HERITAGE
FOR FUTURE

HOW TO ASSESS
BUILT HERITAGE?

ASSUMPTIONS, METHODOLOGIES,
EXAMPLES OF HERITAGE ASSESSMENT SYSTEMS

International Scientific Committee for Theory
and Philosophy of Conservation and Restoration ICOMOS
Romualdo Del Bianco Foundatione
Lublin University of Technology

Florence–Lublin 2015

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Editor: Bogusław Szmygin

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FOREWORD

For over ten years it is the principal objective pursued by ICOMOS International Scientific Committee for Theory and Philosophy of Conservation and Restoration to stimulate discussions about the most important topics covering conservation and protection of heritage. Due to the nature of works carried out by ICOMOS, these debates are usually held in form of conferences and publications. Every year a number of topics are therefore verified in terms of their importance to conservation areas. Only the ones which are of deepest significance for a large number of conservation fields are discussed on conferences.

What was conferred about in 2015 was value assessment. Its importance to protection of monuments and sites is unquestionable and needs no further illustration. Assessing values is of utmost importance at every stage of dealing with heritage: starting from selection of protected properties, through analysing their values, defining the scope of conservation works and methods applied to carry them out, to gaining social acceptance and means for implementing conservation works.

The considerable importance that value assessment has in monument protection resulted in a number of discussions being held. For the first time the International Scientific Committee on Theory and Philosophy of Conservation and Restoration debated the problem of value assessment in *Values and Criteria in Heritage Conservation* (2008). This monograph consists of fifty articles which focus on various aspects of heritage valuing. This publication proved that the problem of value assessment should be approached as a part of the contemporary conservation theory in particular.

The contemporary conservation theory attempts to describe the complexity of heritage and its functions, regarding factors which determine the forms of its protection. It is, however, not a simple task because, apparently, the currently available theoretical tools are not effective enough in practice today. The major problem is that more and more monuments are modernized, adapted, and transformed in order to meet the needs and standards expected from society today. The theory of conservation should, therefore, clarify and clearly outline the rules and limits of intervention pertaining to the historical design and substance. The pre-requisite at the outset must be a comprehensive analysis covering value assessment as well.

It is rather a simple task to prepare an inventory of material elements for which standards and procedures have been developed. Analysis of heritage values is, however, a far more complex process. This results not only from uniqueness and purposes for which properties are used but also from regional aspects. As a consequence, generally accepted methodologies of cultural heritage assessment need to be differentiated, depending on a specific cultural context.

Considering the aforementioned conditions and needs, International Scientific Committee for Theory and Philosophy of Conservation and Restoration decided to address the problem of value assessment once again. The International conference „*How to assess built heritage? Assumptions, methodologies, examples of heritage assessment systems"* was organized in collaboration with Fondazione Romualdo Del Bianco in Florence on 5th–8th March, 2015.

The purpose of the conference was to address the current systems of assessing (immovable) cultural heritage and discuss options and possibilities to develop differentiated methodologies/systems of cultural heritage assessment. In accordance with the aim of the conference, the authors of the papers provided herein were asked to focus on two issues, i.e. critical evaluation of existing assessment methods and proposals for differentiated systems of heritage assessment.

The articles published in this monograph are based on papers read at conferences and articles written by other authors interested with the discussed subject matter.

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Bogusław Szmygin
General Secretary ISC Theory of Conservation

TECHNITAS METHOD FOR ASSESSMENT OF THE VALUES ATTRIBUTED TO CULTURAL HERITAGE OF TECHNOLOGY

Waldemar J. Affelt*

In techne genius, in res veritas

INTRODUCTION

Evaluation or assessment of value in heritage science, i.e. heritology translates into assigning specific values to the material objects from the past. Basic construct of such evaluation refers to two aspects: the object being evaluated and the name of the value assigned to it. Every object can be assigned many different values, and at this point the role of the heritage expert in such process must be mentioned, too. While the subject of valuation can be described objectively "here and now", according to set standards, for example, based on the European standards *Conservation of cultural property* group, the valuation itself will bear the mark of such expert, depending on the methodology used, personality traits stemming from the expert's knowledge and experience in evaluation procedures, his aesthetic sensitivity, the ability of lateral thinking and emotional attitude towards the object of research.

Based on the fact, that valuation makes the first stage of the holistic historic preservation system, its significance in the cognitive process is not to be overestimated, because the choice of the form and the scope of protection depends on it, and in a longer run the conservation and/or restoration recommendations for the owner of the property, regarding revitalisation project[1]. Thus, the valuation deserves special attention,

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[1] The Act of 9 October 2015 on Revitalisation (Pol. Ustawa z dnia 9 października 2015 r. o rewitalizacji, Journal of Law 2015, item 1777) has introduced procedure for implementation of "revitalisation" into investment process supported financially by European Union funds, and provided formal definitions: Art. 2.1. ***Revitalisation*** *is a process for deriving the state of emergency degraded areas, carried out in a comprehensive manner, through integrated activities for the local community, space and economy, concentrated geographically, led by stakeholders of revitalisation based on municipal revitalisation program*; Art. 2.2. ***Stakeholders of revitalisation****, hereinafter referred to as "stakeholders" are in particular: 1) revitalisation area residents and owners, users perpetually real estate and property management companies located in the area, including housing associations, housing cooperatives and building societies; 2) The residents of municipalities other than those mentioned in point 1; 3) entities engaged in or intending to be engaged in the municipal area of economic activity; 4) entities engaged in or intending to engage in the municipal area social activities, including non-governmental organizations and informal groups; 5) local government units and their organizational units; 6) public authorities; 7) entities other than those mentioned in paragraph 6, performing in the revitalisation area powers of the State Treasury.*

time and cost planning, specialist or expert critical verification and the possible consequent modifications. In the long-run, based on a detailed evaluation, alteration of an object condition can be controlled and appropriate management plans and action programs can be made.

As much as it is possible, for the sake of explicitness and in order to avoid misunderstandings, we should use terminology established at the highest level possible. European standards are here very helpful, and there upon I have based the following definitions[2]:

- ***Cultural heritage***: *tangible and intangible entities of significance to present and future generations.*
- ***Tangible cultural heritage***: *material expression of cultural heritage, movable or immovable.*
- ***Object***: *single manifestation of tangible cultural heritage*; also e.g. "artefact", "cultural property", "item", "ensemble", "site", "building", "fabric".
- ***Value***: *aspect of importance that individuals or a society assign(s) to an object*; can be of different types, for example: artistic, symbolic, historical, social, economic, scientific, technological, etc.
- ***Significance***: *combination of all the values assigned to an object.*
- ***Authenticity***: *extent to which the identity of an object matches the one ascribed to it*; the concept of authenticity should not be confused with the concept of originality.
- ***Context***: *past, present and future circumstances affecting significance*; context refers to the circumstances, tangible and intangible, in which an object is created, built, used, worshipped, found, excavated, kept, presented, etc.
- ***Integrity***: *extent of physical or conceptual wholeness of an object.*
- ***Conservation*** *(en), conservation-restoration: measures and actions aimed at safeguarding cultural heritage while respecting its significance, including its accessibility to present and future generations*; conservation includes preventive conservation, remedial conservation and restoration; the term "conservation-restoration" is mainly used in the field of movable cultural heritage.
- ***Restoration***: *actions applied to a stable or stabilized object aimed at facilitating its appreciation, understanding and/or use, while respecting its significance and the materials and techniques used*; in some professional communities, especially in the field of immovable cultural heritage, the term restoration traditionally covers the whole field of conservation.
- ***Condition***: *physical state of an object at a particular time*; assessment of the state of an object depends on the context and thus on the reason why the assessment is being made.[3]
- ***Condition report***: *record of condition for a specific purpose, dated and authored*; a condition report normally results from a condition survey.

[2] EN 15898: 2011 – Conservation of cultural property – Main general terms and definitions.

[3] EN 16096:2013-02 – Conservation of cultural property – Condition survey and report of built cultural heritage.

– ***Condition survey****: inspection to assess condition.*
– ***Condition class*** *(CC): categorisation of the condition*; four condition classes are introduced: CC0, CC1, CC2, CC3.

In this article, the above notions are being used in the sense assigned by these definitions.

Typical for the 21st century is a concise key definition of the value that has been transferred into the hands of society, since the professional conservators – representing both state or local conservation offices (i.e. independent from the state services), as well as academic theorists and practitioners, at the same time may be viewed as these "individuals" or be considered group or corporate "society" representatives. Up to that point they were exercising power over historical monuments, and in particular register of monuments, as a warrant and a symbol of power. So formulated definition of value can be derived from the intentions of Faro Convention[4], which reads:

– ***cultural heritage*** *is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;*
– ***a heritage community*** *consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.*

The conservators are being assigned the task of providing the heritage resources to the present and future generations, which does not mean only physical enabling access, but also the interpretation and presentation[5] of heritage, teaching the public understanding of the significance of historical monuments. Therefore, these documents not only indicate the social partner in the process of preservation of the cultural heritage – according to the interpretation of the sustainable development concept – for future generations, but assign the public the leading role. Question being – are the public stakeholders able to undertake this ideological challenge?

An explicit answer could sound too paternalistic, autocratic and maybe even politically incorrect. I take a risk here to recall the conclusions, formulated by the honourable ICOMOS presidents during the panel ending scientific conference "*Heritage in Transformation*" held on 23rd of June 2015 in Łazienki Royal Palace in Warsaw; they showed the necessity to work out, within the ICOMOS body, the ways and means of conducting the dialogue with external (in relation to professional conservators) stakeholders of cultural heritage, (including local communities and business environment), like the private owners and the users of architectural monuments or sites and developers engaged in refurbishment of historical substance, adapting it to new functions and use. There is thus no doubt, that the problem of justification of historical substance value gains new meaning and initiates social dispute over that issue, particularly within local communities.

[4] Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27.X.2005.

[5] See: *The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites*, ratified by the 16th General Assembly of ICOMOS, Quebec, Canada, 4 October 2008.

A new context in respect of the traditional approach to monuments preservation was introduced by UNESCO *Recommendation on the Historic Urban Landscape* adopted on 10th November 2011, where the below definitions were contained:

- ***The historic urban landscape*** *is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting.*
- ***This wider context*** *includes notably the site's topography, geomorphology, hydrology and natural features, its built environment, both historic and contemporary, its infrastructures above and below ground, its open spaces and gardens, its land use patterns and spatial organization, perceptions and visual relationships, as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.*
- ***The historic urban landscape approach*** *learns from the traditions and perceptions of local communities, while respecting the values of the national and international communities.*

Landscape issues, well recognized by the landscape architects, are somewhat abandoned in the Polish conservation practice, as the Polish Act[6] does not refer to typical procedure for UNESCO World Heritage Center concept of a "buffer zone"[7], and only an object individually protected as such can be considered a part of the cultural landscape, while its protection may include its surroundings, defined as:

- ***cultural landscape*** *– historically-shaped space as a result of human being activity, containing products of civilization and elements of nature*;
- ***surroundings*** *– area around, or at a monument, specified in the decision on entering it into the Register of Monuments in order to protect the viewing value of such monument, and to protect it against the harmful influence of external factors*.

In practice, application of the "buffer zone" term could lead to a much wider scope of protection of monuments, extending over its footprint and direct "*surroundings*", thereby facilitating the above mentioned *historic urban landscape approach* in preparation of the local area development plans, subject to the public consultation.

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6 Act of 23 July 2003 on the protection and guardianship of monuments (Journal of Law No. 162, Item 1568 of 17 September 2003); in present paper the notions formally defined within this piece of law are applied, for example: *immovable/movable monument of history, register of monuments, voivodeship inspector of monuments, conservation, restoration, conservation/architectural/archaeological research, cultural landscape, surroundings, local area development plan* and others; [online] http://www.unesco.org/culture/natlaws/media/pdf/poland/poland_act2302003_entof.pdf (access: 6 January 2016)

7 Operational Guidelines for the Implementation of the World Heritage Convention 8 July, World Heritage Committee, Paris 2015: ***buffer zone*** *is an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the property. This should include the immediate setting of the nominated property, important views and other areas or attributes that are functionally important as a support to the property and its protection. The area constituting the buffer zone should be determined in each case through appropriate mechanisms. Details of the size, characteristics and authorized uses of a buffer zone, as well as a map indicating the precise boundaries of the property and its buffer zone, should be provided in the nomination*.

CULTURAL HERITAGE OF TECHNOLOGY IN MONUMENTS OF HISTORY PROTECTION SYSTEM

The significance of a historical object, which is neither a prehistory product of archaeological value, nor an example of monumental architecture, like, for example, a cathedral, a church, a castle, a palace, a mansion, a town hall or a powerful fortification, has already been recognized in the interwar period. As for the United Kingdom, the first monument of technical nature was the Ironbridge in Shropshire, constructed between 1779–1781, recognized as such as a symbol of beginnings of Industrial Revolution, and on the basis of the Ancient Monuments Act of 1931 put under protection in 1934. It is meaningful, that in the same year, Republic of Poland recognized as a monument and put under protection, in accordance with the applicable law, a metallurgical plant built in the years 1821–1841 in Sielpia Wielka, a village in the administrative district of Końskie community, within Końskie County, Świętokrzyskie Voivodeship, in south-central Poland, operating until 1921, including a puddling furnace and a rolling mill. It became first Polish "living" museum of technology, which included also an administrative building and more than 20 workers' houses. Unfortunately, during the WW II the Nazis stole the equipment and devastated the buildings, and the restoration of the museum function started only in the 60s. Nevertheless, the concept of heritage of technology – even though still nameless – reached the conscience of the community of Polish museum curators, conservators and historians of architecture relatively early, broadening the idea of monument of culture not necessarily being a work of art and architecture, or the product of arts and crafts or folk handicraft. It is significant, that in the Decree of the Regency Council of November 8, 1918 titled "Guardianship of monuments of art and culture", used the word "architecture" only once, and that in the meaning of "the architecture of buildings", likewise the Ordinance of the President of the Republic of March 6, 1928 just once mentioned "architectural detail", while both acts repeatedly used the word "building". The post-war curricula of the architecture and civil engineering faculties resulted in the fact, that prospect architects were becoming less and less aware of the history of the building materials, structures and technology, while civil engineers were learning nothing about the roots of their profession. It results today in a lack of academic preparation of Polytechnic graduates of various professions to undertake challenges in the field of heritage of technology preservation.

It would seem, that the times of the real socialism regime after year 1945 would promote the flow of historical monuments, related to the working class culture, the industry, engineering and technical fields being subject of entries to Register of Monuments. That has not happened though; many generations of post-war conservators and art historians have given to sentimental neo-romantic rite of superstitious respect for the past embodied in monumental architecture, and preservation narration got stuck within artistic and historical narratives. The interest in the already known and familiar heritage of technical culture popped up in the period of political and economic transformation after year 1989, in the form of already post-industrial, post-military or post-railways resources in the sense of closing down numerous railway stations and/or buildings and structures on liquidated rail routes. The architects took up the discourse on **values of industrial architecture**; generally being understood as shell construction, in fact being merely the building facades, the more decorated, articulated or dismembered – the more attractive and appealing. Fact of the matter being, that the uniqueness of these objects lays in their technological equipment and decor, remaining, however, at the service of their industrial production function. This fact is being unnoticed, and results in refurbishment projects, wherein the excessive transformation causes loss of original meaning and character of revitalized objects, dazzling by mere use or creation of different aesthetics, often purposefully creating an effect of damage or neglect, in presumption, that this makes something typical for an industrial building. The flagship example of such deliberate **devalorisation**[8] is the shopping center "Manufaktura" located on a post-industrial site of huge textile mill est. in the 80thies of the 19th century in the city of Lódź formerly known as the Polish Manchester, with an example of pseudo-industrial creation being the interior design of Andel's Hotel**** and the Museum of Art in the former spinning mills same location, all of which featuring walls and ceilings stripped of plaster, while the characteristic of this historic function are of high quality plasters as a fire protection measure[9].

Another example of such devalorisation is "Katowice" Coal Mine complex, located in the very center of Katowice, and recently revitalized for the seat of the Silesian Museum. The original, integral and well-preserved nineteenth-century heavy industry complex got decimated, retaining only the buildings, which feature a so called "interesting industrial architecture", however the shaft Bartosz maintains in operation steam hoisting machine from 1883. At the same time the buildings of the former Gdansk Shipyard, including production halls from the 70s of the 19th century, of stylistics ranging from historicizing round-arch and arcade style after Karl Schinkel (1781–1841) *Rundbogenstil* (Germ.) through Secession, Art Deco, vertical modernism, functionalism, simplified utilitarianism and contemporary modernism of the late 60s and 70s of twentieth century – despite the demolition of approx. half of the resource – is still in use being leased to business and serving similar to original function by the proprietors, the production of various watercrafts. After all, this very site hosts monumental monocab building of the European Solidarity Centre, built in years 2010–2014, but nevertheless no thought was given to introduce this new museum and research feature, dearly needed in Gdansk, to the authentic post-shipyard buildings, where the history of "Solidarity" trade union and its founders was made.

The need for reflection on the cultural heritage status in Poland derives from statistics, as published in the National Program for the Protection of Monuments and the Guardianship of Monuments[10]; of a total of 67619 entries in the national register of historic monuments on December 31, 2013, the monuments of technology make 2318 entries, or 3.43%. This would suggest, that at that time Poland was, and still remains, a country with negligible industrialization level, which is obviously not true.

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[8] Devalorisation in the sense of the deliberate elimination of the values (indeed: their attributes) of the cultural heritage objects.

[9] Mixture of natural fibres' particles and air is easily flammable and often caused, especially in the 18th century, when ceilings were made of wood, complete combustion of the building. Therefore, all internal surfaces must be easy to clean and remove the unwanted textile industry dust.

[10] See: Uchwała nr 125/2014 Rady Ministrów z dnia 24 czerwca 2014 r. w sprawie „Krajowego programu ochrony zabytków i opieki nad zabytkami" (Resolution No. 125/2014 of the Council of Ministers of 24 June 2014 on the "National Program for the Protection of Monuments and the Guardianship of Monuments "); [online] http://bip.mkidn.gov.pl/media/download_gallery/20140818Krajowy_Program_Ochrony_Zabytkow_i_Opieki_nad_Zaby.pdf (access: 6 January 2016)

What would then be the reason for this undervaluation of technical heritage, be it only in a statistic dimension? One possible answer is the inadequacy of the definition contained in the Act of 23 July, 2003 on the protection of monuments and the guardianship of monuments[11] vs. the need for a technofact valuation procedures regarding the essence of its value, justifying the administrative action to enter it into the register, to be undertaken by the Voivodeship Inspector of Monuments. The purpose of this article is to propose a new procedure of evaluation, on one hand remaining consistent with the existing Polish legal system[12], on the other hand being in line with historic environment preservation policy, represented by the international organizations like UNESCO, ICOMOS, TICCIH, and Council of Europe. It was the Council of Europe that 25 years ago drew attention of the Member States to the fact, that the technical, industrial and civil engineering heritage "*constitute integral part of historic heritage of Europe*"[13]. The very title of the document suggests three typological groups regarding the heritage o technology, which are namely:

- **movable objects of technical provenance**, i.e. machinery, equipment, hardware and tools, but also archives and non- archival documentation, factory's library resources, iconography, oral histories etc.;
- **heritage of technology resources**, covering immovable and movable objects, machinery and/or equipment being part of the manufacturing process lines, making together functional/utilitarian complexes in a varying degree of integrity;
- **civil engineering buildings and structures**, including linear objects for example canals, waterways and roads with viaducts, bridges and airports; railway network including infrastructure; water supply and sewerage; power stations and electrical traction; gas plants and transmission networks, telecommunication networks, etc.

Some objects frequently belong simultaneously to several typological groups, such as water systems supplying historical gardens, parks and their facilities; buildings and structures of the railway stations; pumping station buildings and equipment; old and recently erected buildings and military installations dating from the period of "cold war 1947–1991"; the old water supply systems of historic cities etc.

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[11] See footnote 6: Art.3: *1)* ***monument*** *– real estate or a movable, their parts or complexes, being the work of human being, or connected with their activity, and constituting a testimony of the past epoch or event, the preservation of which is in the social interest because of historical, artistic, or scientific value;2)* ***immovable monument*** *– real estate, its part, or a complex of the real estate referred to in Point 1;3****) movable monument*** *– a movable, its part, or a complex of the movables referred to in Point 1;4) archaeological monument – an immovable monument constituting on-ground, underground, or underwater remains of the existence and activity of human being consisting of cultural strata, and products, or their traces contained in them, or the movable monument being such product.*

[12] In Polish legal system regarding historic monuments protection, at least the following pieces law acts must be taken into consideration: the Building Law Act, issued on 07.07.1994 (Journal of Laws 2006, No 156, Item 1118, with further amendments) ; Spatial Planning and Development Act, published on 27.03.2003 (Journal of Laws 2003, No 80, Item 717, with further amendments) ; Environment Conservation Act, published April 16, 2004 (Journal of Laws 2001, No 92, item 880, with further amendments); Environmental Protection Law Act, published April 27, 2001 (Journal of Laws 2006, No 129, Item 902).

[13] Recommendation No. R (90) 20 of the Committee of Ministers to Member States on the protection and conservation of the industrial, technical and civil engineering heritage in Europe (Adopted by the Committee of Ministers on 13 September 1990 at the 443rd meeting of the Ministers' Deputies.

The Appendix to Recommendation No. R (90) 20 explains its objectives, as follows: *The rapid development of industrial civilisation, the new types of production and employment resulting from the recent economic crisis and the technological explosion, which is typical of our age and society, have led to farreaching upheavals in whole sectors of industrial activity, with the consequent major changes in urban or suburban landscapes involving the sometimes total disappearance of buildings, installations or vestiges of industrial activity. Today, Europe is becoming aware of the technical, cultural and social value of this heritage as a whole which conceals an important part of the collective memory and European identity, some of whose elements deserve to be protected as part of the heritage.* The word "today" in the sentence underlined by the author deserves an additional commentary. The Recommendation publishing date happens to be equal to the transformation breakthrough year in the Central and Eastern Europe countries. Their exit from the Soviet Union's influence area and the fact of joining the democratic societies of Western Europe having free market economies, created exceptional conditions for the enrichment of European heritage of technology resource of the type of objects long not seen in developed countries. These resources were still present in the countries of continuous shortage of various products, lack of market competition, embargoes and restrictions, limiting technical progress and resulting in a kind of backwardness, supporting and lengthening the life of equipment and technological lines with nineteenth century pedigrees. This part of Europe was still saturated with factories, machinery equipment and engineering structures that were already in western Europe long gone, and their picture was preserved only in archives and ancient iconography. Said Recommendation is not commonly known in Poland, even though I recall it in my publications for over twenty years, and its full translation I have recently published[14].

In 1990, Western Europe was already familiar with the "**industrial archeology**" notion, introduced to the public in the 50s. by Michael Rix, an university teacher at Birmingham University. In an article in 1955, published in "The Amateur Historian", he called for studying the origins of Industrial Revolution and extending appropriate defense of its relics as the rightful monuments. When the criticism of archaeology traditionalists ceased, the Industrial Archaeology Research Committee was founded in 1959 within the Council of British Archaeology (CBA), and after that, in the '60s, local and national associations for the preservation of industrial monuments started to form in the United States and the other countries.

In 1973, during the First International Conference for the Conservation of the Industrial Heritage in Ironbridge, England, The International Committee for the Conservation of the Industrial Heritage (TICCIH) was founded. This organization has become a forum for researchers, owners, managers and enthusiasts of technology monuments, and since 2000 TICCIH is a specialist advisor of ICOMOS, participating in proceeding entry applications to the UNESCO World Heritage List objects from the scope of its competence. TICCIH has established two doctrinal documents: in 2003 the *Nizhny Tagil Charter for the Industrial Heritage*, and in 2011 the *Joint ICOMOS – TICCIH Principles*

[14] See: Affelt Waldemar, *TECHNITAS. Konteksty dziedzictwa kulturowego techniki*, Muzeum Górnictwa Węglowego, Zabrze 2015.

for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes (The Dublin Principles). That last one provides following definition:

- ***The industrial heritage*** *consists of sites, structures, complexes, areas and landscapes as well as the related machinery, objects or documents that provide evidence of past or ongoing industrial processes of production, the extraction of raw materials, their transformation into goods, and the related energy and transport infrastructures. Industrial heritage reflects the profound connection between the cultural and natural environment, as industrial processes – whether ancient or modern – depend on natural sources of raw materials, energy and transportation networks to produce and distribute products to broader markets. It includes both material assets – immovable and movable –, and intangible dimensions such as technical know-how, the organisation of work and workers, and the complex social and cultural legacy that shaped the life of communities and brought major organizational changes to entire societies and the world in general.*
- ***Industrial heritage sites*** *are very diversified in terms of their purpose, design and evolution over time. Many are representative of processes, technologies as well as regional or historical conditions while others constitute outstanding achievements of global influence. Others are complexes and multiple site operations or systems whose many components are interdependent, with different technologies and historical periods frequently present. The significance and value of industrial heritage is intrinsic to the structures or sites themselves, their material fabric, components, machinery and setting, expressed in the industrial landscape, in written documentation, and also in the intangible records contained in memories, arts and customs.*

This is a reference text, however, in practice, the more concise and broader definitions of my authorship can be of better use in the everyday preservation practice:

- **Monument of technology** the very concept includes movable and immovable tangible objects, created by Mankind in order to survive and improve the conditions of its existence. They are an essential component of civilization and culture, documenting the socio-economic, scientific and technological progress and/or significant historical events. This concept includes not only the great works of human genius, but also modest objects that over time became a local scale sites of cultural interest. The elements of intangible heritage[15] may be connected to the tangible property.
- **Protection of monuments of technology** is a discipline, that refers to all fields of science and technology, which could contribute to the study and preservation of cultural properties.

[15] The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Art. 2: *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.*

- **Technofact** means every component of technology heritage, so named to emphasize its characteristics and the prevalence (each technofact is an artifact[16], but not every artifact makes a technofact).
- **Local heritage of technology resource** called further **LHTR** is being made of all forms of movable and immovable technofacts, integrated into their infrastructure, immediate surroundings, the buffer zone protecting the landscape and the landscape itself, whose main distinguishing feature is the reason for which the resource was created, like for example the processing raw materials into products, energy production or fulfillment of satisfy some specific social need.
- **Local heritage of technology resource LHTR** should ensure maintaining the integrity of all technofacts forming it, and maintaining suitability for use of the technical equipment (at least to the extent enabling interpretation/presentation of their work) and social functional-use suitability of the engineering structures.
- **Conservation and restoration of technofacts** is to preserve for future generations the cultural values of all components of a given LHTR, as well as places commemorating them, as testimony of history.

In the following text I will keep using the "technofact" neologism, which should focus the attention on the essence of the technology heritage, and thereby its individuality compared to the traditionally perceived monument of industrial architecture. To give an example, if factory buildings were to be deprived of the external walls, while still maintaining technological equipment, we would be dealing with a valuable cultural heritage of technology, while doing the opposite – so common in the process of the revitalisation of the postindustrial substance – resulting in effect, when technology legacy ceases to exist.

LOCAL HERITAGE OF TECHNOLOGY RESOURCE LHTR AND ITS COMPONENTS

Heritage of technology components are forms of cultural expression of communities and a co- factor ultimately creating the diversity of their identities and cultures, carrying a variety of cultural content, symbolic meanings and values worthy of preservation for future generations[17]. Differences between cultural heritage of technology resources vs. traditionally adored works of art and architecture is being highlighted by the "technofact" neologism, invented for the purpose of replacing the term of "industrial archeology artifact", popular in humanities. Technofact is being partnered here by the term "techno-aesthetics", a concept introduced to the Polish nomenclature by Professor Krystyna Wilkoszewska[18].

Any LHTR is indeed a separate administrative unit and has its own name, an owner and/or manager, a defined area limits and an identified neighborhood properties

[16] Cultural artifact, anything created by humans which gives information about the culture of its creator and users; in archaeology, ethnology or anthropology an object formed by humans, particularly one of interest respectively to archaeologists, ethnologists, anthropologists etc. See: https://en.wikipedia.org/wiki/Artifact (access 6 January 2016).

[17] The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.

[18] Krystyna Wilkoszewska, *Wprowadzenie*, in: Krystyna Wilkoszewska (Ed.), *Piękno w sieci. Estetyka a nowe media*, Universitas, Kraków 1999, p. 9.

in the legal sense and the environment in the physical sense, shown in the site plan and location. A specific manufacturing facility or an engineering structure exist in a landscape, being in different degree and in a different way associated with neighboring urban systems or natural areas.

In general, one may consider the following eight types of technofacts forming a LHTR:

1. **Archaeological (or underwater) object**: a construction substance, details and architectural elements, both movable and immovable technical relics – including residues of raw materials and production waste, various underground technofacts, tested with archeological methods.
2. **Immovable object:**[19] in a building all the building partitions, corridors, interior space with decor and furnishings, or with another words all movable elements that need to be inventoried regarding their nature. The detailed diagnosis of the building substance and, above all, its structure and assessment of structural elements, outfit and decoration (interior) are included in the condition report[20]. Technical description and survey inventory of the structure and architecture should include appropriate research, allowing for a chronological dissection of the entire resource, i.e. determination of all phases of development timeline[21]. Personal inspection of the interiors allows identification of the techno-aesthetic value.
3. **Small movable object – portable technofact** with a maximum mass of 50 kg, approved for manual transport by an adult worker in accordance with the health & safety regulations, like windows and doors, factory furniture – particularly work benches, information and bulletin boards, tools and technical equipment, service and safety clothing, factory archives, construction and technology documentation, safety instructions and manuals, company literature and product catalogs, operational posters, work time control clocks and devices, small art forms and company gifts, iconographic albums, survey and measuring graphics, and such. It must be considered, that the above items are easiest to disperse, thus jeopardizing the integrity of the resource.
4. **Massive movable object – transportable technofact**, requiring the use of mechanical means of transportation due to the weight or size, like: machinery, installations, equipment, components and architectural details (spolía and reused transfers after dismantling). It should be noted, that these objects

[19] Act of 7 July 1994 Building Law (Journal of Law 1994 No 89, Item. 414), Art. 3.2. ***building*** *– it shall mean such a building object which is permanently connected to the ground, separated in spatial terms by means of building partitions and has foundations and a roof.*

[20] See footnote 3: A risk assessment for each component (or collectively for multiple components exhibiting similar symptoms) shall be performed and the urgencies expressed through the risk analysis shall be graded into four categories of urgency UC: UC 0 Long term; UC 1 Intermediate term; UC2 Short term; UC3 Urgent and immediate. An overall recommendation class RC for the built cultural heritage as a whole shall be specified based on the risk assessment and recommended measures of all the components. The overall recommendation class RC should be specified by evaluating each component, its condition CC and risk RC expressed by four classes: RC0 No measures are required, RC1 Maintenance/Preventive conservation, RC2 Moderate repair and/or further investigation, RC3 Major intervention based on diagnosis.

