noise of our perception; it is an ocean of multiplicities from which Venus emerges; it is the *anaduoménē* (emerging) murmur that generates the order. Noise is everywhere. In silence or murmur; in the sea or ground; in the dance of a ballet or music; it is *in* time. For Serres, noise is what creates life. Poussin and Porbus, 435 when staring *La Belle Noiseuse*, are unable to see all the representations it encompasses. But only when they were "utterly taken over by this same murmuring" they were competent to conceive the image of the foot emerging from the noise. Because they felt the murmur, they became part of the multiple in their attempt to see beyond the obvious, surpassing

<sup>&</sup>lt;sup>431</sup> Venus symbolises birth; the new.

<sup>&</sup>lt;sup>432</sup> Steven D. Brown, "Book Reviews: Extended Review: The Angelology of Knowledge: Michel Serres: The Troubadour of Knowledge, the Natural Contract, Angels: A Modern Myth, Rome: The Book of Foundations," *The Sociological Review* 48, no. 1 (2000): 148.

<sup>&</sup>lt;sup>433</sup> Serres, Genesis, 108.

<sup>434</sup> Idem.

<sup>&</sup>lt;sup>435</sup> Nicolas Poussin and Frans Pourbus the younger, are two of the painters in Balzac's *Unknown Masterpiece*.

<sup>&</sup>lt;sup>436</sup> Serres, Genesis, 13.

the "delirious chaos of colors, shades and forms, a disorder with nothing to be seen or understood in it." <sup>437</sup>

With the story of *Belle Noiseuse*, Serres suggests that only through noise we can find order and recognise within the actual the virtual. With the latter being the possibilities that have the potential to emerge from the multiple. The *white multiplicity* is thus a virtual state where possibilities are present and ready to emerge from the noise. It is a kind of an in-between state. Neither pure noise nor pure order; but a third position ranged between the two. Serres' passage on *turbulence* best exemplifies all formed entities emerging from noise while *being* in the multiple, the *white multiplicity*, the foot, the *anaduoménē* Aphrodite.

Turbulence is born of the *noise*, it is born unitary, to some extent, it takes shape. It takes shape, rises up, anadyomene, before breaking apart in the noise. It passes from pure multiplicity to something of a unity, it is in a time generating newnesses, we thus are acquainted with this time from being alive in a new region of a turbulence.<sup>438</sup>

"Being is turbulence, an enduring organization of the noise. It endures, but it is neither fixed nor eternal." The formed entity is not fixed; it is always variable. It continues to be, but it is never the same. It endures in one form or another, within the noise. It is never singular since it is formed by the multiple and generated within it. Completely different from Platonic *chōra* in which the entities are generated from a matrix, in Serres' writings the *anaduoménē* unity pre-exists in oceanic chaos with innumerable possibilities of emergence. The noise is the source of creation. It is "a constant background flow out of which temporary turbulences give form and structure to life." 440

<sup>438</sup> Ibid., 121.

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<sup>437</sup> Ibid., 27.

<sup>&</sup>lt;sup>439</sup> Raymond Boisvert, "Genesis by Michel Serres, Trans. Genevieve James and James Nielson (Book Review)," Zygon 33, no. 3 (1998): 482.

<sup>440</sup> Ibid., 483.

If we are to think of the formed entity as tangible, Serres' conceptual approach of the noise responds to continuous <code>anaduoménē</code> unities. This enduring-emerging-becoming state of matter responds precisely to what this thesis proposes with the coined term <code>material performative endurance</code>: physical elements that last, always variable and never solidified. Besides, the multiple that exists in a <code>locus</code> is thus the world of significances which is present in an immaterial essence, accumulating all states of the past that are ready to emerge from its fabric. Namely, the heritage of the <code>locus</code>, which is beyond its apparent image, is framed by the multiple; the noise of all tangible layers with their accompanying processes of creation or loss. All these coexisting states provide the background noise for the emergence of new creative expressions.

## IV. 3. 2. THE HERITAGE CONSTITUTION: HETEROTOPIA

There are also, probably in every culture, in every civilization, real places – places that do exist and that are formed in the very founding of society – which are something like countersites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.<sup>441</sup>

(Michel Foucault, "Of Other Spaces")

Michel Foucault firstly introduced *heterotopias* in the preface of his book *Les Mots et les Choses* in 1966,<sup>442</sup> prompted by the writings of Jorge Luis Borges on an imaginary taxonomy of animals in a Chinese encyclopaedia. The peculiarity of this taxonomy lies in its structure; the animals were classified and divided under various categories according to characteristics attached to their identities, rather than following the commonly known alphabetical order. Foucault understood the described encyclopaedia as a space where different elements meet, elements that destroy order and are entirely different to each other; similar to *heterotopias* which "desiccate speech, stop words in their tracks, contest the very possibility of grammar at its source; they dissolve our myths and sterilize the lyricism."<sup>443</sup>

The first description of heterotopias inserts disordered places within space which do not have a common ground. Imaginary fragments that compose a non-place, bridging together the *hétero* (Greek:  $\acute{\epsilon}\tau\epsilon\varrhoo\varsigma$  – *different*). But the fascinating thing about *heterotopias* is that they suggest multiple interpretations because they do not follow a normative order—which is precisely what Foucault challenged in the *Order* 

<sup>441</sup> Michel Foucault, "Of Other Spaces," 24.

<sup>442</sup> Translated in English as The Order of Things.

<sup>443</sup> Michel Foucault, The Order of Things: An Archaeology of the Human Sciences, xix.

of Things. But above all, heterotopias can establish and propose multiple orders among things and their relations, by dissolving what is considered organised and rationally arranged in society,<sup>444</sup> such as the established heritage that is promoted by an authorised mentality.

Foucault re-visited the concept of *heterotopia* in March of 1967, with a lecture<sup>445</sup> on the *Other Spaces* (English translation), demonstrating a more developed analysis of the notion of *heterotopias* both in spatial terms and within social contexts. The text was posthumously published in French as *Des Espaces Autres*, in October of 1984. Foucault re-introduced *heterotopias* as half-real, half-imaginary spaces which exist in imagination as potentialities but are simultaneously embodied in actual spaces—contrary to utopias which are completely unreal—and he presented six principles for explicating them:

*i* Its *first principle* is that there is probably not a single culture in the world that fails to constitute heterotopias. That is a constant of every human group.<sup>446</sup>

The first principle introduces places that gather among them the same groups of people. Foucault named these places "crisis heterotopias." These are spaces of crisis because they are related to a particular state of human existence different than the ordinary, such as, the phases of adolescence, pregnancy or ageing. According to Foucault, *heterotopias of crisis* have always been present in societies and have

<sup>&</sup>lt;sup>444</sup> The introduction of the *Order of Things* with the example of heterotopia is the preamble to Foucault's study on taxonomies. Foucault in his book questions the limitations and unquestioned acceptance of the normative and established order of things, in relation to power and authority.

<sup>&</sup>lt;sup>445</sup> Most sources indicate that the lecture on heterotopia by Michel Foucault was firstly presented in an audience to the *Cercle d'études architecturales* de Paris. However, the scenario of a radio broadcast prior to the public lecture is also possible, although not clear from the researched literature.

See for example: Anthony Vidler, "Troubles in Theory Part VI: From Utopia to Heterotopia," *Architectural Review* 236, no. 1412 (2014): 102-07; and, Foucault, "Of Other Spaces: Utopias and Heterotopias," in *Architecture Culture*, 1943-1968: *A Documentary Anthology*, ed. Joan Ockman and Edward Eigen (New York: Columbia University Graduate School of Architecture, Planning, and Preservation: Rizzoli, 1993), 419.

<sup>446</sup> Foucault, "Of Other Spaces," 24.

<sup>447</sup> Idem.

instituted "heterotopias of deviation." That is, places that gather together groups of people that belong outside the norms of the society, such as prisons, or psychiatric hospitals. In other words, places that have been made in order to shelter the *different* and the unconventional as constructed by *society*. The *hetero* according to the first principle is the place itself; a *tópos* that shelters the *same* as a social identity of groups of people. 450

The second principle of this description of heterotopias is that a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another. 451

With the second principle and the example of the cemetery, Foucault suggested that a *heterotopia* is a space which gathers different things in one place. Opposed to the first principle, in which the *same* meets in different spaces, here, the places accommodate and assemble the *different*. The cemetery hosts the bodies of the dead; a fragment of each family meets with others in one place. With the example of the cemetery, Foucault also stressed the notions of function and location. The sites which accommodate the *different* have a particular function. However, according to the prejudices of each era only locations change. As Foucault proposes, from the moment that death became a synonym for illness, cemeteries were displaced from the centre of the city to "the other city," where each family possesses its dark resting place."<sup>452</sup>

10.0111

<sup>448</sup> Ibid., 25

<sup>&</sup>lt;sup>449</sup> Foucault here stresses the notion of *different* – as for something that is outside the boundaries of what a society finds acceptable. The *different* was always excluded from society, and Foucault shows that the transformation of *heterotopias of crisis* to the *heterotopias of deviation* is a transitional state that the *different* follows according to what is considered as normative in each era.

<sup>&</sup>lt;sup>450</sup> The term *same* carries an element of comparison and signifies *identity*. Please see relevant discussion in Chapter II: "II. 1. 1. The Ship of Theseus."

<sup>&</sup>lt;sup>451</sup> Foucault, "Of Other Spaces," 25.

<sup>452</sup> Idem.

The *different* in this case is not only fragmentarily organised, but it also assembles another place in its own, dissociated from its surrounding space.

*Third principle*. The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. 453

With the third principle, Foucault expanded the understanding of *heterotopia* beyond societal constraints. He assigned the notion of scale by describing a microcosm within the heterotopic constitution of the examples of a theatre and an oriental garden. In both specimens, the spaces that form the actual place—theatre and garden—are composed of individual components, *different* or incompatible in themselves, which form together through their fragments a real and consistent place. Here, the *hetero* is the one that forms the ensemble, by assigning to the whole a coherent image; surprisingly ordered and fully functional in its wider frame.

*iv* Fourth principle. Heterotopias are most often linked to slices in time-which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies. The heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time.<sup>454</sup>

With the fourth principle, Foucault inserted the notion of time as an inherent quality of *heterotopias*, by providing two different dimensions for their perception. He presented the first dimension with the example of museums or archives, which flourished during the nineteenth century as a result of modernity. The museum is a space of juxtaposition *par excellence* which "enclose[s] in one place all times, all epochs, all forms, all tastes [...] a place of all times that is itself outside of time."<sup>455</sup> A place where *hetero-chronoi* (different times) are gathered and displayed—or not—providing a common *locus* for a permanent accumulation of time, or at least, an

<sup>453</sup> Idem.

<sup>&</sup>lt;sup>454</sup> Ibid., 26.

<sup>455</sup> Idem.

illusion of time's assemblage. Similarly, but in a temporary sequence, Foucault also points us towards spaces which accommodate cultural manifestations, such as sites that host events in different times of years—fairgrounds, or vacation villages. These transient but also repetitive "temporal heterotopias" are similar to those that accumulate time but with a different inside-outside time scale, manifesting a correspondence between the fixed and the variable, between the tangible and the intangible.

*v* Fifth principle. Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable.<sup>457</sup>

The fifth principle introduces an element of disclosure, responding to internal and external variables. For Foucault, heterotopias are spaces of both isolation and penetration as for example prisons and mental health institutions. The prisoners are isolated, whereas the visitors require permission for entering and leaving the institution. Here, the function of these places is also pivotal for describing *heterotopias*; also accompanied by mobile practices (e.g. rituals and customs in Muslin hammams or Scandinavian saunas). The most interesting however characteristic of these heterotopias of exclusion (or inclusion) is that of illusion. Foucault here masters the relationship between obscurity and transparency in the social sphere, by showing that an outsider can have the illusion of being an insider, either as a visitor in a home or as a guest in a hotel. With the most contemporary example of the American motels, Foucault illustrates how the disclosure provided in a motel room alongside an illegal act is illusionary. As long as the action occurs inside, it appears to be acceptable, although it is not legal anywhere. Therefore, in both examples, the heterotopia of illusion emerges from the enclosure of a place wherein an act can be performed, since it cannot take place either elsewhere (i.e. hygienic baths), or nowhere (i.e. illicit sex).

<sup>456</sup> Idem.

<sup>457</sup> Idem.

*vi* The last trait of heterotopias is that they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space [...] Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled.<sup>458</sup>

The last principle of *heterotopias* echoes the destruction of syntax that Foucault examined in *The Order of Things* in combination with the illusionary condition of the quasi-spaces described in the fifth quality of *heterotopias*. This characteristic can be found either through fragmented places of reality, presented in such a way so to look illusionary in relation to the surrounding space—such as brothels, which provide the illusion that sexual pleasure can always be found within their walls. Or, on the other hand, the "heterotopias of compensation,"<sup>459</sup> which Foucault explains with the example of colonies, where characteristics of civilisation are gathered and expressed in a different order, so to form another system, another place which is *similar* but also *different* to the original settlement. Settlements that are better and more functional, liberated from the illness that accompanies the existing organised spaces; almost perfect, providing the impression of a localised utopia. These *heterotopias* of *illusion* or *compensation*, are *quasi*-utopias, accumulating elements of an ideal society within an actual territory.

Foucauldian *heterotopia* spatialised the concept of the other—the different, or else, the *hétero*. *Heterotopias* are disturbing, as Foucault himself stated, only because they provide a half-real and half-imaginary reality that is puzzling. Real in its location, since the places described in all principles belong to actual spaces. Imaginary since their constitution is either closer to the ideal or to an illusion that is difficult to be found within the norms of everyday life, as in architecture when it transcends the boundaries of heritage mentality. For Foucault, the best example to

<sup>458</sup> Ibid., 27.

<sup>459</sup> Idem.

illustrate this quasi-space that he articulated as a *heterotopia*, is the boat. The boat is real, but it has no-place due to its transitional movement from one settlement to another. In this sense, it is also utopic: linking places metaphorically without belonging to a specific space on its own but always manifesting an actual space. It is simultaneously singular and universal, combining all principles described above, as potentialities. It gathers *same* groups within its shell (first principle), or *different*-juxtaposing parts (second principle); it is composed by different elements that form its fully-functioning image (third principle), and it is also a space of its own, fixed and variable (fourth principle). The boat is a space of enclosure with a particular function where actions take place within its shell (fifth principle), and it is also a *heterotopia of compensation* since it is a moving settlement itself. In Foucault's words, "the ship is the heterotopia *par excellence*," or to paraphrase the latter in the context of this study, an established heritage that gives the impression of being ordered, enclosing specific actions and performances within its physical presence.

For it is clear that the *héteros tópos* (*heterotopia*) that Foucault introduced with these principles, is a place that contains utopian characteristics and opens up potentialities for change. The last quality of *heterotopias*, presented at the beginning of Foucault's article, is the most important for understanding the concept and its articulation in the context of *tópo*-memory in this thesis. That is the example of the mirror, combining all principles within a fixed *tópos*. The utopic characteristic of *heterotopias* is evident in all the principles presented above. Similarly, it is also noticeable in the case of the mirror. "The mirror is, after all, a utopia, since it is a placeless place." Utopia means no-place. But as Foucault also stated, the mirror is a place of its own, and most importantly a *locus* with the quality of reflecting what is standing in front of it. To illustrate in it, something that is not within its actual locality.

In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over

<sup>460</sup> Idem.

<sup>461</sup> Ibid., 24.

there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror.<sup>462</sup>
(Michel Foucault, "Of Other Spaces")

The heterotopic constitution of the mirror unfolds between the two main poles of its existence. On the one hand, in its fixed condition. It is an apparatus that provides a location to the reflection. In this sense it is real, tangible and visible, it is actual in every respect. On the other hand, although the reflection shown in the mirror seems completely real, it is "absolutely unreal, since in order to be perceived, it has to pass through this virtual point which is over there." That is to say, the content of the mirror is fictitious, intangible, visible and illusionary: it is *virtual*.464

The metaphor of the mirror, as well as all the metaphors provided in the six principles of Foucault's *Other Spaces*, allow a better apprehension of how *heterotopias* can be perceived spatially. *Heterotopia's* queer characteristic which manifests between the two extreme poles—that of the *actual* and that of the *virtual*—alongside its openness in multiple interpretations, provides an excellent notion for understanding the *material performative endurance* of a fixed *locus*. It is the most pertinent metaphor for the present's tangible and visible *actual*, and the past's intangible and illusionary *virtual*. Historic urban places can be considered as heterotopias since they are not perceived as sequenced, but rather as juxtapositions in space, acquiring or losing fabric at different times. Moreover, presuming that these places are also concealed *loci*, they carry imaginary<sup>465</sup> characteristics related to their past states, as ideas and objects that are not perceivable through the senses.

<sup>462</sup> Idem.

<sup>463</sup> Idem.

<sup>&</sup>lt;sup>464</sup> In its *Deleuzian* understanding, as presented earlier in this section.

<sup>&</sup>lt;sup>465</sup> There is a dual meaning to the word imagination according to the Oxford English Dictionary:

a. The power or capacity to form internal images or ideas of objects and situations not actually present to the senses, including remembered objects and situations, and those constructed by mentally combining or projecting images of previously experienced qualities, objects, and situations.

Also (esp. in modern philosophy): the power or capacity by which the mind integrates sensory data in the process of perception;

### IV. 4. DISSOLVING (IN)TANGIBLE: A CONCEPTUAL APPARATUS

This section presents the decipherment of the concepts of *meshwork-noise-heterotopia* for the construction of the theoretical toolkit for articulating *material performative endurance*. It demonstrates the potentials of their use in urban and architectural context, and how they provide a better understanding of the dynamic of different elements subsisting in a *locus* of temporal transition.

Tim Ingold's *meshwork* provides a framework to understand the flux of environments shaped by artefacts and people. According to this view, every change occurring in urban space re-shapes, re-constitutes, and re-forms the place. The social aspect that other theories offer is already encapsulated in the notion of the *meshwork*. The material evidence of the past states of a *locus* implies that the environment changes due to circumstances driven by the interconnection of the participating wayfarers of a *locus*. Every change that occurs in the *locus* is a moment in time that makes the meshwork to quiver; a transitional phase that re-introduces the place into a new form of becoming. We can think of a *locus* while considering the plasticity of the meshwork: a place neither fixed nor confined within the limits of a form.

The wayfarer is each participant that contributes to the shaping of urban space. Ingold calls him/her inhabitant. We could call him/her a local, a visitor, a tourist, a student, a craftsman, an architect, a policy maker, a local, a merchant, a user. All people who are using the urban space, either regularly or occasionally, they are included within this figure because each one of them is a participating agent of the *locus*. The wayfarer's path is the behavioural pattern of individuals within urban space, entangled with other individuals' paths. Those places where paths meet are knots signifying that things manifest: an architect conceptualising a building; masons assembling its stones; the user altering the interior of a building by re-arranging the furniture; or the visitor crossing its corridors. All wayfarers contribute to the

b. An inner image or idea of an object or objects not actually present to the senses; often with the implication that the idea does not correspond to the reality of things.

variation of the form of the place, to a choreography of life within a *locus*; never fixed or static, always on the move. 466 Every change occurring in the material visible components of a *locus* is thus a process of becoming, where (urban) artefacts constitute the tangible elements of heritage.

Metaphorically speaking, we can conceptualise a *locus* as a breathing environment: a woven fabric in a continuous process of making, which from one moment to another changes shapes and forms, and negotiates with the lines that constitute it. New threads replace the old ones or contribute to reform the existing ones (Figure 45–meshwork). Similarly, buildings perish, and new ones are built in their location, or within their adjacent perimeter. This process of making does not imply that the perished entities have ceased to be. Rather, they have been transformed into new ones, and to paraphrase Foucault, they are *there where they are not*; 467 *being* there in their absence, in a state of co-presence, like Penelope's unravelled and rewoven tapestry: "Dissolved, memory is made flesh, it comes part way back to life, already vibrant, rising from the black sea." 468

The importance of the *locus* lies in its capacity to provide a setting for occurrences. It is real, and it is comprised of juxtaposed parts—for example, the buildings constructed in different eras or the different layers that can be detected in one building. But the *locus* is also an amalgamation of different moments in time simultaneously present in one place, encompassing within its locality imprints of all perished artefacts. These are the past states of the *locus* which are there in their absence, revealing the *locus's* heterotopic constitution. The past condition of a *locus* exists therefore within its own virtuality, and, echoing Deleuze, the virtual does not have materiality. Yet, it subsists in the actual from which it becomes fulfilled.<sup>469</sup>

<sup>&</sup>lt;sup>466</sup> Thus the selection of the term *wayfarer*. He/she is not observer like Benjamin's *flâneur*, but an actual participant on the move; an agent contributing equally to the shape of the environment.

<sup>&</sup>lt;sup>467</sup> "In the mirror, I see myself *there where I am not*, in an unreal, virtual space that opens up behind the surface; *I am over there, there where I am not*, a sort of shadow that gives my own visibility to myself (emphasis added) [...]." Foucault, "Of Other Spaces," 24.

<sup>&</sup>lt;sup>468</sup> Serres, The Troubadour of Knowledge, 22.

<sup>469</sup> Deleuze, Bergsonism, 96-8.

The notion of time is paramount for understanding the heterotopic constitution of a *locus*. The past is a state that although it is not identified in the matter survived, it is there in its absence. In the case of a *locus*, the *different* signifies not only the juxtaposing parts that constitute the actual *locus*—echoing Foucault's third principle of heterotopias—but also, *heterochronies*, which can be understood as the past states of the *locus*. And within this arrangement, between past and present (and the potentiality of the future), order does not exist. The *locus* cannot be perceived as sequenced, because its components (actual and virtual) are those which re-shape and re-order the fragmented duration of time within it. And since the *locus* is disordered and variable, this means that all of its states co-exist in its temporal transition, or echoing Bergson, in its *duration*.

The *locus* should not be conceived as an ensemble consisting of parts and wholes. Instead, the *locus* is a chaotic assemblage of occurrences that manifest within its locality and contribute to the *locus*'s shaping. It is an ocean of multiplicities, within which things emerge. The *locus* is neither solid nor fixed within its present image. It is not limited to its established heritage nor to the present time. Rather, it is in flux, surpassing the normative image of its tangible cultural heritage and encompassing its all-time representations. It is a woven fabric that alters every moment, because of the entanglement of its lines. And those layers who perished, "[t]hey remain there without being there."<sup>470</sup> As in the *locus*, where the movement of people on the streets, the alteration of the buildings, the orange cones in the pavements, the scaffoldings in front of the elevations, indicate the transient character of matter and a simultaneous condition of existence between different moments in time.

This continuous regeneration of the *locus* signifies that matter is only temporary. The *locus* is always in transition—the velocity of change is not relevant because there is no sequence within its temporality—since all its states in time constitute its *noise*. For it is clear that the value of the *locus* cannot be measured from a static image. Only through the *noise*, as Serres has pointed, we can see the

<sup>&</sup>lt;sup>470</sup> Serres, The Troubadour of Knowledge, 22.

anaduoménē forms which emerge from the multiple. In other words, a *locus's* value encompasses all concealed and actual phases of its being that exist within its locality. There is neither original fabric nor authentic, because the heritage of the *locus* is intangible, reflected into different tangible states of its periods.

If we envisage that the materiality of the *locus* is ephemeral in relation to its overall existence (i.e. being), we might find confusing the practice of architectural conservation which insists to illustrate a state in time (i.e. teleological model). In this case, the conservation of matter equals the preservation of a moment (or multiple moments selected).<sup>471</sup> This mentality illustrates a forced stagnation of the *locus*, trying to encapsulate a solid representation of selected times and provide a label for visual consumption. Another postcard for the WH list collection. Or else, a manipulation of heritage flux through a static visual present.

The conceptual apparatus allows the explanation of *material performative endurance* in a *locus* of temporal transition, with the latter being the characteristic of heritage assembling artefacts and their work of significances and occurrences. All appreciated in one place through time. Therefore, the (in)tangible heritage of a *locus* can be conceived as a quality that accumulates creativity, truth, time, memory and experience, embedded within the physicality of the artefacts themselves and the virtuality of the past subsisting on the *locus*.

Reflecting on Nora's writings, the persistence of intangible does not lie in the history of the *locus*, but in its memory, with the latter being an innate quality of intangible heritage, requiring the knowledge of the past to premise presentation. Memory thus serves as a tool for revealing *material performative endurance*. Echoing Aristotle, memory needs a stimulus to be recalled, a starting point for the recollection of its contents. The stimulus, in this case, is the *locus* itself, as it comprises of all imaginary and real states of its existence: a combination of the actual and the virtual.

<sup>&</sup>lt;sup>471</sup> Multiple, if we consider the fact that the area that we preserve is constituted of parts created in different times – i.e. either an urban site with buildings from different periods, or in architectural scale, a building that has been modified and acquired fabric from various eras.

The following chapter presents a concealed *locus* and attempts to dissolve its tangible heritage by scrutinising it through the lens of the introduced conceptual apparatus. That is, to understand its *material performative endurance* through the variability of forms, as a result of a heritage flux. The reading of the *locus* (*praxis*) engages with *material performative endurance*, whereas the conceptual apparatus (*theory*) serves as a tool to validate the hypothesis. But since Ingold has already warned us that '*making through thinking*' signifies an end of forms, the analysis following in the next chapter is a '*thinking through making*' process that suggests an opening towards a continuous interpretation of the heritage of Chambers Street. A *locus* of temporal transition.

# THE *LOCUS* OF CHAMBERS STREET 55°56'51.2' N

3°11′21.9″ W

The places that we have known belong now only to the little world of space on which we map them for our own convenience. None of them was ever more than a thin slice, held between the contiguous impressions that composed our life at that time; remembrance of a particular form is but regret for a particular moment; and houses, roads, avenues are as fugitive, alas, as the years.<sup>472</sup>

(Marcel Proust, À la recherche du temps perdu)

<sup>&</sup>lt;sup>472</sup> Marcel Proust, *Swann's Way, Remembrance of Things past*; Vol. 1, trans. by C. K. Scott-Moncrieff (London: Chatto & Windus, 1925).

The significance of the *locus* lies not only in its present character, but also in its capacity of being the starting point for the process of recollecting the contents of memory. Echoing Aristotle, memory requires knowledge, while knowledge premises presentation (*parāstasis*). As memory needs a stimulus to be recalled, in a similar manner, *tópo-memory* requires a *locus* to expose and unveil past events. As befits contemporary *spectacle-heritage*, the city of Edinburgh serves as a ground to search for a concealed *locus* imprisoned within an established image of heritage. In the interest of examining the complex interrelationship between memory and *locus*, Chambers Street is selected as a site of investigation, responding to criteria associated with its setting and established heritage. A brief historical analysis of the development of the city offers an introduction to understand the urban context, as well as the reasons behind the selection of Chambers Street.

The narrative of the *locus* presented in this chapter results from the collection and analysis of several data from primary and secondary sources (presented in section 2 of this chapter). The findings used for the analysis of *tópo*-memory derive from historical research—a common method used for evaluating tangible cultural heritage. However, the findings are neither utilised as evidence to enhance the established image of the *locus* nor to evaluate and attribute significance to the surviving fabric as it is customary in architectural conservation. Rather, they are treated as attained knowledge for unlocking *tópo*-memory and are used as a substantiation of the *locus's* intangible heritage. In order to oscillate between the past and present states of the *locus*, the notions of meshwork, noise and heterotopia serve as a theoretical toolkit to interpret the historical findings. The analysis of the *locus* is not limited to the exposure of its reticent past, nor to the appreciation of its present form and matter. Instead, the epicentre of this examination is the constellation of the *locus's* all known past states for revealing a cumulative (and concealed) heritage and dissolving the normative tangible. Finally, the investigation of the *locus* of Minto

<sup>&</sup>lt;sup>473</sup> As presented in section 1 of Chapter II.

House in Chambers Street, concludes the examination of *material performative endurance* by extrapolating the methodology from urban to architectural scale. Figure 47 illustrates the three scales of research.

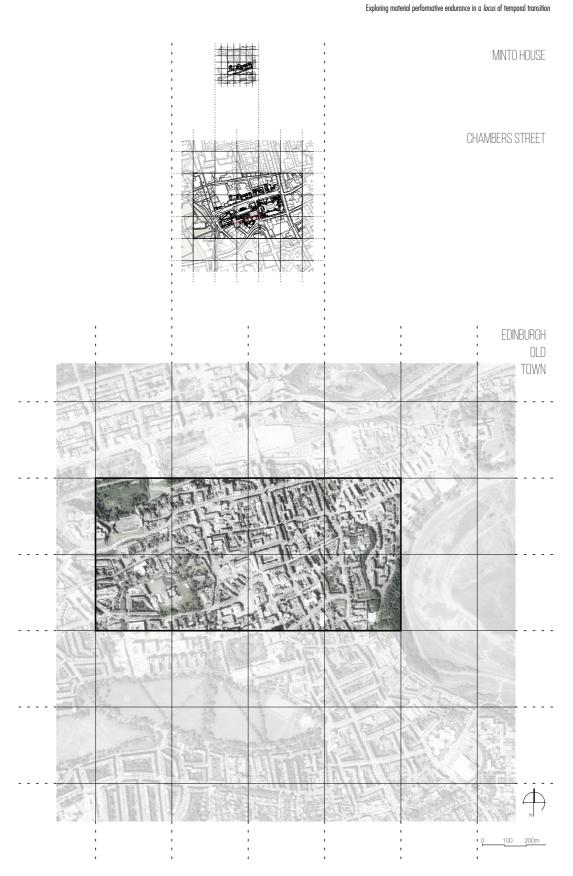


FIGURE 47: SCHEMATIC DIAGRAMS OF THE THREE SCALES OF RESEARCH.

SOURCE: DRAWN BY AUTHOR.

# V. 1. CONTEXT: EDINBURGH

 $How \ d' \ ye \ like \ Edinburgh?$  It is a dream of great genius, said I.  $Well \ done, \ said \ Sir \ Walter.^{474}$  (B. R. Haydon, recalling his meeting with Sir Walter Scott in 1820)



**FIGURE 48:** BLACK AND WHITE COLLAGE OF MONUMENTS IN EDINBURGH. **SOURCE:** MADE BY AUTHOR.

<sup>&</sup>lt;sup>474</sup>. Quoted in Charles McKean, Edinburgh: An illustrated Architectural Guide (Edinburgh: RIAS, 1992), ii.

Edinburgh, or else the "city of paradoxes,"<sup>475</sup> was developed as a city but was not built initially for that purpose. Established in the eleventh century as a defensive settlement on a rock where the Edinburgh Castle was built, the city started to expand towards the east of the rock following the natural slope of the landscape. Swiftly the settlement manifested its mercantile character, tenements occupied the slope of the castle hill mixing lodgings with retail, craftsmen's workshops et cetera. The Old Town of Edinburgh reached its current shape during the sixteenth-seventeenth centuries (1596-1637) when Edinburgh became the capital of Scotland and at the same time a major trading port for industrial emporium.

Edinburgh was initially a city without streets. Its marketplace, which was also the core of the settlement, occupied the area along today's the Royal Mile; a sloping plaza. The city was encircled by three recorded fortifications and associated gateways whose fragments exist nowadays either as ruins or as archaeology under the multiple layers of the city. The early walls constructed in the mid-fifteenth century, known as the Edinburgh Town Wall or the Kings Wall, enclosed the High Street and its associated closes and wynds, but there are no known tangible remains of them today. As the city expanded, immediately after the battle of the Flodden in 1513, the construction of the Flodden Wall enclosed a bigger area towards the south part of the city. Two of its south gateways have been Potterrow and Bristo Port. The third and final fortification of the city was Telfer's Wall, constructed at the beginning of the seventeenth century to include the developed area towards the southwest.<sup>476</sup> <sup>477</sup>

Throughout the following centuries, the social scene of the city was in constant change. The population increase that appeared in the early eighteenth century, led to the growth of wealth and to the spread of a democratic feeling. In ca.1760, the Old Town became isolated and self-contained. Although the existence of rank differences was evident in the town, the social groups were not spatially

<sup>&</sup>lt;sup>475</sup> Robert Tavernor, *Edinburgh*. (Bologna, Italy: English Ed.; Anno 17, N. 64. Bologna: CIPIA, 1995), 13.

<sup>&</sup>lt;sup>476</sup> Hamish Coghill, *Lost Edinburgh: Edinburgh's Lost Architectural Heritage* (Edinburgh: Birlinn, 2005), 1-24

<sup>477</sup> Richard H. Blum et all, *Edinburgh*: 1329-1929 (Edinburgh: Oliver and Boyd, 1929), 387.

separated. The development of the city during the period between 1780-1800 brought several changes to the societal differences and to the spread of wealth around the city. The most known example is that of the creation of the New Town at the north side of the settlement, as well as that of George Square towards the south (on a smaller scale). The beginning of the industrial era was pivotal for the development of the city. As the city expanded and both the Old and New Towns became self-contained, Edinburgh was divided into two socio-economic communities. The slow growth of the city after 1831 has stricken with poverty the Old Town, with tremendous impact on the economy and the building industry. While the people of the Old Town were living in a "disgraceful state" and famine was infesting the majority of the south Edinburgh, the New Town was developing its wealth, becoming a distant and independent district for the upper-classes.

The topography of the city presents a unique morphological and spatial structure. The matrix of the Old Town, built on the castle rock's natural slope, began to expand along the contours of the hillside. Interestingly, its main streets—Royal Mile/High Street and Cowgate—are on different levels, adding a complex relation of altitudes within the core of the Old Town. The first street was laid down in the twelfth century, while the second followed the topography accessing Grassmarket outside the city walls. On the other side, the New Town was a result of urban planning with an orthogonal grid of symmetrical and hierarchical urban blocks.

North Bridge, which was completed in 1897, linked both towns over the Waverley railway station; another engineering achievement of the new industrial era. The new link replaced an old three-arches stone bridge which used to stand there since 1772.<sup>479</sup> Another result of the new era was the construction of South Bridge in 1785, a grand scheme that allowed linear access to the south of Scotland and England. It is considered an architectural masterpiece, not only because of its design—with its

<sup>&</sup>lt;sup>478</sup> A. J. Youngson, *The Making of Classical Edinburgh* (Edinburgh: Edinburgh University Press, 1966), 268.

<sup>&</sup>lt;sup>479</sup> "The New North Bridge, Edinburgh," *British Architect*, 1874-1919, September 17, 1897: 212, accessed July19, 2018, https://search-proquest-com.ezproxy.is.ed.ac.uk/docview/7206309?accountid=10673.

imposing arches—but also, due to the effects on the succeeding planning improvements its construction brought to the Old Town of Edinburgh.

Another improvement that also served as a link from the Old Town to the New, was the construction of George IV Bridge in 1832. 480 Both bridges are currently crossing the Old Town of Edinburgh, providing access to the north and creating also different layers and accesses corresponding to the complex sloping levels of the city. As a result of modernisation, the construction of both bridges caused significant loss to the urban tissue. In a similar manner, with a view to creating more links towards the New Town, the formation of two streets on the north side of the Old Town led to the remodelling of the urban fabric. It was the creation of Bank Street—an extension of George IV Bridge towards the north—and the declivitous Cockburn Street, whose lower level reaches Waverley station. The closes and paths along Royal Mile and Cowgate create complementary accesses to the city's changing level, by adding another element of complexity to the spatial structure of old Edinburgh. Slowly taking its current form and shape, Edinburgh has become a *city of layers*.

<sup>&</sup>lt;sup>480</sup> Result of the Improvement Act of 1827.



**FIGURE 49:** A TIMELINE OF THE OLD TOWN OF EDINBURGH WITH DIAGRAMMATIC PLAN AND SECTION. **SOURCE:** DRAWN BY AUTHOR.

Several improvement schemes occurred in the city during the nineteenth century echoing the demands of the new industrial era, with the most known among them being the Improvement Act of 1867. In 1866, William Chambers, Lord Provost of the city of Edinburgh (in office 1865–1869), adopted an Improvement Scheme with a view to enhance the sanitary conditions in the Old Town. The proposed Act, which completed almost in its majority, served as a radical improvement on the social state of the Old Town with changes lasting until today. One of the most prominent outcomes of the scheme was the creation of a wide *collegiate* street among South Bridge and George IV Bridge, known today as Chambers Street.

At the beginning of twentieth century the city had already established its form while it continued to expand rapidly, incorporating smaller settlements in each direction of the historic centre. Although small changes to the historic urban fabric are detected throughout the whole twentieth century, with a large amount of new additions dating from the seventies to nineties, the spatial structure of the Old and New Town changed very little since then. The *Historic Buildings and Ancient Monuments Act of 1953* in combination with the later *Civic Amenities Act of 1967* introduced multiple constrains and legislations to the built environment and made the design approach more challenging and less detectable in the designated areas. In its majority, the centre of Edinburgh is of high density, with some remaining pieces of land currently under development and few potential sites for infill. Today, Edinburgh has fifty designated Conservation Areas (CA) in total, while its Old and New Towns are inscribed into the UNESCO WH list.

<sup>&</sup>lt;sup>481</sup> Blum et all, *Edinburgh*: 1329-1929, 11-34.