[21] In any case, the life cycle of a building includes at least three phases: Phase I – from the creation of the first amendment, ie. the reconstruction, expansion, superstructure, demolition; Phase II – the first change; Phase III – by the end of phase II to the present day, taking into account the effects of aging substance, its wear and deterioration. Every change is developing a stratigraphic approach of a new phase.

get first disposed by the trustee or the new owner, in case of a bankruptcy, causing disintegrating and degradation of the resource and contributing to often irreversible loss of possibly unique technofacts.

5. **Building facades** (external shell of the structure) with decorum and architectural details and features, with adjacent greenery, co-creating with other objects and surrounding the interior architectural landscape that should be taken into account in the course of the Method of Architecture-Landscape Interiors analysis [22].
6. **External space** formed by the components of a LHTR located on a single land plot – in addition to the objects analyzed separately in # 5 above – including fencing, entrance gate, road and circulation system, large crane and gantry objects, landscaping, outdoor lighting and street furniture, outdoor installations of the factory infrastructure like for example: electric switching stations and boards, valve batteries, manholes and manhole covers, flyover pipes etc. For the landscape's sake, attention should be paid to the surroundings and the buffer zone limits[23]. This space, containing objects of cultural and natural nature should be analyzed like an architectural and landscape interior, according to The Method of Architecture-Landscape Interiors[24] in terms of the opening of the scenic "towards the object" and "away from the object", in a scale of entire architectural composition. Usually the access to the outdoors of an active industrial plant is limited, but as a result of revitalisation those outdoors should become a free access public space due to possible techno-esthetic qualities.
7. **Historic urban landscape**, or cultural landscape, with the technofacts present, analyzed and researched according to the principles of the landscape approach and Method of Architecture-Landscape Units in urban scale. In a real topographic location, with existing buildings, one needs to identify the best observation points – viewpoints exposure observation "towards object" and "away from object". Preservation of cultural diversity in the landscape (cognitive aspect) and utilizing its scenic beauty (aesthetic aspect) should be called for in the process of landscape protection in local area development plans, a goal in preservation recommendations and a prerequisite to the preliminary revitalisation project in the next phase of evaluation, i.e. revalorisation.
8. **Intangible heritage elements**, identified according to the types indicated in the UNESCO Convention[25], remaining at the same time in connection with technofacts or spaces of the LHTR.

[22] The Methods of Architecture-Landscape Interiors and Units were developed and intensively applied in landscape studies and design by Prof. Arch. Janusz Bogdanowski of Cracow University of Technology; it is known in Poland under acronym JARK-WAK (in Polish: Jednostka Architektoniczno-Krajobrazowa – Wnętrze Architektoniczno-Krajobrazowe).

[23] See footnote 6.

[24] See footnote 22.

[25] See footnote 15.

If the analyzed LHTR is a structure[26] or a linear object [27], its components should be interpreted somewhat differently, assuming that the major change concerns item # 2, since the linear object generally do not have an interior, although a tunnel, a dam, a bridge abutment, a lock chamber wall, or a bastion etc. may contain an inner space. It is also necessary to specify the surface or the length of the section of the linear object to be analyzed, because it involves all functional and operational elements forming the LHTR in a given area, while mentioning also other components integrally related, but located beyond the study area.

CONCEPTUAL FRAMEWORK OF TECHNITAS METHOD

Valuing the significance of LHTR involves two steps: the first is **valorising**, which is a comprehensive examination of cultural values of the accumulated since the dawn of the object, resulting in a **valorisation** – narrative describing methodically recognized attributes of individual values and their indicators The second step of evaluation is **revalorising** or reappraising the value of which is a prelude to the preparation of the investment project intended to the LHTR and planned in a way that maintains its cultural values while taking into account the dynamic potential of the functional utility of historic substance and objectives, intentions and needs of all stakeholders, including representation of the community local or industry-related identity (as a community) with the cultural property. Here the result is the **revalorisation** – a collection set of socio-economic values of socio-economic effects of the stakeholders to negotiate (under the auspices of conservation officers), and together they considered achievable as a result of the investment intention, ie. the **revitalisation** of LHTR. The basis of proprietary technofacts valuation methodology are three leading concepts:

- **Value** expresses the meaning assigned to the technofact by the investigator – conservator; its rank is variable and depends on the method of judgment and the context of various past, present and future circumstances; it obviously depends on the investigator's sophistication and the accuracy of the site inspection, depending on the time spent and accessibility of the researched object.

[26] See footnote 19, Art. 3.3. ***structure*** *– it shall mean any building object which is neither a building nor a small architectural object, such as: airports, roads, railroad, bridges, trestle bridges, tunnels, technical facilities networks, free-standing aerial masts, free-standing advertising structures permanently connected to the ground, earthen structures, defence fortifications, protection structures, hydraulic engineering structures, reservoirs, free-standing industrial installations or technical facilities, sewage-treatment plants, waste dumping sites, water treatment plants, back-up structures, pedestrian subways and pedestrian bridges, land technical infrastructure networks, sports structures, cemeteries, monuments, as well as building elements of technical facilities (boilers, industrial furnaces and other facilities) and foundations for installations of machinery and facilities, as separate technical components of objects constituting a utility whole*;

[27] See footnote 19, Art.3.3a.: ***building linear object*** *– should be understood as construction facility, whose characteristic parameter is the length, in particular the road with exits, railway line, city water supply and distribution system, canal, gas pipeline, heat media pipeline, line and electric power traction, cable underground line and placed directly in the ground , underground railway, flood protection dike, and cable channel, the cables installed in it are not subject of building object or any part thereof or construction equipment;*

- **Attribute** of the value: *attributes have a tangible or an intangible character; attributes are elements or features of properties that express their essentials cultural values; the expression of their value by attributes must be „truthful and credible”[28].*
- **Indicator** *serves to diagnose changes in the state of the attribute, while also identifies other factors which effect the heritage of technology resource and its condition; each attribute and each factor should be described by at least one indicator; as far as possible, indicator should be measurable, and the measuring scale should be unambiguous for the interpretation of indicator and to define what action must be taken in the event that it exceed set value; all indicator**s** should be presented in table form, along with attributes and factors they measure; indicators should be regularly verified and updated.*[29]

Valorising is destined to identify **various attributes** of the corresponding eight technofact defined values. The names of values perform two basic functions: representation and communication function. The first conditions the wholeness

Il. 1. Gdańsk, former Gdansk Shipyard, the Toolmakers Street, building no 48A from the late 19th century located on the area “A” of the former German Imperial Shipyard *Kaiserliche Werft Danzig* (1870-1918). The department producing components to main engines under license from Burmeister & Wain was set here in 1960, and till 1990 were built 122 engines. As the main producing hall was named “S2”, the shipyard workers omitted the formal recognition of buildings by given numbers and dubbed the band of adjacent halls “esy” – from plural letter “S” in Polish; in English equivalent *eses*”. This is an example of intangible heritage embodied in names given once upon. The picture shows the remains of gardens in form of narrow line running along facade, an useless now climbing roses support trellis and flat concrete flower pot. It is a relic of the attribute to techno-aesthetic value *in actu*, which can be interpreted also as an intangible heritage element: the expression of desire to adapt hard industrial working environment more friendly to man. In nurturing such “shipyard gardens” were engaged women working here, and among others Anna Walentynowicz (1929-2010), an activist of the August 1980 Events, which resulted in the establishment of an independent and autonomous trade union Solidarity – the first such in the East-European block of socialist countries. Photo W. Affelt, 2015.

[28] See: Bogusław Szmygin, *Attributes of Outstanding Universal Value*, in: Bogusław Szmygin (ed.), *Outstanding Universal Value and Monitoring of World Heritage Properties*, Polish National Committee of ICOMOS, Warsaw 2011, p. 61.

[29] See: Bogusław Szmygin, *Indicators in the monitoring of World Heritage*, ibidem, p. 75.

(or fragmentation) of the evaluative analysis, which should cover all possible contexts, while the second conditions the effectiveness of communicating the statement of significance to its various addressees, or stakeholders. Recognition of the values of cultural property requires first embodiment their names in the mental dictionary of the researcher. For the practical reasons is desirable, that the name value was a one word term. In Poland, the Regency Council Decree of October 31, 1918, on Guardianship of monuments of art and culture[30], in Art. 6 names the value of the protected monument as "historic", while in Art. 12e term "aesthetic" is being used as an argument for protection of monuments. New value names appear *in extenso* in the Ordinance of the President of the Republic of 6 March 1928, on Guardianship of monuments, Art. 1. as: artistic, cultural, historic, archaeological, paleontological and historical.[31] In the Act of 15 February 1962 on the protection of cultural properties indicative value names within basic definition of monument are limited to artistic, historical and scientific, however, further in text mentioning architectural, historic, educational and teaching values[32]. The current Act of law duplicates these indicative names[33], out of which this method retains the two: historic and artistic values. The third one – scientific value is vague and too general for practical purposes, thus it is replaced with the names of six more specifically defined values, referring to the specific, but different fields of science and scientific disciplines. The study results of variability of the value names – the meaning of the axiological variation of perception of the monument – I presented previously in a series of articles[34]. In the TECHNITAS methodology I used the international conventions, to which Poland is a State Party, European standards and the three actions contained in the procedure of the Operational Guidelines[35]:

- **Assessment of Outstanding Universal Value** – cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity; a property is having Outstanding Universal Value if it meets one or more of the ten listed criteria.
- **Examining the condition of authenticity**; in the other words – confirmation, that the cultural values of property are truthfully and credibly expressed through a variety of eight attributes listed, with comment that the attributes such as spirit and feeling do not lend themselves easily to practical applications of the conditions of authenticity, but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.

[30] Regency Council decree of October 31, 1918. Guardianship of monuments of art and culture (Journal of Law 1918 No. 16, item 36).

[31] Ordinance of the President of the Republic of 6 March 1928. Guardianship of monuments (Journal of Law 1928 No. 28, item. 257).

[32] Act of 15 February 1962 on the protection of cultural properties (Journal of Law 1962 No. 10, item 48).

[33] See footnote 6.

[34] Waldemar Affelt, *The heritage of technology as a particle of culture. Part I. Within the sustainable development current*, Ochrona Zabytków 4/2008, s. 60–84; *The heritage of technology as a particle of culture. Part II. Towards sustainable heritage*, Ochrona Zabytków 1/2009, pp. 53–82.

[35] See footnote 7.

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

The value added of the UNESCO methodology can be noticed in the obligation to develop a management plan, which every nominated property should have. Although not given detailed guidelines of preparing this document[36], the changes made according to the Operational Guidelines in year 2015 prove its complexity and importance, given in the examining procedures of application for entry of the properties on the World Heritage List.

UNESCO's system of evaluating nominations of cultural properties is suitable in full for the objects from the LHTR and can be adapted to each example of non-global importance, i.e. disregarding the "universal" category or replacing it with the adjective "local", "regional", " national", or simply calling it "unique" or "rare". The evaluation sense in such case will be limited to "**outstanding rarity or uniqueness value**" of a given heritage resource, that is respectively significant for the local community, society, region or the state.

Already few years, Poland takes part in the European Heritage Label procedure. It is a political project of the European Union concerning cultural heritage. The European Heritage Label may be awarded to three types of site:

– **Single sites** – covering individual applications within a single EU country.
– **National thematic sites** – multiple sites in one EU country with a clear thematic link.
– **Transnational thematic sites** – multiple sites in several EU countries with a clear thematic link or a single site located on the territory of at least two EU countries[37].

Leading value criteria is the **symbolic European value**, which means that a proposed heritage object must have played a significant role in the history and culture of Europe and/or the building up the Union in general, and it must demonstrate one or more of the following:

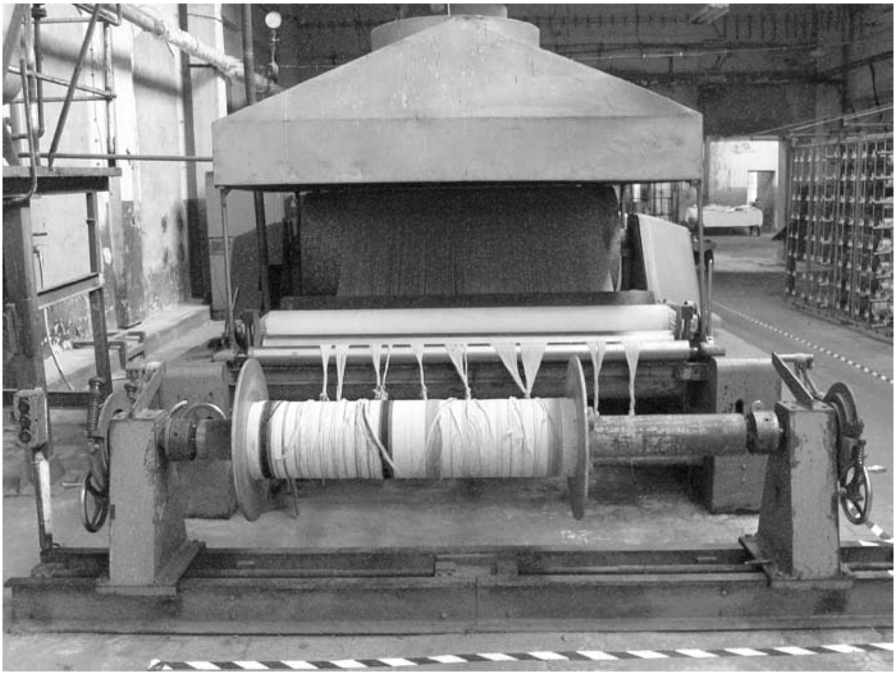
– cross-border or pan-European nature: the way how its past and present influence and attraction extend beyond the national borders of a Member State;
– its place and role in European history and European integration, and its links with key European events, personalities or movements;
– its place and role in the development and promotion of the common values that underpin European integration[38].

[36] Concerning detail approach to Management Plan see: Brigitta Ringbeck, *Management Plans for World Heritage Sites. A practical guide*, German Commission for UNESCO, Bonn 2008;. [online] https://www.unesco.de/fileadmin/medien/Dokumente/Bibliothek/Management_Plan_for_Wold_Heritage_Sites.pdf (access: 6 January, 2016) and the *Managing Cultural World Heritage*, UNESCO Resource Manual, Paris 2013 [online] http://whc.unesco.org/en/managing-cultural-world-heritage/ (access: 6 January, 2016)

[37] http://ec.europa.eu/programmes/creative-europe/actions/heritage-label/apply_en.htm (access: 6 January 2016)

[38] http://ec.europa.eu/programmes/creative-europe/actions/documents/guidelines-for-candidate-sites_en.pdf

Generally speaking, the initial two criteria may be considered as contextual attributes of the historic value of the resource and as such were included in the TECHNITAS method. In contrast, the third criterion refers to the future, which falls within the scope of the resource management plan and can be included in phase II of valuation – the revalorisation of the resource by assigning a variety of new features, forms of reuse and socio-economic or political purposes.



Il. 2. Żyrardów – originally weaving settlement, which name comes from the thirties of the 19th century after Henri Philippe de Girard (1775-1845) , French mechanical engineer and inventor. He came to Warsaw in 1825 to cover high ministerial post of chief engineer at the Department of Mining in Government Commission of Revenue and Treasury. His initial duty was to created and stimulate the Industrial Revolution in Polish Kingdom. Later he was a director of the flax textile mill in Marymont near Warsaw. After the defeat of the November Uprising in 1831 he moved to estate of Łubieński to Count Henryk Łubieński (1793-1883) estate in Ruda Guzowska, forming here the nucleus of great industrial enterprise and one of the largest in Europe till the First World War. On the photo is shown a fusing warps machine built in 1975 at the Textile Machinery Factory "Matex" in Zduńska Wola, which still is kept in operation on its authentic location at the Finishing Department. This building was constructed in several phases since the 19th century up to the seventies of the 20th century and its architecture is not impressing (artistic value close to zero). In contrast, interior consists of technical equipment of full integrity and authenticity that gives hope to re-start production or at least show attracting industrial tourism. An initiative of the municipal inspector of monuments about setting up a museum of that site was enthusiastically supported by the local community. In Żyrardów they say that every family has at least one member who had worked in textiles here. In 1997 the Żyrardów Flax Factory under the name of "The Revolution of 1905" declared bankruptcy, and this has affected the majority of local population. Museum of flax industry under the name of Philippe de Girard was founded in 2014 in the hall of a former Printing Shop – a part of the Finishing Department. That new cultural institution can offer to local population and former employees a chance to reintegrate and continue traditional relationships being so characteristic in industrial environments, and perhaps in post-industrial as well. Thus, the community value of this LHTR may guarantee its survival. Photo W. Affelt, 2014

Il. 3. Gdańsk, former Gdansk Shipyard; two sculptures „The Gate I" and „The Gate II" made of steel by Grzegorz Klaman, professor of the Academy of Fine Arts in Gdansk. They were created in 2000 when the shipyard's historic fabric bore its full integrity and authenticity. The city authorities were interested in demarcation the so-called „Roads to Freedom" as a tourist path commemorating the uprising here the social movement „Solidarity". Visitors entered those Roads on shipyard site through the small gate in the fence behind the gatehouse connected with the historic Gate No. 2 ((Register of Monuments entry no A-1206 of December 6, 1999; European Heritage Label 2015). They went further along the Central Canteen (demolished in 2010). They proceed the Gate I and entered it through the narrow opening in prow of sinking-like ship. After passing dark room with multimedia installation they stepped straight the Gate II - openwork structure inspired by design for the monument to the Third International from 1920 by the constructivist Vladimir Tatlin (1885-1953). After passing through they were already on the way leading directly to the historic BHP Hall (Register of Monuments entry no A-1206 of December 6, 1999), where obligatory for shipyard employees courses on Health and Safety Work (in Polisch: BHP) were held. The building was a warehouse for torpedoes at the time of the German *Kaiserliche Werft Danzig* (1871–1918), and in 2015 it was granted the European Heritage Label. In the meantime, the environment around those monumental sculptures has been changed: since 2006 ongoing demolition reduced dramatically number of shipyard buildings, and new monstrous volume of the European Solidarity Center emerged – visible in the background. The Gates I and II as piece of conceptual contemporary art have got a new meaning and their placement in degraded historic post-industrial urban landscape deserves the protection as registered historic monument – a sign of time and a place of the memories - quite young but much meaningful. Photo W. Affelt 2015

VALORISATION, I.E. THE TECHNOFACT'S CULTURAL VALUES ANALYSIS

The above listed international documents I consider to be the product of collective wisdom of the experts participating in their preparation. While using them in the methodology of evaluation in Polish conditions, I had to ensure their compatibility with Polish national law[39]. Thus, I had to introduce, as a new concept, the principle of resource to verify the integrity and authenticity of its components, giving them the status of the attention that had not been mentioned in the Act. In addition, choosing them according to the specific technofacts' attributes, I included rules for drawing up condition survey[40], which for practical reasons should be written on the occasion of inspection of the LHTR. Author's innovation is the separation of artistic and aesthetic concepts, so I introduced a techno-aesthetic criterion, which I attribute very important meaning, as it distinguishes the technofacts from all other possible artifacts with a unique power of poli-sensoric impact on the person

[39] See footnote 6.
[40] See footnote 3.

getting acquainted with the heritage – the Perceiver who becomes aware of technofacts through the senses as a man exposed to the effects of their impact.[41]

What the Act[42] has been calling "the social interest", I interpret as a "communal value related to social identity". The value is a reflection of the uniqueness of Outstanding Universal Value in UNESCO's World Heritage system, taking here the form of outstanding rarity or uniqueness value. This requires an indication of the territorial scope, e.g. local, district, provincial, national, regional, European, etc., a typology appropriate for the type of production or function, or time interval, e.g. the historical era, art styles, etc., as a background benchmark, allowing the rule of "outstanding rarity." The statement of such value is a kind of summary of the whole analysis of cultural values and should be the main argument in favor of providing the LHTR an appropriate form of protection, while the individual attributes, described in detail in the analysis, should justify this decision.

EIGHT CULTURAL VALUES, THEIR ATTRIBUTES AND INDICATORS

I. **Integrity** expresses the degree of physical or conceptual wholeness of a technofact. For the attributes here one can consider a collection of all types of components of the LHTR, while normative condition and risk classes CC, UC and RC respectively acc. this EN 16096: 2013–02 (see: footnote 20) can serve as indicators; in such case adjudication on the integrity of the resource technofacts may take a below listed form:
   a. **All** authentic technofacts are maintained in good condition along with the decor and furnishings; CC0, UC0 (UNESCO examining the condition of Integrity: A).
   b. **Many** authentic technofacts, along with their decor and equipment, are retained; CC0, UC1 (UNESCO examining the condition of Integrity: B).
   c. **Only some** authentic technofacts are preserved; CC1, UC1 (UNESCO examining the condition of Integrity: B?/C).
   d. **Only construction** (bare structure of the buildings without equipment) is retained; CC2, UC2 (UNESCO examining the condition of Integrity: B?/C).
   e. **Only fragments**/immovable relics (the wreck/ruins) are retained; CC3, UC2 (out of the UNESCO examining the condition of Integrity).
   f. **Progressive devalorisation** and degradation of the resource components – an alarming state, in need of immediate intervention; CC3, UC3 (out of the UNESCO examining the condition of Integrity).
   g. **Only movable technofacts** (eg. the equipment safeguarded by the inventory of the museum, archive or library) survived.
   h. **Only a record in memory**, art or traditions survived – the elements of intangible heritage associated with technofact.

[41] See: Maria Gołaszewska, *Quality, Experience, Values*, in: Michael H. Mitias (ed.), *Aesthetic Quality and Aesthetic Experience*, Editions Rodopi B.V., Amsterdam 1988, pp. 73–88; distinguished author, whom I call my Mentor of aesthetics issues, discusses a 'perceiver' while perceiving the objects of art however is quite easy to replace them with technofacts and observe the techno-aesthetic situation and development of the techno-aesthetic experience.

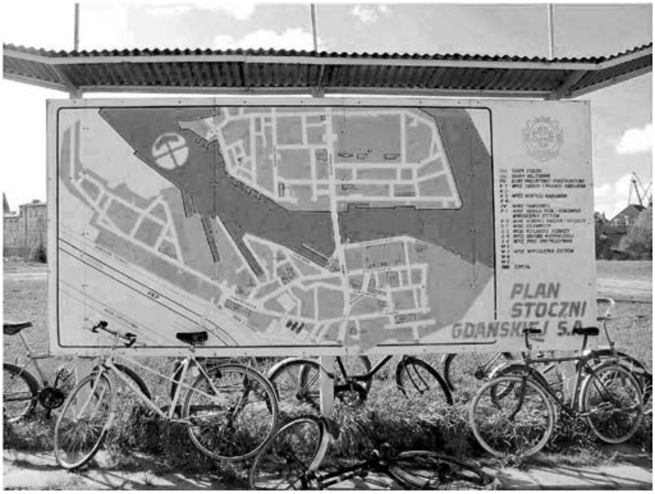
[42] See footnote 6.

As you can see, according to the item g) and h), tangible heritage resource represented by immovable objects has been reduced to zero, which means that it ceased to exist in the real landscape. Therefore, the cardinal principle of valuing heritage of technology are the condition survey and report, which document the state of preservation, which may help, in the future, interpreting their cultural significance. It is not about the reconstruction of non-existent objects, but the selection of appropriate presentation measures of their original purpose and functions within the manufacturing process, like processing of raw materials into a final industrial product, together with either original or even present context: of technical and manufacturing infrastructure, economic relations, environment and of cultural and social matters- and each of them may contain element of intangible heritage. With regard to structures and linear building objects, the attributes should be reformulated, yet taking into consideration their wholeness, or the interpretation scope covering all the objects that make up the resource, as required directly and indirectly to perform its original function. Examination of the condition of integrity should be related to each of the buildings individually[43], taking into account their components. One can actually use then the indicators CC, UC, and RC, relating them to each of the building components individually. To examine the integrity of a technofact it is useful to apply technical knowledge of engineering, it is best if directly dedicated to the engineering sciences discipline or industry, to which the given LHTR belongs.

II. Authenticity expresses the degree of consistency attributed to the technofact and the actual identification of the object; the notion of authenticity should not be confused with the notion of originality. The attributes are:

a. location in the context of surrounding terrain topography, neighboring objects, infrastructure, space etc.; setting of all the components of a LHTR (saved and unsaved) within the ownership of the resource, showing – as much as it is possible – the development phases and changes of the site layout;
b. present form of buildings and structures compared to previous design; stage of development and the changes of preservation of the fixed asset components;
c. applied materials, building substance, decor, equipment, machinery, production line etc.; dating of various components of the resource;
d. previous function of the site and its components compared to present way of exploitation and use; changes occurred in course of time;
e. movable technical equipment on site; dating, producer's signs and labels;
f. process of production and management; condition of production line components;
g. local names of places and objects, technical vocabulary, technical know-how of the production process; elements of intangible heritage;
h. site spirit and character, feeling; techno-aesthetic context;
i. other internal and external factors.

[43] See footnote 2; acc. to EN 16096:2013–02 the following components should be taken into consideration: structures: foundations, walls (bearing/curtain), columns, pillars, pilaster, arch/vaults/domes, floors, roof structure and covering, steps, ramps, others; ancillary components: windows, doors, stained glasses, false ceiling, turrets, chimneys, skylights, frame, balconies, canopies, galleries, gutters and down-pipes, grating, rail, others; surfaces: plaster, veneer, finishes, lining, decorations, wall paintings, paintings, bas-relief, carvings, mosaics, paving, others: installations and services: heating, type and strategy, drainage/water, sanitary/plumbing, air conditioning, ventilation, electrical, fire (alarm and fire·fighting system), security systems, fencing, gates, others: outdoor structures: roads, spacer, park, garden, courtyard, other objects, environmental conditions.



Il. 4. Gdańsk, former Gdansk Shipyard, place near the historic Gate No. 2 (Register of Monuments entry no A-1206 of December 6, 1999). Information board showing the shipyard site plan and network of internal streets and their names. Entire area is divided onto three zones: A – origins of The Royal Prussian Shipyard *Preußische Königliche Werft Danzig* (1844-1870), then German state Imperial Shipyard *Kaiserliche Werft Danzig* (1870-1918), then *Gdansk Shipyard - The International Shipbuilding and Engineering Company Limited - Danziger Werft und Eisenwerkstatten AG* (1922-1939); B – origins of private shipyard *Schichau Werft* (1891-1939, then under Nazis management till Gdańsk liberation in 1945); and C – island on Vistula river named in German *Holm*, in Polish Ostrów, partly used by all historical shipyards mentioned. This panel was a characteristic piece of "street furniture" and thousands of workers passed by it daily. For visitors it was the starting point for exploration the Gdansk Shipyard realm. Unfortunately, its setting interfered with the plan of location the building for the European Solidarity Center, so it was disassembled, subject to the conservation and re-used. Indeed, the panel has found its "second life" as a tabletop on display at the ESC's exhibition. This is an example of transfer of a portable moving object, which results in losing many attributes of authenticity of the place and the object itself. The integrity of the historic urban landscape has been lost here. Photo W. Affelt, 2010

Examples of indicators:

- the number of historic substance layers and/or construction phases timeline, according to research on historic stratigraphy, and their borders;
- the dates and layers' order of succession over time;
- conservation status assessment of the condition Class CC of resource components;
- the number of material evidence of technofact's characteristics:
- the number and location of signs and manufacturer's labels, memory panels or boards, etc.;
- the number and location of history traces: natural disasters, reconstruction, VIPs visits;
- the number and location of time passage evidences, wear, deposit, patina;
- the number of LHTR references or listings in the written and spoken sources of information;
- the number of listings in the information contained in iconographic sources.

The authenticity analysis takes into account the authenticity of the "here and now" cognitive act, which the valorising presents; therefore, it must be decided to what extent it is equivalent to what it was in the past and documents the *utilitas*[44] *purpose of making the technofact. To examine the technofact's authenticity it is necessary to apply the technical and engineering knowledge, preferably directly connected to the specialized discipline of technical science or industry, to which it definitely belongs.*

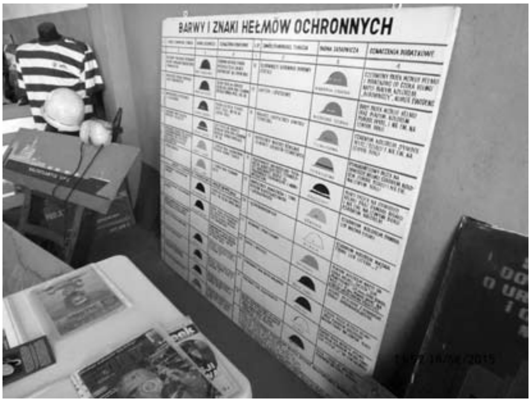
III. Techno-aesthetic value expresses the power of the impact on the Perceiver sensory receptors, which are generated by technofact, according to the philosophical concept – and neuro-aesthetic concept as well – the aesthetic experience can stimulate his or her emotions and curiosity and develop into an intellectual cognitive processes[45]. On the basis of practice and the findings of neurobiology, the variety and number of receptors in the human body is much larger than commonly recognized, that is why one can speak of specific polisensoric characteristics, with attributes ranging accordingly:
   a. the visual impact;
   b. the sound impact;
   c. taste impressions and local food product;
   d. scent recognition and appreciation;
   e. the tactile senses: cold/warm, smooth/rough, light/heavy;
   f. somatic air movement; its temperature and/or humidity impressions;
   g. sense of balance while moving (lift, spiral staircase, service rail line) or floor vibration experience;
   h. internal mental stimuli: connotations, memories, ideas.

The indicators may be the words expressing the intensity, frequency, the mutual relation of impressions generated by sensory stimuli emanating from the technofact being analyzed. They trigger subconscious emotions, which in turn transform into feelings and sensations that are already subject to conscious intellectual reflection, growing in techno-aesthetic experience. Environmental impact, including the one on human landscape, is evolutionary and engaged in environmental psychology. The power of techno-aesthetic value is not to be underestimated: its' attributes are the "first contact" attractors and the high values of the indicators may let them become a value of "early intervention" – primarily because on them depends the personal perception of each technofact, which thanks to the intensity of sensation and thoughts can develop in the Perceiver, a researcher, a preservationist or any other person interested in the technofact and recognizing it from the autopsy, from the initial excitement into a process of a full techno-aesthetic experience. The proposed pan-aesthetic approach requires the use of methods of philosophical aesthetics in terms of phenomenological inclusion, properly adapted to a technofact as an aesthetic object, discussed further in conference articles[46].

[44] Within the treaty *Ten books about architecture* the ancient author Vitruvius Marcus Pollio (born c. 80–70 BC, died after c. 15 BC) gave three principles of good architecture: durability (*Firmitas*), usability (*Utilitas*) and beauty (*Venustas*).