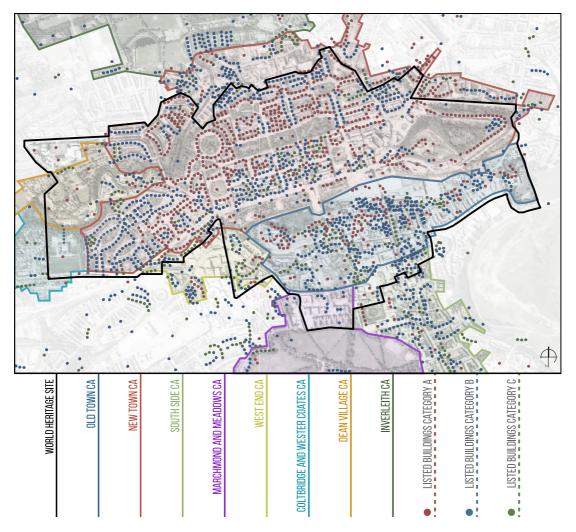


FIGURE 50: SCHEMATIC DIAGRAM ON THE ESTABLISHED HERITAGE OF EDINBURGH, INCLUDING CONSERVATION AREAS (CA), WORLD HERITAGE SITE BOUNDARY AND LISTED BUILDINGS (CATEGORIES A, B & C).

SOURCE: DRAWN BY AUTHOR.

A first reading of the historic city reveals a great interest in terms of its spatial structure where the difference in the texture of its fabric stimulates attention in various areas. The examination of the city is based mainly on the study of primary and secondary sources, such as historical maps and observations in-situ as well as existing literature on the history of Edinburgh. The first stage of the study revealed many areas of interest that appear condensed due to the phenomenon of *spectacle-heritage*. The immensity of both Old and New Towns do not allow a detailed investigation. Therefore, the selected sample is limited to the area encompassing Chambers Street.

Considering tangible cultural heritage as a process, it seemed appropriate to seek for a site that assembles characteristics from different eras (either with present or perished layers), and to search for a place with rich activity during the development of the city and within the Old Town that could reflect the spatial and societal change, resonating, in this sense, with the notion of *meshwork*. Because of the multiple modifications on the morphology of Old Town, it appeared useful to select a place of temporal change with encompassing periods of significant historic urban alteration, with that being an indicator of the place's murmur and *noise*. The historic centre of Edinburgh is a protected area, in regional, national and world heritage levels. It encloses and conceals within its presence different states of historical development that create a visually unified ensemble, suggesting a consolidated and acknowledged heritage (*social/spectacle-heritage*), constituting the city as a *heterotopia*.

The geological and topographical characteristics of the city were also taken into consideration. Topography contributes to understanding *tópo*-memory, because it is difficult to be manipulated by heritage-history. Original patterns survive because the canvas for the rewoven fabric is already given from nature, the starting point of urban development. Chambers Street is a site of particular interest due to its locality, responding to the threefold apparatus of *meshwork–noise–heterotopia*. It is a zone of temporal transition between four different centuries, while belonging spatially to the Old Town of Edinburgh. Chambers Street is currently under heritage protection: it belongs to the Edinburgh's Old Town Conservation Area and World Heritage site. The following sections of this chapter unfold the narrative of Chambers Street.



**FIGURE 51:** SCHEMATIC DIAGRAM SHOWING EDINBURGH'S TOPOGRAPHY. **SOURCE:** DRAWN BY AUTHOR

### V. 2. SAMPLE: CHAMBERS STREET

The widening of North College Street to seventy feet, is by some regarded as only a matter of amenity; this is not strictly correct. The alterations in this quarter involve the entire removal of a most odious cluster of old tenements lying between the Horse and College Wynds, bounded by the Cowgate on the north, and the substitution of a wide street and healthy dwellings for these will, as I imagine, prove a valuable sanitary improvement. With respect to the new street, it will afford a convenient and respectable access to the Museum of Science and Art, and encourage the Government to complete that fine building, which is daily becoming more and more attractive.<sup>482</sup>

(William Chambers, "The City Improvement Scheme," 1866)

Chambers Street is a result of the City Improvement Act of 1867. It was created in 1870 and named after William Chambers, to commemorate his impact on the radical advancement regarding the sanitary conditions in the Old Town. David Cousin and John Lessels were the two architects commissioned for the design of the general elevation scheme on the north side of Chambers Street. The street is located on the south side of Edinburgh's Old Town, in between George IV Bridge and South Bridge, adjacent to the southern part of Flodden Wall. It is situated within the Old Town CA, and it is part of the Edinburgh World Heritage (EWH) site. It is a wide street and appears to be comprised of ten buildings—all of them listed—and of two statues; the B-listed statue of William Chambers and the recently added statue of William Henry Playfair. All buildings have pedestrian street access onto Chambers Street with the exception of the Old College. The Old College is the only building whose main

<sup>&</sup>lt;sup>482</sup> William Chambers, "The City Improvement Scheme," *The Scotsman* (1860-1920), November 12, 1866, accessed May 12, 2018, https://search-proquest-com.

<sup>483 &</sup>quot;Chambers Street, Dictionary of Scottish Architects, accessed May 2018,

http://www.scottisharchitects.org. The principal architect was David Cousin. However, according to the Dictionary of Scottish Architects, John Lessels was also involved in the design scheme of Chambers Street.

entrance does not face Chambers Street, given that its construction started almost a century before the formation of the street (an issue that will be discussed in depth later in this Chapter). Figure 52 provides some details on the urban artefacts subsisting nowadays on the site, and it can be read in conjunction with Figures 53 and 54.

STREET NUMBER	NAME OF THE BUILDING	LISTING STATUS	
1 Chambers Street & 74 - 76 South Bridge	Former 'University House'	Category C	
3 Chambers Street	Adam House	Category B	
7 - 8 Chambers Street	Former 'Police Training School'	Category C	
9 - 16 Chambers Street	Charles Stewart House	Category B	
18 - 22 Chambers Street	Minto House & the Maltings	Category B	
25 Chambers Street	Crown Office (Former 'Heriot Watt University')	Category B	
30 - 31 Chambers Street	Former 'Edinburgh Dental Hospital & School'	Category B	
32 Chambers Street & George IV Bridge	Former 'Bank of Scotland	Category B	
_	Old College	Category A	
44 Chambers Street	National Museum of Scotland	Category A	
_	Statue of William Chambers	Category B	
_	Statue of William Henry Playfair	Playfair	

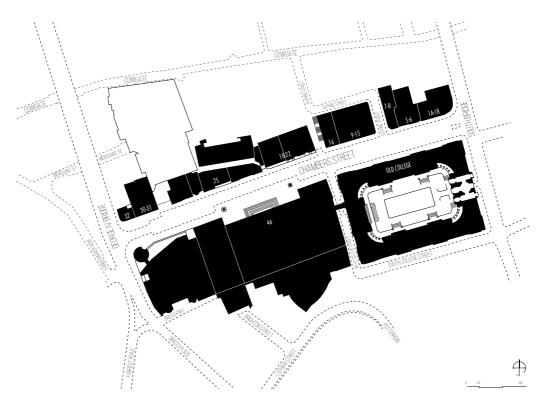
**FIGURE 52**: NAMES AND LISTING STATUS OF THE URBAN ARTEFACTS STANDING NOWADAYS ON CHAMBERS STREET. **SOURCE**: MADE BY AUTHOR.



OLD COLLEGE 44

FIGURE 53: DIAGRAMMATIC ELEVATIONS ILLUSTRATING NORTH (ABOVE) AND SOUTH (BELOW) SKYLINE OF CHAMBERS STREET WITH STREET NUMBERS FOR REFERENCES ON THE CURRENT STATE OF *LOCUS*.

SOURCE: DRAWN BY AUTHOR.



**FIGURE 54**: DIAGRAMMATIC PLAN OF CHAMBERS STREET WITH STREET NAMES AND NUMBERS. **SOURCE**: DRAWN BY AUTHOR.

### V. 3. READING THE *LOCUS* OF CHAMBERS STREET

And yet, we have nothing better than memory to guarantee that something has taken place before we call to mind a memory of it. Historiography itself, let us already say, will not succeed in setting aside the continually derided and continually reasserted conviction that the final referent of memory remains the past, whatever the pastness of the past may signify.<sup>484</sup>

The site of investigation is not merely a street. It is an area embodying built fabric since the twelfth century,<sup>485</sup> a fact which is not evident from the presence of the monumental megaliths composing it today. Since the proposed methodology aims to probe into all past detectable phases of the site where Chambers Street subsists today, it appears somewhat biased to refer to this site with a given name which associates its *tópos* within a particular time—i.e. the formation of the street in 1870. Echoing the discussion on Chapter III (section 2), Chambers Street is a constellated place accumulating within its present physicality the notions of locality, occurrence and memory. It is a *locus* of temporal transition that is not limited to Chambers Street's current form and matter, nor to the name that echoes the place's modernisation in 1870. Henceforth, the site of this examination will be referred to as the *locus* of Chambers Street, or else to abridge, as the *locus*.

The study relies heavily on the material past since the perished layers of the *locus* signify evidence for the substantiation of occurrences, reflecting a meshwork's constant re-formation and re-shaping. The established heritage of the *locus* conveys a fixed and frozen condition in time evoking a heterotopia of illusion. The current footprint of the *locus*, as well as its volumetry, provide the images that will work as stimuli for the process of recollecting the contents of the *locus's tópo*-memory. These

<sup>&</sup>lt;sup>484</sup> Paul Ricœur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago; London: University of Chicago Press, 2004), 7.

<sup>&</sup>lt;sup>485</sup> Note that the twelfth century is the threshold of documented evidence for the *locus* of Chambers Street.

contents are the past states of the *locus* which co-exist with the present physicality of Chambers Street—i.e. the *noise* of the past—discovered through historical research with the support of several methodologies.

Since the *tópo*-memory concept requires knowledge of the past, the first step is concerned with the examination of the historical evidence of the *locus*. With the view to appreciating the *locus's* heritage, the study turns its centre of attention towards the artefacts subsisting in Chambers Street as well as to those perished but imprinted in the *locus's* memory. The sources used for the analysis are shown analytically in Figure 55. They have been categorised and classified in multiple indexes in the second volume of this thesis. They are separated under three main categories:

- (i) Primary sources;
- (ii) Secondary sources; and
- (iii) The *locus* as a source.

The collected information from historical research varies in content and number, while its classification was challenging. The first choice was to categorise the findings according to the type of source. However, this decision was not sufficient since several artefacts were excluded from the classification groups—for example, not all of the primary sources revealed adequate information for the perished structures. The second choice was to categorise the findings chronologically. Surprisingly, neither this decision appeared effective since many sources contained misleading information. Following many unsuccessful attempts, I realised that it was pointless to insist on classifying the data since the order that I was seeking to find did not exist. The sources provided various details that had to be assembled appropriately with several tactics, such as, contextual, determinative, inferential, and recollective evidence. 486 Examples of these tactics are provided alongside the analysis of the *locus*.

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<sup>486</sup> Groat and Wang, Architectural Research Methods, 194-202.

The narrative of the *locus*, presented in the next sections of this chapter, eschews a chronological sequence. *Tópo*-memory has neither a beginning nor an end; it is an intrinsic quality of tangible heritage imprinted in a *locus*. A *locus* that conceals itself in its present form and matter, or else in the image of its established heritage. Hence, the methodology for dissolving the normative perception of tangible cultural heritage unfolds in four stages:<sup>487</sup>

- i. From heritage to history: This stage explores the established heritage of Chambers Street—acknowledged through a selective history that is reflected in the locus's current form and matter (tangible cultural heritage). This section relies on primary and secondary sources, as well as on observations (acquired from sense-perception—seeing, listening, observing, learning, sensing—researcher as observer) upon the current condition of Chambers Street and its associated artefacts.
- ii. From history to memory: This stage unravels the memory of the locus. It appertains to the knowledge obtained from primary and secondary sources which reflect on the previous—and simultaneous—conditions of the locus. The narrative of this section oscillates between urban and architectural scale.
- *iii.* From memory to performance: This stage presents the first interpretation of the data collected from primary, secondary sources and sense-perception. The analysis incorporates the main characteristics of the *locus* in urban scale: locality (i.e. existing and perished artefacts and their associated position within the setting—heterotopia); occurrence (i.e. displacement of fabric—meshwork); and memory (i.e. imprinted layers of change—noise).
- iv. From performance to endurance: This is the last stage of the analysis which expands to architectural scale; the locus of Minto House, in Chambers Street. The thesis has not extended this analysis at an urban scale, due to constraints (immensity of the past, fixed duration of a PhD research program, et cetera).

 $<sup>^{\</sup>rm 487}$  This order also outlines the overall structure of this Chapter.

			Cartographic/Cadastral		Maps Aerial views Survey map diagrams	
☐ ICONOGRAPHIC			Architectural drawings		Plans Elevations Sections Isometric Archaeological Survey Sketches	
			Artistic drawings	C,	Engravings Paintings	
PRIMARY SOURCES			Photographs			
		$\Gamma$	Newspapers			
			Building warrant petitions			
			Planning applications			
	└──→ WRITTEN	TTEN Heritage management plans  Conservation area character appraisals				
			Design guidelines			
		L,	Design reports			
SECONDARY SOURCES	— Books					
	Articles					
	→ Online datasets					
	→ Chambers Street					
THE <i>Locus</i> as a source	── Urban artefacts subsis	ting	on Chambers Street			

FIGURE 55: SCHEMATIC REPRESENTATION OF THE SOURCES USED FOR THE ANALYSIS OF THE LOCUS OF CHAMBERS STREET. **SOURCE:** DRAWN BY AUTHOR.

The raw material of the *locus's* history is included in the second volume of this thesis—"Appendix II. Chambers Street." This analysis corresponds to the process of recollecting the contents of *tópo*-memory. Chambers Street's *spectacle-heritage* status serves as a stimulus: the buildings subsisting today on the *locus* are the starting point for the process of recollection. Each structure (or complex of buildings) is a *locus* that conceals within its presence its intangible heritage, and it has been examined separately before positioned in its correct setting.

The first step illustrates the tactics used for recollecting and assembling the contents of memory. Echoing Aristotle, the recollection involves the correct assemblage of the knowledge acquired from sense-perception (i.e. cognition related to the experience of the *locus* as an observer), and from scientific contemplation and historical research. As a researcher, I consider myself both an insider and an outsider. Insider because I am a user of the *locus*: Minto House hosts today the Department of the Edinburgh School of Architecture and Landscape Architecture (ESALA). Outsider because I observed the *locus* as a wayfarer without inserting any bias from my experience of the locus. My role as an insider was limited to the everyday interaction with the locus since I always had access to both loci of examination— Chambers Street and Minto House. However, during the process of recollectionassemblage-and-cognition, I became many times an insider of the locus. That is to say, the more knowledge I was acquiring for the locus's past, the more I experienced Chambers Street as a locus unfolding its heritage. Whether this in-between state of the researcher is biased, is yet to discover. This section of the thesis presents the findings of this interaction with the *locus*, echoing Tim Ingold's suggestion of *thinking* through making.

The study eschews to approach intangible from the experience of its users. This type of qualitative research offers results that frame the analysis within a precise time-limit. The concept of noise, used as a tool to understand the memory of the *locus*, propels the analysis towards a holistic understanding of change that is impossible to be retrieved from individuals' narratives. That is to say, the analysis of the *locus* 

covers a period of 500 years (i.e. 1514–2019). Therefore, the interrogation of this *locus* initially focuses on the tangible, as a carrier of accurate evidence of the past for the substantiation of occurrences, echoing the notion of the *meshwork*. The study turns its centre of attention towards both the listed buildings and artefacts of Chambers Street, as well as towards those buildings and streets that no longer exist and which significantly contributed to the modification of the *locus*. Particular emphasis has been given to the street level plan since it provides an oscillation between its solids and voids while indicating the heterotopic constitution of the established heritage of the *locus*. The recognition and analysis of the plan—its *footprint*—are essential for understanding the transformations that occurred in the fabric, providing historical evidence of changes and deformations, and revealing the intangible dimension of change.<sup>488</sup>

Some of the drawings concluded from the analysis are presented as A4-folded pages. This selection is intentional because it reflects the ways I was working during the recollection and assemblage of data. That is to say, as the *locus* unfolds its memory, similarly, the narratives unfold the heritage of the *locus*. Chambers Street is intentionally presented in this chapter only through drawings or superimposed photographs. The present materiality and texture of the buildings that correspond to the established heritage of the *locus* are not influencing the analysis. Thus, the decision to exclude images is deliberate, with a view not to diminishing the value of those states of the *locus* that are not preserved through photographs in archives, libraries and museums. The collected images and drawings (of past and present states of the locus) used in this research either as references or material for analysis are all presented in Thesis Volume II: II. Chambers Street: II. 2. Photographic survey of

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<sup>&</sup>lt;sup>488</sup> See for example three categorisations to trace the changes of a settlement's structure and morphology: (i) Diachronic analysis of the urban development in relationship to the territory; (ii) Analysis of the organisational pattern of the settlement structure, to understand the areas of densification; (iii) Sequential analysis of the morphological elements of the settlement. Ruxandra-Iulia Stoica, "Ideology of Urban Conservation," (PhD diss., The University of Edinburgh, Edinburgh, 2011), 198-240, https://www.era.lib.ed.ac.uk/.

Chambers Street & II. 3. Collection of historic images and drawings of Chambers Street."

The analysis of the *locus* oscillates between different time periods, also between urban and architectural scales:

- i. Urban scale: This part of the analysis concerns the position of the tópo-memory's contents in the locus. It involves the cartographic and cadastral sources retrieved from the National Library of Scotland (NLS) and Digimap. All findings are classified chronologically and presented in "Thesis Volume II: Appendix II: Chambers Street: II. 4. Index of historic maps of Edinburgh."

  The early maps of Edinburgh provide important information of the spatial arrangement of the city during the past centuries, but they do not suffice for tracking changes on plan level due to the lack of precision (geometry, topography, et cetera). Complementary sources were used in order to trace accurately the different states of the locus, such as archaeological findings, references recorded in literature and online databases—many of them studied in architectural scale. The maps used for the analysis have been digitally redrawn and are presented in Appendix II: Chambers Street: II. 5. Selected historic maps of Chambers Street: 1450–2019.
- ii. Architectural scale: This level of research offered a more comprehensive investigation of the locus's artefacts (perished and present) since the examination of a building informs its context and vice versa. This scale of analysis was used for all artefacts. The Dean of Guild Courts indexes, alongside the planning applications lists (historic and contemporary) were the primary sources for the investigation in this scale; the results of these findings are gathered and presented in the second volume of this thesis in "Appendix II. Chambers Street: 6. Index of Planning Applications and Dean of Guild Petitions." This scale revealed in accurate detail the dates of alterations that occurred in the locus since 1762—these sources benefited the research, especially when the maps selected for analysis provided

misleading information. Due to the large scale of the area of study and the immensity of time, the investigation of all artefacts in detail was not possible. For this reason, *tópo*-memory has been investigated only in the grounds of Minto House in Chambers Street. Appendix III in Volume II of this thesis presents the iconographic sources used for the analysis of the *locus* of Minto House; it has the same structure with Appendix II.

All findings were cross-examined in order to avoid potential discrepancies, either due to the lack of evidence of particular references, or due to inaccurate information that some sources indicated—for example, *misconceived* spatial arrangements due to the absence of technological means and topographical knowledge (especially the maps produced between the sixteenth-seventeenth centuries).

DISSOLVING (IN)TANGIBLE CULTURAL HERITAGE

Exploring material performative endurance in a *locus* of temporal transition

V. 3.1. ESTABLISHED HERITAGE

This section concerns the first observations on Chambers Street, and it is mainly

based on the current condition of the locus. The following descriptive analysis of the

urban artefacts is important as it introduces the image of the established heritage of

the locus.

Chambers Street is a street with a high level of complexity, pertaining not

only to its *locus* but also the artefacts subsisting in it. From a first glimpse, it appears

that the street was planned in its totality, as the property lines of its buildings follow

the recorded boundaries of the plots evenly. This conception is true up to a certain

extent, as some structures are slightly recessed, having openings to the basement

level, with the example of No 25 and Nos18-22 (Figures 53 and 54).<sup>489</sup> The heights of

the buildings blend into the Old Town's skyline, with the exemption of the Old

College whose dome is prominent within the cityscape. Two statues, facing each

other, are standing to the immediate northwest and northeast, of the main hall of the

Royal Museum of Scotland – No 44 –; the statue of William Chambers and the statue

of William Henry Playfair respectively. The street runs among South Bridge to the

east and George IV Bridge to the west.

Figure 56 illustrates four schematic sections of Chambers Street at present

time. The inclination of the ground is also represented in dotted coloured lines. The

coloured-text on the right side of the figure works as a legend. It can be read in

conjunction with Figure 59 and with "Appendix II. Chambers Street: 1. The buildings

of Chambers Street" in Volume II of this thesis.

Next page:

FIGURE 56 (FOLDED PAGE): SCHEMATIC SECTIONS OF CHAMBERS STREET.

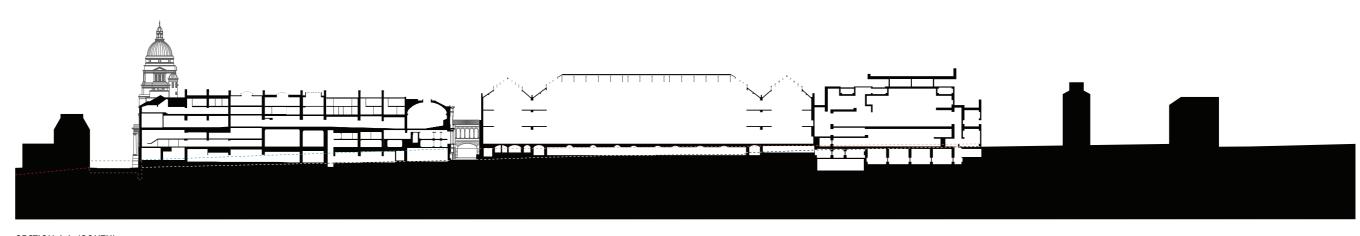
**SOURCE:** DRAWN BY AUTHOR.

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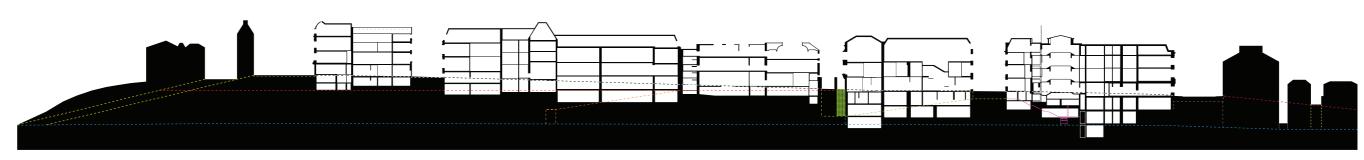
<sup>489</sup> The numbers used as references for the buildings of Chambers Street are the official street numbers. During their first introduction they are accompanied by the name of the building, with the exception

of the Old College which has never been given a street number.

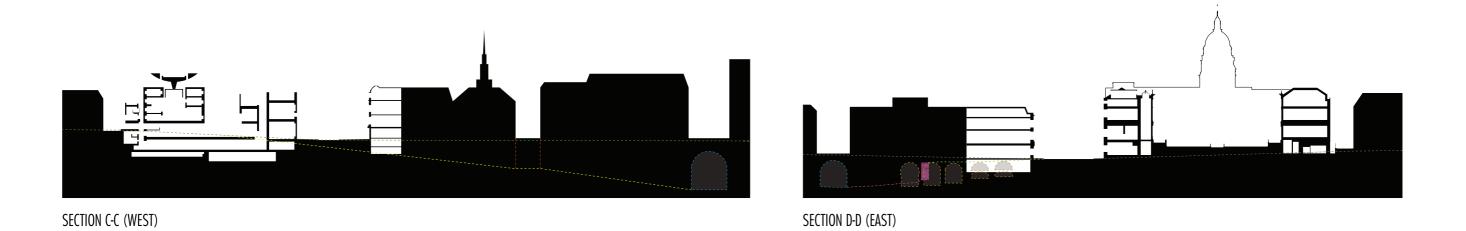
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SECTION A-A (SOUTH)



SECTION B-B (NORTH)



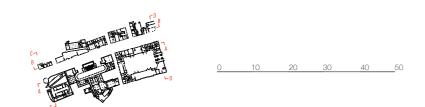


FIGURE 56: SCHEMATIC SECTIONS OF CHAMBERS STREET SOURCE: DRAWN BY AUTHOR.

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	CHAMBERS STREET
( <u>)</u>	SOUTH BRIDGE
$\bigcirc$	GEORGE IV BRIDGE
0	INFIRMARY STREET
0	COWGATE
0	GUTHRIE STREET
( <u>)</u>	MERCHANT STREET
0	ROBERTSON'S CLOSE
0	NIDDRY STREET SOUTH
0	HASTIES CLOSE
$\bigcirc$	CANDLEMAKER ROW
0	NORTH COLLEGE STREET
0	LOTHIAN STREET
0	SCOTT'S CLOSE
	BRIDGES - COWGATE LEVEL
	SOUTH BRIDGE VAULTS

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Chambers Street is not a continuous boulevard. There are several accesses towards the north and south breaking the continuity of its skyline, which follow the incline of the ground. To the immediate west of the northeast block of Chambers Street runs Guthrie Street, a sloping spacious curved street, whose head reaches the level of Cowgate. Another street that splits the continuity of the site, towards the south, is West College Street, situated to the immediate west of the southeast urban block, where Old College is currently located. Although being a street, its steepish ground, alongside a raised bridge connecting the Old College with the Museum, balances the opening formed on the south elevation of Chambers Street. Across West College Street, there is a gate that belongs to the grounds of Minto House (Nos18–22). It is a passage to the rear of the building, which breaks the continuity of the north elevation of Chambers Street. To its immediate east, complementary access to Guthrie Street is provided through numerous steps adjacent to Charles Stewart House (Nos9-15 and No16). Another noticeable recess is the one shaped by the Sheriff Court (No27), adjacent to the east with Crown Office (No25) and to the west with the former 'Edinburgh Dental Hospital and School' (No31). In spite of being remarkably recessed in comparison to the rest, the façade of Sheriff Court contributes to the continuum of the north elevation of Chambers Street, enhanced by a gatewaythreshold to the front of the property. Although hidden, Hastie's Close provides additional access to Cowgate and is accessible via Guthrie Street. Its steps commence immediately to the rear of former 'Police Training School' (Nos7-8) and turn immediately to the south of the northeast block of Chambers Street. The last passage that connects the site with the neighbouring area is a semi-public close between Adam House (No3) and the former 'University House' (No1). It ends to the rear courtyard of the northeast urban block of Chambers Street, and it is linked with Hastie's Close; also connected with another semi-public close to the east leading to South Bridge. This small passage in between the Adam House and the former 'University House,' although immediately accessible from Chambers Street, is not

easily detected, since it gives the impression of being the entrance to its associated building (No1).

The level of heritage protection on Chambers Street is maximum in terms of municipal, national and international legislation. All of its buildings are listedalthough in different levels of protection—while the street lies within the CA of the Old Town of Edinburgh, also included within the boundaries of EWH site.<sup>490</sup> In theory, the designations illustrate that the area should remain fixed, under the dogma of a sustainably managed conservation scheme of spectacle-heritage. In practice, it means that the buildings' original built fabric should be maintained as much as possible, including any features that contribute to their unique architectural and historical character. The interior of the listed buildings is equally important to their exterior. The designated CA status illustrates that the buildings are essential parts of the ensemble that co-shape the typological and morphological characteristics of the site and they should continue performing under this tone in pursuance of enhancing the integrity of the CA.491 Planning permission and Listed Building consent are required to be submitted to the local council for any proposed intervention. Depending on the degree of alterations, the applications are usually followed by a building warrant (if deemed warrantable).

The regulations described above are not a recently introduced phenomenon. Permission to add, demolish or alter fabric within the Royal Burgh of Edinburg was demanded since 1772.<sup>492</sup> The authority responsible for register building warrants was the Dean of Guild Court (DGC). All the petitions submitted had an accompanying statement for the design proposals, including either the street (number where applicable) as a reference or the urban artefact highlighted on a location plan. A considerable amount of past applications submitted to the DGC is safeguarded and

<sup>&</sup>lt;sup>490</sup> The Old and New Towns of Edinburgh were inscribed in UNESCO's WH list in 1995. The statement of significance summarises the level of heritage protection in Edinburgh, as explained briefly earlier in this section. "Old and New Towns of Edinburgh," UNESCO, accessed January 15, 2019, https://whc.unesco.org.

<sup>&</sup>lt;sup>491</sup> The Conservation Areas were introduced in 1967 under the Civic Amenities Act (1967).

<sup>&</sup>lt;sup>492</sup> This is the first year recorded in the archives of Dean of Guilt court for registered building warrants.

stored in the City Archives of the City of Edinburgh Council (CEC). Unfortunately, not all of the survived petitions contain drawings of the interventions proposed or pursued during the past years. There is no evidence whether the drawings have been submitted with the relevant applications or have been lost for unknown reasons. With the introduction of planning authority in 1949, planning applications were obligatory for urban development alongside building warrants when applicable. These historical documents, which are preserved in multiple archives under the umbrella of CEC, are the most accurate documentation of the changes occurred in the built fabric over the past centuries; also considered as (movable) tangible heritage. The survived applications are the most important primary source for the analysis of the *locus* of Chambers Street.

Historic Environment Scotland (HES) is responsible for the listing of buildings and other urban artefacts. It is a long designation process which requires several steps for its completion. The first stage concerns exclusively the individual, or else the petitioner. He/she is expected to provide information on the state of the structure proposed for listing; such as photographs of the interior and exterior, as well as details of its location and setting. Besides, the petitioner submits a statement of significance including the reasons that make the building worth for listing and underlining any threats requiring immediate attention. Once the application is submitted, HES assesses the documents in conjunction with various sources, and sometimes it conducts site visits. Following criteria according to the quality of the building, HES then consults with the planning authorities at the CEC and the owner(s), having already an interim decision on the proposal. The last step, if the application deemed successful, is the decision on the listing and the category within which the building lies. Hes acceptance of the structure of the structure proposal in the listing and the category within which the building lies.

<sup>493</sup> There is no clarification regarding the criteria, quality, sources that HES consults for deciding on the listing. Usually, the decisions rely on historical, artistic, aesthetic and scientific criteria that usually comply with the character of the CA in which the structure is located—although not always the case.

<sup>&</sup>lt;sup>494</sup> Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 chap.9 (United Kingdom); Planning (Listed Building Consent and Conservation Area Consent Procedure) (Scotland) Regulations 2015.

In Scotland, there are three categories of listed buildings:

**Category A** Buildings of national or international importance, either architectural or historic; or fine, little-altered examples of some particular period, style or building type (about 7% of total listed buildings).

**Category B** Buildings of regional or more than local importance; or major examples of some particular period, style or building type, which may have been altered (about 50% of total listed buildings).

Category C Buildings of local importance; lesser examples of any period, style or building type, as originally constructed or moderately altered; and simple, traditional buildings that group well with other listed buildings (about 43% of total listed buildings).

The buildings on Chambers Street, including the statue of William Chambers, are all listed. In category A are both the Old College and the National Museum of Scotland—the two buildings standing on the south side of the street. The majority of the buildings on the north side of Chambers Street are listed as category B. These are Adam House, Charles Stewart House, Minto House, the Crown Office, the former 'Edinburgh Dental Hospital and School' and the former 'Bank of Scotland.' The statue of William Chambers is also listed as category B. Finally, in category C are the former 'Edinburgh House' and the former 'Police Training School.' The details of all artefacts are presented in "Volume II: Appendix II. Chambers Street: II. 1. The buildings of Chambers Street."

<sup>&</sup>lt;sup>495</sup> "Listed buildings," HES, accessed August 02, 2018, https://www.historicenvironment.scot.

<sup>&</sup>lt;sup>496</sup> "Designations Map," Historic Environment Scotland, accessed August 02, 2018, http://historicscotland.maps.arcgis.com.

<sup>&</sup>lt;sup>497</sup> Appendix II.1. presents the artefacts of Chambers Street according to their tangible characteristics but in relation to the *locus* of Chambers Street. Their description includes accompanied timelines related to their history and details on their statement of significance from HES. It is considered as a first identification of established heritage of the *locus*, and it its deliberately excluded from this volume.

The image of the *locus* refuses to cease. Its monumental architecture and structural grid—both results of the creative destructions of the modernisation era—beguile the viewer while creating the impression that the heritage of the *locus* equals the visible architectural rhythm of today. This power of solidity is the result of *spectacle-heritage*. Chambers Street is part of Edinburgh's WH site, responding to criteria of authenticity and integrity. It is forced to remain solid, to function as an integral whole enhancing the overall character of EWH site; to remain impenetrable. Figures 57 and 58 illustrate the views of Chambers Street within ten years through superimposed photographs retrieved from Google Maps looking towards the east and west of the street. The two collages illustrate a *small heritage*—echoing D. C. Harvey—concealed within the form and matter of Chambers Street. The next section is the first step of the collection of the contents of *tópo*-memory.





**FIGURES 57 & 58**: CHAMBERS STREET VIEWS FROM THE WEST (ABOVE) AND FROM THE EAST (BELOW) IN A PERIOD OF TEN YEARS (2008-2018). **SOURCE**: COLLAGE OF GOOGLE MAPS IMAGES MADE BY AUTHOR.

### V. 3. 2. PERISHED FABRIC

No 6, North College Street, opened its whole length to 79 feet, with the entire removal of the odious cluster of closes situated between the College and Horse Wynds.<sup>498</sup>

Three phases of the *locus's* recorded history have changed its physicality and image. The first one is the development of the area during the sixteenth century concurrently with the Old Town's expansions, and it is interrelated with the establishment of the Edinburgh College (The University of Edinburgh / Old College), ca.1512. The second phase is the locus's first-completed spatial arrangement, formed under the coexistence of three squares: Brown Square (northwest), Adam Square (northeast) and Argyle Square (south) in the mid-eighteenth century, ca. 1760. The third phase is the current form of the locus, which is the result of the Improvement Act of 1876—the creation of Chambers Street in 1870. During the second and third phase, two major alterations that contributed to the opening of the south side of Edinburgh effected some changes in the spatiality of the locus; however, they did not affect its central nucleus significantly. These changes were the creation of South Bridge in 1785 and George IV Bridge in 1827. Their current outlines form the boundaries of the area of study towards the east and west respectively. This section provides an overview of the locus's recorded history. It provides details on the perished artefacts and streets and it is the first step towards the knowledge of the past. The following description of the perished artefacts, can be read in conjunction with "Appendix II. Chambers Street: II. 1. The buildings of Chambers Street." Figure 59 illustrates the perished artefacts and streets in their exact position on the *locus* (folded page).

<sup>&</sup>lt;sup>498</sup> "Architectural Institute of Scotland: The Lord Provost on the City Improvement Scheme," *The Scotsman* (1860-1920), December 14, 1866, accessed May 12, 2018, https://search-proquest-com.

# Next page:

FIGURE 59 (FOLDED PAGE): PLAN OF THE LOCUS OF CHAMBERS STREET. SOURCE: DRAWN BY AUTHOR.



	ADAM SQUARE
	ARGYLE SQUARE
	BROWN SQUARE
$\bigcirc$	SOUTH BRIDGE
$\bigcirc$	GEORGE IV BRIDGE
	KIRK O' FIELDS
	SOCIETY
	GEORGE HERIOT'S HOSPITAL SCHOOL
	TRADES MAIDEN HOSPITAL
	SCHOOL OF ARTS
	BAPTIST CHAPEL
	GAIETY THEATRE
	MINTO HOUSE MATERNITY HOSPITAL
	BAPTIST CHAPEL
	GAELIC CHURCH
	STATUE OF JAMES WATT
	HORSE WYND
	COLLEGE WYND
	HASTIE'S CLOSE
	MERCHANT STREET
	POTTERROW PORT
$\bigcirc$	FLODDEN WALL

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## Collegiate Church of St Mary in The Fields – Kirk O'Fields

The oldest physical evidence that can be retrieved from archival sources is located in the southeast area of the *locus*. Early maps of Edinburgh—ca.1275—situate the Church of St Mary in the Fields, consecrated to the Virgin, in the place where the Old College subsists today. The church was a low cross-shaped structure with a tall tower in the centre and was the property of Holyrood Abbey—the Abbey was situated in the northeast of the Old Town. At the beginning of the sixteenth century the church granted a collegiate status. On the site of St Mary's hospital, which was burned from the English in ca.1544, the Duke of Chatelherault built the Hamilton House, which later became the University's library.

The University was founded in 1582 with one professor and eighty-four students. It is unclear when St Mary's Church and the rest of the buildings were demolished. The Hamilton House, which was also the University's library, was demolished in 1798. The area was stigmatised as being the site of the murder of Lord Darnley, the second husband of Mary Queen of Scots. Lord Darnley was assassinated by Earl Bothwell the night between the 9th and 10th of February 1567. In the late sixteenth century, the University buildings were in poor condition, while the number of students was rising. The town council decided to raise money for the erection of a New College, the one known today as the 'Old College'.