[45] See: Maria Gołaszewska, *Artistic and aesthetic values in the axiological situation*, Philosophica 36,1985 (2), pp. 25–42. [online] http://logica.ugent.be/philosophica/fulltexts/36-3.pdf (access: 6 January 2016)

[46] See: Waldemar Affelt, *Conserning the aesthetical power and infirmity of technical heritage*, in: Elżbieta Szmit-Naud, Bogumiła J. Rouba, Joanna Arszyńska (ed.), *About the aesthetics issues of a monument undergone conservation and restoration*, the National Heritage Institute, Warsaw, and the Association of Friends of the Painting and Polychrome Sculpture Department, School of Conservation in Torun, Toruń, 2012, s. 435–450; Waldemar Affelt, *Technical Heritage Resource as an Aesthetic Object: Considering Aesthetic Experience as a Cognitive Process*, in: Jakub Petri (ed.), *Performing Cultures*, Wydawnictwo LIBRON – Filip Lohner, Kraków 2015, pp. 185–210.



Il. 5. Gdańsk, former Gdansk Shipyard, building no 89A called Main Warehouse, built during the Second World War on the edge of industrial area and facing the city. Its purpose was trial installation and commissioning of engines for submarines, so now is commonly referred to as „u-boots' hall„. On the top floor is *ad hoc* furnished hall of shipyard memorabilia that private persons bring here. One of the exhibits is an educational board being rescued from destruction, which shows the information coded by means of colour and signs on protective helmets. They were assigned individually to each of the shipyard workers. This illustrates the diversity of positions of several thousand employees from workers of numerous professions to blue- and white-collar staff. They created a kind of representation of Polish society, which despite this diversity was so homogeneous that it became possible spontaneous creation the independent trade union movement, the result of which was "Solidarity" founded here in 1980. Those volunteers who support the collection of the Hall of Gdansk Shipyard Memory through offering private objects are an example of the "heritage community" according to the Council of Europe "Faro Convention" *in actu*. Photo W. Affelt, 2015

IV. **Intangible heritage elements** associated with tangible technofacts should remain in relation to the five types of heritage listed in the UNESCO Convention[47], and furthermore the following attributes can occur:

a. Onomastics.
b. The proper names of the technofacts and technological activities – most likely occurring exclusively in the production plant, industry or region, particularly those of foreign origin related to the migration or nationality of the factory workers (work wear), owners or managers (white collars), management and supervision personnel (blue collars).
c. Workers' artistic and cultural activity – the ways of spending time and their socializing behavior like taking part in exhibitions, fairs or collectors' meetings.
d. The business dress code and labor garment, signs and codes of professional distinctions, like, for example, colors and inscriptions on the safety helmets.
e. Anniversary parades, marches, demonstrations, picnics and similar ceremonies, commemorative events at workplace; eg. the plant opening or significant historical events such as labor strikes or natural disasters; also shares historical reconstruction, or role-playing and production of historical events.

[47] See footnote 6.

f. Workers' social and family structure and family rituals, including, in particular, the employment continuation by the following generation.
g. Work environment: the hierarchy, structure, *esprit de corps*, the organization of the working day (the traditional 10 a.m. breakfast break in Poland), traditional and/or formal procedures for initiating and finishing of the work shift, workplace greetings, private workplace decorating projects (photographs of the loved ones or devotional objects, memorabilia, stickers applied to locker room cabinets) and communal activities like nurturing plants and flower-gardens at the workplace.
h. Skills (manual and motoric skills) and professional connoisseurship (practical knowledge and secrets of certain techniques) passed on a student/trainee by a foreman/master in the profession at the workshop.
i. The ceremonies associated with the workplace or industry branch; Miners' Day – the so-called St. Barbara's day, celebrated on the birthday of Saint Barbara (according to the Roman-Catholic rite); ceremony at launching of the ship's hull in a shipyard; day of flax textile worker celebrating the St. Helena (according to the Orthodox Church rites); topping-out ceremony, following the completion of the building's roof structure; laying corner stone ceremony, commencing construction erection.
j. Ways of decorating projects on the occasion of religious festivals, eg. Christmas tree on Christmas or Easter related decorations, official ceremonies, like flagship gala or displaying banners and such.

The indicators here will be, for example, the detailed lists of identified and confirmed elements of intangible heritage, indicating their number, periodicity or longevity of occurrence/duration. The study of this value requires methods of sociology, social psychology and cultural anthropology, in other words the use of sociometry, analysis of text, observations, conversations, intelligence, research of questionnaire type, linguistic research, etc.

V. Communal value related to communal identity expresses the significance of technofact to the people in some way related with it (e.g. LHTR importance for local, sectorial, regional, national and/or European communities), or the ones keeping the technofact in their collective memory or shared experience. The attributes of it are:
a. the iconography of space, specifically private photography, journalism and reportings.
b. the diaries, memoirs, stories, local legends and history orally reported.
c. the public space and non-business private meeting space.
d. Environment protection lifestyle, dress code and behavior, habits, customs, means of communication.
e. Information on the technofact in the local/regional media: paper press and electronic media, local activists actions, hang-up posters and such.
f. Non-governmental organizations or informal, specifically local, groups acting on behalf of the technical heritage protection.
g. The historical reenactment groups exploiting the object or popularizing facts associated with it.
h. The Voluntary Guardian of Monuments, authorized under the Act[48].

[48] See footnote 6.

Il. 6. Żyrardów, The Philippe de Girard Museum of Flax Textile Industry, former printing shop of the Finishing Department of the linen mill under the name "The Revolution of 1905", Register of Monuments entry no: 813A-820A on 4 November 1991. The traditional name of that area „Bielnik" refers to the ancient technology of bleaching fabrics outdoors when exposed to sunlight . The inaugural exhibition in 2014 accounted printing screens (blue), which collection the municipality - the museum's founder and owner - acquired from the factory liquidator. The townspeople volunteered to provide the local products made of flax textiles from their home resources. Donor's name is written on defunct manufacturer's blank label visible at the bottom of hanging down fabrics. Regardless of fully integrated and authentic machine park, collection of movable artifacts created such a way keeps alive that new museal institution. Perhaps, if the initiators of the museum project had not received appropriate support of the community, their project could fail. „Żyrardów - the nineteenth-century factory settlement" has been recognized in 2012 as the Monument of History according to the Act of 23 July 2003 on the protection of monuments and the guardianship of monuments. Strong communal and social identity values of this LHTR guarantee success, so far. Photo W. Affelt, 2014

The indicators will be here the number of identified facts – attributes or their frequencies, the conclusions from observations, conversations, interviews, questionnaire surveys like. The studying of this value requires the use of social psychology and cultural anthropology methods. Adoption of the sign of memory and/or memory space context will open up new cognitive prospects and will help in identifying the appropriate conservation approach to tangible and intangible heritage. Recognition of conservation issues in the context of social and cultural memory opens new perspectives of heritology, both as the history of ideas – in this case the notion of monument to other objects – non-monuments, as well as current political reflections on the so-called memory politics, which also includes a policy of oblivion, that is, of the social and cultural memory erasing[49].

[49] See: Paul Connerton, *Seven types of forgetting,* "Memory Studies", Sage Publications 2008, Vol. 1.1. pp. 59–71; [online] http://www.history.ucsb.edu/faculty/marcuse/classes/201/articles/08Connerton7TypesForgetting.pdf (access: 6 January 2016)

VI. Historical value can be analyzed in various contexts that represent specific attributes:

a. The historical persons associated with technofact.
b. The historical events associated with technofact.
c. The context of technological progress: innovations, inventions.
d. The context of economic development: industrialization, urbanization, roadway and/or railways network extension etc.
e. The context of social development: demographics, vocational education, social activity by means of self-help initiatives, political parties, workers unions, NGOs setting etc.
f. Changes and transformations of the landscape – urbanization, bridge building, new volumes, dominants and silhouette etc.
g. The history of the object/place (witness testimony).

The result of the analysis of historical value is the narration containing a collection of information useful in popularizing the subject and arousing the awareness of its valence. It justifies the recommendations given by the preservationists in order to preserve the traces of the past and the passage of time, in relation to the attributes of other values. The indicators should be individually chosen to the specifics of the technofact. In studying technofact's history it is necessary to use historian's research techniques, specialized in the history of economy and technology, to perform a respective archival and bibliographic query.

VII. Artistic value can be analyzed in several contexts, provided that technofact actually has the hallmarks of an artistic work, ie. the maker regarded *Venustas*[50], confirming the identification of the following attributes:

a. style in culture (the context of the history of culture).
b. the style in art (the art history context).
c. the author/architect/artist (historical person identification).
d. the circle of artistic creators (comparative context).
e. the archives of the creation process, (comparative iconography).
f. author's own narration (auto narration).
g. historical sources of the work dating.
h. the artistic quality (this is by its nature usually much subjective judgment).

Indicators of artistry attributes are referring to art history time-line on which the piece of art is situated, and/or to the territorial scale: local, regional, national and global. The below listed examples of significant phrases require appropriate clarification for their completion, e.g.:

– the first in...
– early example, in comparison with...
– pioneer in...

[50] See footnote 44.

Il. 7. Ciechocinek, Enterprise Spas Ciechocinek SA, Historic Salt Works, Register of Monuments entry no A / 1399 on 28 October 1958 and confirmed on 17 February 1981. The brewing of salt here began in 1832 and has been constantly continued. The initial brine concentration is performed in three enormous in size graduation walls of total length over seventeen hundred meters. Today, the industrial importance of this great salt factory is negligible, and keeping it on the move is dictated only by a side effect – intense appearing of beneficial salt aerosol around the graduation walls, and thanks to this Ciechocinek is a health resort of the world's largest inhalation facilities in open air. Annual attraction is the Salt Feast, during which the entrance to the Historic Salt Works is free, and visitors have an opportunity to watch „wybierki" – technical process of collecting salt crystals spontaneously occurring in highly concentrated brine brew while boiling. Workers use traditionally developed tools, which once were given unique names which now appear only here. Names of technical operations and apropriate tools, the necessary qualifications and skills for carrying out the process of brewing salt can be considered as elements of intangible heritage. Subsequent portions of salt are arranged on a wooden eaves in a pile where they will drop out and pre-drying, and later they will moved in containers suspended on rails from the early twentieth century to the rotary drying kiln, and finally to the packing. The exhibition in that building was prepared thanks to efforts of social activists gathered in the local NGO Society of Ciechocinek Friends. In addition to techno-aesthetic and cognitive experience which provides that alive museum, it also promotes knowledge of the socio-economic history of Ciechocinek and Poland in a politically difficult period of loss independent statehood (1795-1918). All the cultural values present here confirm eligibility of this LHTR to nomination as a UNESCO World Heritage industrial site, although only efforts were made this year to apply for recognizing it as a Monument of History according to the Act of 23 July 2003 on the protection of monuments and the guardianship of monuments. Photo W. Affelt, 2013

- innovative, compared with...
- experimental to...
- outstanding, in comparison with...
- archaic to...
- one, out of three examples preserved...
- unique or rare...
- outstanding in comparison with...
- occurring rarely in the area, region, country...
- the last one in/on...
- an example similar to...
- the most................................

The artistic value analysis of a technofact requires skills and workshop of a historian, but let us be aware that said value can be negligible or even close to zero, for the main reason of its creation was its' usability; besides, artistic value of an object in terms of the presented valuation method is something completely separate from the aesthetic value.

A tendency of superficial interpretation of the term "industrial architecture" that can be noticed in Poland, makes the researcher devote all the attention to the Vitruvian *Venustas* of an industrial object or decorum of an engineering structure, while omitting a lot more important in case of LHTR aspects of *Utilitas*. A good example of the location, where these two aspects have not met with a scientific approach of conservators and historians of architecture, is the casus of the former Gdansk Shipyard[51]. An explanation of such routine approach of traditionalist researchers of monumental architecture to this issue is the Convention of year 1985, thus stemming from completely different era, the Convention which Poland accessed after 28 years of absence[52]. Although the historical, archaeological, artistic, scientific, social and technical values of the monuments, groups of buildings and urban unit forming sites were contained in the document, the very essence of a industrial building, whose architectural "shell" only covers the important nucleus of the cultural heritage of technology and technological line of production, was not mentioned.

VIII. Outstanding Uniqueness or Rarity Value is a statement of uniqueness of the resource in a certain context, based on a comparative analysis referring to the chronology timeline and/or territorial scale, i.e. street, district, municipality, county, state, region, country, Europe or the world. Uniqueness can also be referenced to the community values, like certain factory or branch of industry communities, and/or ethnic community of workers, etc. These attributes are:

a. the location and layout of the plant/facility – the context of cultural geography.
b. shape, form, size – object's scale context, infrastructure aso.
c. the materials and products used – the context of new construction and architecture.

[51] See: Waldemar Affelt, *If nothing remains...*, in: Michał Szlaga, *Shipyard. Szlaga*, Karrenwall Foundation, Gdansk 2013, p. 241.

[52] Council of Europe Convention for the Protection of the Architectural Heritage of Europe, Granada, 3.X.1985.

d. the products, decor and decorum used – the craftsmanship/artistry context.
e. the demonstrated functionality and workability/of production line/machines – touristic attractiveness context.
f. The historic tradition of the place – the context of localism/regionalism/heritage in European dimension[53].
g. The social tradition of the place – identity context of the local community.
h. The production technology used, organization of work process and production management: innovative/archaic – the context of the history of technology, technical progress and socio-economic development.
i. the proper names of technofacts and technical processes and/or other associated elements of intangible heritage.
j. The object's unique character and spirit ie. *genius loci* and multi-sensoric impact of sensual stimuli – techno-aesthetic context.

The attributes' indicators have been previously proposed in item. # VII – artistry. As one can see, judging over the uniqueness refers to the attributes previously examined in the framework of re-examining of the other values and comes to the identification of the strongest ones (or a few strong attributes), which can be granted the title for being unique (only) in any comparison scale. That is why, before starting to research the uniqueness issue, the analysis of the other seven remaining attributes should be completed. The technofact's uniqueness declaration has usually a strong media coverage, perfectly suited to its' promotion, and building in the community or society the awareness of its significance in *largo* sense. The information regarding the uniqueness "builds" the communities' identity thereby reinforcing the attributes of the communal value.

REVALORISATION OR THE SOCIO-ECONOMIC VALUES ANALYSIS OF TECHNOFACTS

The issue of preservation of the technical heritage – a sector that is widely regarded as part of cultural heritage protection – goes far beyond traditional knowledge of the heritage and conservation to areas of economic sciences (business plans, feasibility studies), communication (narrative messages building the technofact's awareness, inspiring historical interests and promoting pro-conservational attitudes and cultural education, corporate social responsibility – CSR policy), new media (technofacts presentation on the Internet), psychology of advertising (arousing cognitive needs), etc. The modern paradigm of technofacts' evaluation is based on following ten points basis:

1. **Cultural Heritage** is being co-created by the material objects and related intangible heritage elements of technology, industry and engineering – i.e. technofacts.
2. **Each and every technofact** has different cultural values acquired successively through the entire period of its existence, or even earlier, while being part of an investment plan or a defined social need; their study requires a multidisciplinary expert knowledge.

[53] See footnotes 37 and 38.

3. **Valorising** is the process of cultural values recognition, investigation, scientific research, interpretation and assessment being performed periodically in form of deepened studies of the technofact, and – together with the acquisition of new data and information – interpreted and reinterpreted;
4. **Valorisation** is a communiqué – set of statements, which informs various stakeholders of the technofact's cultural value.
5. **Scientific interpretation** of technofact's value in heritological context should take into account the extensive anthropological and cultural aspects and allow communiqué's recipient for the imaginative reflection on the people and their workplace, long time gone, in a context of small talks and storytelling exchanged between individuals, and the great historical narratives about the development of civilization, technological progress, human society changes, constantly changing living conditions and new lifestyles.
6. **Practical interpretation** of technofact – kind of scientific one résumé – provides municipal or Voivodeship Inspector of Monuments arguments regarding its' protection means and allows to formulate appropriate recommendations to protect it and care for it.
7. **Revalorising** is a mental process, with the purpose of preserving the technofact's cultural value, at the same time truthfully recognizing the real needs of the local community and identify the projected needs of future generations and staking out the prognosis of future generation's needs; the technofact's utility potential should be used through the means of adaptation to properly selected new function, ensuring minimized threat to its cultural significance.
8. **Revalorisation** is a desideratum that allocates the technofact specific socio-economic values – including functionalism and usability, recognized and agreed by all stakeholders with the necessary participation of the local community.
9. **The revitalisation** should mean "a dream come true"; the revitalisation process – means any action involving technofact and changing its condition – which should enhance the technofact with a number of new socio-economic values, while preserving the cultural ones.
10. **Sustainable revitalisation** of technofact, observing the conservation and restoration principles requires to sustain its integrity and authenticity in an interpreting its cultural values manner, supporting historical identification of the present generation and documenting the technosphere of past Mankind for future generations[54].

Methodological framework allows for the application of presented method to every immovable object of cultural heritage, because in addition to "rigid" semantic terms describing their values, their attributes and indicators can be assigned depending on typological features and their condition. Valorising should necessarily precede the process of making any changes, including ownership change, in the resource's status quo, and only on the basis of valorising results the revalorisation, including planning,

[54] See: European Conference Declaration on Sustainable Cultural Heritage Researc [online] http://cc.europa.eu/research/environment/pdf/london_declaration.pdf (access: 6 January 2016)

design and implementation of the conservation inspectors' recommendations should take place, with the primary objective being: the **preservation of all cultural technofact's values for the future generations**. The legal status protection, conservation and restoration work, arousing local community awareness of technofacts' significance, their proper presentation, exposition and promotion, as well as public discourse over the use of their potential in terms of adaptability of these recourses to new functions meeting the real local social needs, serves this purpose. The distinguishing of the individual technofact's values by naming them and defining, arranges the evaluation analysis and promotes recognition of all the attributes and characteristics of the analyzed technofact, but does not imply their ontological difference. An attribute in some specific contextual terms may characterize several values, as a cultural object acquires, accumulates and multiplies different values from the beginning of its very existence, from the moment when it was only a thought, or an idea of the investor, or just an expression of an arising social need at a certain stage of civilization development. These values are being "layered" and stratified like archaeological layers regarding historical cultures – so the term "industrial archaeology" is much meaningful. In addition to the above, in the process of valorisation it is necessary to assess technofact's functional capacity and its completeness responding the purpose for which it was created. The answer to that demand usually requires specialized knowledge and involvement of consultants from engineering and technical fields.

As a result of revitalisation, planned and controlled re-sizing of attributes' indicators follows, resulting in the emerging of **new socio-economic values**. Designing these changes should take into account the purpose of conservation, namely the minimum possible loss of cultural values, it is desirable for their clarity, which is to facilitate recognition and interpret attributes, including intangible heritage associated elements. Cultural values described in the evaluative valorisation narration, are being transformed into contemporary socio-economic values *in statu nascendi*, as a result of the actions changing the status quo of the technofact, i.e. its condition and these actions should not cause the conflict between both sets of values; on the contrary – they should conciliatory ensure synergic metamorphosis of the "old" cultural values into "new" socio-economic ones, which are e.g.:

– **Social or municipal usefulness** of LHTR: functional and utilitarian use program for the purpose of revitalisation of a technofact, which should meet the realistic and recognized needs of the modern society, taking into consideration the anticipated needs of future generations.
– **Political value:** an European dimension, common heritage, multiculturalism; historical policy context; generational and cultural identity; in national, provincial, county and municipal heritage protection program and/or development strategies context; thriftiness and economy context, meaning the savings resulting from the re-use of an existing building substance at the cost of giving up new startups or investments.
– **Sustaining cultural or historic urban landscape**: the regulation contained in the local law (local area development plan) regarding the protection of panoramic views, dominant objects, silhouette, environment and space enveloping the technofact and appointing it a buffer zone.

- **Interpretation and presentation of cultural significance:** the preservation of the technofact's value, and above all, its integrity and authenticity, to the clearly visible/readable extent, as well as any interpretative communiqués raising awareness of its remaining value.
- **Sustaining cultural diversity of the site, landscape and/or historic environment:** technofacts' position in public space and landscape and consolidating its' written content and meanings stored in memory, art and customs as a representation of cultural expression[55].
- **The potential of touristic attractiveness**: generating jobs in the tourism sector through the adoption of technofact as a branded tourist product, while leveraging its techno-esthetic attributes; the development of industrial tourism.
- **Preservation of movable objects** relates to portable and transportable technofacts, which should be protected and preserved in accordance to their characteristics and type, by means of becoming museum inventory, archival resources records, exhibition in situ, recycling (reuse as spolia, an element of interior design, "street furniture" or small architecture object) etc.
- **The cognitive and/or educational value**: raising awareness and contextual popularization of diverse cultural values of technofacts, their attributes and meanings, by interpretation communiqués, media, active cognitive methods like drama and role – playing, staging, historic reconstruction groups actions, 3D mapping and light and sound events in the post – industrial spaces, sensoric hands-on contact with movable objects as their display concept, anniversary celebrations like the opening of a bridge or a factory, statutory promotional activities of dedicated non-governmental organizations, guardian-volunteer of historical sites, state and local government planned actions, and by all other means relevant to the Perceiver.

The metamorphosis of retrospective cultural values into prospective socio-economic values of the technical heritage resource happens during the actual revitalisation of the postindustrial substance or technofacts of former engineering infrastructure, unfortunately with their indispensable detriment or even complete disappearance, which proves how widespread depriving values devalorisation can be caused by developers. The opposite would be the revitalisation observing the cultural significance of technofacts.

Sustainable conservation of the technical heritage means the demand for authentic souvenirs of the past, the man and his historical technosphere – movable and immovable technofacts integrated with the place, space and landscape where perhaps intangible technical heritage still continues. It is impossible to achieve this goal without a methodical evaluation of resources, both in terms of valorising indexation – the analysis of cultural technofacts' values and subsequent revalorising, as a result of which a socio-economic values complex will be selected – relevant to contemporary society, but also respecting projected needs of future generations.

55 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Paris, 20 October 2005.

CONCLUSIONS

On August 14, 2015, the European Solidarity Centre in Gdansk hosted a public presentation of the "Study on selection of the protection method for areas and buildings of former Gdansk Shipyard"[56], which was attended by Prof. Małgorzata Omilanowska, head of the Polish Ministry of Culture and National Heritage. Her statement on the heritage was noteworthy (authorized for purpose being published within this paper): *All the time we live in the myth, that the entering a historic object into the Register of Monuments means a disaster for its owner that he cannot prevent, while the society gains the security, that since the object was declared a monument of history, nothing forever can happen to it anymore. However, neither one nor the other is right. The theory and practice of conservation of historical monuments show, that the process of converting a protected object to a new function by declaring it a monument is always possible. The only thing that changes in the monument's existence and the life of its owner, is that these processes are brought under control*. These words can be considered as interpretation of existing law, but above all we must emphasize their practical dimension. The "Gdansk Shipyard" resource case, dating from the 70s of 19th century is complicated, and it took twenty years after the ownership transformation, and ten years of substance demolition, which we could call "historic", but it can be said colloquially only, as it is still not adequately protected by law as a **registered historical building complex**[57]. One of the conclusions of said Study was a proposal addressed to the Pomeranian Voivodeship Inspector of Monuments to protect "Gdansk Shipyard" by entering its buildings and structures into the Register of Monuments. The conciliatory statement of the Minister may open a new stage in recent history of that post-shipyard LHTR; time will show what and in what form will remain of it.

Methodological framework of valuation of cultural heritage substance, proposed in this paper, allows to use it for each immovable object, a group of objects and/or historical sites. The specificity of the technical heritage is included in the discussion of individual values, mainly in the number of selected attributes and indicators. The person preparing the valuation can go about it differently, tending toward one of the following ways:

a) administrative and formal normative valuation, based on the typology, categorization, classification and examples to amplify, using the names and value definitions contained in some reference documents, including law acts;
b) scientific or heuristic evaluation, which may show hidden value of the object, as seen contextually on a comparative or interpretative background, unconventionally chosen;
c) aesthetically – emotional and intentionally phenomenological evaluation, in which the object becomes a *noesis*, and its' evaluation becomes a *noema*; expression of an opinion requires using the words which can mean noticeable names or phrases, describing the techno-aesthetic experience and the mood of an individual "surviving" or "perceiving" the researched technofact.

[56] Waldemar Affelt, Tomasz Błyskosz, Marcin Gawlicki and Bogusław Szmygin (scientific advice), *Studium wyboru form ochrony konserwatorskiej terenów i obiektów postoczniowych w Gdańsku*, ICOMOS Poland, 2015; [online] https://mlodemiasto.files.wordpress.com/2015/08/icomos.pdf (access: 6 January 2016)

[57] See footnote 6, Art. 3.13: *space-related group of buildings, distinguished due to architectural form, style, materials used, function, time of construction, or connection with historical events*.

Depending on the nature of the cultural values, one should approach it methodologically, respectively as shown in Table 1.

	Name of the cultural value of LHTR or its components	a	b	c
1	Integrity	X		
2	Authenticity	X	X	
3	Techno-aesthetic value			X
4	Intangible elements associated with tangible technofact		X	X
5	Communal value related to social identity		X	X
6	Historical value	X	X	
7	Artistic value	X		X
8	Uniqueness or Outstanding Rarity Value	X	X	X

Table 1. Recommended approaches to cultural value assessment of LHTR or its components.

Socio-economic values are the domain of politicians and officials at various levels, of representative bodies and all stakeholders of LHTR. Being members of the "heritage community", these individuals are naturally different in their individual abilities to play a participant role in the "heritage game". The desired approach to socio-economic value analysis is shown in Table 2.

	Name of the socio-economic value of LHTR or its components	a	b	C
1	Social or communal usefulness	X	X	X
2	Political value	X	X	
3	Sustaining urban or cultural historic landscape		X	X
4	Interpretation and presentation of cultural significance		X	X
5	Sustaining cultural diversity of the site, landscape, historic environment		X	X
6	The potential of touristic attractiveness	X	X	X
7	Preservation of movable objects	X	X	
8	The cognitive and/or educational value	X	X	X

Table 2. Recommended approaches to socio-economic value assessment of LHTR or its components.

Half a century of intensive exploration of the Venice Charter Principles, in the meantime "enveloped in" dozens of international reference documents, such as conventions, charters, recommendations etc., after developing the heritage typology so that today it includes all phenomena of culture – with no time limit from prehistory till yesterday, calls for showing in the end twelve aspects of **cultural heritage protection challenges in the 21st century** in general, including specifically the heritage of technology:

I. Sustainable development, which is a *kind of development that meets the needs of the present generation without compromising the chances of future generations to meet their needs*. The four pillars of the global concept of sustainable development are: the Man, the environment, the economy and the culture. This is the basis of the major flagship initiatives of the European Commission in the XXI century for intelligent and sustainable growth, by supporting the high level employment economy, providing social and territorial cohesion.

II. Intangible heritage, which elements are associated with the tangible movable and/or immovable technofacts, buildings' interior spaces, the environment and the landscape, which the communities, groups and even individuals recognize as part of their cultural heritage. The intangible technical heritage examples are: know-how kind of knowledge, specialized terminology, experience and skills (professional competence), work ethos, staff's spirit of cooperation and solidarity of workers group, habits and customs of work environment, industrial society lifestyle etc., that are repetitive and passed from generation to generation. They strengthen the community sense and constitute the cornerstone of local, regional and national social cohesion and collective and individual cultural identity.

III. Diversity of cultural expression of technical heritage resources is created by the multiplicity of forms and variety of functional and usable features of the technofacts, starting with the decorum of a technical object, through highlighting technical issues in the visual arts, entertainment, music, literature and in electronic multimedia, up to their coexistence along with other culture products encountered in public spaces, historic environment including landscape and social life. Cultural essence of technical heritage has **symbolic significance**, since it expresses the identity of local communities, workers and trades unions, while at the same time being the effect of their work as multigenerational civilization fabric. The diversity of the cultures and heritage constitutes **intellectual and spiritual wealth of humanity** that cannot be replaced. The diversity of cultural meanings of technical heritage, being both a cultural object, a research subject, a resource, a market product, a collector's item, a tourist destination, a terrain of cognitive exploration and/or adventure, a political argument aso, makes that it has a wide variety of stakeholders.

IV. Historic urban landscape is an area which character stems from the actions and interactions of natural and human factors, or cultural changes taking place over time and transformation of environment. Heritage of technology objects are a carrier of many meanings, and ultimately creating the ***genius loci***, which is the mood and character of the Architecture-Landscape Interiors and/or Unites alike. Landscape-type approach to conservation of this sort of heritage requires recognition of the role that its' constituents and infrastructure served in the past time, and serve now; on this basis we can indicate the locations' best **observation exposure** of the "object" and "away from the object", whose proper arrangement can help in the perception of diverse cultural landscape values and present the view integrity of the historic urban landscape.

V. Cultural significance is perceived by communities and individuals which assign different values to the technofacts, the combination of which creates the rank of their socio-cultural importance, determined by the past, current and future contexts. The expression of cultural values is being confirmed by their various attributes, which should be thoroughly investigated and reliably interpreted. The criterion of **integrity** of a technofact expresses the degree of its physical and conceptual wholeness. The criterion of **authenticity** of a technofact enables distinguishing an original, anastylosis, copy, simulacrum, reconstruction, restitution, and other retroversion, utilizing such attributes as e.g.: localization and location, design and implementation of design, material and maker's technique, function and ability to use, technology and production organization, equipment usability, type of ownership and management, elements of intangible heritage connected with the object, the nature of the object and the character of the interior, and other techno-aesthetic impacts. The technofact's impact on human senses is being examined by the **philosophical techno-aesthetics**, adapting to the specific situation of the artifact of technology – such classical notions like aesthetic object, aesthetic situation, and aesthetic sensing and aesthetic experience. Generating, by a technofact, emotional and intellectual sensing, happens in the same way as in case of works of art and phenomena of natural beauty, resulting in a cognitive effect – a techno-effect. *Values can be of different types, for example: artistic, symbolic, historical, social, economic, scientific, technological, etc,* as it is said in European standard EN 15898: 2011[58].

VI. The uniqueness (rarity) of the outstanding LHTR assess communities, groups and, in some cases, the individuals, recognizing it together with all forms of natural environment created by activity of the Mankind – regardless of ownership – as part of their own culture and a proof of constantly evolving values, beliefs, knowledge and tradition. The connoisseurs and enthusiasts of the heritage of technology recognize them as **testimony of history of the Mankind** and make effort to preserve it and pass it on to the next generations, explaining to the public in *largo sense* the significance of its cultural values, particular importance and uniqueness, in the comparative analysis, in reference to a specific time period and/or territorial limits. Adjudication of the uniqueness is being supported by **industrial archeology** – a multidisciplinary scientific methodology of studying all the evidence of civilization and technological progress with special emphasis on the period from the mid-eighteenth century to the present.

VII. Cultural and social memory needs media, which the technofacts may become. Any change in the preservation of substance of the LHTR – the place of memory (*locus memoriae*) – affects the cultural memory of persons, groups, communities and nation. Cultural memory is continually being shaped in the processes of **remembering and forgetting**, under influence of the family history narration, education, media and social engineering interactions of the power or persuasion of centers or groups, and also by individual cognitive activities.