#### Adam Square

It was one of the three squares of the *locus*. Located at the north junction of Chambers Street and South Bridge, the square was created in 1761 by John Adam.<sup>499</sup> The four-storey houses forming the footprint of the square were used as shops (ground floor usage), with their upper floors used as warerooms.

<sup>&</sup>lt;sup>499</sup> Son of William Adam, and older brother of Robert and James Adam—all architects.

## Argyle Square

It was one of the three squares occupying the *locus*. It contained several buildings, such as the Trades Maiden Hospital, the Gaelic Church, and also two first-class and four second-class baths. The square was demolished in ca.1860 and replaced by the Royal Museum of Scotland which survives until today. In 2008 a programme of archaeological excavations was undertaken at the basement of the Royal Museum. Archaeology revealed remnants of the Flodden Wall which run on the south side of the main hall of the museum (Figure 58), as well as fragments of the seventeenth-century buildings.

## Brown Square

It was one of the three squares occupying the *locus* of Chambers Street. Built by James Brown in 1760, the square was located at the east side of George IV Bridge and consisted mostly from tenements. The square lost a significant part of its fabric with the creation of George IV Bridge in 1827.

#### Society

An excavation project that took place in 1991 before the construction of the National Museum of Scotland on the southwest of the *locus* revealed that the area began to develop during the thirteenth century. The field assessment illustrated that the southwest side of the *locus* was cultivation terrace, indicating movement, activity and occurrence within the town's fortification. Remains of timber structures of these periods were found incorporated into the fragments of the Flodden Wall (Figure 49). During the turn of the seventeenth century, the site was levelled, and it was occupied by the Society of Brewers, suggesting an industrial use of the area. It was not earlier than 1765 when the first domestic dwellings appeared, remnants of which still exist under the present fabric of the Museum. The tenements began to develop during the nineteenth and twentieth centuries, and they

were demolished in 1973 to make space for a new Museum for Scotland. The site was landscaped in 1975, and it served as a park until 1991, when the preparations for the construction of the new museum had already commenced.

# George Heriot's Hospital School

Built by Alexander Black in 1846, the George Heriot Hospital School was located at the west side of Argyle Square. It was one of the nine schools of the George Heriot's Foundation, supported by the Surplus funds of the Trustees of Heriots Hospital, educating from 260 to 600 poor pupils. It was accessible through a pend of a tenement built west of Argyle Square. It was demolished with the rest of the Society buildings in 1973 to prepare the land for the construction of the National Museum of Scotland.

#### Trades Maiden Hospital

Located at the east side of Argyle Square, the hospital was founded by Mary Erskine and the incorporated trades of Edinburgh in 1704. It was a charitable institution, dedicated to the education of its poor members' daughters. It was demolished in ca.1860 alongside Argyle Square.

#### School of Arts

The School of Arts was located at the west side of Adam Square, facing towards the east. It was founded in 1821 for the instruction of science and mechanics. When Adam Square was demolished, the School of Arts was relocated to Chambers Street, in one of the buildings occupied by the former Heriot-Watt University.

## **Baptist Chapel**

It was a small chapel at the northeast end of Bristo Place and south end of Argyle Square. The chapel, built in 1836, was a two-storey structure accommodating 510 seats, and owned by the Baptist Congregation. On its footprint sits now the south-west extension of the Royal Museum of Scotland.

#### *Gaiety Theatre*

The Gaiety Theatre stood on the site of present Adam House. It was built as a music-hall, and it was also known as Variety Theatre and Operetta House. At the beginning of the twentieth century, it became a cinema. The building closed in ca.1939, but it continued to function. After being possessed by the University of Edinburgh, it was demolished in 1951 to make space for the University's examination halls, aka. Adam House.

#### Gaelic Church

The Church was located at the northwest side of the college, occupying the land of current Chambers Street. It was a plain rectangular structure, and it was built alongside Argyle Square under the sponsorship of some wealthy gentlemen.

#### Statue of James Watt

The statue of James Watt was the oldest movable artefact of Chambers Street until 1990. Designed by the sculptor Peter Slater in 1853–54, the statue was initially placed in front of the Watt Institution and School of Arts in Adam Square. It was unveiled in its original location on the twelfth of May, 1854. With the creation of Chambers Street and the relocation of the School of Arts (also known as Watt Institution) the statue was relocated and placed in front of the Phrenological Museum (part of the Heriot-Watt complex on Chambers

Exploring material performative endurance in a  $\mathit{locus}$  of temporal transition

Street). The statue survives today at the Heriot-Watt campus where it was relocated in 1990.

# Horse Wynd

Horse Wynd was a lane connecting North College Street to Cowgate. Its opening is until now preserved and it can be understood as the extension of West College Street. The street was well paved and reasonably clean, and it was occupied by old houses including a few shops. It was more spacious compared to the rest of the wynds or closes leading to Cowgate, and it provided enough space for a wagon to pass through it, hence its name.

# College Wynd

College Wynd was a narrow lane leading to Cowgate. It was located between the area of West College Street and South Bridge. The structures adjacent to it were four-storey high tenements, and they were known as slums. The close was dirty and poorly paved.

# Hastie's Close

Hastie's Close was a narrow close leading from North College Street to Cowgate. It was parallel to Horse and College Wynds. The close was dirty with poor quality houses.

#### North College Street

North College Street was a street running on the north side of the old University buildings (Old College) from West College Street to South Bridge. In 1870-1871 it was prolonged became the east part of Chambers Street. North College Street replaced Jamaica Street.

# South College Street

South College Street was created on the south side of the Old College and ran immediately outside of the Flodden Wall. In 2013, archaeology revealed building remains (which are believed to be parts of traditional Edinburgh tenements) with residential dwellings on the first floor and commercial premises on their ground floor. Some of the tenements were demolished in 1947, and the rest in 1962.

#### Potterrow Port

Potterrow Port was a southern gateway of the Flodden Wall. It is recorded in early maps of Edinburgh, located between West College Street and the premises of the University. No visible traces of it exist today, although fragments of it still exist under the soil.

*Bristo Place* A small street at the southern side of Society with tenements and shops.

Its footprint is preserved, as well as its local character (retail).

# Scott's Entry

Scott's Entry was a narrow back lane starting from Argyle and Brown Squares and leading to Cowgate. It was well paved and clean. The head of the close was connected with the Argyle Baths.

# George IV Bridge

It is a large bridge connecting the south side of the Old Town with High Street.

George IV Bridge was constructed in 1827, and it consists of ten arches. One of them passes through Cowgate. Its creation caused a significant loss in both the north and south (west) sides of the *locus*.

#### Merchant Street

A small street connecting Candlemaker Row with Brown Square with well structured tenements. It is the only element of the *locus* that is partially preserved until today. The street is still crossing George IV Bridge at a lower level.

# Minto House Maternity Hospital

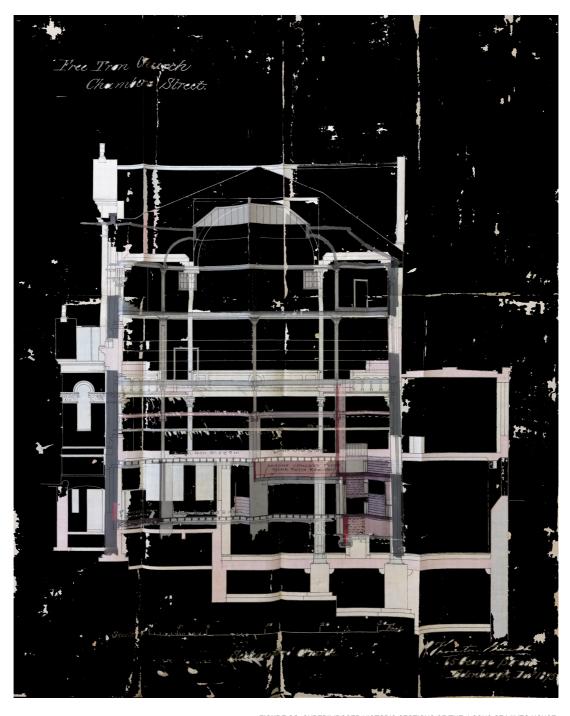
Built on 15th of December of 1726 in the designs of architect William Adam, Minto House was the residency of Sir George Elliot, also known as Lord Minto. The house was a three-storey high structure. It appears on the early-eighteenth century maps as a townhouse facing north. It stood almost precisely on the footprint of the present building (Minto House), and it was demolished in 1870 to provide space for the creation of Chambers Street. When Lord Minto died, in 1766, the house became the residence of Sir William Nairne and later it was divided into small tenancies. In 1829 it was taken over by James Syme (professor of Surgery and surgeon) and became an independent surgical teaching hospital. In 1837 the building housed the Edinburgh Surgical Hospital & Dispensary, and from 1854 until its demolition in 1870 it served as a Maternity Hospital. The building was linked at the rear with a Baptist Chapel which survived until 1990.

# V. 4. DISSOLVING (IN)TANGIBLE CULTURAL HERITAGE

# The locus of Minto House (18-22 Chambers Street)

Three merged buildings known as 'Minto House' owned by the University of Edinburgh (ESALA). To the east stands the former 'Free Tron Church,' designed by Robert Thornton Sheills in 1874-1876. It is a well detailed twostorey building of a Lombardic-influenced design, with three-storey-andattic French pavilion roofed entrance to the right. To its immediate left stands Minto House, built by Peter L Henderson in 1878. A two-storey-andmansard-attic French Renaissance style former medical school built by sandstone ashlar. These two stylistically different buildings share the same gable. Both premises were internally linked in 1927 under the ownership of the University of Edinburgh. The concrete four-storey volume to the immediate west of Minto, constructed by Ian Lindsay and Partners in 1971, serves as a link towards the third building of the complex; the Maltings. The Maltings (built ca. 1849) is a survivor of the Argyle Brewery that used to stand to the immediate rear of current Minto House. Its south elevation, although collateral to Chambers Street, is completely overshadowed by the Crown Office. A carved inscription at the main staircase of Minto House commemorates an earlier town house with the same name, standing on the same grounds until the creation of Chambers Street. To the immediate front of the Free Tron Church used to stand the Horse Wynd Chapel (illustrated in the analysis).

The *locus* of Minto House is used in the architectural scale analysis. The Maltings are included too, since the building used to face Chambers Street prior to the construction of the Crown Office (building No 25 – Figures 53 & 54). However, evidence illustrates that the structure of the Maltings has no precedent physical evidence in its *locus*. A fact that can stimulate discussion on the originality of the *locus* of the Maltings.



**FIGURE 60:** SUPERIMPOSED HISTORIC SECTIONS OF THE *LOCUS* OF MINTO HOUSE. **SOURCE:** COLLAGE BY AUTHOR.

DISSOLVING [IN]TANGIBLE CULTURAL HERITAGI

Exploring material performative endurance in a *locus* of temporal transition

The starting point for the analysis is the current condition of Chambers Street. The

Ordnance Survey (OS) map of 2016<sup>500</sup> was the stimulus for the process of recollecting-

assembling the past states of the locus. The reason for this selection lies in the level of

accuracy that the OS map provides, which determined the position of the artefacts

within the locus. The maps selected for analysis are all shown in "Appendix II.

Chambers Street in Volume II" of this thesis. The dates selected for analysis were

determined by:

i. The knowledge acquired from the sources pertaining to the major events that

occurred in the city, and therefore affected the locus;

ii. The information retrieved from architectural scale in relation to the condition of

the artefacts of the locus (perished and present structures); and

iii. The level of accuracy of the maps.

The following timeline traces the change of the *locus* of Chambers Street since 1514.

It can be read in conjunction with "Appendix II. Chambers Street: 5. Selected historic

maps of Chambers Street: 1450 – 2018" and "II. 6. Index of Planning Applications and

Dean of Guild Petitions." The transformations that occurred in each era are illustrated

in a transparent grey colour, indicating the exact areas that have undergone

modification within the locus. The bottom row of the timeline illustrates in red colour

the fabric lost and in green the fabric added, providing a mapping of the alterations

between the selected dates. The representation of additions and losses aims to

manifest the physical change within the *locus* and not that of individual buildings.

This also qualitatively reveals the density of change between the selected key

moments in time. The timeline is the tool to detect spatial change (Figure 61).

Next page:

FIGURE 61: THE TIMELINE OF THE *LOCUS* SOURCE: COLLAGE BY AUTHOR.

 $^{500}$  Then updated to the most recent one provided by OS-2018.



The following drawings present the interpretation of findings for both *loci*—urban and architectural scale. Figure 62, is a superimposed drawing of all recorded states of the *locus* of Chambers Street. All phases are illustrated in grey transparent colour. The drawing does not intend to make a distinction between chronological periods, but to fuse them spatially with all states being simultaneously present, corresponding with Michel Serres' notion of *noise*. The result of the superimposed drawings shows the density of change of both solids and voids in the *locus*, through degrees of transparency and blankness. Compared with Figure 59 which foregrounds the formally established heritage of Chambers Street, Figure 62 provides visual evidence of memory embedded in the *locus*. The areas that are more transparent, indicate more change, or more *noise*, as this presupposes that they were occupied all periods examined. This illustration aims to provide information on the repetitive alterations of the *locus*, without attributing them into particular time frames. Ultimately, this drawing shows spatial evolution in its totality by revealing shapes and densities where intangible heritage emerges.

Figures 63 and 64, are collages of south and north elevations of Chambers Street respectively. It has been created with the use of empirical techniques, involving digitally reproduced elevations of the current state of the *locus*, superimposed by historical photographs, painting, engravings and drawings (with information retrieved on artefacts preserved in archives).

The analysis of the *locus* of Minto House is illustrated in Figures 65, 66 and 67. It follows the same techniques with the analysis of the *locus* of Chambers Street. Due to its smaller scale, Figures 66 and 67 expand the analysis vertically by examining the fusion of past states in sections. The *locus* of Minto House was analysed similarly to that of Chambers Street, starting recording its change backwards in time.

# List of drawings presented over the next pages of this chapter:

FIGURE 62 (FOLDED DRAWING): HISTORIC OVERLAY – PLAN: THE LOCUS OF CHAMBERS STREET

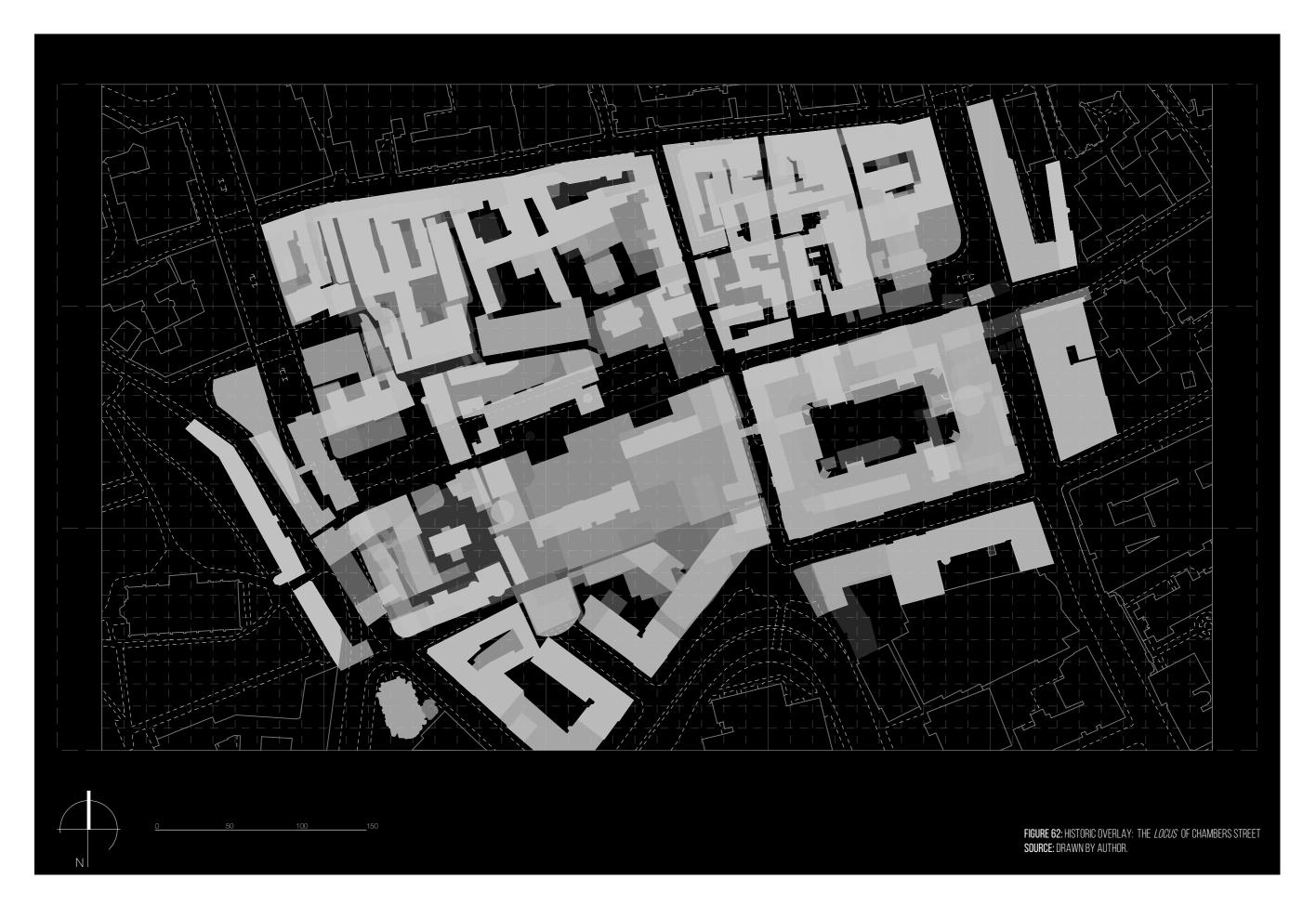
FIGURES 63 & 64 (FOLDED DRAWING): SOUTH & NORTH ELEVATIONS OF THE LOCUS OF CHAMBERS STREET

FIGURE 65 (FOLDED DRAWING): HISTORIC OVERLAY - PLAN: THE LOCUS OF MINTO HOUSE

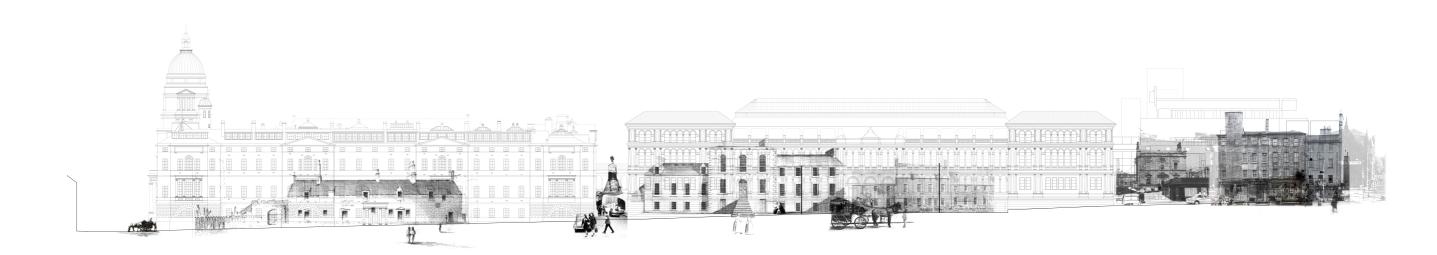
FIGURE 66 (FOLDED DRAWING): HISTORIC OVERLAY — SECTION A-A: THE *LOCUS* OF MINTO HOUSE

**FIGURE 67 (FOLDED DRAWING):** HISTORIC OVERLAY – SECTION B-B: THE *LOCUS* OF MINTO HOUSE **SOURCE**: DRAWN BY AUTHOR.

**FIGURE 68 (FOLDED DRAWING):** ELEVATION TO CHAMBERS STREET: THE *LOCUS* OF MINTO HOUSE **SOURCE**: DRAWN BY AUTHOR.



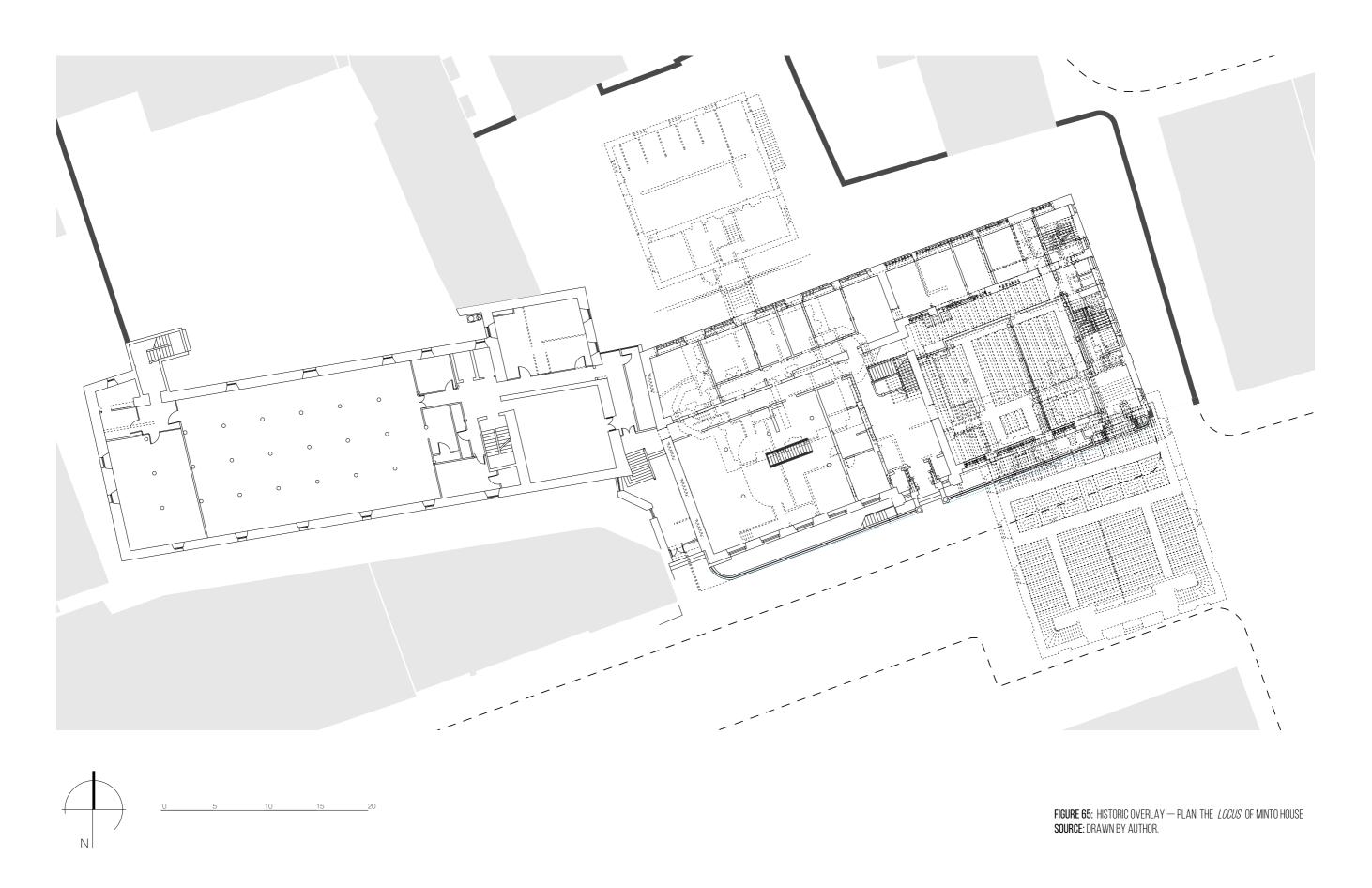
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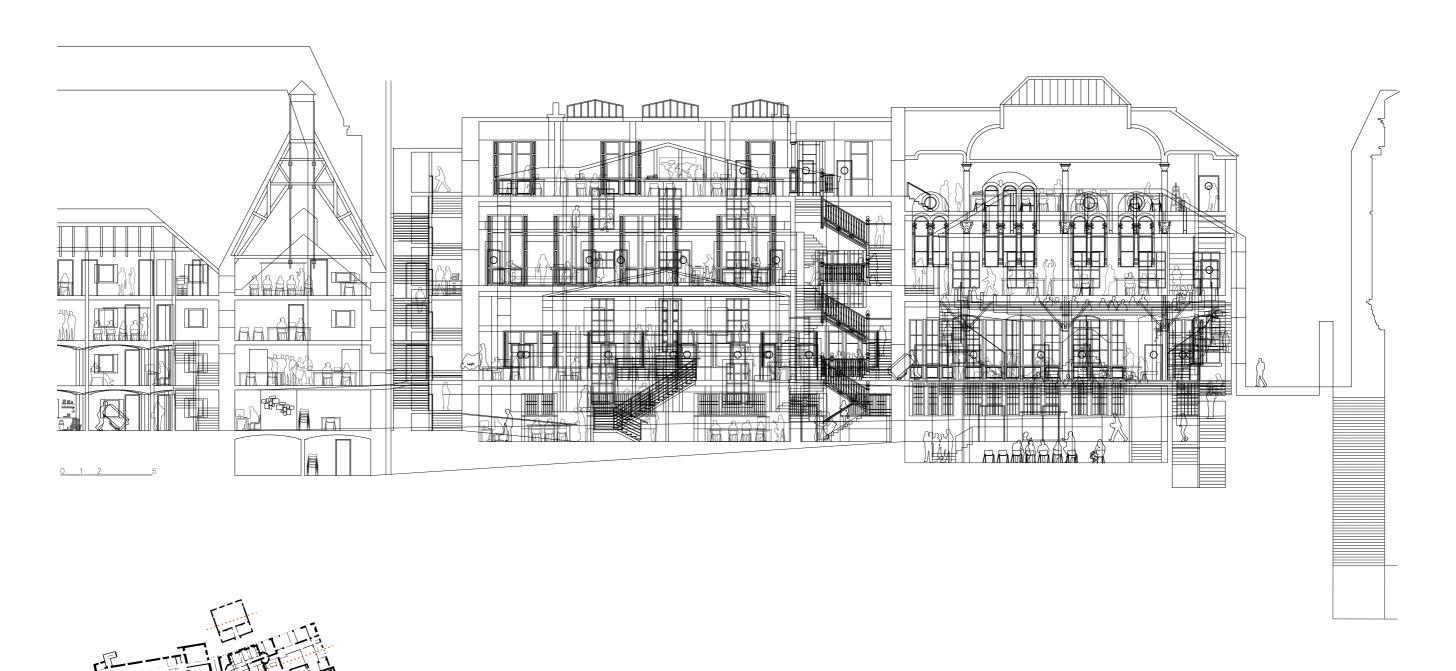


**FIGURE 63:** SOUTH ELEVATION OF THE *LOCUS* OF CHAMBERS STREET **SOURCE**: DRAWN BY AUTHOR.



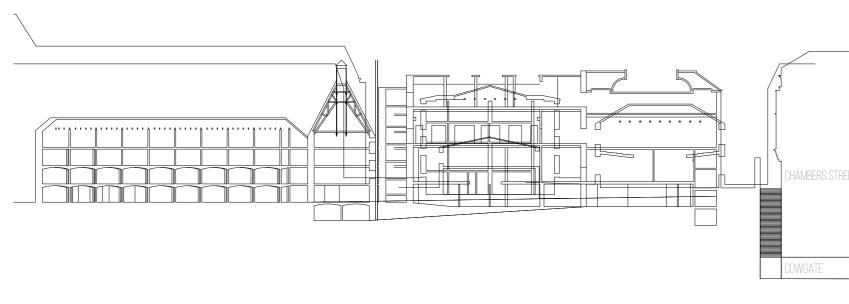
**FIGURE 64:** NORTH ELEVATION OF THE *LOCUS* OF CHAMBERS STREET **SOURCE**: DRAWN BY AUTHOR.





REFERENCE PLAN

**FIGURE 66:** HISTORIC OVERLAY — SECTION A-A: THE  $\it Locus$  of minto house source: Drawn by Author.

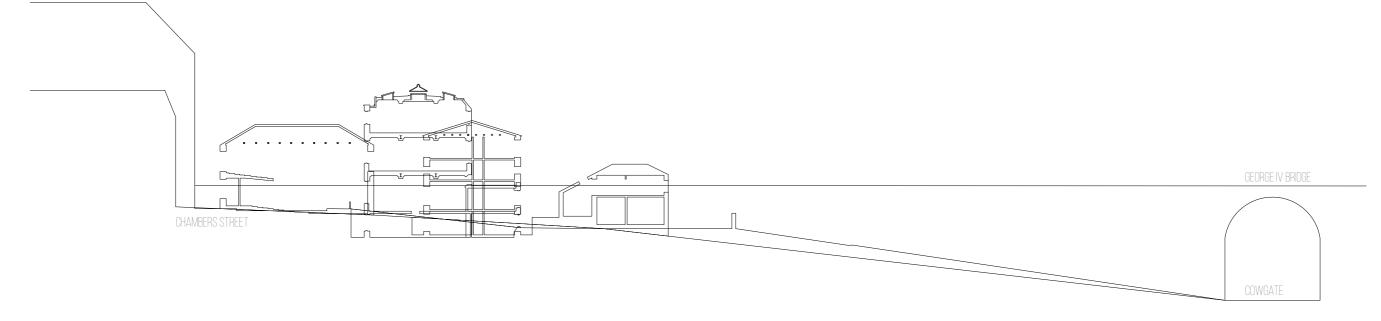






**FIGURE 67:** HISTORIC OVERLAY — SECTION B-B: THE *LOCUS* OF MINTO HOUSE **SOURCE**: DRAWN BY AUTHOR.







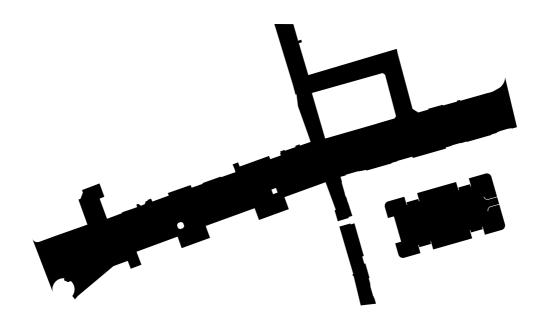
0 1 2

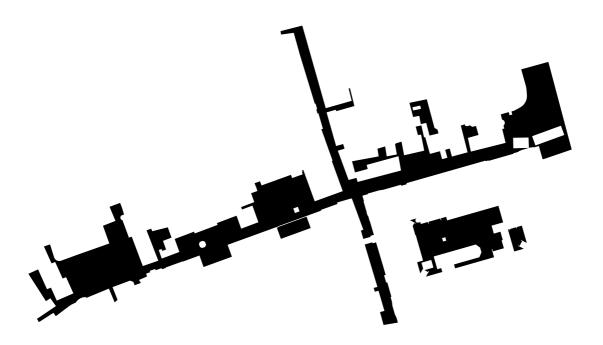
**FIGURE 68:** ELEVATION TO CHAMBERS STREET: THE *LOCUS* OF MINTO HOUSE **SOURCE**: DRAWN BY AUTHOR.

# V. 5. MATERIAL PERFORMATIVE ENDURANCE

The produced drawings do not wish to represent the noise of the *locus* but only a state of its emergent intangible heritage. Considering that the *locus* responds as a meshwork, and following Ingold's view of environments as flux, we cannot grasp a breathing tissue in one picture (i.e. intangible in the sense of this thesis), simply because the fixity of an image makes it static. Memory, like time, is not fixed. The material evidence from the past states of the *locus* is sufficient to suggest a representation of heritage that can serve as a design tool for future architectural approaches. Therefore, the drawings presented in this chapter attempted to illustrate a constellation of the *locus*' states and to suggest its temporal transition. It should be stressed that these images are not attempts to notate a *locus*'s performative dimension—or else, its flux. Instead, they illustrate a technique that can be used as a tool by architects to trace *material performative endurance* in historic places through a methodology of historical analysis that can lead towards new design approaches.

The notion of *meshwork* was the framework to approach the performative dimension of heritage that is co-shaped by its users. It is a schema that allows to understand the interrelations of people with heritage in time: an anthropological perspective of heritage that cannot be examined in a *locus's* extensive duration. The analysis shows that the surviving physical structures, still in use, are not static. Their heritage lies in the ways that architecture is performed within their shells. The reconfiguration of interior spaces, understood through the notion of *heterotopia*, encloses performances inside the buildings' vessels and creates the illusion that tangible heritage's perpetuity is defined by the outside of structures. The *locus* is an artefact itself. It is a place of spatial embroidery that oscillates between form, function and matter. It entails within its presence a 'cacophony of forms' (*noise*) which emerge in different shapes each period of time but enclose within them all previous eras.

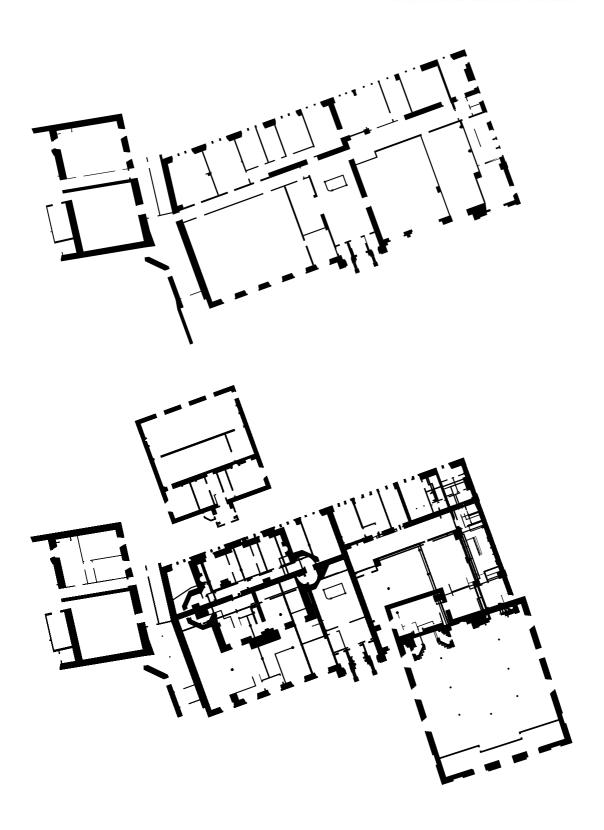




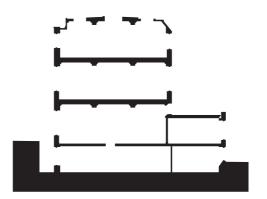
**FIGURE 69**: SCHEMATIC PLAN OF THE NON-BUILT-UP AREA OF CHAMBERS STREET (ABOVE); SCHEMATIC PLAN OF THE NON-BUILT-UP AREA OF THE *LOCUS* OF CHAMBERS STREET (BELOW). **SOURCE**: DRAWN BY AUTHOR.

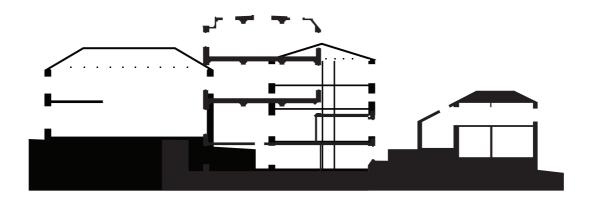
The *locus* of Chambers Street is evidence that places of temporal change, which encompass within their physical presence periods of significant historic alterations, cannot be limited to a *spectacle-heritage* (present tangible cultural heritage). The *locus's* value—measured from the point of view of the heritage industry—lies in the present image of the street which dismisses all co-present states that this chapter revealed. Chambers Street encloses within its *locus* a world of significances that is not reflected in the ways that it is acknowledged nowadays. This analysis shows that the *locus* is continuously under change—echoing the *locus's* heritage flux. A concrete example of this conclusion is the recent displacement of the statue of William Chambers, also the newly added statue of William Henry Playfair. If we are to reconsider the value of Chambers Street, we need to anticipate its future change and reckon with the footprint of its *locus* as engraved from the analysis presented earlier. The *locus's* authentic footprint—i.e. original—is the area that has never been built during its overall occupation (Figure 69).

The *locus* of Minto House, which was examined in more detail, revealed that the area structured within the present shell of Minto House is also different when compared to the survived tissue (Figure 70). The architectural scale facilitated the investigation of the *locus* vertically (see Figures 71 and 72). As the analysis of the *locus* of Minto House focused mainly on the ground floor level plans, the sections illustrate only the present state of the existing structure in relation to the perished artefacts of the *locus* (Minto Town House/Maternity Hospital, Baptist Chapel, and Horse Wynd Chapel). A further investigation of the past states of the surviving building-complex will reveal more information on the *material performative endurance* of the *locus* of Minto House. Similarly, the elevations-collages of the *locus* of Chambers Street traced volumetrically the change of the structured environment, detecting past accesses that have been blocked by buildings, the continuity of the *locus's* façade and the space governed by the interaction between buildings and users. Both collages, provide a snapshot in time of the *locus* while in transition.