The basis of the heritage narration is the interpretation of the results of scientific research and evaluative analysis of technofacts, allowing the public to realize the significance

[58] See footnote 2.

of the LHTR by creating a suitable framework to fulfill their cognitive and cultural **memory content**; the lack of such popularizing messages leads to forgetfulness of the entire society. The basic condition of "saving" cultural values and LHTR's contextual meanings in the memory of the Mankind is to preserve the integrity of its material components and related elements of intangible heritage – authentic media of cultural memory. Direct access and carefully prepared interpretative communication enables presenting meaning and cultural technofact's values; in the absence of tangible technofacts – memory carriers it is necessary to take action to commemorate the former LHTR site.

VIII. Socio-economic significance of technofacts is considered to have prospective character vs. their retrospective cultural values. Their attributes may, for example: satisfy essential social needs, create new jobs, development of tourism, an income or savings from **reuse of objects** (rather than building new ones), the usefulness of educational and cognitive, social inclusion in cultural industries through active participation of creative and/or volunteering, increase the diversity and attractiveness of the LHTR to include the technofacts, building **social identity** and strengthen a sense of community by integrating population around cultural technofact's values, the aspects of historical policy (commemoration), the international political context (cross-border, joint and/or multicultural heritage), the political context of the European Union – the so-called European dimension according to the selection criteria of the European Heritage Label, and so on.

IX. Sustainable preservation of heritage of technology stems from the observation, that cultural heritage is a non-renewable resource, because nothing can replace its authenticity and other cultural values, therefore, as such, deserves the protection and care; this principle must be respected in the ownership transformation process and during all construction undertakings, modernization and revitalisation of the LHTR. Reuse and efficient use of immovable heritage of technology objects meets the requirements of sustainable development because they have a **built-in energy**, which would be irreversibly and irretrievably lost if they get torn down or scrapped. The reuse of technofact is environmentally friendly, because it lengthens a facility's life cycle and reduces the **ecological carbon footprint**, that would be the result of its demolition and disposal or manufacturing of a new object.

X. Revitalisation of LHTR is the complex of projects, resulted in a change of condition of its components and the physical and social environment. Efforts should be made to assure, that the planned, designed and implemented revitalisation had conservation and/or partly restoration nature, if concerning objects had been entered into the Register of Monuments or those awaiting their entry, avoiding hasty and premature resignation from the conservation and restoration principles in other cases.

XI. Touristic attractiveness of LHTR lays within the field of qualified industrial tourism, and revitalisation can make it a tourist branded product, enabling preservation of its cultural values. Innovative information and communication technologies offer unprecedented possibilities of **promoting** technical heritage, but only a direct contact with the authentic technofact, preserved to the extent that all its values and significance are readable, can allow the tourist to experience techno-aesthetic flair, stir his imagination and be stimulated intellectually, while filling his or her cognitive frame with a new content. Combining the LHTR into cultural routes, creates added socio-economic value and improves the perception of their significance. A similar role is being played by technofact's **labeling**, as for example: the World Heritage Site; European Heritage Label; American Society of Civil Engineers (ASCE) International Historic Civil Engineering Landmark; recognizing as a Monument of History or creating a Cultural Park acc. to the Polish Act[59]. The use of technofacts by the public should be balanced, i.e. organized in a manner preventing the diminishing of their significance and cultural values.

XII. Management system of the LHTR is a unceasing process of controlling the maintenance status of all of its components and a process of undertaking various actions to ensure the preservation of their cultural significance and usefulness for present and future generations. To reach this goal, it is necessary to specify the attributes of all the cultural values of the technofact and their indicators, facilitating the monitoring of changes in behavior caused by interventions, environmental conditions changes or simply occurred in the aging process of historic substance. The tool to achieve the objectives of management is the **management plan**, which should take into account the intentions of all stakeholders of the resource and determine its specific socio-economic potential. Management plan for the LHTR regulates all aspects of management based on short-, medium- and long-term **action programs**, updated on the basis of the impact assessment of performed activities, periodic condition report, conclusions from the monitoring, and changes observed in the formal and legal, social and physical environment of all components of the LHTR.

Public consultations and debates should be conducted at all stages of management, i.e. at the stage of analysis, forecasts, at the carrying out the proposal of management plan and its updates, at the stage of action programs development and at assessment of their implementation. It is desirable to involve local community and/or professional trade people, having experience in dealing with such specific technofact, to actually use it, for they are the successors of the cultural legacy of past generations.

All of these aspects of evaluation are included in the above presented TECHNITAS method for the heritage of technology values assessment, and the name of the method derives from the combination of syllables of words from the this study motto:

IN TECHNE GENIUS, IN RES VERITAS

PS. The illustrations are original commentary on the technofacts in the context of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 17 October 2003, and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Paris, 20 October 2005, to which the Republic of Poland joined in 2011 and 2007 respectively.

[59] See footnote 6.

PROBLEMS REGARDING VALUABLE CHARACTERISTICS OF 20TH-CENTURY MODERNIST PUBLIC BUILDINGS IN LITHUANIA

Vaida Almonaitytė-Navickienė*

Synopsis: The paper presents an overview of problems regarding valuable characteristics of modernist buildings in the field of a complex semantic historic sign formed in Lithuanian architecture over Soviet years. A comparison drawn between international documents setting forth contemporary heritage preservation practices and the documents, which define heritage field in the Republic of Lithuania is used to identify a set of broader assessment criteria for architectural heritage properties. The paper discusses several cases when public modernist-period buildings with valuable characteristics either failed to be listed on the national register or have been listed by exception to regulated procedure. The paper arrives at a conclusion that it is essential to give a proper definition of the valuable characteristics of these structures within the system of listing of heritage properties in order to preserve them for the future development of all-inclusive understanding of architecture, urban history, public education and heritage.

Keywords: modernism, heritage conservation, public buildings, heritage values, architecture.

INTRODUCTION

Architectural practice in Lithuania, just like in the other countries of the former Soviet realm, has not yet fully recovered from the experience of repressive political order and its inhuman ideology, the source of the nation's intellectual and spiritual opposition from the very beginning of the occupation. According to the art critic Dr. Giedrė Mickūnaitė, "Soviet occupation in essence altered Lithuanian cultural landscape. Today bigger and many smaller towns in Lithuania are quantitatively dominated by urban and architectural features shaped over Soviet years. Just like every quantity, this one also includes objects that stand out because of their historic, artistic, engineering or memorial value. The latter enter the focus of heritage preservation effort, part of them have been listed on the Register of Cultural Properties Mickūnaitė [1]. When it comes to non-listed public buildings of the second half of the 20th century, architects make no effort to preserve them. *A priori* refusing to see any merits of these structures, they often chose demolition over any other action. This tactics may be caused by an extremely personalized perception of Soviet- period architecture or by some type of indifference to the work by the architects of senior generation, some of whom may still be around.

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“Structures of this period still encounter strong response, generated by the shared experience of three generations who know each other directly. This type of relationship leads to the perception of a large part of Soviet heritage as being nearly contemporary; also, due to political circumstance of its creation, it appears not only as a witness, but a collaborator of some sort of the occupational regime. The opinions about this type of heritage are destined to remain in conflict as long as this heritage functions in the field of memory in contrast to that of history.” Mickūnaitė [1]. Respect for the Soviet architecture allegedly turns today’s practicing architects into accomplices of the Soviet drama and crime. “Soviet government included architecture and urbanism as its component part, that is, one of the main national, ideological, material, social, cultural and aesthetic assets, into its strategic, political, ideological, social and economic schemes. Architecture lost its creative freedom, its individuality, links with the democratic world and its autonomy.” Minkevičius [2]. While the approach anchored to memory and emotion persists, it is deplorably likely that Lithuania keeps on loosing, at a fast rate, its unique public structures designed and constructed from 1960 through 1990. These buildings, besides being creative manifestations of international architectural styles of the period, also reflect the search for national identity and some features of lay, or in other words, folk art. Lithuanian architecture was especially enriched by the element of irrationality and by a rich diversity of artistic language through the work of the architects of the generation of the 1970s and 1980s. One of the most deplorable examples from this period is that of a department store building named “Merkurijus”: designed by the architect Algimantas Sprindys and constructed in 1983, it was drastically wiped off Kaunas map in 2009. Almost an equally deplorable fate, surely underserved judging by the stylistic value of the building, befell a café building Banga, a structure of unique architectural composition, designed by Gintautas Telksnys in 1976, demolished in May, 2015 Vaitys [3]. In response to the destruction of the department store Merkurijus, prompt action was taken to list, the same year of 2009, the funeral home Liūdesys by Alfredas Paulauskas (1978) in Kaunas, as a heritage property of local significance. However, due to the hastily articulated values attributed of the building and gaps in the methodology of assessment, the building today is neither used according to its purpose, nor exploited to its full capacity: in fact, it is being gradually destroyed. The Leisure Club of Chemistry Factory, Sprindys’ work of 1965, now a property of Kėdainiai AB Lifosa, did survive, but the highly characteristic of his style work by Boleslovas Klova, a mosaic on the main façade of the building, was subjected to conservation work done in an ignorant manner, as “nobody knew what should be done with it” [4]. The Concert and Sports Palace in Vilnius (architects Eduardas Chlomauskas, Zigmantas Liandsbergis and Jonas Kriukelis (1964–71)), attracted the attention of the Department for Cultural Heritage. The building features a cable construction of the ceiling; at the time this structural solution equalled the best world’s construction projects Parasonis [5]. The Sports Palace could be listed as a cultural property only by making reservations to the effective law regulating heritage status in the country. The campus of Kaunas Technological University, due to its distinct layout plan and the arrangement of volumes and spaces – inclusive of the buildings of the faculties of Electronics (1969), of Construction and Architecture (1960–64) and of Chemical Technologies (1969), all created by the architect Vytautas Jurgis Dičius – has also been listed and given protection as an exceptional case. Thus, “in twenty five years of independence, a history of patrimonialization of Soviet architectural inheritance has been made.” Petrulis [6].

The extent of vulnerability of Soviet modernist architecture was reflected in the publication of the *Soviet Heritage and European Modernism* compiled from the academic papers developed on the basis of presentations at the international ICOMOS conference and the 2006 Moscow Declaration [7]. It brought to the fore problems regarding the values of 20th – century avant-garde architecture and the preservation of it. The content of the publications reveals that Russia and the majority of the ex-Soviet Union republics are also struggling over patrimonialization of Soviet–period architecture. As the interpretation of architectural heritage of recent past in Lithuania continues to be entangled in complex contradictions, the paper is dedicated to the aspect of value assessment of public Soviet–period structures, specifically, to the establishment of a broader, holistic and far-reaching set of criteria for the attribution of values to these architectural objects. They should be instrumental for a correct definition of valuable characteristics important for the future thorough and dynamic concepts of architecture, of urban history, of public education and cultural heritage. Provided examples represent cases of loss of a number of public buildings of modernist period which failed to be listed as heritage properties despite of their valuable characteristics. There also examples of exceptions that had to be made to the effective regulations in order to give protection to the buildings in peril. The field of research of this paper is underpinned by the conviction that we have to accept the challenge of re-examining the value of Soviet heritage in order to move the discourse of such heritage from the level of memories and personal experiences into the realm of historical truth.

International contemporary heritage *versus* Lithuanian practice

Where needed, this paper draws on information on listed cultural heritage properties provided by the Register of Cultural Heritage Protection at the Ministry of Culture of the Republic of Lithuania.

In order On the Approval of Regulations for the Inventory of Immovable Cultural Properties [8] of the Lithuanian culture minister, the inventory work of immovable heritage is defined as collecting of past and present data in reflection of material expression of cultural immovable property by taking census of all creations potentially regarded as immovable cultural heritage, as well as storage of such type of data, its refinement and systematization. This document sets forth the assessment criteria, one of which is the age qualification, set at 50 years for architectural, urban, engineering objects or sites with valuable characteristics as their prerequisite to be listed as heritage items. Broader assessment criteria – the values of authenticity, contextuality, architectural-artistic quality and rarity, just like definitions of the concepts of "cultural heritage" and "value" are based on the *Management Guidelines for World Cultural Heritage Site* Feilden [9] by Bernard M. Feilden and Jukka Jokilehto. These guidelines originate from a joint meeting organized in Rome in 1983 by the International Centre for the Study of the Preservation and the Restoration of Cultural Property and the International Council on Monuments and Sites under auspices of UNESCO. The system is considered a model to be emulated by the member states of UNESCO World Heritage Convention. The publication states that human life is closely related to the environment where humans live and work: "it is a foundation of their cultural identity and intellectual and spiritual benchmark for cohesive life quality." Feilden [9]. Therefore, the "contemporary trend is to perceive cultural heritage in the broadest sense as embracing all possible clues which bear witness of human activity and achievements over the course of time." Feilden [9].

The guidelines define the inner value of heritage resource as an act of relational attribution of social qualities to things. Therefore values are determined by society and are prone to change over time. "Some of the values may be more connected with internal aspects of a monument or place, with the form, with material, way of execution, while others with the position of heritage object and relationship with the setting." Feilden [9]. Following this course of thought it becomes clear, that cultural values connected with heritage resources and their relation to contemporary observers cannot be of objective nature, but depend on interpretations which reflect our time. While concrete subjects of interpretation are the public buildings built from 1960 through 1990, as constituting cultural character of the visual environment, which opens up through recognition and acknowledgement and can be defined as the value of identity.

The Lithuanian Law on Protection of Immovable Cultural Heritage of 28 September 2004 defines cultural heritage as "cultural property inherited, taken over, created and transmitted from generation to generation, of significance in ethnical, historic, esthetical or scientific terms." Meanwhile "value" is defined as "characteristics of places or objects of cultural heritage, part or element thereof constituting worth from the ethnical, historic, aesthetical or scientific point of view." [10]. Objects are listed as properties of immovable cultural heritage, as having cultural, e.g. "archaeological, historic, memorial, architectural, urban, technical and technological, artistic or research and public (the need of society to maintain cultural value as national identity and succession) significance." [11]. The Lithuanian Law on Protection of Immovable Cultural Heritage from 2004 does not include a definition for *identity*. Meanwhile the 2005 document On the Approval of Description of Assessment and Selection Criteria of Immovable Cultural Properties states, that the "assessment of objects or sites is directly related with cultural identity of the period – the need to preserve cultural heritage object or site." [12].

The Faro Convention of 27 October 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society [13], emphasises preservation of cultural heritage and its sustainable use as the goal of human development and life quality. The Convention defines cultural heritage as "a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people through time." [13]. Thus in contrast to the Lithuanian documents, the Faro Convention perceives cultural heritage not as cultural properties, but as groups of resources through which humans identify a reflection of their own values. They are not only objects of public significance, as the Lithuanian document spells out, but all aspects of the environment emerging from human interaction with it. In line with the definition in the Faro Convention, heritage resource groups embrace all possible man-created signs of a place, which either witness history or create its identity. This applies to both material and spiritual properties. The Faro Convention is appended by 4 October 2008 Quebec Declaration on the Preservation of the Spirit of Place [14], which defines the concept of genius loci and notes that properties of intangible cultural heritage properties create a richer and more complete meaning to heritage as entirety. This declaration identifies such intangible aspects of the place: memories, anecdotes, written documents, festivals, memorials, rituals, traditional news, values, structures, colours, aromas, etc. Therefore intangible heritage properties contribute to a richer and more exhausting meaning of the heritage as a whole. If we apply this line of thought to the buildings constructed in Lithuania from 1960 through 1990, we see how they mark a certain spell in the history of Lithuania. This historic period represents not only material property, but also spiritual worth, which makes it possible to experience the catharsis generated by the links between past and present time. Though it is not simple to provide practical proofs of feelings, excited by the spirit of the environment, the 2006 World Heritage Convention Implementation Guide does emphasize the spiritual aspect of place and its significance. It is totally missing, however, in the documents of the Republic of Lithuania. The 2008 Quebec Declaration defines the spirit of place as something “constructed by human beings in response to their social needs” [14]. The Declaration notes that the spirit of place is changing with time. It is determined by the communities’ need for change and continuity. Yet the understanding of cultural heritage, increasingly strengthening over the last decade, which recognizes, on a broader scale, human cohabitation with the earth and other people in a society, has not yet been fully integrated into international charters and recommendations [15].

The 2005 Vienna memorandum World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape [15] promotes an integrated approach towards contemporary architecture, sustainable urban development and unity of landscape as a totality, based on the established historic model, a totality of buildings and context. Contextuality in this case is identified as priority criterion for high quality architecture. “Ethical standards and a demand for high-quality design and execution, sensitive to the cultural-historic context, are prerequisites for the planning process. Architecture of quality <...> should give proper consideration to the given scales, particularly with reference to building volumes and heights.” [15]. The importance of context of the objects of cultural heritage is reiterated in 22 October 2005 declaration drawn in Chinese town of Xi’an, entitled Xi‘an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas.” [16]. The document states that heritage objects derive their significance and distinctive character from the perceived meaningful relationships with their physical, visual, spiritual context and setting. The 2006 Operational Guidelines for the Implementation of the World Heritage Convention [17] are constantly revised and updated in order to reflect the decisions of the World Heritage Committee. Therefore every structure from the Soviet period not only shapes the common value of cultural property, but also contributes to the setting (architectural and urban) for each individual heritage object. This meaningful relationship of object and its setting “can be the result of a conscious and planned creative act, spiritual belief, historic events, use or a cumulative and organic process over time through cultural traditions.” [15].

Value is also discussed in the Nara Document of Authenticity of 1994, where authenticity is revealed as the essential qualifying factor concerning values. “Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information.” [17]. The document defines these information sources as all material, written, verbal and visual sources, which provide knowledge on the nature, specifications, meaning and history of the cultural heritage. “Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.” [17].

The contemporary heritage preservation embraces a wide range of qualities and parameters, has its own approach of the values of buildings and complexes and creates conceptions with the goal of perpetuating the inherited property in public consciousness.

Though the 1964 Venice Charter was translated into the Russian language already back in 1966, this foundational document of scholarly heritage conservation did not become an important point of reference for Lithuanian heritage. “The belated development of heritage preservation processes in Lithuania makes it difficult to speak with confidence about quality shifts in this field after the reestablishment of the state independence – it is doubtful whether we can maintain, that there has been a definite shift of paradigm from elemental to all-embracing (complex) heritage preservation [...].” Čepaitienė [18]. The assessment criteria applied to the immovable cultural heritage in Lithuania are designed with only a partial consideration of the relevant international recommendations. However, as we see from practice, it is quite challenging to define by law a broad spectrum of valuable characteristics and to categorize recent experience, even though merits of cultural properties in question seem obvious today.

The field of inquiry, constituted by public buildings constructed from 1960 through 1990, is mapped out by both international and Lithuanian scholarly papers, conferences and literature. It is going to stay on the agenda as long as no decisions are made regarding patrimonialization of this type of architecture. The understanding of heritage and heritage preservation and of the divide between the two within 21st – century context is being analysed by architect prof. Jurgis Bučas, architecture researcher Dr. Jolita Butkevičienė, historian Dr. Rasa Čepaitienė, the art researcher Dr. Marija Drėmaitė and art researcher Giedrė Mickūnaitė. These scholars speak of the roots of heritage, of its cultural significance and tendencies of its adaptation for contemporary needs. They frequently direct their attention towards the subject of evaluation and patrimonialization of public buildings. In the context of Lithuanian studies, the focus is on key cultural heritage concepts in modern Lithuania and how they operate in society. The researcher Živilė Šulskaitė in her publication on Lithuanian cultural heritage problems Šulskaitė [19] compares the practice of heritage listing in Lithuania and in Great Britain and observes that Lithuania badly misses the lowest category of significance. “The practice of foreign countries demonstrates that the lowest level structures under protection are usually most numerous. That means that in Lithuania some of the buildings are either overrated or do not get listed at all.” Šulskaitė [19]. Further comparison of differences between the Lithuanian and the British law regarding the preservation of cultural heritage, leads the author to observe that the Lithuanian heritage law embraces a spectrum which is too broad and “becomes undifferentiated.” Šulskaitė [19]. A closer look at the regulation in Great Britain [20], which is applied to evaluate immovable heritage, reveals a distinction between architectural and historic cultural significance of heritage. Most likely such a generalized approach, which is also the foundation of an assessment strategy, functions as a more suitable instrument for that end.

According to Čepaitienė, who consistently explores the division between historians who pursue scientifically objective interpretation and heritage preservation professionals, “the academically correct interpretations regarding concrete objects, sites or events proposed by professional historians may even interfere with the course established by heritage preservation approach due to their either ***insufficient*** or, by contrast, ***excessive*** character." Čepaitienė [18]. She notes that excessive knowledge "applies more to history interpretation of modern and especially, most recent history." Čepaitienė [18]· Yet comprehensive heritage preservation, the kind of which we expect and should be practicing in Lithuania in line with the Venice Charter, is hardly thinkable without a fruitful dialogue between heritage professionals and historians.

The architecture theorist Dr. Vaidas Petrulis in his paper Manifestations of Politics in Lithuanian Architecture: Cases of Architecture Dehumanization on the Way from Soviet to Post-Soviet Society Petrulis [21] claims that the ideological character of architecture, in as much as it connects with artistic expression, is superficial or symbolic. The examination of manifestations of politics in architecture should be targeting not its symbolical décor, but the profound connection between its meaning and physical form. Another paper by Petrulis, Stilistinės sovietmečio architektūros vertinimo prielaidos [Qualifications for Stylistic Evaluation of Soviet Architecture] Petrulis [22] considers the Lithuanian architecture of the second half of the 20th century in terms of history of style and architectural ideas with the goal of articulating qualifications for the value of architecture created during these years. The author arrives at a conclusion that "In spite of some stylistic variety discernable in Soviet-period architecture, only a small number of these buildings show stylistic solutions of some originality. These particular objects should be protected as reflecting the core aspect of the culture of architecture – the advance of thought." Petrulis [22]. In agreement with the author, it is important to note that he concludes this with a far-sighted anticipation that not all of the legacy of Soviet architecture should be safeguarded. He says, for instance, that "the manifestations of industrial modernization in architecture, as a unique segment in the history of architecture, stand out during the early period. In later years, the corpora of buildings based on the same principles of rational engineering lose the merit of architectural ingenuity and novelty." Petrulis [22]. We can take this idea further and conclude that the author's implicit recommendation is to dedicate industrial structures for conversions, by developing creative cities and spaces of public or residential purpose. A different conclusion seems to transpire regarding public buildings of the period, diverse in terms of style, structure and architectural tectonics. Petrulis' research into Soviet-period architecture gained fundamental expression in a comprehensive, co-authored academic monograph dedicated to Soviet architecture in Lithuania. Drėmaitė [23]. The research has made it clear that the analysed field of public structures from 1960 through 1990, though identified with a totalitarian state, is of interest as an illustration of direct links of politics and architecture and as interpretation of forms of political power. Therefore within the historic context of the science of architecture, it is this variety of Soviet architecture (not its numerical expression) that should be unarguably protected.

Recent fates of public architectural structures from 1960 through 1990

Turning back to the value of identity in the case of Soviet-period public structures, as discussed in the cited guidelines for contemporary heritage preservation, and the idea of value as based on "emotional public links with certain objects or sites" Feilden [9], it is obvious that the losses of public structures disintegrate the very foundation of public emotional welfare. Since individuals experience architectural buildings in their own way, their feelings must also be different. The privilege of an *individual and personal* *experience*: "I worked, I designed, I made an acquaintance, I fell in love or I had a cup of coffee in the inner yard". These are the experiences establishing spiritual links for each individual, for different social groups, or all of them together – with the investigated public architecture of Soviet years.

The unregulated and hasty demolitions harm the foundation of genius loci stronger than any other changes of urban space. For instance, after the clearing of Merkurijus building Petrulis [24] in the summer of 2009, designs were started to make for a multifunctional centre to be built on its site (architect Algimantas Kančas). It is supposed to restore the former closely built-up perimeter of Laisvės Avenue. The attempt to place Merkurijus building under the aegis of protected heritage was not the only available path to rescue the building. The new multi-functional structure, judging by the designs, is about to combine public and residential functions Kliukaitė [25]. The resignation of a residential function would have eliminated the need for clearing of the original structure. The Soviet four-storey structure would have perfectly lent itself for conversion: there was a way to remodel and renovate it without demolition. Prior to the drastic decision to pull it down, Merkurijus building, with its impressive volume, its staircase tower, great location and representative ornateness was one of the highlights of the New Town of Kaunas of Soviet years (Ill. No 1).

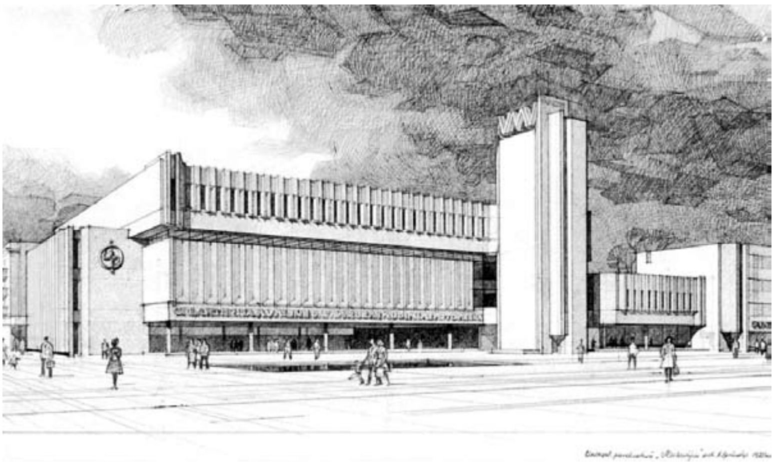

Illustration 1. *A sketch of Merkurijus department store,* 1975. Author Algimantas Sprindys. Drawing from Vilnius County Archive, No. ATD 1184.

The architectural values of the building and their impact on central Kaunas cityscape will remain in the field of inquiry of architectural research, but it is no longer possible to bring back the positive aura of the interior of the store and its setting.

The wall of the shopping block of the department store on Daukanto Street was aligned with the so-called "red line" of buildings; it was withdrawn from it on Laisvės by sixteen meters. It was exactly the architect's decision to break the perimeter of walls on Laisvės that had been long criticised by architecture researchers. Yet, the deepening of the shop windows and entrances, and the opening of a passage created new streams of pedestrians who constantly supplied the then newly created urban space with visitors.

When Laisvės became a pedestrian street, many of Kaunas citizens favoured the place as a meeting point. “When Kaunas citizens identify themselves with the town and the spaces of it, the autobiographic and familial memory dimension matters a lot.” Šutinienė [26]. Now when Merkurijaus building and the public space are gone, the cult meeting spot, on *laisvės, by the fountain* is also dying out. The tradition was connected with the fortunately created public space in the 1960s. It became too exposed when the essential architectural space-shaping feature was lost. Currently the aura of the place has faded while the neighbouring Studentų Square on K. Donelaičio Street has gained it. Looking more broadly, it is an obvious result of the privileged public process to *experience* things *personally*. Besides a material building, which had a strong potential to become a protected specimen of Soviet modernism, society lost an intangible worth created by the local community and time, e.g., the space impregnated with individual memories. The architect Sprindys shared the following thoughts in his letter: “While standing and watching the ruins of Merkurijus, a thought occasionally crosses my mind that someday somebody will look at the pictures of the former Merkurijus and will recall these builders and designers who under the circumstance of the period spared no effort or skills to honestly perform their task. *Feci, quod potui, faciant meliora potentes*.” Almonaitytė [27]. Now memories and personal sentiments remain committed to silent iconographic materials.

It is a shame that the fate of Merkurijus, which received such a loud response from the media, failed to teach the authorities in Palanga health resort a lesson. The voluminous structure of expressive forms, designed by the architect Gintautas Telksnys, was, since 1976, a highlight of the proscenium of J. Basanavičius Avenue (Ill. No. 2).

Illustration 2. *Café Banga in Palanga*. Photography by Romualdas Rakauskas, 1979. Picture copy from: Architektūra sovietinėje Lietuvoje, 2012, p. 202.

During the time of the shortage of construction materials, concrete mattered a lot. It was used for the carved shapes of the artistic looking structure transcending the bounds of functionality. In the words of the architecture scholar Dr. Eglė Navickienė who analysed architectural work of Telksnys, the architecture of the café lends for comparison with the “picturesque and metaphorical stylistics of Antonio Gaudi.” Navickienė [28]. The specimen of brutal concrete Mannerism was probably a unique example in Lithuania comparable only with the physical therapy treatment facility in Druskininkai designed by the architects Romualdas and Aušra Šilinskas in the period of 1975–1981. This structure had a better fate than the Palanga café. During the 2004–2006 conversion of the spa treatment facility, it was integrated into a water entertainment park according to the architect Kęstutis Kisielius’ design, which preserved most of the building’s valuable characteristics. It is true that when the new owners of Banga building started planning investments into the plot of the building and starting a business, there was a reaction from the architectural community. The Board of Architecture and Urban Development of Klaipėda County, a division of the Lithuanian Architects’ Association, protested against the destruction of the building [29]. The chairperson of Lithuanian Architects’ Union architect Prof. Marius Šaliamoras and the chairwoman of ICOMOS National Committee Marija Nemunienė appealed personally asking to look for ways to preserve the building. Other architects offered help in remodelling the interior of the café, suggesting keeping the exterior which only needed restoration. The architect Leonardas Vaitys managed to develop visualizations of a renovated building Vaitys [3]. Yet the hasty steps taken by the town’s municipality brought the structure to destruction. Palanga municipal office made the impression of an organization where the left hand doesn’t know what the right hand is doing, or maybe does not want to know. The attempts to make exceptions and circumvent the difficulties to conquer barrier encoded in the Description of Immovable Properties and Selection Criteria, in effect in Lithuania since its approval in 2005, were thwarted.

An example of a public building of Soviet-period architecture, which was protected by making exceptions to the valid qualifications, is the funeral home Liūdesys [Grief] in Kaunas (Ill. No.3) designed by the architect Alfredas Paulauskas’ (1928–2013) in 1978.

Illustration 3. *Funeral home Liūdesys in Kaunas*. Photography by Vaida Almonaitytė-Navickienė, 2009.