**FIGURE 70**: SCHEMATIC PLAN OF THE BUILT-UP AREA OF MINTO HOUSE (ABOVE); SCHEMATIC PLAN OF THE BUILT-UP AREA OF THE *LOCUS* OF MINTO HOUSE (BELOW). **SOURCE**: DRAWN BY AUTHOR.





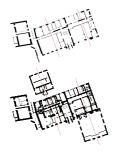
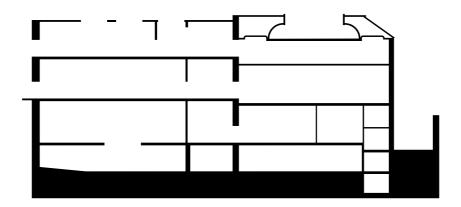
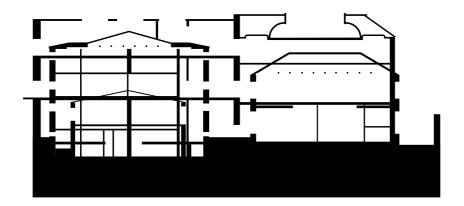


FIGURE 71: SCHEMATIC SECTION A-A OF THE BUILT-UP AREA OF MINTO HOUSE (ABOVE); SCHEMATIC SECTION A-A OF THE BUILT-UP AREA OF THE *LOCUS* OF MINTO HOUSE (BELOW).

SOURCE: DRAWN BY AUTHOR.







**FIGURE 72**: SCHEMATIC SECTION B-B OF THE BUILT-UP AREA OF MINTO HOUSE (ABOVE); SCHEMATIC SECTION B-B OF THE BUILT-UP AREA OF THE *LOCUS* OF MINTO HOUSE (BELOW). **SOURCE**: DRAWN BY AUTHOR.

This analysis reveals the intangible character of heritage by dissolving tangible cultural heritage. What is intangible in this *locus* is the co-presence of all past states within a persisting form and matter. It is the world of significances that is present in a cumulative condition of co-existence. The images of Chambers Street presented in Figures 57 and 58 illustrate a photomontage of the street within ten years. An interesting characteristic on Figure 58 is that the scaffolding of the Old College (2015-2018) is not visible clearly. The reason lies in its ephemeral character. The three years out of ten have not achieved to establish the scaffolding' presence on site. Similarly, the overlays of the loci of Chambers Street and Minto House revealed which areas within the *locus* have an established footprint: those places where matter endures. It is not the same matter, nor the same form. A difference that is qualitatively illustrated in the Chambers Street timeline between the periods examined. The endurance of matter is performative. The lost fabric is there in its absence, and it changes constantly alongside the uses of both loci. For this reason, I eschewed a historical-function analysis of the *locus*, <sup>501</sup> although this analysis might had revealed characteristics on 'authentic' functions of the buildings on site. 502 But when buildings are in use, they cannot be limited to authentic functions if the original uses are not sustainable from the people who dwell.

The historic overlays of both *loci* illustrate the areas where different matter meets. It can be considered as an attempt to reveal spatially the intangible dimension of cultural heritage in urban and architectural spaces, exploring tools and techniques by means of the actuality and virtuality of the states of the *loci*, similarly to the heterotopia of a mirror. The areas that are more transparent (Figure 62) or noisier (Figure 65–67) indicate more change, as this presupposes that they were occupied in

<sup>&</sup>lt;sup>501</sup> My initial list for the analysis of the *locus* contained morphological elements of the buildings—such as usage, accessibility, orientation, plot lines, public/private styles, material surfaces, typologies, et cetera—echoing urban conservation methods for the assessment of the urban tissue such as urban morphology.

<sup>&</sup>lt;sup>502</sup> I also attempted a historical analysis of functions with different transparent colour codes for each usage for their superimposition. However, I decided not to include this illustration here because it does not offer more information on *material performative endurance*; plus, it can be misinterpreted when evaluating adaptable reuses to buildings that persist in time.

all periods examined. The importance of these drawings as conclusions of the analysis lies in the areas that the performativity of matter subsists. The *loci* are not perceived as sequenced, but rather as an amalgamation of all acquired and lost fabric of their subsistence. Here, both Chambers Street and Minto House are at the disposal of imagination, <sup>503</sup> since they are represented as *loci* of past states, as artefacts with variable qualities which exist as potentialities, not perceivable through the senses. Both *loci* are artefacts that take the shape and form of the physical substances of all time and their accompanied world of significances. On that account, it is apparent that the intangible dimension of Chambers Street is overshadowed by its visual and formally acknowledged tangible heritage, leading consequently to a concealed *locus*. For this reason, the analysis presented in this chapter is a descriptive narrative of a design approach's initial conditions, steps and experiments. It proposes to consider *material performative endurance* as a conceptual and methodological apparatus to analyse, value and document the heritage of a concealed *locus*: a toolkit for architects during the exploratory process of design solutions in a *locus* of temporal transition.

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 $<sup>^{508}</sup>$  Imagination as a means to creativity. Please refer to section 2 of Chapter III: "III. 2. Mnemosyne or  $Mn\bar{e}m\bar{e}$ ."

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And thus spoke Zarathustra to the people: It is time that mankind set themselves a goal. It is time that mankind plant the seed of their highest hope.

Their soil is still rich enough for this. But one day this soil will be poor and tame, and no tall tree will be able to grow from it anymore.

Beware! The time approaches when human beings no longer launch the arrow of their longing beyond the human, and the string of their bow will have forgotten how to whir!

I say to you: one must still have chaos in oneself in order to give birth to a dancing star. I say to you: you still have chaos in you.

Beware! The time approaches when human beings will no longer give birth to a dancing star.

Beware! The time of the most contemptible human is coming, the one who can no longer have contempt for himself.

Behold! I show you the *last human being*.<sup>504</sup> (Friedrich Nietzsche, *Thus Spoke Zarathustra*)

<sup>&</sup>lt;sup>504</sup> Friedrich Nietzsche, *Thus Spoke Zarathustra*, ed. Adrian Del Caro, and Robert B. Pippin, trans. Adrian Del Caro (Cambridge: Cambridge University Press, 2006), 9.

Architectural conservation capitalises on the duality of creativity and permanence of cultural expressions by facilitating the transmission of an integral tangible past. The tendency developed over the past half-century is that the creativity embedded within the role of architecture is imprisoned in a visually-transmitted physicality of the past. This misconception has led to a simplification of heritage as a fixed notion that can only be perceived by the senses, necessarily embodied in matter. The phenomenon of *spectacle-heritage* has promoted a historic architecture and a heritage of display. Consequently, the tangible remnants of the past have gradually become consumerist products of a rapidly expanding heritage industry. Lowenthal was the first in the field of heritage studies to remind us that "our legacy, divine and diabolical alike, is not set in the stone but simmers in the incipient flux of time." 505

Since the beginning of the nineteenth century when architectural conservation was established as a discipline for preserving testimonies of the past imprinted in matter, its theory and practice have addressed the object-artefact with fear for its potential death, ignoring that death is equivalent to the persistence of change and not to the physical loss, as echoed in Zarathustra's fading 'dancing star' when humans no longer give birth to the new. This fear was exploited by history, which used architectural heritage as a visual mean to control the past by illustrating selected times elapsed. With the institution of stewardship, an authoritative attitude was intensified, slowly expanded from the consideration of single entities to urban territories, engulfing today even the ways of creating heritage: a closed circle of authorised expressions and forms. This lack of spontaneity is reflected into the current definitions and policies of heritage which consider tangible as an outcome and intangible as a process. Two, otherwise, inseparable notions for understanding heritage as a cumulative progression of both past and present creative actions.

Far from inertly ending, the ongoing past absorbs our own creative agency, replenishing that of countless precursors.<sup>506</sup>

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<sup>&</sup>lt;sup>505</sup> Lowenthal, The past is a Foreign Country — Revisited, 610.

<sup>506</sup> Idem.

This thesis, situated within the field of architectural theory, attempts to establish a conceptual ground for understanding tangible cultural heritage flux, freed from a fixity of concrete forms. The motive behind this research lies in the questionable quality of architectural expressions within historic environments as a result of design limitations, rather than being a lapse of creativity. By understanding buildings as vessels for the transmission of cultural expressions, this thesis advances an in-between state of heritage; an ontological view of (in)tangible cultural heritage pertaining to inherited and invented processes of making, liberated from a closed circle of form and matter that current conservation approaches dictate. It proposes that tangible and intangible are interrelated notions of architectural heritage, copresent and equally significant either in actual or virtual state. In this regard, this thesis suggests that the overall heritage of a *locus* is engraved in the latter's memory. When the memory of a *locus* is unfolded, the *locus* itself may become an apparatus for creativity by unveiling its in-between state, providing the tools and settings for new artistic expressions. <sup>507</sup>

The issues raised in this thesis found shelter under the writings of David Lowenthal, which are echoed today in the work of scholars examining heritage from an ethnological and anthropological perspective as well as through the lens of cultural geography. The theory of architectural conservation provided limited source for dissolving tangible cultural heritage since it is preoccupied with the preservation of matter under the restrictions of international stewardship and governmental policies. Its practice, however, offered tools and tactics for investigating a *locus*, something that ethnographic methods cannot provide due to the immensity of the past. Examples and principles of architectural practice were used to illustrate that artistic performance cannot be imprisoned in regulations and stereotyped as a practice of façadism. The ontological arguments for understanding the nature of tangible cultural heritage were supported by theories from philosophy and

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<sup>&</sup>lt;sup>507</sup> In a similar way that Mnemosyne as the goddess of art inspired poets with the knowledge of the past for their future creations. Please refer to section 2 of chapter III: "III. 2. Mnemosyne or *Mnēmē*."

anthropology offering a framework for perceiving the in-between state of material inheritance: a reality neither concrete nor abstract.

This research does not wish to provide a tool for destructing the past, neither to neglect the creative expressions that survived in inherited matter. Rather, it aims to offer architectural theory with an extended understanding of tangible cultural heritage as being dissolved into the meaning of transmission, with the latter understood as the signified intangible. This thesis chooses to eschew the notion of authenticity for referring to the fabric of tangible cultural heritage due to its incongruous signification, its authoritative mentality and its misleading appropriations. Instead, it proposes the notion *material performative endurance*, encapsulating the innate quality of material variability, evident as deterioration, alteration, removal, displacement and creation of matter *in situ*.

This thesis uses the term tópo-memory as counterpart to Nora's milieux de *mémoire*, suggesting that a *locus'* memory is concealed within an established image of heritage. Bergson's writings on memory remind us that the present is a cumulative state of the past, well fitted onto what Serres' communicated with the notion of noise; a multiplicity of notions, creations, movements, changes, alterations that occur in the fabric, all present in the locus with the potentiality to emerge as new design approaches embedding within their existence the virtual heritage of a *locus*. The social interaction occurring within urban environments is encapsulated in the notion of meshwork, supporting that the interrelations of buildings and humans are always under negotiation, and the results of this *movement* determine a *locus'* variable state. Finally, a *locus* is understood as a heterotopic place that conceals within its fabric the different. The reading of Foucault's *heterotopic* principles validates the incongruous relationship between form and function, perenniality and change. It suggests that the intangible dimension of materiality and the processes of making are concealed within a locus's shell, even when the latter provides the illusion that the locus persists to change. Architecture is immobile and rooted in a place. Its present state allows senseperception but it also contains a past that it is there where it is not. The heterotopia of

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the mirror is an image-schema to articulate that the past is embedded within the present, whilst not seen.

Tangible heritage is regarded as *locus*, both in architectural and urban scale. This thesis deliberately does not specify a scale to the concept of *locus* by virtue of both buildings and territories' negotiation between matter and form. The locus encompasses a world of significances that is beyond its established image, shown through the examination of two loci of temporal transition: Chambers Street and Minto House (the urban and the architectural scale respectively). The empirical techniques used for interpreting the knowledge acquired from the memory imprinted in both *loci*, or else, *tópo*-memory, unravelled a narrative that diverges from the one perceived from the acknowledged heritage of Chambers Street and Minto House. The lost-and-added fabric was not valued under criteria that measure its material significance, neither was chronologically ordered. It was considered equally valuable in every period, thus, the analysis was conducted in plans and sections, eschewing details, which in conventional heritage discourse are important for valuing or de-valuing the tangible past. All layers examined are equally treated, since they have been imprinted in the loci, providing proof of the entangled paths of humans with the built environment.

This analysis was conducted in order to approach the heritage lying within the concealed condition of both *loci*. The motive behind this research did not prospect the stipulation of criteria for intervening onto the architectural or urban tissue. Rather, it was pursued for apprehending the world of significances that is concealed and for valuing the *loci* under their *material performative endurance*. Both *loci* are transitional places unveiling characteristics of their past that are entirely hidden from the established heritage reflected in the present images of Chambers Street and Minto House. This conclusion manifests a *locus'* ephemeral character, completely dismissed from heritage discourse due to the preoccupation with the immutable visible outcome. What makes a *locus* authentic—in the sense of originality—is the transient nature of artefacts pertaining to the immensity of time, completely dissociated from

matter and form. In other words, it is the *locus's* state of constant becoming that anticipates its future change.

This thesis suggests that memory is a valid tool for acquiring knowledge of the past through the disclosing of the concealed heritage of the *locus*, whilst buildings are the means for the transmission of cultural expressions due to their quality of being simultaneously transformable and enduring. Mnemonics were used as a tool to discover the heritage of both loci (Chambers Street and Minto House), whereas the techniques used for the latter's representation suggest the variety of possibilities for innovative design approaches that incorporate the overall heritage of both loci. The built tissue is neither an instrument to remember the past (social-heritage), nor an object of display (spectacle-heritage) remaining intact. Rather, its performative endurance is evidence that different eras' creative expressions perdure: Zarathustra's 'dancing star.' If we transcend the visual boundaries of heritage and discern that fixed matter and forms are not always required for remembering past eras, then we might be able to dissolve the constructed heritage we experience and allow space for new creative expressions. To accept material performative endurance not as a destructive force targeting on our visual past but as an innate quality of architectural heritage by recalling Bertolt Brecht's poem, Violence:

The headlong stream is termed violent
But the river bed hemming it in is
Termed violent by no one.<sup>508</sup>

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<sup>&</sup>lt;sup>508</sup> Bertolt Brecht, *Poetry and Prose*, ed. Reinhold Grimm, and Caroline Molina Y Vedia (New York; London: Continuum, 2003), 55.

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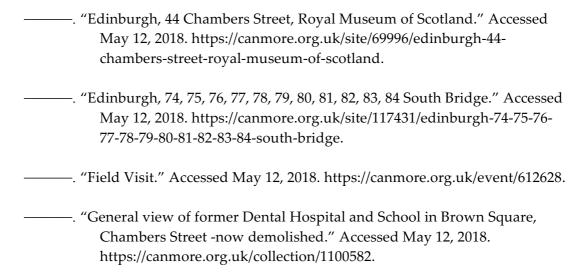
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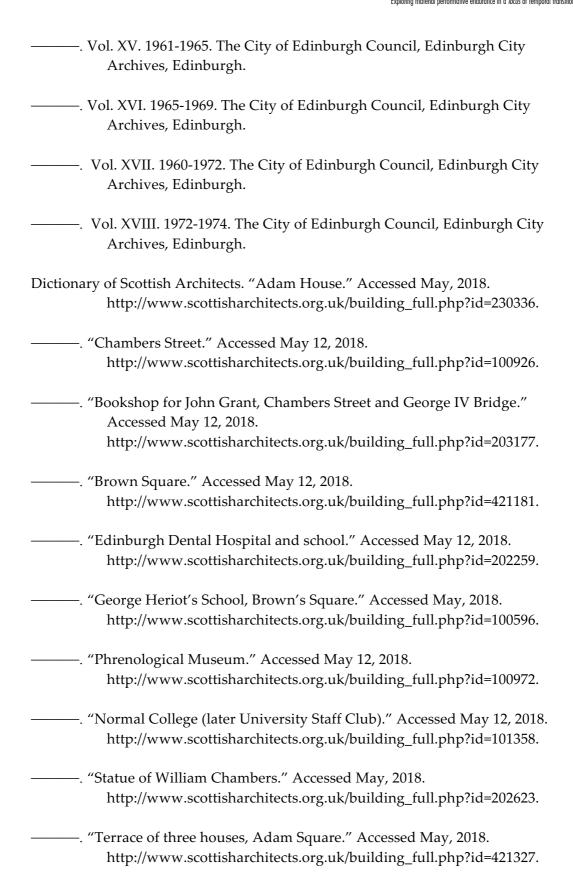