It belongs to the late modernism and features irrational composition and impressive undulating lines Drėmaitė [30]. The elements of the surrounding street architecture, benches, support walls, garbage bins of distinct shapes were all designed as part of one project, therefore the funeral home represents a harmonious entity of a lasting architectural value. The functional purpose of the building is encapsulated by the sculpture *Grief,* a centrepiece of the grounds of the site, and an inherent and substantial part of the entire complex. The architecture of the house, the surrounding street architecture and the function of the complex are integrated into a composition, which was to be protected as having a lasting value through close link with the life stories of Kaunas citizens. Until 2004, the funeral home on Jonavos Street was run by a company of Kaunas Municipality. Following the decision to privatise the building, the new owner kept for the time being the same services and a store of funeral supplies in the building,. Yet the building of "inefficient" architecture was very expensive to maintain. As other privately owned and parish funeral homes launched their operations in the town, Liūdesys lost its original status of distinction. On 1 April 2009 the funeral home was purchased by the KJ 220 company, started at the same address just a month prior to the deal. Supposedly the company was founded for this particular deal, as even the name of the company bears ironic symbolism, being the address of Liūdesys building, Jonavos 220 in Kaunas [31]. The funeral home was sold to a company, which had no intention of operating in funeral business. Prior to this privatisation deal the building did not have a secured state protection, so the purchase was done with an obvious intent to remove the structure as irrational and expensive to run. The plot on Jonavos Street, well sited, especially in terms of logistics, was to be destined a new use. Yet, as it was already mentioned, there was action taken following the demolition of the department store Merkurijus, and the funeral home was listed as a heritage property of local significance in 2009 just after 31 year since its construction, and a few days before the mentioned fraudulent deal [32]. Behind this move was the Lithuanian Architects' Union, which encouraged the Department of Cultural Heritage to include more of the examples of Soviet architecture into the register. The owners of the building contested the decision of the experts of the Department of Cultural Heritage and brought a civil action against the responsible institutions, but the court decision was not in their favour. Since then the owners of the building, *nolens volens,* have to put up with the restrictions. Yet due to the hastily attributed values and gaps in the assessment methodology, the building was listed without a clear definition of its function, the site of the building was not defined as a property. Therefore today the building is neither used according to its function, nor to its full capacity: in reality it is being gradually disintegrated. While the war of values continues, the biggest part of the street architecture has been already lost, the stairs and wheel chair ramps leading to the funeral chapels dismantled and new window openings made in some of the walls; the approaches to the sculptures damaged. The grounds are screened by fencing; vehicles are being parked inside the building and next to it, there are heaps of electric cable and construction debris around. What were the reasons of this seemingly positive action of the heritage institutions and the negative consequences in real life? These deplorably paradoxical situations are created by the short-sighted assessment methodology applied to potential cultural properties. The function of the funeral home was inherent to its architectural forms. This functional type reflected also the tendency of "sovietization" of traditions as well the regionalism agenda characteristic of late modernism Drėmaitė [23]. Prominent and the most valuable and protected characteristics of the building were its architectural tectonics. The same way the function of the shopping centre of Merkurijus simply could not be converted into a residential function. It is natural that the building intended for a commercial function, thus having a big portion of walls blind, could not be adjusted for a residential function. The same trend was manifested in the case of the café in Palanga: when architectural spaces are called into question, or there are attempts to reinterpret the original function of the building, this spells destruction to the integrity of a public building.

All three objects were already included into the special lists in connection with the 2008 measures towards implementation of political trends for architecture approved by the Lithuanian Government decision No. 657, of 03-07-2006. The assessment of buildings and complexes constructed after 1945 through 11 March 1990 was conducted jointly by the Lithuanian Architects' Union, by municipal immovable cultural heritage assessment boards, with municipal heritage preservation units and regional divisions of the Department of Cultural Heritage. The generalised lists at the time featured nearly 200 objects situated all over Lithuania [33]. The activity report by the Cultural Heritage Centre does not enlighten on methodology applied in compiling this list or on criteria used to establish their valuable characteristics. It is not clear either, what future was intended for the listed properties. Today it is obvious that two of the buildings listed are already demolished, and one more is gradually decaying, as the definitions of their worth were short-sighted and faulty.

Recommended revisions in the procedure for attributing values to public 20th-century modernist structures in Lithuania

As it has been mentioned, there is an object's age qualification set at being over 50 years of age for assessed objects or sites of architectural, urban, engineering value. The sites or buildings, which do not meet the specified age, fall into following categories: objects linked with events of significance in the effort of liberation from the occupational regime and in the building of Lithuanian statehood; recent formations created as extensions of objects and sites listed or in the process of being listed, and continuing traditions of formation of historic structures, spaces and aesthetics and thus contributing to their valuable characteristics; objects the design of which meets the age qualification and they were realized more than 25 years ago according to original specifications (materials, structures, technologies, etc.); works of deceased authors decorated with international prizes and awards of Lithuania and other 81 states and created 25 and more years ago; obvious specimen of a particular historic period, recognized artistic style or movement Šulskaitė [19]. The case of the Soviet architectural heritage has manifested that effective age qualification creates an insurmountable barrier, fatal for the condition of heritage property. This mechanism calls for fundamental criticism and should be changed by introducing a method of grouping based on historic architectural styles. This would allow for the grouping of architectural heritage into separate sections linked to historic development of the country (Tab. No 1). Included should be also the years of the first and second World Wars in order to avoid chronological gaps, even though these hardly were the years when any valuable examples of architecture were created. Scholarly research of recent years demonstrates that "we should not automatically identify cultural heritage with the breakthrough phases of Lithuanian statehood." Čepaitienė [18]. The grouping of material architectural heritage according to historic architectural stylistic periods would hopefully render the age qualification irrelevant and preclude overrating of objects, at the same time ensuring the listing of the worthy. This path would redirect the process of heritage assessment from the field of memory into unbiased historic waters without stripping it of its emotional foundation.

Table 1. Grouping of immovable architectural heritage according to architectural styles and historic stages in Lithuania.

Group of buildings	Generalized architectural stylistic peculiarities
Buildings constructed prior to 1840 e.g., prior to the outset of Historism style.	Prominent features of historic styles: Renaissance, Baroque and Classicism
Buildings or complexes built from 1840 through 1914.	Buildings by established architects in good condition, manifesting prominent features of Historism.
Buildings and complexes built from 1914 through 1960.	Buildings by prominent architects, representing inter-war modernism and post-war architectural styles.
Buildings and complexes built from 1960 through 1990.	Buildings by prominent architects of Soviet period modernism featuring the period's architectural tectonics and style.
Buildings or complexes of contemporary architecture since 1990.	Buildings by prominent architects recognized internationally or locally, which display features of contemporary architecture as essentially uniting tangible and intangible heritage.

Other three effective assessment criteria applied to objects – namely, significance, area and the level of significance – are also closely related and prone to ambiguities and different interpretation. Therefore proposed is a set of criteria, better differentiated and approximated to architectural science and art, also arranged in a hierarchical order (Tab. No 2). This set of assessment criteria has been generated based on the fundamental definition of architecture as science and art about space. All five assessment criteria are capable of a generalized definition of scientific and artistic value of an individual building or a complex. Yet we have to bear in mind that evaluators remain a potential value source. Priorities among the criteria can be established only on the basis of their unbiased decisions which have been stripped of memory-level influence. In the broad sense, the entire Soviet heritage is a witness to the occupational regime and cannot be perceived unequivocally. Therefore a highly generalized outline of assessment criteria, also subject to discussion, is presented below.

Table 2. Assessment criteria of architectural buildings or their complexes.

Criterion	
1.	Architectural: the harmony of object's structural and artistic unity and the level of authenticity – objects which have retained no less than two of three components of *architectonics:* of form and/or of construction and/or of materials.
2.	Typicality: types of buildings reflecting architecture and urban planning of the period, significant in terms of country's history (industrial buildings, train stations, schools, hospitals, theatres, town squares, market places, prisons, water mills and similar).
3.	Uniqueness: buildings distinct through their unique stylistic solutions which almost have no analogues and should be preserved in reflection of the development of thought as key aspect of the culture of architecture.
4.	Type of construction and materials: innovativeness of technologies or supreme skilfulness (employment of cast iron, concrete, glass or prefabricated constructions).
5.	Author of architectural object: works of famous architects reflecting key features of their creative style, buildings by architects recognized in professional area, like the winners of the National Prize.

CONCLUSION

The town is a constantly changing entirety, the general view of which is shaped by each constituent element, irrespective of the year of its creation. Town's historic architecture, semantic spaces and cultural cityscapes create an added value and endow the given urban unit with unique features. Both historic and contemporary architecture belongs to the local community and should serve the purpose of education and enjoyment, leisure and tourism. Therefore structures from Soviet years, which should be interpreted as a historic period, are equally valuable as an integral part of cultural property and a manifold sign in the realm of history.

The immovable properties of Soviet years do not in themself appear any source of the problems. They accumulate through emotional relationships, dogmatic approaches and the faulty methodology of heritage listing, which in Lithuania failed to be updated, thus leaving the practice of heritage protection, conservation and management behind scholarship in this field. The perception of immovable heritage merits should be revisited leading to a more generalized perception, one that recognizes the emotional links of society to certain objects, sites and settings, yet at the same time operates on the level of history. It is not such a complex task to articulate the values of public buildings constructed from 1960 through 1990. It has indeed been already done in fundamental publications. Therefore the enhancement of the methodology applied to the listing of immovable properties by introducing a generalized historic parameter and by expanding the boundaries of "elemental heritage concept" is an absolute prerequisite on the road of transformation of Soviet-period modernist buildings in Lithuania from a problem into a sign of architectural and universal progress, protected, within its capabilities, by the state.

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INTEGRATION AND PARTICIPATION

Mieke van Bers (ma)*

Abstract: In the past fifty years the Netherlands has built up a good deal of experience in developing assessments methods for our heritage. Methods developed and used by experts within their own field, based on the perspective of their own discipline.

However, developments and changes within Dutch society have provided strong arguments for revising or updating these systems. The ongoing decentralisation of roles and resources to local authorities and private initiators, increasing attention to vacant properties and to redesignation, together with growing controls on cultural history within spatial planning, all call for integration of methods and participation of stakeholders in the process of valuation.

An inventory of heritage valuation in the Netherlands, gives an overview of the methods for assessing heritage that are currently being applied in the Netherlands. The methods are focussed on a broad field of heritage including cultural landscape, archaeological, built, green, urban and moveable heritage. The results have been published in *'Unity and diversity: a survey to an integrated cultural historical valuation of our tangible heritage'.*[1]

Analysing the results of the invent ory we can point the strengths and weaknesses of the assessment systems in order to actualise existing methods and finding new ones. An international methodology for built heritage can benefit from this and join the focus of integration and participation.

Keywords: assessment, valuation, methodology, Netherlands, landscape, archaeological, built, green, urban, moveable, heritage, integration, participation.

1. INTRODUCTION

Last year, the Cultural Heritage Agency published the results of an inventory of heritage valuation in the Netherlands, called *'Unity and diversity: a survey to an integrated cultural historical valuation of our tangible heritage*.[2] It surveys the methods for assessing heritage that are currently being applied in the Netherlands. The inventory gives us an overview of the existing methods and their characteristics, their strengths and weaknesses.

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Our search in the Netherlands focus on a broad field of material heritage and include cultural landscape, archaeological, built, green, urban as moveable heritage. The inventory was carried out by the Cultural Heritage Agency at the request of the Ministry of Education, Culture and Science.[3] Because of the changes taking place in Dutch society, the government is looking for a more integrated system for valuing cultural heritage. In the coming years, our focus will therefore be, on exploring the possibilities of an integration of assessment systems and participation of more stakeholders to the process of valuation. An international methodology for built heritage can benefit from these results.

1.1. Methodology and systems for assessing (im)movable cultural heritage in the Netherlands

1.1.1. A long tradition 1961–2015

In the Netherlands we have a long tradition to draw on when it comes to developing assessment systems to help us valuing our heritage. We started in 1961 with the *Historic Buildings and Monuments Act*.[4] The introduction of a national policy for heritage in 1961 called for a system for valuing. From that time on the government sought to answer the question 'How do we recognise and acknowledge our heritage?' Answering this first question automatically prompted a second one – 'What is the scope of maintenance and re-use that heritage without losing its value?'

The job of answering both these questions was given to experts. They went on to develop a methodology within each heritage sector. They were focussed on finding a transparent, inter-disciplinary methodology by which these questions could be answered. As their point of departure, they used the criteria outlined in the *Historic Buildings and Monuments Act (article 1b)*:

- beauty;
- significance for scholarship;
- folkloric/cultural heritage value.[5]

Apart from each other, they all developed one or more methodologies which are still used. These experiences and knowledge are of great importance in facing the new challenge in the Netherlands, integration and participation.

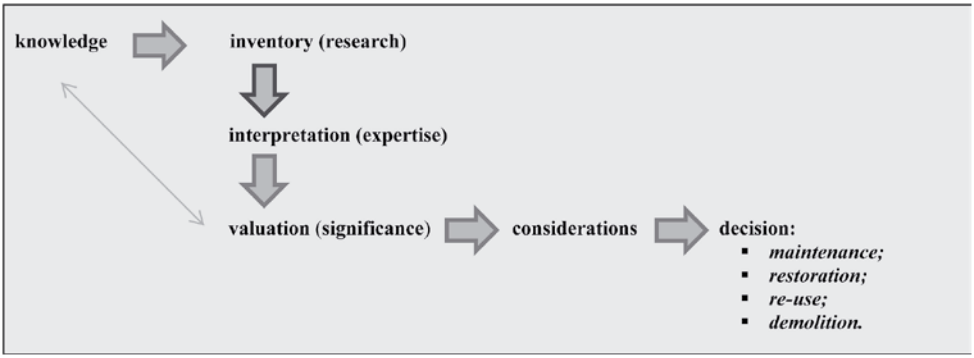
1.1.2 The process: an inventory (research), interpretation and valuation (significance)

The information to answer the two questions within the national policy differs from each other but cannot without each other. The one of recognition and acknowledge our heritage needs more global information about the design and the use from realisation, important alterations until the final appearance now. Telling us why the design or use of the building is more important than that of other buildings. The second question of maintenance, restoration and re-use asks for more detailed information of all parts of the building also linked to the design and the use from realisation, alterations until the final appearance now. Telling us what is the significance of the remaining tangible parts linked to the history of the building.

It is the question that indicates what knowledge and expertise is required. The question can be framed by costs and time and in this way will limit the research. It is in this frame the inventory will result in the significance of our heritage. So, other questions, less or more research, less or more knowledge will influence the significance. The significance will be part of considerations with other values that will finally lead to a decision of acknowledge, maintenance, restoration, re-use or demolition.

Finally the alteration of the heritage itself will influence the significance once again. Because of this dynamic process, the connection between the moment, the question, the time, the costs, the research, the expertise, the interpretation, the significance, the valuation and the decision is crucial to define a new significance of the tangible parts after alteration or new information. Actualising the recognisability and rarity after alteration and the questions of research after new information without losing the information of the former assessment. This dynamic process of connecting the information to each new valuation can be organised in a better way.

Within one assessment experts do follow the same process to answer the questions of the local or national policy. They will start with an inventory, after that an interpretation of the results will follow and finally they will define an valuation. During an inventory the expert will gather information from different sources within the limits of the question, the time and the costs. The data gathered is interpreted using the knowledge of the expert and the assessment criteria of the specific methodology, in order to arrive at a valuation. The result will be a text illustrated with historical pictures, drawings or maps telling the history of development of the heritage, the tangible parts that are left of this history and finally indicates the value of these tangible parts, being aware of the significance.



The aim of the assessment process is transparency, inter-subjectivity by a non-conduct analysis (solely) of the historical values of the heritage. This aim can facilitate the dialogue between stakeholders about the outcome of the historical value. Until now this dialogue not fundamentally has taken place. At the moment the result of the heritage value will be part of a process of decision making in which other values have been considered. The process of heritage valuation is of great importance to improve the awareness of our tangible history (the significance) in this process of decision making. By this it facilitates the considerations, next to other values, what to maintain, repair, change or delete of the tangible parts of the heritage.

1.1.3. Built and Urban heritage management

Within this context the first system for assessing built and urban heritage appeared in 1987 within *the Monument Selection Project guide*.[6] This system comprised a set of well-developed criteria to help us recognise and acknowledge our heritage:

- architectural historical value of the design, the designer, the materials used, the constructions and the details;
- culture historical value of a building's use and user;
- value of its location within its setting;
- ensemble value, the relationship between parts of the building, between buildings and between buildings and gardens;
- recognisability/ integrity;
- rarity.

Urban and built heritage management is a heritage sector that has made great strides in developing valuation criteria. The basic criteria of architectural heritage value (design and designer), cultural heritage value (use and user), and ensemble value (relationships) can be regarded as the first integrated approach to identifying a building's significance. A significance that goes further than the value assigned solely on the basis of the age of the historical material. It involves the significance and experience of the conceptual design or the readability of how a building is used. This approach also pays attention to the significance of a building's location in a garden, settlement or landscape. The tangibility of the material determines the extent to which this significance can still be experienced or recognised.

To identify the possibilities to transform the heritage without losing its value, this methodology was further elaborated in the *Guidelines research building history: reading and analysing heritage* updated in 2009.[7] In the four years after, guidelines have been published for each category of buildings as ruins, churches, monasteries, mills and farm buildings, *A future for…*.[8] Unfortunately to this day the assessment system of built or urban heritage is not enshrined in law. Instead, the criteria are widely accepted within the heritage professionals.

1.1.4 Archaeological heritage assessment

In 1994 an assessment system followed for archaeological heritage, *Dutch archaeology quality standard/KNA*.[9] It is widely accepted among archaeologists and became enshrined in law in 2007.[10] The system is explicitly linked to a value assessment survey and a national research programme, called NOaA[11]. In this way the question, the inventory and the significance constantly serves as input for developing new scientific knowledge and values.

Another strength of the archaeological heritage assessment are the innovative research methods that has been developed. Despite the invisible and inaccessible nature of the archaeological material, archaeologists has developed research methods without touching the material itself, focussed on predictions. These predictions are based on statistics analysis of the relation between archaeological sites and specific combination of geology, called IKAW (a map of indications of values of archaeology). These methods has potential for valuing other heritage such as built heritage.

1.1.5 Cultural landscape assessment

In about 2000 an assessment system was developed for cultural landscape, *Ontgonnen Verleden (1994/2001).*[12] Then, landscape was still part of the natural environment sector of flora and fauna. Five years later cultural landscape was reclassified under heritage management and combined with urban heritage. This then gave rise to a need for a new assessment system. Several initiatives emerged, in which existing classical assessment criteria have been combined with social and economic value. These systems gives us a hand how to introduce other values related to the awareness of the historical value. Unfortunately, the results are of a different nature and they lack uniformity. This means there is still a need for a new methodology that can be applied across the board.

1.1.6 Green heritage

From 1961 onwards, green heritage was part of urban and built heritage management. However, at that time the 'green' component was only assessed in terms of its relationship to built heritage. The independent values of a historical garden were not considered. The *Guidelines research historical gardens: valuing green heritage*[13] and the publication *A future for green heritage* [14] in 2012 has led to this heritage sector becoming a sector in its own right.

The criteria in this assessment system can be traced back to the methodologies for built heritage. The difference is the further distinction between criteria, identifying the significance and criteria rating the significance. The criteria used for the historical meaning of the garden are:

- the garden historical information of the design, the designer, the cultivars and materials used, the constructions and the details;
- the culture historical information of a gardens use and user;
- the information of its location within its setting;
- the relationship between the parts of the garden, between gardens and between gardens and buildings.

The criteria recognisability/ integrity and rarity are used to rate the design, use and relationships of (parts of) the garden. In this way a decision can be made about maintenance or alteration.

1.1.7. Moveable heritage

The Cultural Heritage Agency recently developed a new methodology for moveable heritage that is currently being implemented in the museum sector, *Assessing Museum Collections: Collection valuation in six steps'.*[15] The methodology is tailored to today's society. It pays attention to the question to be answered, a range of different values, as well as being an interactive process involving several stakeholders. This puts it ahead of earlier systems. What is unique about this system is that the future value, or development potential, is also taken into consideration.

An answer is found to the question through a six-step process. The process begins by formulating the question behind the valuation. Next step is deciding what you are going to value and who the stakeholders are. Step three decides about the relevant criteria for the valuation including these for cultural historical, social and economic values. Step four assigns value scores and step five is processing the assessment. Finally decisions are made in step six. For more information about this methodology see our website http://www.culturalheritageagency.nl/en/museums.

1.2. Critical evaluation/strengths and weaknesses

By placing these assessment methodologies alongside one another, we see the differences and similarities, the strengths and weaknesses for both the inventory (research) and the valuation (significance).

1.2.1. Collaboration will increase the significance of our heritage

Apart from the strengthens having a methodology, each of them focus on a different part of our heritage. But it is not until we combine this varied outcome that we gain an understanding of our collective memory, the tangible reference to our history, the story of our heritage. This is why as less knowledge or expertise should be excluded when assessing our heritage. A collaboration between experts, stakeholders and heritage organisations can increase the knowledge of our heritage with a better valuation and tangibility as a result.

1.2.2. One language, between experts, will facilitate the collaboration

To collaborate, to participate and to share our knowledge we have to speak the same language in order to understand each other. The terms and definitions of the existing methodologies differs a lot between the heritage disciplines. At the moment they are an obstacle for experts to understand each other. Fortunately the different languages of experts appear more different than they actually are. Comparing the criteria they all focus on:

- the design, the designer, the materials, the construction and the details;
- the use and user;
- the relationships between parts of the building, between buildings, between buildings and its surroundings (noting the design and use);
- recognisability;
- rarity.

Common language	Criteria of the methodologies of built, urban, archaeological, green, movable heritage and landscape.
Design, designer	beauty, information value and representative, architectural-, art historical value, value of historical gardens, historical urban value, characteristics, artistic, art historical, architectural history, design, workmanship, decorative, location;
Use, user	remembrance, social value, cultural historical value, general historical values, historical, biographical, social-history, natural history, technological history, scientific history; provenance, documentation, life story, biography, source, pedigree;
Ensemble	ensemble value, quality of content, completeness, unity;
Recognisability	integrity physical quality, conservation of physical quality, recognisability, condition, state, intactness, material authenticity, conceptual authenticity, contextual authenticity; material integrity;
Rarity	Rarity, quality of content, rarity and representativeness, uniqueness, exemplar value, prototype, type-exemplar;

1.2.3. Incorporating technical condition as being part of the recognisibility

Technical condition as a criteria is mentioned in the assessment systems for archaeological and moveable heritage, but not in others. Nevertheless this information is quite important to define the recognisability. The technical condition indicates the possibilities for repair and therefore contributes significantly to identifying the integrity by tangibility. Restoration of the historical materials itself is an expertise that influences the authenticity en recognisability of the significance. It is because of this we should gather this information in the inventory and make it part of the interpretation. Finally the repair itself will influence once again the value. In the Netherlands experts of restoration are making guidelines to be aware of the significance of the material, to decide what has to be replaced and what is the best way of replacing it. The information and communication is organised by Stichting ERM.

1.2.4. Other values: social and economic

Other differences between the systems are revealed when we look at whether or not they make reference to social en economic value. The social value concerns a particular group or community rather than the individual. They differ from cultural history value in that they relate to the current meaning. To this day, the assessment systems of movable, archaeological heritage and cultural landscape pays attention to the social value. The social value call for an interactive process with stakeholders and community. The results of the valuation of cultural heritage can contribute to this process by making the significance of the heritage ‘visible’ by linking the significance to the tangible parts of the heritage. That’s why the archaeologists define more value to the visible than the invisible archaeology.

The economic value does not refer to financial value but to the extent to which it generate revenue for the organisation, neighbourhood, municipality or region, or attracts additional visitors. It is only the methodology of movable heritage making it part of the assessment. The system for moveable heritage recommends an interactive six-step process involving all stakeholders. In this process a joint value is assigned once the cultural heritage value, social value and economic value have been individually established.

Values	Meaning
historical	significance (design, use, relationship); rating (recognisability, rarity); keynotes for repair, alteration or new values;
social	the result of the interaction of the historical value with the stakeholders/ community;
economic	generate revenue for the organisation, neighbourhood, municipality or region, or attracts additional visitors.

1.2.5. More transparency using (integrated) guidelines for the inventory (research)

Finding the same language, collaboration between experts should not be that complicated because they adopt virtually the same scientific approach. The valuation process always exists of an inventory (research), interpretation and valuation. All the assessment systems in the Netherlands follow these steps but not all of them give guidelines. More transparency about the process, the research, the sources, the methodology, the interaction and the considerations will [het draagvlak stimuleren het begrip, de kwaliteit en de verwachtingen van het resultaat].

The guidelines are specially important because the amount of available knowledge has a major impact on the ultimate valuation. More or less information will influence the valuation. That's why gathering and mentioning information and researching sources as part of the inventory is that important. Sources, ranging from books, websites, historical maps, illustrations, archives to the heritage itself. Excavations, archaeological building research, dendrological research and colour charts are examples of researches (part of) the material itself.

Archaeologists have made quality guidelines for the inventory as well as for the valuation. The inventory asks for valuation (desk) research, as well as a PVE for the excavation on the material itself. The guidelines for building archaeological research do offer quality guidelines solely for researching the history of a building using the material of the building in situ. At the moment, the depth and manner, in which these steps are carried out differs across the heritage sectors. These guidelines can be used to integrate, coordinate and streamline all guidelines more effectively.

1.2.6. More knowledge by an integrated (inter)national research agenda for our heritage

The whole process of valuation will generate new information and knowledge but will also leave some questions unanswered. It is of great importance that these questions will be answered in future. The archaeologists has organised the connection between the results of a valuation and a national research agenda, the national archaeological research agenda (NOaA). In this way the results of valuation are used for the purposes of new scientific research and more knowledge, which as a result will influence the value. In this continuing process registration of all sources and expertise's used for the valuation is a necessity.[16]

Although experts in built, green, moveable heritage and cultural landscape also conduct research, unfortunately there is a lack of a link between the results and a national research agenda. This connection and continuing process is in advance for all our heritage. The knowledge and expertise of archaeologists' could help us to organise a regional, national or international research agenda for our (built) heritage.

1.2.7. Differentiation between the significance and rating the significance

Beside a text and illustrations the result of an assessment can be also a [waarderingskaart]. To understand the map the text and the criteria are essential. We can see a difference in criteria using to define the significance (of the design, the use and interrelationships) and criteria rating that significance (by recognisability and rarity). The main criteria identify the story/meaning based on the research and the available knowledge. The sub criteria of integrity and rarity are primarily important for rating the main criteria and determining the extent to which the story is still tangibly present.

This division supports the process of decision-making with regard to recognition, restoration or alteration. It also provides an opportunity to use the significance as a source of inspiration for the design process. Finally it gives us the opportunity to collaborate more with the world of archives and immaterial heritage.

Distinction	Criteria
Significance	design and designer (materials, construction, decoration); use and user; relationships between parts, between objects and between objects and structures.
Rating	recognisability; rarity.
Keynotes	repair; alterations; new values.

1.2.8. Communicate with stakeholders by using keynotes for repair, alteration and new values

An in-depth analysis of the (building)history of development will be helpful as well as key points of departure soon reveal possibilities for repair and alteration.[..]

1.3. Integration and participation

1.3.1 The perspective

In the past fifty years the Netherlands has built up a good deal of experience in developing methods that experts can use within their own field, based on the perspective of their own discipline. However, developments and changes within Dutch society have provided strong arguments for revising or updating the system. The ongoing decentralisation of roles and resources to local authorities and private initiators, increasing attention to vacant properties and to re-designation, together with growing controls on cultural history within spatial planning, all call for integration of methods and participation of stakeholders in the process of valuation. This can result in:

- more collaboration between experts;
- one language;
- incorporating technical condition as being part of the recognisability;
- incorporating new values to the historical value, such as social en economic value;
- integrated guidelines for the valuation process, the research and the methodology;
- more knowledge by integrated regional, national, international research agendas for our heritage;
- differentiation between significance and rating the significance and adding keynotes;
- interaction with stakeholders about the historical value;

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GENIUS LOCI AS A "NAMELESS VALUE" OF NATURAL AND BUILT HERITAGE

Rasa Čepaitienė

INTRODUCTION AND AIM

At first sight *genius loci* seems to be a sense that *just overwhelms* you. We fall in love with a city we are visiting for the first time, bustle of its streets, and sound of its cobblestone roads. One does not need to hold a diploma in art criticism, or be an expert of Gothic or Classicism... It is a first-hand feeling which we cannot even accurately name or explain. You can only utter – *it is good, cosy and pleasant here,* or– *it is a weird and unpleasant place, I would not want to come back here*... (The spirit of time or *genius temporis*, on the contrary, is not contented with the first impression and demands knowledge or at least a desire to understand the origin of those signs from apparently another time – this hardly definable *once (upon a time)* – in the visible environment as if footprints of the past in the modern landscape). The *spirit of place* is indeed a nearly metaphysical, almost intangible and metaphorical term. Is it in fact possible to touch this so volatile and ephemeral concept without becoming overly lyrical or even mystical about it, without sharing one's personal experiences and feelings? Could it be that the spirit of place and personal experience are really inseparable and as such cannot be conveyed objectively?

Despite a (seemingly) ephemeral character of *genius loci*, the duration of its shaping is often counted by hundreds or even thousands of years, and sometimes remains stable and resilient to changes. Definitions of *genius loci* in Wikipedia and similar online sources distinguish two meanings, i.e. secular and sacral. It is a *distinctive atmosphere* or a *guardian spirit* of a certain place. The second anthropomorphised image inevitably takes us back to the archaic times of cult and ritual, a sphere of myth and sacredness. Should we then engage theology and mythology, folkloristics or religious studies as being best acquainted with the world of invisible spirits? On the other hand, nowadays it would be complicated to determine the number of academic disciplines directly or indirectly analysing the natural or inhabited (living) environment as well as the people's relation to the place. Recently, social sciences and humanities began even discussing the *spatial turn* which followed the *quantitative turn* in the history science in the 1960s, and the *linguistic turn* as well as *cultural turn,* familiar to researchers of postmodernism since the 1970s.

Both connotations of the spirit of place are taken into consideration in this essay. Going deep into this phenomenon will require reconstructing both the genesis of the concept, and its field of meanings in different historical-geographical contexts, especially in order to understand the causes for its recurring relevance in certain periods.

The enigmatic *genius loci* has been luring believers and poets, romantics and tourists since the Antiquity. Like a *hierophany* – a place characterised by revelations of deities or visited by spirits, or like a creation of a man of genius in architecture, design, art of parks and gardens, the spirit of place has time and time again inspired gifted writers or painters to attempt grasping its mysterious aura. The poetic-romantic, even nostalgic sense of the place would become particularly sharp at the times of social reforms and stirrings, especially in the face of radical changes in the visible environment, which already at the turn of the 18th and 19th centuries prompted a physical and imaginative escapism of European artists and intellectuals to exotic lands, pastoral idyll of villages, or glorious past of the nation.

The most violent blow to sensing and preservation of the special atmosphere of locations will probably be delivered by the pragmatic and utilitarian process of their remaking and unification (inspired by modernisation and technical progress), which in the countries ruled by the Soviet regime was displayed with an exceptional brutality and even with an open hatred to the spirit of place, e.g., destruction of the old cemeteries practiced in the Soviet Union cannot be explained by any logic or utilitarian calculations. The roots of such hatred could have lain at the core of the Soviet ideology expressed in the line of "*The Internationale*", the former anthem of post-revolutionary Russia and later of the USSR, declaring that "we will destroy the old world".

At present, with a social mobility on the rise (migration, business and consumption trips, mass tourism...), people identify themselves with a specific location less and less, and the homeward bound syndrome is weakening, which results in a phenomenon of *placelessness* or displacement first discussed probably by geographer Edward Relph. Yet this pessimistic view can be challenged: although due to unification of places (standard new architecture and infrastructure, chains of the same shopping centres and amusement parks...) their certain meanings can be lost, but it may help new meanings to emerge, e.g., identification of Manchester with a certain music style and club culture is a relatively new phenomenon.