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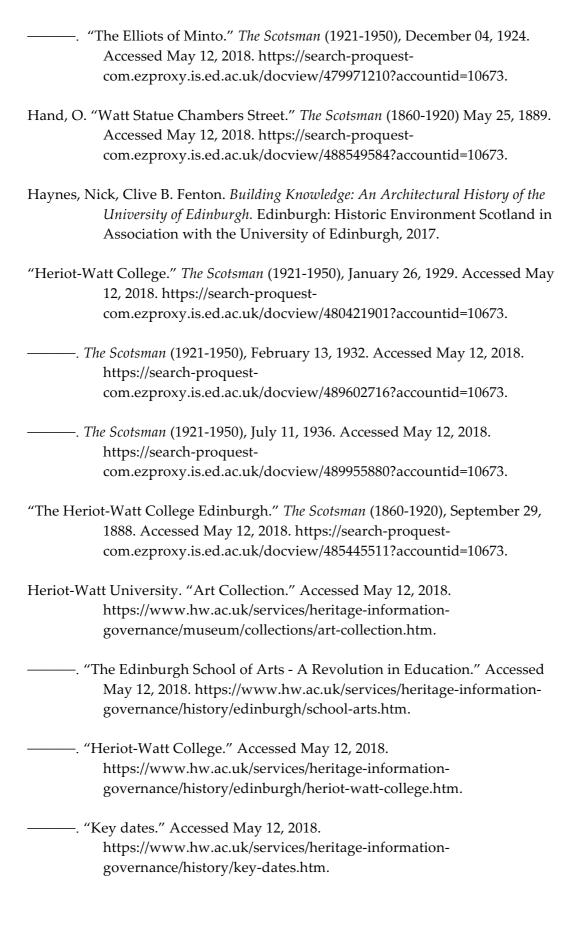
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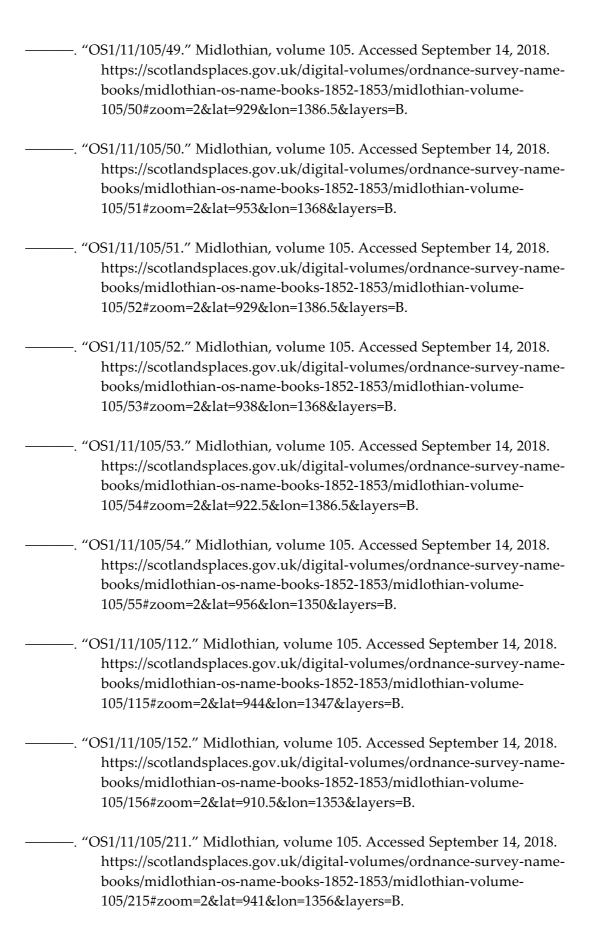
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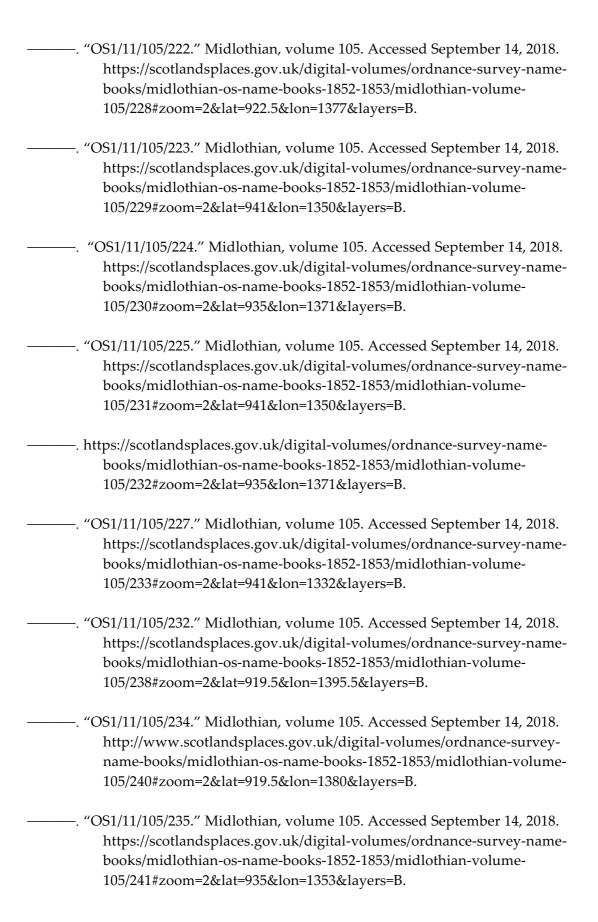
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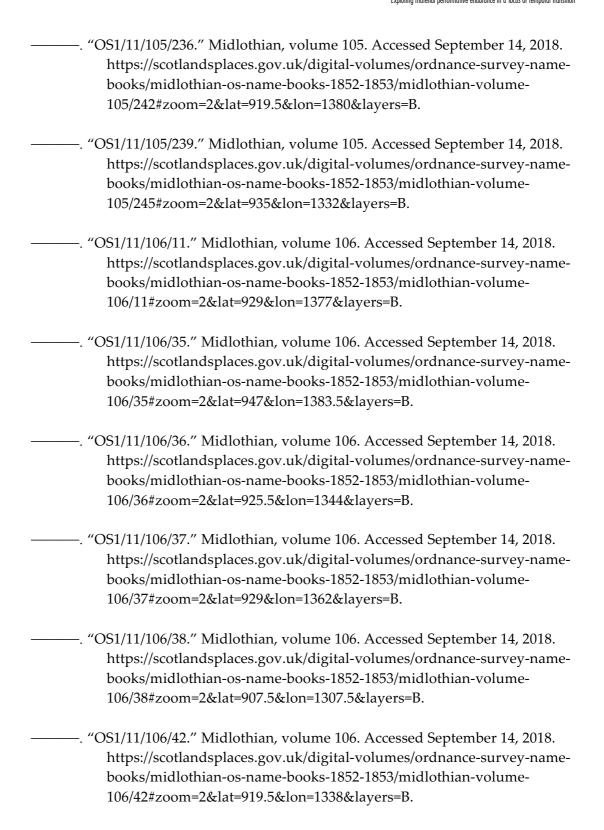
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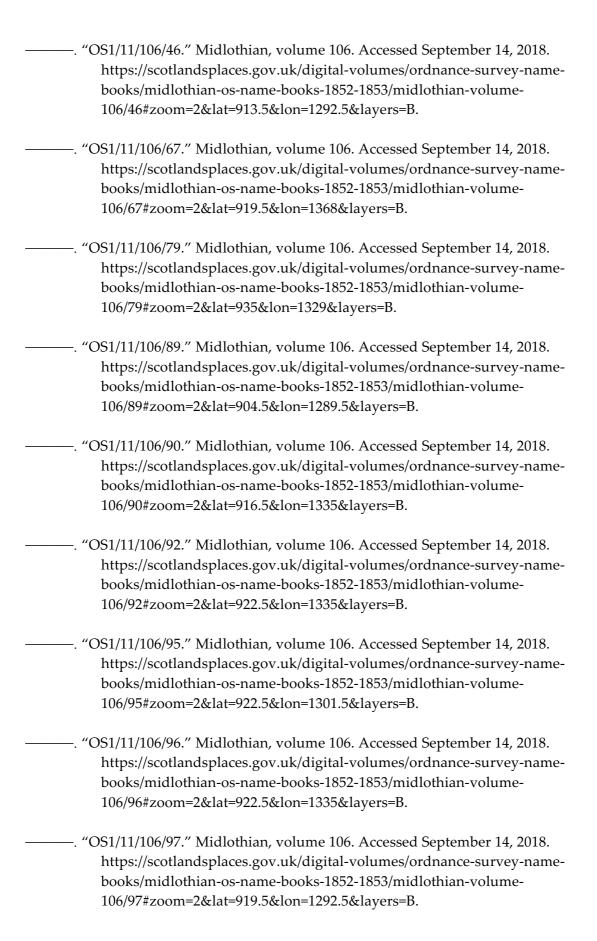


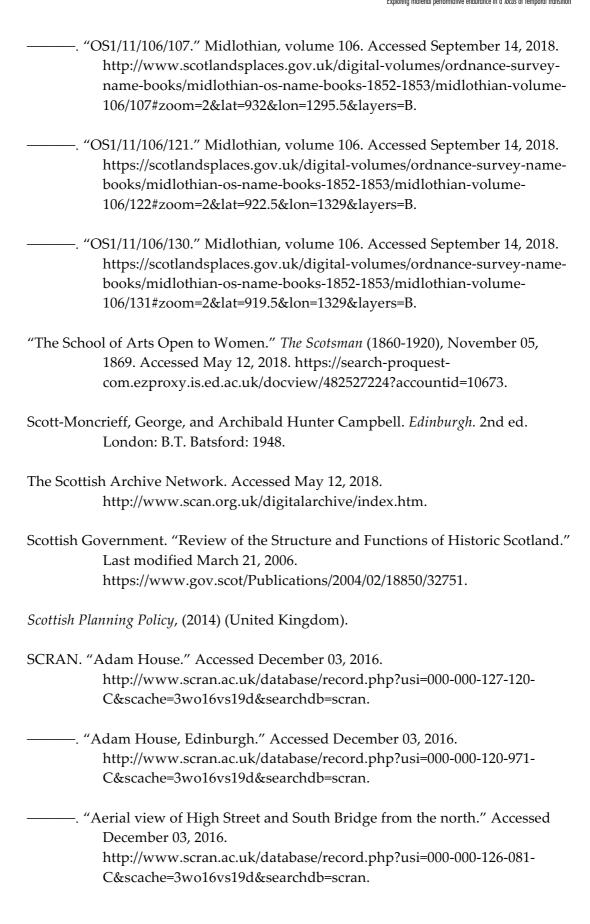


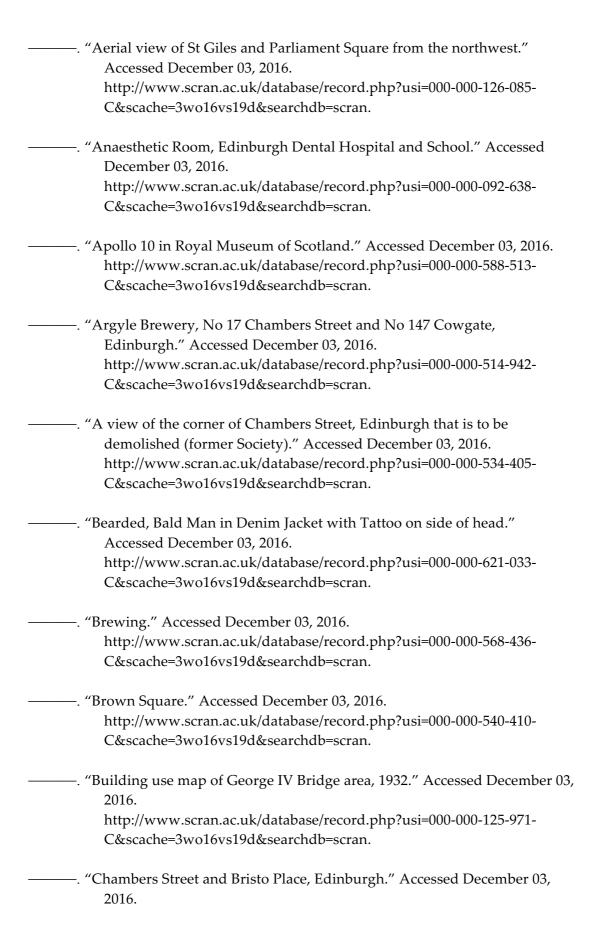


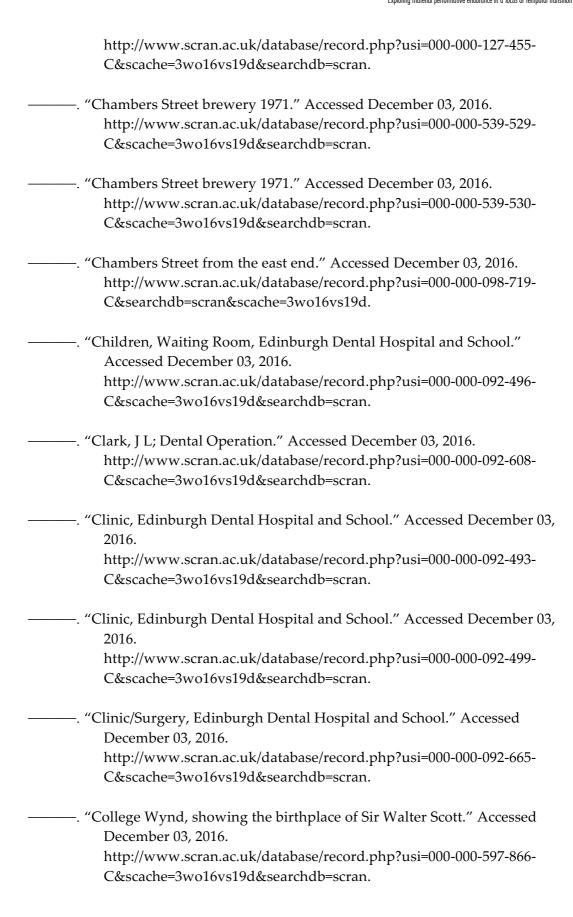




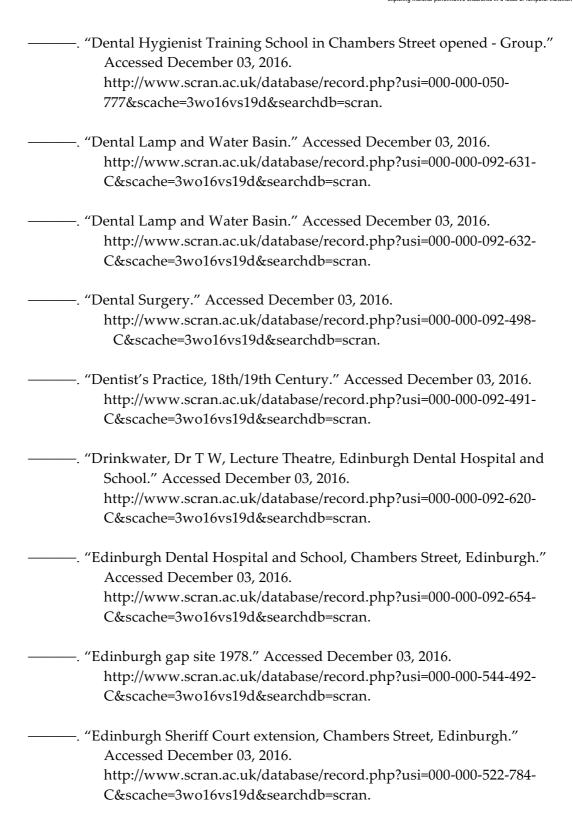




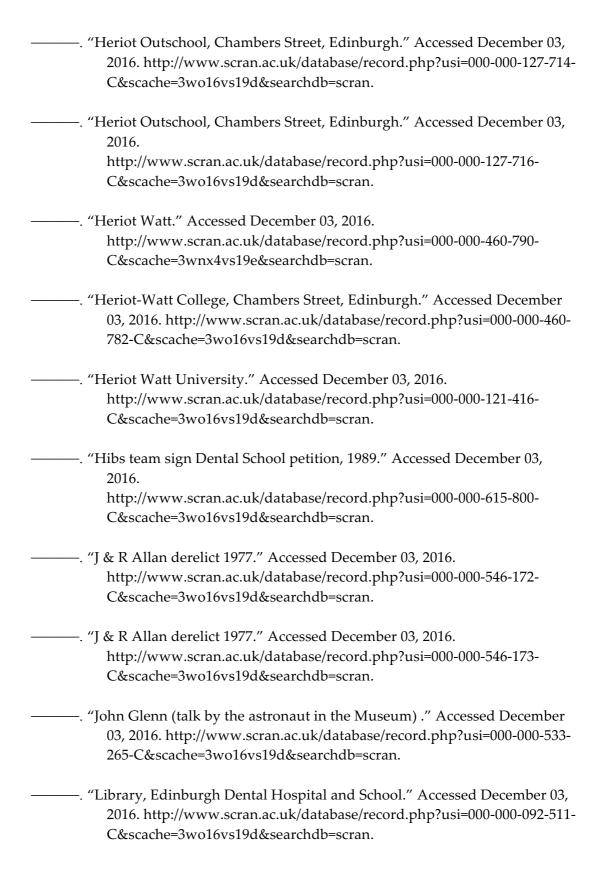




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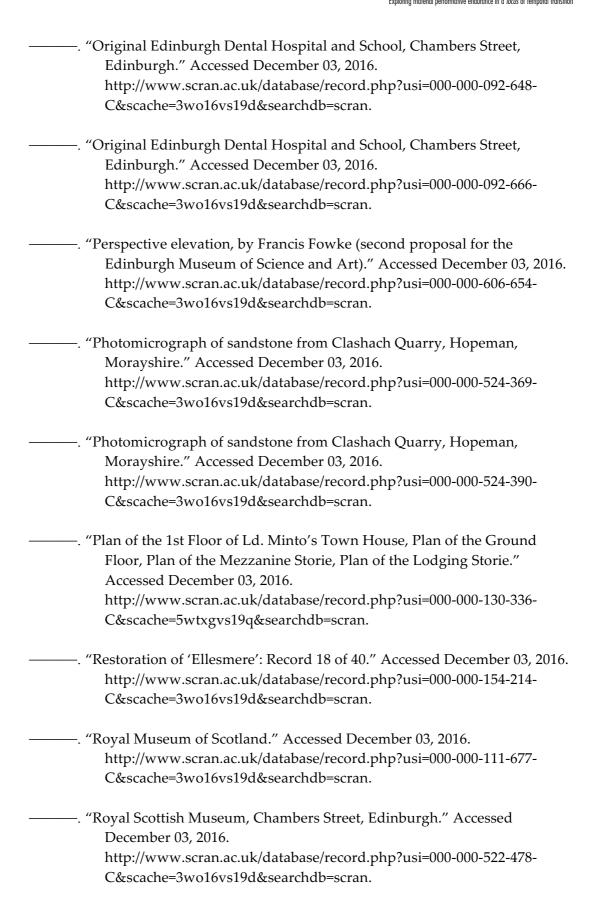
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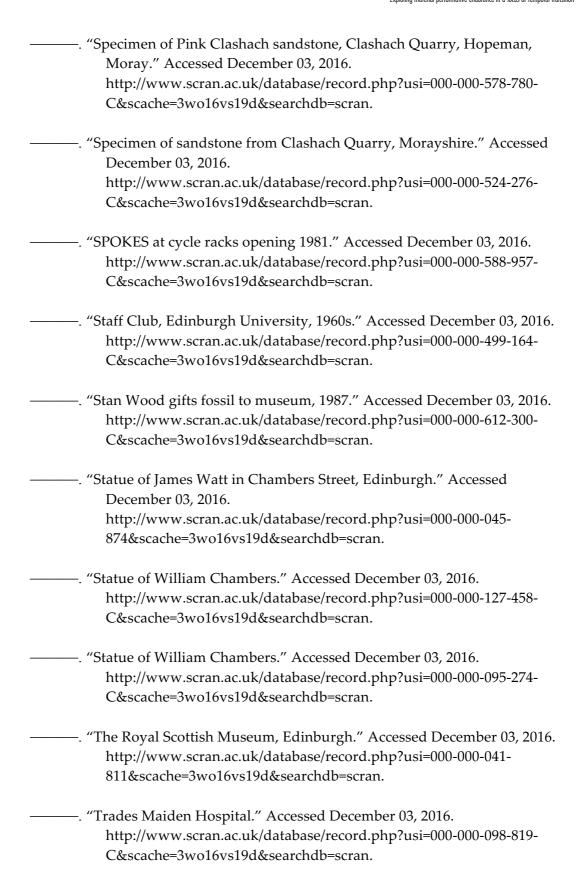












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