Locations with a special aura have always attracted artists, worshipers and tourists (very diverse yet paradoxically similar groups of visitors and contemplators of the local beauty) sensitive to the magic of such places. Still the exceptional effect of appeal of certain places cannot be explained merely by their aesthetic or other characteristics such as being unusual, rare, exclusive, which could be typical of numerous other (less visited) places. Let us recall the Leaning Tower of Pisa, one of the icons of global tourism, though many parts of the world[1], including Italy itself, have other leaning buildings. However, the famous belfry is just a part of the stunning architectural ensemble, and this part (in tourist consumption) upstages such other equally valuable – in terms of art and history – elements of *Piazza dei Miracoli* as St. Mary's Cathedral, the baptistery and *Campo Santo* now turned into a museum of antique gravestones and sarcophagi and other edifices.

To cross the boundaries of the two major traditions in usage of the modern term *genius loci* – the romantic tradition and the utilitarian one – the present paper will further give a strong focus on the attempt to revive the initial meaning born from the antique culture

1 For example, a residential building in the Town Hall Square of Tartu (Estonia).

and worldview. Such meaning may become productive, and can be used in a new and constructive way in various present-day social contexts based on an *interactive relation* to the environment where one lives. At the same time it is clearly understood that the aims to synthesise the cultural insights scattered in fragments along with the suggestions of returning to the sacral origins of the term and phenomenon in the current secularised world are senseless, since the places of hierophany and pilgrimage are increasingly being replaced or substituted by *lieu de mémoire* (“realms of memory” in the sense introduced by Pierre Nora) and consumer-oriented replication of *images* – simulacra of exceptional places.

GENUINELY ANTIQUE MEANINGS

A strong sense of spirituality of certain locations is characteristic to paganism and totem cultures, all three Abrahamic religions, and particularly to the Eastern beliefs and worldview systems (Buddhism, Zen Buddhism, Confucianism, and especially Shinto). The locations where deities or spirits manifested themselves, as well as the places or things related to graves or relic of spiritual guardians, saints and religious gurus serving for and acting as intermediaries in the dialogue between the people and spiritual powers – hierophanies – have been treated with a special attention and reverence in all cultures. Such location would often be surrounded by legends and stories explaining its magical or exceptional origin, e.g., the legend of the founding of Vilnius, the capital of Lithuania, the four local spirits or land wights *landvættir* – the eagle or griffin, the dragon, the bull, and the rock-giant – guarding the isle of Iceland from all four sides and depicted both in the national coat of arms and the obverse of coins, etc. The spirit or guardian of place is often implied in the toponym itself, and the examples may include totemic place names (Berlin – *ber* – a bear which is a tabooed totemic name and for instance in the Slav culture replaced by a name of the “honey expert” (*medved*)), sacred names (Athens, numerous cities dedicated to Catholic saints – from San Francisco to Santa Monica...), mythological names (Rome, Paris), and finally historical names (Alexandria, Ekaterinburg, Karlstad). Let us recall the myths about Moscow as the “Third Rome” or Vilnius as the “Northern Jerusalem”, and Bucharest often named as the “southern Paris” with its eastern counterparty Baku, etc.

Plato identified the origin of genius with conscience as a communication channel between the universal Spirit and human soul (*psyche*). It is interesting to note that the Lithuanian word *są-žinė*, German *ge-wissen*, Slavic *so-vest,* and Latin *con-science* (later inherited by the Romanic and English languages) refer specifically to internal awareness. Conscience seems to be above the individual or social ethics as a set of moral principles implanted on a genetic level (according to the European philosophy), or as an internal memory of former incarnations (according to the Eastern religions). On the other hand, the *genius* is also an ability which responds to this internal calling to discover and fulfil one’s vocation by pushing near the limits of cognition allowed to a human being and already bordering insanity.

Although each ancient culture had a sense of sacredness with respect to the world inhabited by people, or some places filled with gods and other invisible spirits, this relation with specific places remained enigmatic and not instantly obvious in the Antiquity. However, it was believed that the presence of those spirits in a specific location transcended its existence enabling an observer to penetrate its visible surface. Thus, already in those times the existence of location was sensed and defined by its quality and content (rather than by topographic limits and characteristics) as a symbolic local reality of sorts, marked by a special aura and spirituality, visibly embodied through traces of human thoughts and activities in the history. Accordingly, the spirit of place is also the *local conscience* admonishing to refrain from ethically impermissible actions rather than referring to what can be done there. Certain locations could also be called "places of conscience", because people would travel there to perform penance (*metanoia)* or with a hope of Divine grace. Thus, they are the places where one could experience *catharsis*, a spiritual and physical cleansing and recovery (that is why they are often near springs considered to be miraculous and healing).

The opposite of places patronised by gods and well-wishing spirits would be daunting, cursed places where any human activity or even visiting is often prohibited by the tradition or unacceptable due to a lethal danger to the body and especially to the soul. They are frequently places of disasters, accidents, or fall and sins in general, as well as deserted towns and buildings which are haunted. Some of the most famous are biblical Sodom and Gomorrah, situated on the southern shores of the Dead Sea, reeking of sulphur and poisonous gases, which in many languages and cultures became a symbol of the moral degeneracy associated with homosexuality. Here we can also mention Chernobyl Nuclear Power Plant and its neighbouring and abandoned after the catastrophe town of Pripyat where quite a few horror films have been shot by Hollywood industry. Interestingly, such frightening and ominous places as geopathological zones, crossroads, mythical evil-boding stones or marshes, derelict territories or wastelands, haunted houses, etc. are recognisable from their names: the Hanged Men Cemetery, the Devil's Stone, the Witch's Swamp, the Death Valley, Dead Lake, etc. In fact, some of those tabooed places can be situated near holy locations as if their (lesser) antipodes.

Despite the universal nature of this phenomenon, one should keep in mind that in Greek and Roman cultures the primary *geniuses* guarded *only* living beings especially the father and mother as the pillars of the family hierarchy. Meanwhile in the Roman mythology, the duties of protecting places closely related to a specific space (home) had been trusted to *Penates* and *Lares*[2] for a long time. Thus, the *genius* fitted the function subsequently to be taken over by the Christian institution of *guardian angel* which, notably, is most often depicted in popular iconography as guarding and protecting children rather than adults.

During the times of the first emperor Augustus (63 BC – 14 AD) the *genius* of the leader was increasingly perceived as the patron of the entire territory of the empire – *locus*. Thus, only at the times of the empire people started to perceive that each place has its special guardian spirit. There were large numbers of altars dedicated to the spirit of a specific place all over the Roman Empire sprawled across Europe.

2 Apparently those home spirits had certain "specialisation", e.g., in *lararia*, a certain home altars, each Roman family worshiped Lares who were protecting the hearth and home as well as the family, whereas Penates were responsible for food storage, i.e., barns and granaries (*penus*). Vesta (the guardian of the hearth) and Genius (who patronised the father of the family or *pater familiae*) were also honoured. We may find certain similarities in Lithuanian mythology; especially in terms of *kaukas* and *aitvaras* who are rather controversial household spirits capable of both bringing wealth and taking it away.

Still the term was sometimes used in a generic sense, if the person who was praying or offering a sacrifice was not certain which specific deity or spirit is guarding the place he or she is visiting. In antique iconography *genius loci* was often depicted as a young man holding in his hand a cornucopia, a patera (libation bowl) or a snake.

It is interesting that the idea of a "spirit guarding the place" could originate only in the culture which perceived itself as *being born from care (protection)*. Let us recall the legend of the founding of Rome where a wild animal – a she-wolf – fostered and nurtured two human boys. It was the Roman understanding of protection which could fuse such integral components as individuality of nature (including the peculiarity of the place, its unique characteristics) and human tendency to be active (with associated peculiarities of cultural and artistic expression). It is by far the best summing up of this exceptional quality of the Roman culture, so special even in comparison with the Greek culture which (unlike the Roman one) regarded nature as a resource or a "storage of resources", which would seem much closer to the subsequent Judeo-Christian perception. For a Roman, cultivating the nature in general and a separate place specifically was the highest activity which was the purpose in itself, i.e. *cultura*. No wonder that they were inclined to grant a privilege of metaphysical protection to so carefully "cultivated" places by assigning a "spirit of place" to each. The main point is that such notion of culture is synchronic, i.e., is timelessly focused on itself, on honing harmony among its parts, and its internal structural perfection. It is precisely for this reason it was not questioned by applying the criteria of change and historicity, diachronic introspections of culture, which later (especially starting from the Renaissance) would be of so much interest to the European culture. This is one of the core characteristics of the Roman *genius loci*.

Naturally the places spiritualised by either hierophany or human activity as well as degraded ones do not dominate in the landscape, so the reasonable question is whether any place would have its "spirit", or such would be quite rare cases and exceptions to the landscape? The above-mentioned examples tend to narrow this concept to the places of direct existence and intervention of deities or other supernatural beings in the course of history. However, one may note that the later meaning of the special atmosphere of the place would become a qualitative characteristic enabling to expand the field of usage of this term.

APORIAS OF *GENIUS LOCI* IN MODERN CULTURES

As we know, in the epoch of the Renaissance the discovery of laws of the linear perspective, a growing number of travels overseas and the rise of more precise cartography lead to the qualitative change in a relation to a place. The terms of an objective geometrical space introduced by René Descartes were applied in an attempt to define logically and impartially the phenomena which used to be perceived more implicitly, without separating the observer from the object being observed, the man from his place in the world[3]. Eventually, in the 18th–19th centuries in Europe,

3 The landscape theory developing in geography and anthropology initially also collided with the contrast between local peculiarities visible by a specific view of an individual and the objective analysis of a space in order to disassociate from the vantage point of a movable subject as much as possible. A typical example of this approach is "The Morphology of Landscape" (1925), the famous paper written by American geographer Carl O. Sauer.

where the prevailing form of cultural expression became Romanticism, *genius loci* was again pulled out from the passive into active use, but lost its former specific notional character in the process. An exceptional versatility of this concept (notionally integral in the classic world) downgraded *genius loci* – in the modern world – to the *table talk* level, a status close to the pre-romantic *picturesque* characteristic at best. The question is where we should look for the notional centre of gravity of this particularly broad concept in the conditions of modernity? It can be assumed that the essential division between the universalism and cosmopolitanism of the Enlightenment, and the new romantic ideas lies in the relation to a place: where worshipping of the art of "timeless beauty" of the ancient Greece and Rome is being gradually replaced by discovery of the indigenous folk cultures. That is why it is important to remember and reconsider the causes and key stimuli for rebirth of *genius loci* in the epoch of Romanticism, or rather just one common specific characteristic of the period, i.e. *reactionary views*.

Reactionary views in this context are, of course, a painful response of the romantics to those sudden and – vaguely and dauntingly apprehended as – irreversible changes in culture, society and living environment which started with the dawn of the industrial revolution. Thus, a "fixed idea" of many a romantic to rehabilitate and restore the defunct and vanishing forms and practices of culture manifested in the Gothic Revival movement, painting of pre-Raphaelites or an emerging heritage protection thought of British "anti-restorers" should not come as a surprise. Here lies the origin of the famous romantic yearning for "organic culture" contrasting it with the new mechanistic and technical image of the world.

Nevertheless, manifestation of romantic impulses and idealistic stimuli in the milieu of Western intellectuals should not mislead us and obscure the fact that there were already substantial differences between the then new aesthetic vocabulary and archaic perception of *genius loci*. The German *Volksgeist*, which gained popularity at the time, reflected the spirit (*Geist*) of a territorially and ethnically defined *community* which expresses itself through specific articulated pieces of art rather than the spirit of place. The "spirit of nation" understood in this way was internal and immanent rather than externally defined as a quality of a certain entirety of people distinguishing it from the others. Intellectuals of the Enlightenment perceived the "spirit of nation" as a quite rational, complex and generalising quality, e.g., Charles de Montesquieu associated nature as the principle of the standard with the "genius of people" as an ability of self-control/self-government, the standard of ruling, (hence *The Spirit of the Laws* (French: *De l'esprit des lois*)), whereas the "spirit of people" to Voltaire already meant a certain cultural dimension, the whole of popular customs and traditions. The subsequent discourse of German idealism and Romanticism will associate this term even more closely with the teleological or simply theological vocabulary, for instance, Georg Wilhelm Friedrich Hegel will identify the "people's spirit" with "the God's people". It will coherently generate an explanation of the permanent characteristics assigned by later idealists and romantics to individual nations, and their historical path based on a peculiar logic of the Divine. Thus, the concept of *Volkgeist* was increasingly approximating *Volkdsbildung* – creation of the nation, which became relevant for the developing nationalisms of the Central and Eastern Europe.

Although the academic historical tradition – developing simultaneously with the modern political nationalism – focused on the objective needs to learn the "national history", it did not prevent the rise of the commemorative cult of the nation itself. The latter manifested itself both through the movements of preservation of artistic and architectural heritage created by the “national genius” in various European states and through “nationalisation of the space” of the state – the search of typical “national landscapes”[4]. When nations replaced descriptions of lives and military campaigns of their rulers, and became a political subject and an object of history studies in the same time, they began to be viewed through the prism of the actual physical and also poetical as well as symbolical landscape of the *homeland*. Such newly created collective images of “national landscapes” in fiction, poetry, painting, state propaganda, etc. helped to foster a collective identity supported by the belief that a specific nation is not only entitled to a relevant territory where it has allegedly lived from the ancient times,[5] but such nation is united and homogenous in terms of ethnolinguistics and culture. Perhaps the first work of this genre was *Histoire de France* (1833) by Jules Michelet where descriptions of the national character are associated with peculiarities of the provinces of the French state.

However, the rapid processes of modernisation which started in the 18th–19th centuries along with expansion of European colonies overseas gave birth to another broad phenomenon, namely alienation to the place which was now perceived merely as a source of productivity, profiting and material gain, and that gradually led to depletion of resources, impoverishment of land, degradation of the environment and subsequent ecological problems. Ironically, this feeling of alienation enabled to transform the nature of reclaimed lands to a positive *picturesque* image as well. For instance, this is how the overseas colonial possessions of the British Empire were symbolically merged into one integral image of the state by invoking aesthetically appealing and idyllic sceneries of exotic landscapes in painting, graphic arts or fiction.

We should not forget that landscape painting gained popularity in Europe starting with Italian Renaissance in the 15th–16th centuries, and in the 17th century the landscapes of England were already perceived as a symbolic representation of mythological, literary and aesthetic aspects of the local nature and culture. Thus, thanks to European colonial expansion this “*picturesque*” characteristic became that quality of newly discovered and conquered overseas territories for which those strange exotic cultures could be perceived, soaked up and conveyed by the imagination of Europeans. Romantic European writers, poets and painters most often portrayed the indigenous people of distant lands as remaining in the natural state untouched by civilisation, and such state was associated with *Arcadia*, *Eden*, primitivism and “savageness”.

The “picturesque” theory developing in the art criticism of the 18th–19th centuries echoed this tendency by conveniently creating an image of the colonised people as observed and controlled subjects, and by attributing to the colonists the opposite active role of observers and controllers. Such aesthetic debates continued the former European discussions regarding principles and purpose of representing landscapes in art,

4 It is interesting to note that these “national landscapes” are sometimes symbolically recorded even in national flags, e.g., flags of Argentina or Ukraine.

5 For instance, the German anthem *Das Lied der Deutschen* (The Song of the Germans) contains the lines which are no longer performed: “*From the Maas to the Memel / From the Etsch to the Belt / Germany, Germany [...] above all in the world...*”

especially intense in the romanticism epoch and making a huge impact both on the growth of tourism (from the already usual *Grand Tour* trips of the nobility to such countries of antique heritage as Greece and Italy to more remote, mysterious and exotic lands) and formation of the national identity in the parent states, i.e. England, France and others.

On the other hand, the *picturesque* concept had an unquestionable influence at the turn of the 19th and 20th centuries with a start of network of *skansens* (ethnographic open-air museums), and ecomuseums later, in the 1960s–1980s. Thus, the efforts of preserving the tangible folk culture or the industrial past no longer threatened to rip those objects from their inherent cultural surroundings and landscapes by placing them in a decontextualised and artificial environment of museums, or it was at least attempted to recreate their features in specially selected territories where such objects were relocated (for instance such solution was applied in 1965 when Rumšiškės Open-Air Museum was founded: Lithuanian ethnographic regions were "settled" in the landscapes which were morphologically closest to those regions).

Nonetheless, the "elemental" and elitist (favouring most prominent heritage monuments created by the nation) perception prevailing in the heritage-related thought of that period meant that ideally, taking over, transferring and preservation of cultural heritage was possible only in museums or by "freezing" their status *in situ*. Thus, the museum (which in itself was a great invention of European civilisation) with its new mission could not go further from the "spirit of place" as it did when heritage specialists concentrated on collection, accumulation, classification and evaluation of unparalleled valuables of the national past.[6] Such isolated exceptions as an uprising of cultural workers of Danzig in 1848 against intentions of the town museumification only confirm tendencies of the epoch to conduct a scientific analysis of the local peculiarities, to institutionalise them or place in a hierarchy (which later will be harshly criticised by the specialists) instead of cherishing the local spirit.

Thus, the idea of *genius loci* in the intellectual milieu of the 19th century was not consistent with the idealistic-theological explanations and the developing rationalist tradition of historical thinking, or with the practices of early nationalism for that matter. Consequently, even the *patina* cult, which peaked at the time and was often associated with an image of the "spirit of place" as well as other phenomena of romantic culture, should be understood adequately, avoiding anachronisms. To such true romantic as John Ruskin, who wrote about patina in *The Seven Lamps of Architecture*, patina was not an irrational measure by means of which a sensual comeback of the desired historical epoch was to occur, or as romantics called it a "revival". This tradition in perception of patina in the 19th century was quite reasonably generalised by heritage theoretician Michael Petzet in early 21st century, claiming that the time covering those objects with a certain layer enabled romantics to sense the historical perspective, evoking reverence to the heritage monuments as to documents of the past. As a result, the aesthetic function of natural aging processes of heritage objects then remained subjugated to their historicity.

6 It should be noted that at present this method does not necessarily ignore or destroy the spirit of place. Sometimes quite the opposite happens, and the attempts of its revival are successful. That was the case with *One Street Museum* established in the old Podol district in Kiev (*Andrejevskij spusk* or *Andriyivskyy Descent* street) in 1991, and highly acknowledged internationally.

The fashion of the real or even artificially created ruins (the “genius of ruins”) of the 18th–19th centuries by itself appealed to the scars left in the heritage monuments by time or history and their silent story rather than to a complex reflection and contemplation of the site. J. Ruskin and W. Morris, the romantic pioneers of the British heritage conservation, were generally interpreting those “atmospheric places” in the ancient epistemology prevailing at the time which Alois Riegl, an Austrian art historian, would define as *Alterswert* (the age value) in the very beginning of the 20th century. In a similar manner, Jacob Burckhardt and the remaining speculative culture history advocates would talk about “spirits” of “the Renaissance” or “Renaissances” rather than spirits of “Italy”, “the Apennines”, and “the Mediterranean Sea”. Even Johan Huizinga was more interested in that strange transitional epoch which he called “The Autumn of the Middle Ages”, and not in the exceptional spirit of Burgundy he cherished so much.

At the turn of the 19th and 20th centuries, the crisis of historicism which suffered the history science accompanied by disciplinary fragmentation of humanitarian cognition and the deepening relativism of cultural values being affected by their mass destruction during the greatest calamities of the 20th century – two world wars and other socio-political crises – as well as the subsequent neoliberal turning of nearly everything into merchandise, instinctively prompted to turn attention to the antique ideals of harmony, beauty, and completeness. However, we see rather opposing views to the phenomenon of the “spirit of place” emerging in the intellectual and socio-political milieu of post-modernity, and such views were largely influenced by a particularly rapid advancement and expansion of technologies permeating all spheres of life, including architecture’s creation and spatial planning. On the one hand, the spirit of place was further ignored and destroyed for the sake of “research and development”; on the other hand, we may discuss a true revival of the idea of *genius loci* or even a certain hunt for it in order to reproduce artificially and replicate the “atmospheric” nature of exceptional places.

In fact, the typical, standard construction solutions and massive mechanisation of agriculture apparently allowed sacrificing both aesthetic and ecological quality of the environment for the sake of pragmatism and utilitarianism. Radical goals to reconstruct, manage and have the maximum control of the space were manifested not only on the economic level, but also in essentially utopian projects of social reforms which were tried by the greatest ideologies of the 20th century by adjusting ideas of the “progressive” urban specialists to the plans of totalitarian or authoritarian regimes in practice. Nevertheless, when a residential environment was being created with a typical infrastructure – the same chains of supermarkets, standard motels, offices, airports and apartment blocks – even the developed industrial democratic states adopted the decisions which were economically most feasible but paid almost no regard to peculiarities of the location. Ironically, such standardisation of place infected even the area where one would think it cannot be found, i.e. urban heritage protection... Gregory Ashworth noted a paradox where due to national schools and traditions of restoration formed in different European countries, and as a result of encouragement to take over examples of “good practice” on the international level, instead of highlighting the unique character of historical towns, they are becoming similar and quite standard, although easily recognisable as historical. Thus, if heritage protection solutions highly valued by experts are mechanically shifted to other locations, it generates a paradoxical effect of assimilation of such places.

A similar effect of the notorious dullness of monotonous and standard Soviet cities (brilliantly reflected in the witty comedy “Irony of Fate, or Enjoy Your Bath!” directed by Eldar Ryazanov (1975)) was achieved in the Soviet Union for slightly other reasons. As we know, it was a must for every larger town of the Soviet Union to have a square for ideological meetings containing a monument of the leader and a building of the Executive Committee, an industrial area, “sleeping” residential districts, a military garrison, etc. In fact, the spirit of place in such towns and cities was ruled by a persistent demonic foreboding of the Cold war, and such environment reminded a mellowed version of GULAG where a systemic disarray was thriving, hardly veiled by an ideological facade. Moreover, toponymy of such towns was also standard and repetitive, discarding authentic historical place-names. Let us recall the neighbouring Russia’s Federation Kaliningrad Region (Oblast), former East Prussia, where after the war the bank of German and Lithuanian place-names was radically eradicated by replacing them with numerous typical repetitive Soviet toponyms. Even hydronyms were sovietised, though the latter usually remain untouched by invaders who just adapt such names to their pronunciation).

When Bolshevik visions to evoke a worldwide “proletarian revolution” crashed into the wall of reality, the idea of creating a perfect society on a global scale was forced to be narrowed to an attempt of its implementation in a specific isolated political space, often watchfully guarded against “pollution” from the remaining world. A historically developed urban space and traditional landscapes remaining in this utopian and largely futuristic Soviet vision were mostly understood as obstacles to changes and a drag on progress, and as such were doomed to remaking or radical destruction. If fragments of the past were left in the fabric of the city, they served based on the principle of contrast, illustrating the “superiority” of new architectural solutions over those created in the past. This is how the spirit of place had to be adjusted or drastically transformed and subjugated to the political pragmatisms as well as visual indoctrination of the masses.

The idea of social engineering adepts that transformation of the public space in a desired direction would change the worldview and self-image of those living there was attempted to put into practice from Berlin to Pyongyang, and currently this idea is further developed in Dubai, Astana or Ashkhabad. The strive for perfection of the present-day authoritarian regimes and their inclination to control everything sometimes acquires paranoid characteristics, e.g., the new avenues of Ashkhabad under reconstruction are spotlessly clean, though continuous maintaining of such cleanliness requires huge efforts, but the streets and avenues of the rapidly expanding city remain empty as if the city was created as a piece of art for art’s sake and not a living space meant for people.

However, in the second half of the 20th century the unique character of places was increasingly challenged by mass consumption and assembly-line tourism. Paradoxically, it did not contribute to a keener sense of exclusivity of places, but brought a contrary result since it generated mass copying and replicating: these processes are accelerating on a smaller or larger scale by repeating a model of Las Vegas, and are gaining a percolating form of *McDisneyization*. No wonder that representatives of the developing trend of phenomenological architecture responded to the growing standardisation and dehumanisation of the environment, and soon C. Norberg-Schulz, D. Canter, K. Lynch, F. Steele and others started playing a leading part.

C. Norberg-Schulz (1926–2000) stands out among the above-mentioned names as the one who scrutinised the phenomenon of *genius loci* most comprehensively. He referred to philosophical ideas of Edmund Husserl, Gaston Bachelard and Martin Heidegger, and elaborated the category of “existential space” or “live experiential space”. In his view, the existential task of the new architecture should be to encourage the territory to become the place, i.e., to reveal all its meanings potentially lying in this medium. The theoretician of architecture distinguished two planes of architectural phenomenology – “poetical” and “analytical”. The former was more associated with the emotion experienced during a contact with environment as if a deep contemplation of the place, intimate “rooting” in the medium, which is evidenced by the *Fallingwater* designed by Frank Lloyd Wright, architectural creations of Tadao Ando, and other modern buildings. Meanwhile the analytical phenomenology of architecture (apparently closer to Norberg-Schulz himself) is characterised by a desire to discover those permanent spatial forms and deep structures, *a priori* schemes and types which could be capable of stepping across the threshold of mundane existence and temporality for the sake of eternal and unfading truths, perfection and divinity (that is why he was so impressed by Louis Khan’s buildings).

Meditating on the phenomenon of the spirit of place, Norberg-Schulz opened up a dual relation of a person with his/her living environment, which manifests itself by *orientation* in the space and psychological *identification* with it. However, the modern society mostly focuses on “practical” functions of orientation, whereas one’s identification with the place and its immediate experience are left unchecked. As a result, the real life in places is being substituted by alienation. Bitter doubts about the trend, speed and quality of development of post-industrial societies, levelling of living environment, degradation of the so-called neighbourhoods, turning of the cultural heritage into a resource, and the ensuing ecological issues have raised numerous down-to-earth problems on the survival level. They are discussed not only by architects and landscape specialists who examine a widespread phenomenon of despiritualisation of the living environment, but also by the heritage experts concerned over the influence of the above-mentioned changes on the relics of the past in the present. This is how a growing scepticism towards maintaining of the spirit of place (theoreticians refer to *deterritorisation*, *non-places*, *third space*, *marginalised spaces* and so on), where a collective identity is declining or alternative identities are being created, prompted a reciprocal reaction. It can be noticed that famous designs created by the “stars of architecture” are more often replaced by an architectural approach which is more oriented towards a sensitive and respectful relation to a specific landscape and cultural characteristics of the future building, urban complex or an entire city, especially taking into consideration the local construction traditions and materials, and an equally important lifestyle of the location. In this context, as one of the successful cases of respect for a special spirit of place, we might mention the Franciscan Monastery chapel near to Šiauliai, Lithuania, the altar of which is designed so as to open a view to the nearby Hill of Crosses; thus, synchronising the aura of the new sacral architecture and historical landscape.

"SPATIAL TURN" IN HERITAGE DISCOURSE: FROM PRESERVATION OF SPIRITS GUARDIANS OF PLACES TO CONSERVATION OF THE "SPIRIT OF PLACES"

Nowadays various practices, sites, objects and even people are referred to as "heritage". Yet that was not always the case. What is the position of "place" in heritage studies and international legislation? Examples from the history provide contradicting information. The classical concept of heritage was dominated by practices of protecting individual, most prominent and significant immovable (buildings) and movable (artefacts) objects, but – as noted previously – under the influence of Romanticism, in the 18th – 19th centuries the focus shifted on the local cultures and traditions. Perhaps the earliest term to get established in the international heritage law (*The Hague Convention 1954*) was "a group of buildings". In the international heritage protection doctrine, shaping in the second half of the 20th century, the places were mostly associated with archaeological territories, historical gardens or old towns. The character of "picturesque" landscapes and old heritage monuments as an element to be preserved was later emphasized in legal enactments of various countries. Nevertheless, until the second half of the 20th century, the *monumental* concept of heritage as a prominent building, piece of art or sculpture, which was prevailing in the heritage protection doctrine, seemed to leave little space for a wider perception of the environment and context of such valuable objects, for which it was criticized numerous times. The reflection and quintessence of this concept is the *Venice Charter* (1964). It is interesting to note that difficulties in application of this *Charter* in other cultural and geographical contexts generated a need to consider those aspects to a greater extent and the outcome was the *Australian ICOMOS Burra Charter* (1979) which replaced the term of "monument" with a "place".[7] In 1993, it was supplemented by the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* introducing the term of *indigenous heritage* which was initially applied to the Maori people, but later spread more broadly.

The first legal steps in protection of urban territories on the international level were taken in the second half of the 20th century: in 1976, UNESCO *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas* substantiated the term of "historic areas" which includes not only archaeological sites, but also urban quarters and villages. It was promptly followed by the categories of "historic centres" and "historic towns" (established in the *Washington Charter* (1987)). At the turn of the 20th and 21st century, as a reaction to the further expansion of the concept *heritage*, the term "historic urban landscape" becomes popular as defined in the *Vienna Memorandum* (2005). The expanding concept of *heritage* kept including more

7 *The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter*) was revised in 1981, 1988, and 1999. Its wording of 1999 m (Article 1.1.) reads as follows: *Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views*. It is also stipulated that *[t]he concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places*. It is very important to note that The Burra Charter introduced the term of "cultural significance" which *means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups*.

and more elements and areas of knowledge such as folklore (*UNESCO Recommendation* (1989)) and intangible heritage (UNESCO *Convention* (2003)), enabled to rethink the authenticity category (*The Nara Document on Authenticity* (1994)) and to address the phenomenon of cultural diversity (*UNESCO Universal Declaration on Cultural Diversity* (2001)*)* as well as to emphasise the society's role in protecting heritage (the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society *(the Faro Convention* (2005)) opening the gate for greater inclusion of communities into the sphere of heritage protection, thus eradicating the traditional artificial and mostly inefficient segregation of experts and the society.

Awareness of the new role of heritage in post-modern societies as affected by globalisation also inspired the *Quebec Declaration on the Preservation of the Spirit of Place* which was adopted by international experts in heritage at the 16th ICOMOS General Assembly in 2008. The *Declaration* identified the threats to the spirit of place and provided recommendations as to its preservation, mainly focusing on the issues of intergenerational transmission of intangible heritage.

In terms of the concept of the spirit of place in the context of architectural heritage, it is worth mentioning (at least very briefly) the key problems in this area. The majority of them arise in trying to match the "old" and the "new" architecture. Nowadays, the relation to the place and its identity is gaining rather weird shapes ranging from the modernist challenge to the historically shaped environment or post-modern pastiche attempting an ironic game with such environment, to the "placelessness" described by E. Relph and decontextualization which are considered nearly the main characteristic of present-day architecture by F. Jameson. For instance, pseudo-historical buildings, manifestations of *new ruralism* in cities, or a particularly interesting "reflection principle" would indicate attempts to establish a new – though not always successful – dialogue with the "spirit of place". Yet the situation is not so hopeless. There are examples where even modern forms did not prevent maintaining a respectful relation to the place (one of such examples could be the already mentioned Franciscan Monastery designed by Italian architects Angelo Polesello and Nunzio Rimmaudo in 2000. The building gives a view to the nearby Hill of Crosses – which is an archaeological and historical site sacred to the Lithuanian Catholics – as if letting it in, inviting it into the space of the chapel of the monastery).

Then maybe the practical and cognitive intensity of the heritage idea, its constant presence in the centre of most heated discussions (both in a social and professional sense), and the inevitable political and ideological agenda behind it imply that the idea and tradition of *genius loci* are not in such a despairing situation after all? Among successful cases of combining interests of the local community and specialists in heritage protection is the campaign of preserving the sacred rocks of the Algonquian people in Canada[8] in the 1970s in which Romas Vaštokas, an anthropologist of Lithuanian descent, took an active part as intermediary. Initially, the design including a covering glass structure meant to protect the Peterborough rocks which were deteriorating from erosion prompted strong objections from the indigenous people who consider the site as being holy. They thought the spirits would not be able to visit it any longer.

8 Known by the Indigenous peoples of the area as *Kinoomaagewaabkong* or "The Teaching Rocks".

The anthropologists undertook a role of "cultural interpreters" in that conflict situation and helped to find a solution acceptable to both sides, i.e., the structure was equipped with opening windows so that spirits could freely access the rocks, thus preserving the sacral nature of that exclusive place.

Nevertheless, such compromises are not always achieved. For instance, the Uluru (or Ayers Rock) was at first inscribed on the UNESCO *World Heritage List* as a natural site, and only later was reclassified as an "associative cultural landscape". People of the aboriginal Anangu culture believe that their ancestors' spirits walk along the paths of the holy mountain, and the Anangu never climb it so as not to disturb them. However, the continually growing numbers of tourists could not care less, and most of them scale the mountain slopes. The only way to solve this cultural conflict is to educate visitors appealing to their respect for the sacral character of the place and those who inhabit it – both the living and the dead.

Thus, although landscapes received some attention much earlier (*The Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites 1962*), currently, as a reaction to the ecological challenges, the significance of landscapes to the society tends to be understood more integrally. In 1992, it was finally decided to recognise the term of "cultural landscapes" (known to the UNESCO specialists since the 19th century) as a separate and special category of heritage, and to provide its typology. In 2000, the Council of Europe adopted the *European Landscape Convention* expressly discussing the impact of people on landscapes and their mutual relation. Out of the three groups of cultural landscapes the above-mentioned type of associative landscapes, which in practice is often associated with holy mountains, would be closest to the category of the "spirit of place". As we have seen previously, such exclusive mountains are a particularly significant sign of collective identity. In China, for instance, five most important holy mountains (including Mount Taishan), currently inscribed on the UNESCO *World Heritage List*, used to be the places of ritual visits of the emperors. Mount Fuji in Japan has still retained its symbolic significance to the entire country, and Mount Ararat is further depicted in the coat of arms of Armenia despite being located in the territory of Turkey. In fact, even the underlying idea of the reconstruction of Erevan led by Soviet architect A. Tamanian was an attempt to turn the Armenian capital into a certain pedestal for the holy mountain.

Since the majority of the supporters of new approaches to heritage protection agree that their aim is not just to preserve the fabric of the past, but rather to manage the ongoing changes, the concept of sustainable development is being introduced in heritage management more actively and harmonised with a category of "cultural landscape", combining heritage elements of different origin and forms, which also requires a deep rethinking of the "character of place". Recognition of the category of cultural landscape enabled to transcend the nature/culture dualism so familiar to the Western cultures. However, the "immaterial" or "intangible" component of spiritual heritage advocated by UNESCO in the early 21st century was accompanied by another established dichotomy, i.e., *material/immaterial*, based on the Cartesian division and contraposition of *matter* and *mind*. Yet the aboriginal people of Australia challenge this established perception of heritage (which is inclined to classify and categorise) by believing that the quality of the living environment is an integral part of the health condition of the society, and the person is linked to the environment by multiple invisible ties of "kinship".

This is how ecological and symbolic *binding* with the living environment and the perception of responsibility arising from such binding, which is typical of representatives of many non-Western cultures previously considered primitive, may become the source of a new holistic and integral attitude towards multifaceted interfaces between the people and the environment they inhabit. According to Rodney Harrison, such an “ontological perspectivism” of the indigenous people is becoming the basis for a heritage concept as a dialogue, combining the protected elements of the natural and cultural environment as well as the material and intangible heritage which used to be analysed by specialists in isolation, and is approaching further expansion of the archaic idea of *genius loci* in a new and creative way.

GENIUS LOCI AND AXIOLOGY OF HERITAGE

How can we translate the term *genius loci* into the language of present-day axiology of heritage? Though at first glance *genius loci* seems to contain a number of values as if permitting to substitute it with usual axiological categories of heritage, but the effect of the special appeal of certain places cannot be simply decomposed and explained merely by their aesthetic or other characteristics (such as being unusual, rare, exclusive), which may be typical of many other locations visited less.

Architect Christopher Alexander was very determined to reveal this secret of the special attractiveness of certain places by analysing such architectural elements as the scale of structures, use of the local construction materials, spatial forms, colour, picturesque character, order and harmony. However, he arrived at a conclusion that although all of them are highly significant, none of them is vital. In an attempt to derive one common characteristic of the places which seem to us very appealing and exceptional (for no apparent reason) he even needed to introduce an enigmatic term of “nameless quality”. He also regretted that rationalised modernisation processes depriving the world of places pushed aside the ability to create an extraordinary and intangible character of architecture.

In terms of axiology of heritage, *genius loci* may be associated with A. Riegl’s *age value*, W. D. Lipe’s *associative symbolic value* or S. Muňos Viňas’ *sentimental meaning*, but is not limited to such concepts. If in heritage value systems (however different) we obviously deal with a desire to decompose such values, attribute them to types and place them in hierarchies, then *genius loci* would first and foremost be an integrating term, requiring to view a specific object or place holistically, to include both physical sense of the place and the related emotions, as well as the information about the place.

On the other hand, we have seen that merely professional protection of historical sites and exclusive natural locations (both of them incorporated more often by an integral perception of the heritage) would have little effect and meaning without disclosing their significance to the society by evoking knowledge and the emotional relation to the place. Although in some countries the function of a tour guide is not to report on the local history, but just to lead a visitor to a certain place and allow him or her to admire the special atmosphere, in most cases it is the heritage interpreter who helps revealing the special qualities of the place and its changes in time by showing the remaining signs of such changes and pointing out the characteristics of the place which could not be felt and perceived without such information, especially where we learn of such locations on TV or big screen, instead of visiting ourselves physically.

David Uzzell, an authority figure in heritage interpretation, distinguishes five factors serving as emotional engagement with the heritage, and those are: time, distance, experience of places, level of abstraction, and management. Thus, visiting of historically significant places enables us to fill certain abstract ideas (such as the "Cold War") with a specific content, e.g., such is the main objective of the Museum of the Cold War established in Žemaitija National Park in the Western part of Lithuania where foreign visitors learn that their countries were targeted by Soviet missiles from that specific place. Then a physical stay in the place helps to develop a clearer view of its relation to other places, the state or even continent. However, it has been noticed that a distance can prompt a misleading impression about the problems which at close quarters may seem smaller (or bigger) than they really are. Eventually, management decisions and certain selected methods for conveying the heritage will have a tremendous impact on interpretation of the place as well. It is particularly relevant to archaeological reconstructions, inevitably escalating the issue of their "reality" and authenticity, and especially to the sites of atrocity which present their interpreters with an imminent dilemma whether to tell their story "as it happened" without embellishments and censorship, or to provide a milder version of it by adjusting to expectations of the visitors who would not want to be overly frightened or intimidated, but just wish to have a great and interesting time while travelling.

As we know, such "sites of memory" as museums, memorials, heritage centres, etc. also inspire the *memory of the place*, which sometimes can be unpredictable and cause unintended consequences to the sense of the place. According to P. Connerton, we may talk about "memory work" of several phases: *embodiment* (gestures, movements, body position, which becomes particularly important during a ritual), *language* (the narrated story, its tone, emotional register, value statement) and *visualisation* through specific objects and places. But is the relation between the material character of the place and individual/collective memory always immediate? Otherwise museums and public monuments intended to commemorate specific historical events and persons, but constructed in the locations which are more remote geographically and culturally, would be inefficient (e.g. the Holocaust Memorial Museum in Washington), but it is not the case. On the other hand, the question is what memory will be generated by the authentic place which was destroyed as in the example of fragments of the Berlin Wall demolished in 1989, the statues of Bamiyan Buddhas dynamited and blasted by the Taliban in 2001, or the Twin Towers in New York destroyed the same year, i.e., the places which R. Harrison called the sites of *absent heritage*?

Tourists establish multifaceted relations with the places they visit ranging from very personal and existential, if it is the place of their birth or their ancestors, to seemingly superficial. In this context it is worthwhile to remember another insufficiently analysed phenomenon. When visiting famous sites, tourists tend to leave there a trace of their visit (e.g., to carve their initials on the bark of a tree or a wall of a building, etc., which often balances on the verge of vandalism), or try to "take the place with them" – usually in the form of photographs or souvenirs. Such souvenirs, especially the nowadays popular fridge magnets with images of visited places, are as if a *madeleine* of Marcel Proust, and may refresh the "sense of the place". All this allows us drawing a logical chain attempting to grasp an "algorithm of the place":

guide – place/event – legend — aura/atmosphere – memory/souvenir.

FINAL NOTES

The spirit of place is a distinctive basis for shaping of cultural or architectural uniqueness of a location or a town/city. We may claim that a unique character of places or their special aura is created by non-standard, unorthodox solutions of spatial planning and architecture, especially by the love for the environment of the designed structure, and such unique character is destroyed by standardisation and monotony of the environment, which is typical of the modern construction, “manufacturing” huge numbers of similar cities, towns and building complexes almost as if by means of a production line. Ironically, the spirit of place is being eliminated by a commercial replication of *images of places* in the form of McDisneyisation.

“Belonging to a place” is closely associated with a certain actual or “imaginary” community. Here we can distinguish places as an experienced physical and emotional reality, and places as a symbolic space, e.g., “native land” or “homeland”. Summarising we can distinguish some essential structural layers of *genius loci:*

– *spatial experience* (physical presence in a place, movement in space);
– *impressions, emotions and feelings (esthesis* and *catharsis);*
– *knowledge* (event / (hi)story / legend);
– *place identity and dialogue* (exceptional personalities / community / way of life);
– collective memory vs. individual reminiscences;
– *place consumption* (“take the place with me” – souvenir);
– place nurturance and respect.

Due to their multiple meanings and aspects, the sense of place and the identity of place are widely analysed by representatives of fiction, humanistic geography, historical ecology, architecture, landscape design, territorial and urban planning, heritage protection, tourism and travelling-related areas. Thus, the spirit of place is emerging both from the qualities of its physical or cultural elements and from its observer’s cultural sensitivity, sense of identity, psychological state and mood. Since these elements continuously fluctuate, the spirit of place may also change imperceptibly or radically over time, and that should be taken into account by the architects, planners and landscape architects working in specific locations. This relation between the place and group identity – so colourful, multifaceted and displayed on so many levels – was and still is creating an intricate geography of boundaries and walls, symbolic spaces and places. Places are intertextual, and on the level of representation they generate meanings according to a certain semiotic system and order. That is why they can be considered *nodes in a network of meanings*. The following dichotomies produced by the concept of *genius loci* may be observed:

– individual *vs.* collective experience;
– intellect and reflexion *vs.* experiences, emotions and empathy, feelings and intuition;
– material, tangible, visible *vs.* unsubstantial*,* intangible, ephemeral;
– past *vs.* present;
– sacral *vs.* profane, secular;
– professionalism *vs.* amateurs (“people from the street“);
– expert’s elitism *vs.* democracy, openness.

But the concept of *genius loci* as an analytical tool may help to overcome these contradictions in perception of heritage which are still restraining efficiency of heritage preservation. Thus, in order to incorporate "the spirit of place" into methodologies of heritage assessment, first of all it is necessary to figure out how it is perceived and appreciated by members of local community, also incoming tourists and heritage professionals – its custodians, interpreters and managers. Therefore it is very helpful to include into sociological surveys questions about the residents'/visitors'/experts' feelings, personal memories and sensations connected with being in certain places, their relation with the distance of the historical time (close *or* distant past), their affection, aesthetic experiences etc. It is essential in this case to achieve and constantly maintain reversible feedback both in normal communication and interpretation of the heritage as well as solving everyday "domestic" problems in cooperation with the local residents and *heritage community* members. In cases when the continuity of the local community is broken/damaged (as for instance in the case of Jewish heritage in European cities after the Holocaust) or the local heritage had been destroyed, for the highlighting of the "spirit of the place" a museum or virtual means can be applied. In general, these issues should be solved in a very complex way including all concerned agents and holistically combining and estimating certain characteristics/peculiarities and history of the locality.

In the course of history the term *genius loci* has underwent several radical transformations, closely related to the changes in cultural and historical categories of the Western civilisation. Preserved by traditional societies, the holistic and integrated approach to the living environment that connects people and animals, land and culture could be the essential source of revival of the *sense of place* and the *identity of location* in the conditions of the displacement brought about by globalization. The new, dialogic approach to the heritage makes it possible to transcend the dichotomies of nature/culture, material/immaterial values and experts/society that have been established in postmodern heritage preservation, thus qualitatively updating the category of *genius loci* and turning it into one of the essential components of heritage axiology and architectural and landscape management.

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SOCIAL VALUE OF CULTURAL HERITAGE: LITHUANIAN CASE

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Abstract: Social value is one of parameters that establish significance of cultural heritage. Post-Soviet societies tackle issues of cultural heritage assessment on their path to European integration. They also face globalization challenges. The aim of this paper is to show how social values of cultural heritage get manifested with the focus on Lithuanian case of the Green Bridge.

Lithuanian community matured in the fight for Independence during the phase of the *"singing revolution".* It played a very active role in the reconstruction of cultural heritage devastated during Soviet years. After the restoration of Independence in Lithuania on 11 March, 1990, Lithuanian people have been searching for new identity signs. The discussion around the Green Bridge revealed the connection of society with its Soviet period heritage and the essence of cultural heritage social value.

Key words: cultural heritage, cultural heritage values, social value, identity.

INTRODUCTION

The Council of Europe, by approving in 2005, the Council of Europe Framework Convention on Value of Cultural Heritage for Society [1], addressed the international community inviting it to tackle main challenges in the field of cultural heritage.

The Convention described cultural heritage as "*a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.*"

Article 5 of the Convention provided important commitments of the Council of Europe: recognise the public interest associated with the elements of cultural heritage in accordance with their importance to society; enhance the value of the cultural heritage through its identification, study, interpretation, protection, conservation and presentation; ensure, in the specific context of each party the right to cultural heritage; foster an economic and social climate which supports participation in cultural heritage activities; promote cultural heritage protection as a central factor in the mutually

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supporting objectives of sustainable development, cultural diversity and contemporary creativity and others. The Convention provisions were clearly oriented to an active mature society.

The adoption of this convention was especially important for post-Soviet countries, which were restoring and creating new relations in community and becoming aware of their cultural values.

On 16 February 2018, Lithuania will celebrate the anniversary of significance, a centenary of the declaration of the Lithuanian State Independence. This date revives in the memory of Lithuanians the situation after the First World War, when in 1917 the delegates of Vilnius Conference adopted a resolution declaring as their goal the restoration of Lithuanian Independent State and the achievements of the young state in all the spheres of its independent life, including cultural heritage conservation. Their work was cut short by the occupation of the Soviet Union in June of 1940. The fifty years of occupation were marked by ideological repressions and huge losses in cultural heritage sphere. Soviet ideology apparatus was programmed to create a new society by enforcing new soviet traditions and by neglecting or devastating cultural heritage.

It is important to note the unique role the movements for cultural heritage and ecology played in the formation of the Lithuanian Independence movement "Sąjūdis" in 1988 and throughout the "singing revolution" period. This movement of resistance to soviet ideology not only raised claims concerning cultural heritage to soviet period – Lithuanian authorities (for instance, to return of Vilnius Cathedral, transformed then into a picture gallery, to the faithful). The "Sąjūdis" movement was organizing society to take part in the reconstruction works of the country's destroyed cultural heritage. It was a period when society became aware of its history (misrepresented or hidden by soviet authorities) and became a strong participant in the revival of cultural heritage protection. Thinking over the Lithuanian Independence revival period, public enthusiasm in learning the history of the country, as well as participation in cultural heritage protection activities and reconstruction of ruined monuments connected to historic memory of Lithuanian society is striking. Historic memory helped Lithuanian society to re-establish social and cultural values of importance for all.

A new period of Lithuania's development has started after the regaining of Independence in March of 1990 (this year Lithuanian people are celebrating the 25th jubilee of this date). Following the collapse of the Soviet system, Lithuanian society embarked on search for its new identity. It was also very important to get rid of the signs of the repulsive soviet ideology, especially in public spaces.

What are the dimensions of connection between the contemporary cultural heritage and identity? What were the manifestations of cultural heritage social value in the period of heritage re-creation following Lithuania's Soviet era? What is the political dimension of cultural heritage social value in the discourse around the Green Bridge?

The aim of this paper is to reveal manifestations of cultural heritage social value with the focus on the case of the Green Bridge in Vilnius.

Key words: cultural heritage, cultural heritage values, identity.

1. THEORETICAL ASPECTS OF SOCIAL VALUE OF CULTURAL HERITAGE AND THE DIMENSION OF IDENTITY

The Merriam – Webster Dictionary [2] gives a definition of identity as *the qualities, beliefs, etc., that make a particular person or group different from others.*

Recent years have seen a number of studies published on heritage and identity issues.

Kristof Van Assche [3] points out, that heritage and identity are old concepts that are continuously revised, both academically and in social practice. In his opinion, the scientific and policy discourses on what heritage is and should be multiplied over the last decades: these heritage discourses, rooted in the 18th century dialectics between Romanticism and Enlightenment, were revived and intensified by the growth of the tourism industry, and thus linked to processes of commodification, but simultaneously associated with the enlargement and deepening of the European Union. According to the author, political discourse on identity has intensified after the influx of immigrants in the latter 20th century, along with the process of Europeanization.

Roel During [4] introduces a paradigm according to which cultural heritage addresses issues of both pluralism and universalism and to understand these issues people need to explore the production of cultural heritage values and its relation to the politics of identity construction. In his opinion, it is this politics of identity construction that uses cultural heritage to mark differences or affiliations with other communities.

According to Brian Graham and Peter Howard [5] identity is fundamental to politics and contestation at a global scale. The authors define heritage in its broadest sense as most important of means of belonging, because identity can no longer be framed primarily within the national context (it was defined this way since the European Enlightenment of the 18th century).

Graham and Howard [5] state that societies in Western countries are experiencing greater socio-spatial segregation as they become more culturally diverse, a fragmentation raises issues as to how this heterogeneity should be reflected in heritage selection, interpretation and management. The authors adopt a constructionist perspective of heritage and identity, which regards the concept as referring to the ways in which very selective past material artefacts, natural landscapes, mythologies, memories and traditions become cultural, political and economic resources for the present.

Graham and Howard [6] indicate that *"it is now largely agreed that most heritage has little intrinsic worth. Rather, values are placed upon artefacts or activities by people who, when they view heritage, do so through a whole series of lenses, the most obvious of which are: nationality; religion; ethnicity; class; wealth; gender; personal history; and that strange lens known as "insideness""*. The authors note that validity of a particular lens may also be situationally determined rather than a constant while the interpretations will vary depending on the situation of the observer in time and space.

Graham and Howard [6] argue that "*it is meaning that gives value, either cultural or financial, to heritage and explains why certain artefacts, traditions and memories have been selected from the near infinity of the past.* They stress here the key word "selected" in order to show that *"not all the past is heritage nor is it all culture. Meanings are marked out by identity, and are produced and exchanged through social interaction* *in a variety of media; they are also created through consumption"***.** The authors referenced by Stuart Hall [7] claim that "*it is us in society within human culture, who makes things mean, who signify. Meanings consequently, will always change, from one culture or period to another."*

During [8] sees disagreement on the relationship between cultural heritage and identity, as for politicians this is a universalist one in which cultural heritage expresses their strive for social cohesion at EU, national or regional level. This striving, in his opinion, leads to identity competition between these political levels, "*the very idea of European identity encompassing national identities and these again the regional ones seems attractive but fails to address the cultural pluralism that many see as characteristic for Europe"*.

During argues that scientists advocate more pluralist and less manageable concepts of identity, these concepts seem better equipped for clarify pluralism in cultural heritage practices, but is abandoned by politicians. The reason is, according to During, that they are simply not appealing because of lack of manageability and their inherent relationship with value pluralism in society: value pluralism and cultural diversity are perceived as a potential danger for social cohesion. The author notes, that the politics of identity construction uses cultural heritage to improve the social cohesion of their image of a society with a single core and politicians of course position themselves in the middle of that core. During points out that practice, however, shows that cultures can produce their identity rather independently from politics.

George F. McLean [9] argues that different individuals or groups of persons and at different periods have distinct sets of values. He explains the mechanism of emerging of a certain value set in a community: *"a people or community is sensitive to, and prizes, a distinct set of goods or, more likely, it establishes a distinctive ranking in the degree to which it prizes various goods. By so doing, it delineates among limitless objective goods a certain pattern of values which in a more stable fashion mirrors the corporate free choices of that people*. "

The insights on cultural heritage values and identity by scholars of the old democracies prompted Lithuanian researchers to join this discourse after the restoration of Independence in Lithuania in 1990. A closer look at the studies by Lithuanian researchers reveals a concern about the ongoing process of globalization, about the place of a small country in it and threats to the survival of national identity. Lithuanian scientists' discourse reveals their reaction to different aspects of impact of globalization. Rasa Čepaitienė [10] notices, that ethnicity and territory do not play such an important role as it used to earlier. On the other hand, she sees the Europeanization and globalization processes as factors which threaten to displace the heritage, based on superiority of national identity. The scientist observes a clear tendency of lessening of national level of heritage and augmentation of local heritage round the world.

Algirdas Gaižutis [11] responds to the notion of "*homo Europaeus"* in European discourse, which, in his opinion, has never been only a geographic notion, but also historical, cultural and geopolitical". This understanding could be illustrated by the Lithuanian – Polish writer Czesław Milosz [12] who during Nobel Award ceremony on 8 December 1980 said "*I am a Child of Europe as the title of one of my poems admits, but that is a bitter, sarcastic admission. I am also the author of an autobiographical book which in the French translation carries the title* Une autre Europe. *Undoubtedly, there exist* *two Europes, and it so happened that we, inhabitants of the second one, were destined to descend into the heart of darkness of the Twentieth Century."*

Assessing the situation of changes in connection with the process of globalization and the diminishing importance of the national state Almantas Samalavičius [13] remarks, that this process eventually threatens with the disappearance of the state, or at least disfigurement of the main of its previous functions. The author [14] argues that the "*influence of external culture in the process of globalization becomes stronger than ever before, and this openness enables emergence of diversity of identities."* Samalavičius does not see the possibility of isolation from the influence of supply of identities in the world, "because the development of capitalism destroys not only the legal or economic, but also symbolic cultural barriers" [14] But on other hand, the author observes a paradoxical situation in the process of globalization – *the interaction of cultures increases cultural resistance and strengthens the need of identity or identities." In his opinion, global processes have not erased the growing demand for identity in the world*.

The discourse on aspects of national identity has gained an impetus when Lithuania became a member of the European Union in 2004. According to Inija Trinkūnienė [15], *"global processes create possibilities to compare, distinguish and find commonalities of culture".*

Contemporary reality of the Lithuanian state was posing a question to the society, as phrased by Viktorija Daujotytė [16] *"Are we really going to live a "post-identity" life?"* In her opinion, *"responsibility lies with an individual, only he can act on his own will, risk and responsibility".*

The notion of "*homo Europaeus"* emerges anew in the Lithuanian identity discourse. Vytautas Radžvilas [17] writing in 2014, compares the notion of "*homo Europaeus"* to another one known from Soviet era, *"homo sovieticus",* which was proposing the loss of the national identity in return to obtaining a new one. He writes of this Soviet period concept as follows : "we were told that our ultimate historical goal was to dissolve in the future world communist society". In his opinion the regained Lithuanian Independence has opened opportunities to consolidate the country and the nation in the world, but the emergence of the *"homo Europaeus*" concept clearly shows that "we are needed again as a kind of reservoir of human resources". Daujotytė [18] draws attention to the tendency, that the EU directive provisions go down from top and can have a negative influence on the cultures of small nations. She sees cultures of small nations as miraculously survived natural reserves, which show humans a chance to return and to use their freshwater reserves.

Čepaitienė [19] raises a methodological issue – the shifting concept of a protected object, seeing in it a possible danger of negative influence on the policy of cultural heritage. The scholar connects it first of all with social and political conjuncture – to achieve various objectives of "today", but not the final target of their protection.The author states that this way cultural heritage becomes a part of process aimed at defining and maintaining identity of a particular social group, an attractive image of the country abroad, the realization of various economic interests or establishing the criteria of social inclusion (or exclusion), etc. Her observations show that the goal of cultural heritage protection in contemporary situation runs a risk of being sacrificed for the sakeof outcomes that directly are not connected to cultural heritage.

2. SOCIAL ASPECT OF CULTURAL HERITAGE RE-CREATION PROCESS IN LITHUANIA

The perception of cultural heritage values currently existing in Lithuania, the approach to heritage protection and management, is hard to understand without considering the historic background. The deprival of state independence under the Russian Empire, Soviet occupation and half a century in the Soviet Union have formed strong resistance in society to all things strange.

During the first decades after the Second World War, the main motive for the transformation of valuable monuments was the demand to adjust them to the needs of soviet system. Usually these were churches, monasteries, mansions or residencies of nobility. They were occupied and put to use as warehouses, prisons or factories. During later decades of the same period, such historic buildings were equipped for and used as concert halls or museums.

St. Casimir's Church in Vilnius is one of the examples of Soviet policy in heritage protection. From 1961 through 1988, St. Casimir's Church was used as a Lithuanian Atheism Museum until it was returned to the Jesuits in 1988, the year of the establishment of the Lithuanian movement for Independence.

The International Venice Charter of ICOMOS 1964 [20], which prescribes chief principles of preservation and conservation of cultural property, does not define "re-creation" as such, however, it declares that in applying principles of the *Charter "every nation retains the right to use those principles under conditions of its cultural and national traditions".*

Soviet authorities sought to destroy the signs of nation's identity. The important task of Soviet ideology was to eradicate the main Lithuanian identity symbols from public memory and create a new society of *"homo sovieticus".* The Three Crosses monument built in Vilnius in 1916 (architect Anthony Wiwulski) was blown up in 1950. Same fate the same year befell the three statues taken off the pediment of Vilnius Cathedral. The cathedral church was closed in 1949; in 1956 it was re-opened as a picture gallery. As late as 1962, twenty two chapels of Vilnius Calvary (The Road of the Cross, built in the 17th century and having no parallels elsewhere in Europe), together with other properties of Vilnius Calvary were demolished.

Considering such Soviet-period heritage protection in Lithuania, one can infer that the re-creation of heritage at the time depended entirely on enthusiastic specialists operating in "underground" conditions. For instance, the Island Castle in Trakai (the only 14th century castle in Eastern Europe built on an island) was reconstructed in 1962. There was a castle museum housed in it. Researches of a broader scale and conservation works in Lithuania were started in 1950. According to Antanas S. Pilypaitis [21], professional development could always be stopped by political repressions, as it did during the restoration of the Island Castle, when the Soviet newspaper *Izvestija* published the article "Is it the right time to restore feudal castles in Lithuania?". Evaluating Lithuanian experience in the sphere of cultural heritage conservation during soviet period, Audrone Kasperavičienė [22] notes, that it cannot be looked upon only negatively. A lot has been done even under such complicated circumstances of a "closed society" where access to all experience by foreign countries was restricted.

Describing how the need for heritage re-creation in Lithuania emerged, Jonas Glemža, Audromis Katilius, Evaldas Purlys [23] indicate that wars, a relatively late beginning of monument conservation in the country and tumultuous post-war period reduced the chances of survival for heritage objects: a great many of properties were lost, generating the need of heritage re-creation/rebuilding in Lithuania.

Lithuanian society revival period, starting in 1987, was crowned by the founding of the ”Sąjūdis” Independence movement in 1988. It demonstrated the momentum of the time and the strength of cohesive society capable of implementing all positive ideas for the sake of heritage protection. First of all it supported public initiatives to re-create the previously demolished cultural heritage properties.

As Čepaitienė [24] points out, socio-cultural changes in post-communist countries, the process of European integration, globalization, of levelling regional differences and mass culture with its simplified version of reality – as well as other countless contemporary challenges – require not only to respond, but also to anticipate potential consequences for our country.

The idea to approach UNESCO about the listing of Vilnius Old Town as World Heritage Site was born in society with the “Sąjūdis” at its helm. It is important to stress, that cultural heritage and identity issues ranked high on the “Sąjūdis” movement’s political agenda.

Becoming a member of UNESCO in 1992, Lithuania became a party to The Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention). At the time the potential and international significance of the unique architecture of Vilnius Old Town have become visible. Thanks to original surviving buildings from the 14th – 19th centuries of a particular historical and cultural value, Vilnius Old Town was inscribed in 1994 on the World Heritage List. Cultural heritage was established to its status and recognition in Lithuania after all the frustration of soviet years.

Lithuanian society had to do plenty of work in reconstructing the demolished cultural heritage buildings. By public initiative the “Three Crosses” monument was recreated in 1989. In 1996, the statues of saints were reinstalled on the top of the pediment of Vilnius Cathedral. It took time to rebuild the chapels of the Road of the Cross – the process started after the restoration of Independence in Lithuania in 1990 through 2002. People defended many cultural heritage objects, for instance they managed to resist plans to use part of historic Rasos Cemetery for building a bypass in Vilnius, and to protect from destruction a historic house depicted in a famous watercolour of Mstislav Dobuzhinsky. Community started feeling like the really important actor in the process of heritage protection.

These few examples illustrate how Lithuanian society was eager to recreate cultural heritage properties demolished during Soviet years as well as its strong sentiment regarding historic heritage reflecting national identity.

At the same time, those sculpture pieces designed as ideological symbols celebrating the “Soviet nation” were removed from public places and put to storage. Many of them later found place in Grūto Park, a privately run sculpture place of soviet-era theme.

After the period of the *“singing revolution”* and the restoration of Independence in Lithuania in 1990, it was very important to create a legal framework for the national heritage protection system. The legal ground for re-creating cultural properties and monuments was laid down by the Republic of Lithuania Law On Protected Areas (1993)[25] and the Law of Protection of Immovable Cultural Heritage (1994) [26]. The latter law did not yet define the concept of *"cultural heritage".* The document regulated the research of cultural values as well as conservation, restoration and re-creation of such.

The main concept of *immovable cultural values*– has been described in the document as *"structures, their parts, groups of buildings, ensembles and sites of cultural value and of public significance".* Cultural value was defined as *"archaeological, anthropological, ethnological, mythological, memorial, religious, architectural, technical and technological, of urban planning or other historic, artistic or scientific value and significance"*. The law also emphasized the concept of *public value*, which has been described as a *"public need to preserve the structures of cultural value, and their parts, complexes, ensembles and sites as anchors of national identity and its continuity."*

The re-creation of a perished immovable cultural value was treated as an exceptional case in the amended Law of the Immovable Cultural Heritage Protection (2005). Importantly, the newly amended act introduced a new understanding of cultural values. Cultural heritage in the law was described as *"inherited from generation to generation, transmitted, created and circulated cultural values of importance in ethnic, historical, aesthetic and scientific terms."* Immovable cultural value was described as a wholeness of cultural heritage attributes which establish worth of the object or site of importance to society as its cultural asset. Current version of the law was enriched by provisions regarding heritage knowledge, dissemination, public use, accessibility of heritage values and heritage revitalization.

The period of structural socio-economic changes following the restoration of Independence in the country in 1990 was quite complicated for cultural heritage protection sphere. Notably, the factors which negatively influenced the development of heritage protection process as identified by Aušra Mlinkauskienė [27] were: ineffective privatization of buildings, unfavourable social-economic conditions, inadequate management, lack of information and education activities, etc.

According to Čepaitienė [24] Lithuania still suffers from unsolved issues of decentralization and democratization of cultural heritage policy in contrast to Pan-European tradition. She has pointed out, that the Seimas of the Republic of Lithuania over the period of 1992 –1996 adopted a legal framework of heritage protection which resulted in a more centralized system, unduly reducing the role of municipalities and leaving the definition of their responsibilities fuzzy. This direction has been pursued in spite of evident tendencies of regionalism in other European countries.

Notably Lithuania has still no all-encompassing law, regulating culture sphere and systematizing the entire culture policy in the country. A law has been drafted (The Law on the Basics of Cultural Policy) and tabled for the Lithuanian Seimas in 2011, but has not yet been adopted. Cultural infrastructure system in Lithuania needs a legal background in order to have a clear view of cultural policy actors and their role in cultural sphere.

3. POLITICAL ASPECT OF CULTURAL HERITAGE (The Green Bridge debate)

B. M. Feilden and J. Jokilehno [28] have introduced classification of cultural values as *socio-economic values, which characterized nowadays society approaches: economic, functional, educational, social, political values.* According to these authors, *political value* is often related to specific events in the history of the heritage resource, with respect to its region or country: the present-day significance of the resource could be influenced by these events insofar as they coincide with the intentions of contemporary political priorities.

As Feilden and Jokilehno [28] note, many of these values – particularly contemporary socio-economic values – can have both positive and negative impact on cultural resource, depending on the type of value and on the emphasis that is given to it in the overall assessment. The scientists discuss the impact of the political significance of a monument or a site which may assist in raising funds and drawing the attention of the public to safeguarding and protection. On the other hand, they argue, an ill-advised action may lead to undesired development and destruction of authenticity.

Lithuanians understood the task of preservation of cultural heritage as a prerequisite to the survival of the nation and as an essential factor in their resistance efforts to Soviet authorities who were implementing their notorious plan of fusing the nations into a “Soviet nation”. The signs of participatory democracy were manifested through different initiatives and community actions to fight for the preservation of cultural heritage.

Recent cultural discourse in our country represents an array of opinions on heritage protection and identity, and very often it reflects a political climate of new democracy. In this discourse politicians are trying to harmonize political aspects to the context of heritage protection and perception of identity in society.

Cultural heritage can provide a community or a certain group a sense of belonging, a historical perspective and better understanding of their unique role.

According to Vaidas Petrulis [29] the process of democratization and orientation towards a broader social impact of heritage, the desire to be closer to heritage in everyday-life, personal experience, and ultimately a turn towards a sustainable society determine the evolution of the concept of traditional heritage. Heritage is no longer perceived as a matter of memory. Nobody any longer reflects on individual objects; what matters, for instance in a city, are historic layers and their unique and valuable features. Contemporary approach looks at the revival and adaptation of a city’s historic layer for today’s needs and how it can be integrated into an overall economic and cultural recovery of that place.

Visual representation of totalitarian signs was a subject of public debate and political decisions in many post-Soviet countries. The case of the statues on the corners of the Green Bridge became a bone of contention in 2010 and continues to be debated. The art critic Skaidra Trilupaitytė [30] links this problem to, what she calls, paradoxes of internal and external historical memory. In the period of 2013 through 2015, especially at the end of 2014, when Soviet Union started it’s active support for the separatists’ struggle in Ukraine, cultural debate has intensified in Lithuania around the Green

Bridge statues built in the Soviet years (1952). These are four groups of sculptures depicting soldiers of the occupational army, factory and farm workers and scholars. The Green Bridge with the statues was included into the local register of cultural values on 31 December 1997. The Green Bridge sculptures in the new geopolitical situation started to be perceived as symbols of the occupation regime. According to Giedre Mickūnaitė [31] the statues started to be seen as witness, and even more, as accomplices of the occupation regime.

The debate, actively promoted by politicians, has divided the society: one camp argues that it is necessary to remove the sculptures from the Bridge not only because they need to be repaired, but also due to the fact that they reflect the ideology of the occupation regime. Their opponents claim that these statues symbolize a part of our history, the reality of life experienced by society, so the sculptures should stay on the Bridge. Art historians provided scientific arguments to protect these sculptures.

With the nearing Lithuanian local municipalities elections in 2015, the emotional debate has heated up concerning the Green Bridge sculpture groups, *Science Youth* (sculptor Juozas Mikėnas and Juozas Kėdainis), *Standing for Peace*, soldiers in uniforms of the Soviet occupation army (sculptor Bronius Pundzius), *Industry and Construction* (sculptors Napoleon Petrulis and Bronius Vyšniauskas) and *Agriculture* (created by Bernardas Bučas and Petras Vaivada). The participants of discourse were using political arguments. Accoding to the architect Eugenijus Gūzas [32], the period of 1945–1953 in Lithuania, encapsulated by the statues, was “the most difficult, tragic and brutal Stalinist area period, the cruellest war without rules and genocide phase”.

Opinions by politicians could be illustrated by the Lithuanian MP Kęstutis Masiulis [33] who asserts, that ideological things are most painful to him, especially the fact of Soviet symbols – sculptures of Soviet soldiers – who came armed and conquered the nation. Many lives were lost in struggles for not having these soldiers around.

The cultural policy implementor, the Department of Cultural Heritage, gave in to the pressure of a part of society and began to discuss the option of removing the Green Bridge from the Register of Cultural Heritage. Meanwhile, the Director of the Department stated, that the monuments symbolize not only the past, but what is happening today. [34]

There were voices in this discussion referring to the principle of the European Charter of the Architectural Heritage (Amsterdam, 1975) [35], which states that *“each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss“.*

Academic community and culture professionals have provided strong arguments for their position in this discourse. Members of the Council of Culture came forward to protect cultural values. In the opinion of the art critic Simona Makselienė [36] the groups of discussed sculptures are prime examples of Socialist Realism. They constitute a compositional entity with the Green Bridge and create a coherent complex. The art expert’s approach to the Green Bridge statues is first of all as to the works of art, highly professional examples of Socialist Realism. She used art history arguments, emphasizing that the emergence of Socialist Realism was influenced by, among other things, 20th-century French Neoclassicism, for instance, Pablo Picasso, Aristide Maillol, Socialist Realist sculpture adherent Vera Muchina's teacher Emile-Antoine Bourdelle, who were widely using classical forms. She reminded that Neoclassicism flourished in the 1920s and became a basis for Socialist Realism, while since 1935 it became the official Soviet art style.

Makselienė [36] has demonstrated that the Green Bridge sculptures not only perfectly meet all the canons of Socialist Realism art, but importantly are highly referential, that is, creating links to the entire socio-cultural-historical layers: "these four groups of sculptures in one scoop revealed to us almost 80-year historical layers, and it is very strong and affective". According to Makselienė, the paradox of the situation is that suggestibility, reference potential, the ability to accommodate multiple semantic layers and witness mentality, values and artistic ideals of a certain historical period are characteristic qualities of a very good work of art. The author pointed out that the Green Bridge sculptures have been stamped with a certain ideological message, they served a system which no longer exists and with no system in place, they no longer bear its ideological message, but only represent professional Socialist Realism art, which does not pose a threat to the society, as society and its values have changed.

Čepaitienė [37] asks a question of what exactly society has to give up – the ideological signs of a totalitarian system or everything? She notes that essentially cultural heritage, no matter how we interpret this concept, relates to something rather clearly defined and accepted as positive and one's "own". Giedrė Mickūnaitė [38] has found the debate controversial since it concerns the life of three generations and their memories, but not history.

We should emphasize social value of cultural heritage as emerging in this discourse. Petrulis [29] highlights social role of heritage, saying that heritage could be an active social force of the influence on contemporary processes. He proposes that Soviet period heritage polemic should embrace not only interpretation of values, but also different models of dealing with heritage objects, once there is an agreement on interpretation of values.

Vytautas Rubavičius [39] argues, that it is a deep-rooted battle between political, cultural and social groups in connection to historical narration. In his opinion, public is capable of distinguishing between ideological content of the Green Bridge sculptures and the agenda of the period, therefore he proposes to contemplate the signs of the continuity of life together with the signs of all epochs. As a negative aspect in the debate, something intolerable in a democratic society, according to the architect Augis Gučas [40], is the pressure by politicians and responsible civil servants towards desirable decision concerning cultural values of sculptures.

The case of the Green Bridge debate demonstrates the continuing relevance of the opinion of Jong Hyun Lim [41], who claims that political value, in particular, has become extensively defined as a critical tool to analyse cultural heritage in modern society and it frequently assumes a significant role in the final decisions on heritage interpretation and value assessment. According to Lim[41] as culture embraces collective memory with its tangible and intangible heritage resources, the relationship between modern concepts of cultural heritage and their continuity on the level of national heritage is quite complex and connected to issues of heritage conservation and cultural (or national identity) which touch upon questions of reforming or deforming of cultural memory.

The Green Bridge debate has revealed the relations of contemporary society with Soviet-period heritage and the sense of social value of cultural heritage. Public would not be guided by emotions in decisions regarding a sensitive issue of identity. The arguments presented by professionals in the discourse on Soviet period heritage values served as educational and empowering means for community. The process also strengthened community awareness, expanded its social capital and guided the public towards protection of cultural property. On the other hand, the discourse has revealed a gap in the process of democratization – a lack of community participation in tackling community issues, in spite of the former achievements in the period of the "singing revolution".

CONCLUSIONS AND DISCUSSION

The insights by researchers have revealed different aspects of cultural heritage and identity communication in European discourse as well as cultural heritage policy implementation. Scholars of the young democracy, facing the new phenomena of globalization and European integration in cultural heritage and the identity shaping process, took active part in international discourse, expressing their approach on small country identity issues in the process of globalization and Europeanization as well as in-born diversity of identities. They convince, that a small country's identity has not disappeared in the global context, but could serve as a source enriching it.

Lithuanian Independence movement "Sąjūdis" has played a leading role in the efforts of cultural heritage re-creation during the period of *"singing revolution"* and the initial phase after Independence restoration. This process broadened community opportunities to realize its initiatives in cultural heritage re-creation sphere. First recreated were objects symbolic of the history of the country freed of the Soviet ideology. This process strengthened Lithuanian community in its desire to have their own history and its interpretation – not a history imposed upon it. Cultural heritage re-creation process strengthened the community, enhanced its capacities and skills. In the process of building administrative and legislative structures, the "Sąjūdis" lost its role of community driving force. The contemporary heritage protection system can be characterized as suffering from excessive centralization.

The Framework Convention on Value of Cultural Heritage for Society identifies the main challenges in the field of cultural heritage, of extreme importance for new democracies, where participation in cultural life was not always perceived as participation in the matters of cultural heritage. The role of academic community and culture professionals could be crucial in strengthening community awareness in the context of cultural heritage and promotion of participatory democracy. The Lithuanian Green Bridge case demonstrates that it is the role of cultural heritage professionals to inform the community, to give it knowledge, to help it to better understand the situation, heighten community awareness and give self-confidence in order to oppose politicians who would like to use the situation in their own interest. Mature society is constantly re-evaluating cultural heritage values and demonstrating their enrichment by each generation.

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THE INFLUENCE OF LOCATION AND COMMUNITY ON THE APPRECIATION OF SIGNIFICANT AND LARGE-SCALE ARCHITECTURAL HERITAGES

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Abstract: The extent of globalization transforms local landmarks into proofs and safeguards of their identity, of special relevance to small communities. The research aim was to discuss and compare three distinct examples of Lithuanian architectural heritage with a common denominator for all three being either the presence or the absence of a heritage community. Thus, local heritage fails to become a centre of culture and enlightenment, a place with a potential for fostering of genius loci. The in-depth interviews with the local population living in the neighbourhood of three heritage objects have revealed, that what matters the most is a local, emotional relationship and collective memory of the place. The opinion survey of three communities has demonstrated that local community acknowledges the newly acquired functions of restored heritage when it feels contributing to the creation of new functions or realization of such.

Keywords: heritage community, genius loci, heritage acknowledge, new functions.[1]

INTRODUCTION

During this past decade, the conservation, restoration, revitalization and animation of historic buildings, putting them to use, has become a regular practice of Lithuanian heritage protection. There is a growing awareness that "in our squalid in architectural terms landscape, manor houses, churches and convents emerge as most prominent and visually rich signposts of our European identity." (Čepaitienė [1]) The political situation that evolved due to the Lithuanian European Union membership has a direct impact on the animation process of heritage as most of it is being restored with the help of the European Union financial mechanisms. The country is being transformed into a genuine part of Europe, and the process in the field of heritage preservation follows the path of other European countries: increasingly more attention is dedicated to conservation of historic sites and buildings; the work is being done with local and incoming tourist flows in mind. The researchers of European heritage [2], have pointed out that over the past century, the efforts of European governments in the field of preservation and care for their national heritages have contributed to the creation of a prerequisite consistent system. "Today those national heritages, integral parts of national identities,

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are being challenged by the cities, localities and regions, wishing to use heritage for their own purposes, by minority groups attempting to reclaim hidden heritages and by international organizations attempting to discover international similarities.“ (Aschworth [3]) Rapidly modernised and globalized society of Lithuania, in its aspiration to seamlessly merge into European or world community and search for its points of reference, is struggling with questions as what should be perceived as their national values and what should they take pride in within the context of other countries and societies? “Within globalized culture, heritage often becomes the unique feature that allows for the distinction between different countries; it is a way to keep something of their “own“, something unique, as is obvious both in Europe and in other countries of the world.“ (Čepaitienė [4]) The expert in urbanism and urban planning Mona Serageldin, who also has the experience of working in Eastern Europe, notes that every location has always had and still has, irrespective of the period, objects of exceptional significance – landmarks of the place. During moments of political or personal crisis, the latter become a mean for the local community to reassert their identity (Serageldin [5]). The extent of globalization transforms local landmarks into proofs and safeguards of their identity, of special relevance to small communities.

The subject of the research is analysis of situation of architectural heritage located in the periphery, in the neighbourhood of rural settlements or small towns. The aim is to discuss and compare three distinct examples of Lithuanian architectural heritage with a common denominator for all three being either presence or absence of a heritage community. The discourse of the article includes only large-scale historic complexes of conclusive significance and value to the history of Lithuanian culture. Architectural heritage sites located peripherally are identified in the overall picture of Lithuanian architectural heritage based on an assumption that heritage in Lithuanian towns and their environs exists in a form of conglomerations. Therefore, each historic building integrates into contemporary city life not as an individual entity but as one of many. Whereas large-scale architectural heritages of regional or national significance, located in a periphery, have a potential of becoming pivots of local communities. They may become a force of attraction of local life and a theme for mundane existence. Yet what does it take to have local people perceive themselves as a heritage community?

EXPECTATIONS OF LOCAL COMMUNITY AND THEIR ROLE IN THE CONTEMPORARY HERITAGE CONTEXT

A generalized picture of the contemporary context of Lithuanian architectural heritage soon makes it clear, that the biggest architectural heritage complexes, such as manor houses and manorial ensembles, residential castles, ecclesial and public buildings receive professional attention, leading to competent theoretical and practical work done on them. The cultural landscape in the country gets richer, and the people, through familiarization with the heritage in their country, become better oriented in its history. Local cultural life becomes increasingly full-grown, and the country is aspiring to the status of a better culturally and economically developed state. The economically developed European countries, such as the United Kingdom, France or Italy, are examples of the importance of economic stability as prerequisite for the achievement of coherent actions in the preservation of culture. History had it, that Lithuania’s cultural development had to take a new beginning following the declaration of the country's independence in 1918, and for the second time, after regaining it in 1990. The nation with a "complicated history and a vulnerable historic memory" (Čepaitienė [6]) faces challenges in the process of preservation of its historic and cultural heritage. As far as the state succeeds at reconciling conflicts regarding heritage preservation and undertakes real action of conservation, it is strengthening its cultural foundations, while the investment that is being attracted provides a shot in the arm for the growth of economy. The interest of society in heritage has a positive impact on its use and preservation. However, there are instances in the practice of heritage protection in Lithuania when specialists evaluate architectural heritage without taking into account its immediate community and in some instances, even excluding it from the process. Efforts are directed at intensifying the flow of tourists and increasing revenues for the region without even considering whether local community identifies itself with the heritage object, whether there are positive emotional links and prospects for continuity.

The theme of genius loci in Lithuania has already received quite a comprehensive attention by researchers of cultural history. It was the theme of the European Cultural Days of 2012 in Lithuania; several individual articles by researchers of the subject have been published, and a collection of articles put together. Among other, the works of researchers of heritage and environmental management have embraced heritage conflict management and the processes of relationships with local communities in the former rural areas transformed into suburbs (Gražulevičiūtė-Vileniškė, Vitkuvienė, Ažukaitė [9]). However, most of research lacks consideration and a thorough analysis of *cultural expectations* in populations on whose doorstep historic buildings undergo processes of restoration. It is beyond doubt that heritage creates the spirit of place. Yet what is the perception of men and women of their neighbouring large-scale cultural heritage and of its growing popularity following the restoration? The community is not being asked whether they perceive the heritage prior and after the restoration the same way. New functions created in historic buildings tend to be unfamiliar and alien to local community, determining its *withdrawal* from heritage.

The awareness of a potential problem created by the connection of a local community and historic buildings came about in cases, in which the conservation of architectural heritage failed to establish it as a community centre. There are cases when a restored historic building tends to remain on the margins of local life, as its function and activities address not local but mostly tourist needs. Thus, local heritage fails to become a centre of culture and enlightenment, a place with a potential for fostering of genius loci.

What are the reasons that prevent men and women from appreciating the restored architectural heritage? There are several of them. After restoration heritage object acquires new functions, which may be either unacceptable or not well assimilated by its local community. With the work of architectural heritage conservation, restoration and revitalization going on in Lithuania, some people have already gained the opportunity to live in the neighbourhood of conserved heritage and to experience the altered situation. It is becoming obvious that the context in which neighbouring community could forge a relationship with revitalized historic building influences the perception of it, as while the building is tailored to a new function, it is also endowed with new values that have not existed prior to preservation efforts. Each technical solution that determines the future condition and infrastructure of heritage object influences the perception of it by local community, its future use, potential of assimilation and chances of handing it over to future generations. A modern public context emerging alongside with new functions and opportunities of usage endows historic building with new values. A similar idea is put forward by 20th century art historian Alois Riegl, while he describes the phenomenon of a new artistic value. The opposition between the values of the new and old, addresses the practical aspect in the processes of restoration. Restoration is likely to be perceived as imparting a value of the newness. This value, according to Riegl, is identical to artistic value, yet after a restoration, the value of the newness is in synchronization with contemporary human needs and the connection with the environment, therefore the value of newness expands the range of values associated with the object. (Riegl [10]). I. Gražulevičiūtė-Vileniškė who has conducted an examination of non-market evaluation of immovable cultural heritage has noted, that awareness of cultural heritage in rural areas is changing due to the increasingly narrowing distinction between town and countryside. Rural areas are being urbanized according to principles of urbanization developed in towns and cities. Rural lifestyle and habits are being gradually trimmed away and this has a direct impact on the emergence of new heritage values and the perception of it (Gražulevičiūtė-Vileniškė [11]).

THE CONNECTION OF LOCAL COMMUNITY AND RESTORED ARCHITECTURAL HERITAGE

Public perception of heritage, as a phenomenon, is not immune to contradiction. "Currently in Lithuania the few public organizations interested in heritage protection (similar interests bring them together with environment protection enthusiasts) and state institutions appear more in conflict than cooperation and mutual understanding." (Čepaitienė [12]) Most likely, we should look for causes in similar stages of building a system for Lithuanian heritage protection. After regained Independence, heritage matters were perceived as falling exclusively into the realm of specialists' interests. The Republic of Lithuania Law on Protection of Immovable Cultural Heritage (prior to 2005 revision) lacked emphasis on public significance of heritage; the law established a one-way position and did not encourage cooperation between specialists and society. (Though after the 2005 revision law revision talks about a closer relation between heritage protection and society, the earlier notion of heritage protection efforts was already shaped and partially rooted in public consciousness (Dziegoraitienė [13]). Though at the inception stage of heritage protection system, public was urged "not to leave this matter exclusively in the hands of intellectuals or at the mercy of the government", the entire decade was not enough to include local people into heritage conservation efforts. The extent of inclusion should transform them into consequent pressure groups, capable not only to influence decisions of local government, but become a driving force behind concrete initiatives." (Čepaitienė [14]) However, given today's alienation between society and the government caused by the "experience of foreign/alien government" during Soviet period and the chaotic activity of post-Soviet governments, participatory public involvement in these processes can hardly be expected. Public perception of official heritage protection is only as that of a repressive apparatus, enveloped by a list of unknown bans and intimidating the public with its regulations and restrictions.

Among different examples of architectural heritage in the country, there are also instances where it becomes a vital cell of local community. It gets woven into a common fabric of the settlement in terms of location and getting emotional as people living in its close proximity relate their life with it. For instance, significant and exceptional legacy of the Oginskis family is cared for and fostered by the Oginskis Cultural History Museum in Rietavas, housed in the building of a former musical school of Rietavas Manor. The founding of the museum was initiated by Rietavas community, and the museum opened in 2000 with surrounding grounds as an intrinsic part of life of Rietavas town.

A great example of cultural centre in Anykščiai district is Burbiškis Manor. After renovation, people of Anykščiai district willingly visit it, value and favour. It is a venue of concerts, exhibitions and seminars – an important part of local cultural life. The owners of Kurtuvėnai entertainment centre housed in Kurtuvėnai manorial site situated in Kurtuvėnai Regional Park have built a close connection with the local community. The fostering of local cultural heritage and the inclusion of local community into diverse activities has yielded considerable results in heritage animation. Since 2005, the community of Žagarė township in northern Lithuania started organizing a Žagarė Cherries Festival with the goal of giving a boost to local culture and heritage. As the event was organized and expanded successfully, the local community of Žagarė started seeking the restoration feasibility of the manor house and the park. Thanks to pro-activeness of the local community, Žagarė manor house was restored and adapted to a new life, and it is now a busy culture centre of the local community. These are only a few examples of positive experience in the context of Lithuanian cultural heritage. [15]. However, some unexpected doubts arise at a closer and more discriminating look at peripheral architectural heritage that was conserved and converted to new needs thanks to the national efforts or with the help of financial injections by foreign states. It would not be untrue to say, that each community of a high cultural and economic level, accepting heritage as a sign of identity, should positively regard preservation and revitalization of any architectural heritage and as of consequence to the history of the country. The observation of real practice of architectural heritage management in Lithuania makes it obvious that its main objective tends to be conservation and revitalization of a historic building limited by its physical condition. In many instances, the argumentation and reasoning of the need for conservation of historic buildings set forth in applications for support from European funds reference to meaning and impact on local community and society. The organizations that take care of processes connected to heritage in the country put multiple efforts into historic buildings preservation and restoration. Mature outcomes are sought in the creation of animation programmes for particular architectural heritages, focused on the needs of cultural tourism (Lithuanian and foreign). Buildings and sites of considerable importance to culture history are brought into highlight of attention in order to introduce them to all residents of the country (world) in reflection of the belief that heritage belongs to all. Yet while attempts are put to attract bigger tourist flows and to organize a diversity of events in heritage buildings, there is a tendency to forget to turn to local communities though theoretically nobody seems to contend this need.

Researchers of culture history and heritage have pointed out that “contemporary societies are in a paradoxical relation to the past: on the one hand, there is a tendency of obliteration of collective memory caused by globalization, a certain levelling of cultures, and interruption of continuity in world perception and values. On the other hand, the ever increasing interest of society in the past is also obvious, reflected even in the so called phenomenon of “memory fever” or “boom”, which is most likely related to heritage industry." (Čepaitienė [16]) The expansion and intensification of cultural tourism sets its own conditions, putting at stake the role of architectural heritage as identity building factor, just as it is expected to be, and turning it into a source of profit. Such a model is not essentially evil, but may turn negative when the boundary of respectful relationship with heritage is crossed, and the aim is no longer an emotional message, but revenues sought through massive use of historic buildings and sites. Entrepreneurs seeking flows of tourists select the easiest path by commercializing public space of heritage sites, including heritage buildings management into consumption processes. In order to please tourists they offer mass consumption signs typical for other historical locations and seen in other towns. This leads to cultural uniformity as one of the outcomes of globalization process (Čepaitienė [17]). However, manipulation of heritage industry tools is only possible when a country has built strong skills. Heritage researchers observe with concern that it does not "take being an oracle in order to see intensified consumption of heritage in Lithuania, especially promotion of world tourism. We are hardly prepared for that <...> This challenge may prove fatal to our landscape and especially to our mentality: are we going to have elite "monuments", detached from real life, "heritage" specimen polished to show to foreigners but making little sense to us, or perhaps simulacra of the past delivered by mass culture?" (Čepaitienė [18]) These threats are real in cases in which a local community does not experience any connection with its heritage and does not live in the spirit of its time and place. When we come to think of it, a strongly developed emotional relationship of local community with the heritage as part of their identity would eliminate real danger of possible physical or moral depletion of it by mass tourism. Admittedly, the existing authentic genius loci is influenced by cultural expectations of the users of cultural heritage object: contemporary tourists expect authentic experience and open opportunities to come into contact with the living local culture.

The works performed by heritage researches are a clear proof that the appreciation of cultural heritage has always been largely influenced by immediate community. The creation of the spirit of the place usually includes a mixed type of community composed of local residents who live in the area, generation after generation, as well as individuals supporting the idea of the place (descendants of local residents who live elsewhere or individuals who have spent some time in that place) (Poškienė [19]). Culture historian R. Čepaitienė who has conducted a thorough research of the concepts of cultural heritage in modern Lithuania is positive that "the process of building heritage status requires it to be recognized and appreciated not only by specialists but by entire society." (Čepaitienė [20]) Lithuanian experience of heritage use, when discussing individual examples, demonstrates that heritage objects, when acknowledged only by specialists, do not become part of public life and identity [21]. A perfect illustration of this statement, though rather painful to Lithuanian heritage protection system, is an attitude, enduring for decades, that heritage objects of aristocratic culture cannot be perceived, due to historical circumstances, as signs of national identity (Čepaitienė [22]). There are examples of renovated and revived manor houses in Lithuania [23], with the beautified facades which never brought together a local heritage community, who could not imagine their daily life without their historical building illustrating the history and development of their land.

The question arises whether Lithuania can afford a luxury, without prior ascertainment that local community willingly acknowledges the renovated architectural heritage with new functions, to leave the process follow its own course? The life in the 21-century of smart technologies makes it increasingly obvious that changing generations bring a new approach to heritage. Each generation perceives and judges same object of heritage differently. "As stated in the declaration of Quebec town, main threats faced by genius loci are changes and destruction of communities which care for the spirit of place, and the necessity to foster a pluralistic, multicultural perception of heritage, determined by inner differences inside these communities. In other words, the "owner of the heritage" is important for the creation and continuity of genius loci." (Poškienė [24])

EXAMPLES OF INTERACTION OF LOCAL COMMUNITY AND ARCHITECTURAL HERITAGE

The creators of the Lithuanian heritage protection system can use world theory and examples from neighbouring countries in order to exploit a powerful conservation force – activities of heritage communities. With the creation of the state of Estonia in 1920, public schools were housed in the ancient manor houses, while the policy regarding conservation of such historic buildings started to form only at the end of the 20th century. As schooling taking place in manor houses represent a new function in a historic building, adjusting them to new needs was a challenging part of preservation effort. The state had no means for that, but the idea to give up on these manor-schools and construct new ones was even more ambitious. The fact that over six decades local communities were accustomed to manor schools and perceived them as a part of their identity was also taken into account. Therefore Estonia launched a state programme, "Schools in ancient manor houses: preservation and renovation of historic manor ensembles accordingly to contemporary education requirements". It included conservation of the buildings, regulation of education system and solving of social-regional questions. "The programme addressed risk factors as well. Rural residents often regarded cultural heritage with disdain, considering it second-rate; the aesthetic potential of the ancient manor ensembles was not always adequately perceived. In other words, local people looked at these buildings and could not really see them – they were masters who did not recognize the value of their own creation. Sadly enough, there is similar approach to other monuments as well." (Parn [25]). The programme acquired a scale and impetus of a national movement. The focus on local communities operating in these buildings with the help from professionals guaranteed the success of the programme. The programme has been important for consistent regional development. „The state programme considerably contributes to the enhancement of social environment and the embellishment of the region. Manor schools have the potential of becoming indicators for regional vitality and distinctness. This may help to attract investment into the region and strengthen its safety. <...> Manor house schools play an important role in the effort of preserving regional historical identity and integrating regions into a common European cultural tradition." (Parn [26])

For the sake of situational analysis of Lithuanian architectural heritage in the periphery, three complexes of architectural heritage situated in different parts of Lithuania have been selected. The objects of heritage are located similarly (in the periphery), but have different ownership. In order to establish the connection of local community with historic buildings at their doorstep, a qualitative sociological research – a partially structured in-depth interview – has been conducted [27]. It was organized in the form of conversations with random local residents. In order to find out a deeper level of information, questions were asked about their attitude, appreciation, motivation, behaviour models and habits related to heritage, with the focus on cultural expectations prior and subsequent to the restoration. The article includes a summary of the research and conclusions regarding each heritage object individually.

Renavas Manor (Mažeikiai dist.)

The manor house of the former Renavas estate, currently an affiliate of Mažeikiai Museum, and the grounds have undergone a restoration in 2012. The manor house is situated next to Renavas village. The opportunity to have a cultural and education venue in a village that lacks cultural highlights seems especially attractive. A small local community has good conditions for getting together and operating as a heritage community. After the restoration, the manor house features a constant exhibition of a typical interior and manorial culture. It is also a venue of different art exhibitions and concerts, yet local people stay away from them. During the interview, the residents [28] said that the new fosterers and animators of the manor house do not seek contact with local people, do not involve them into discussions or organizing cultural events. Only a small part of the villagers attends the events though they attract people from the neighbouring small towns (Fig., 1, 2, Renavas Manor). Could this possibly mean that locals are not curious and cultural events are outside the circle of their interests? The professionally restored impressive 19th-century manor house and the perfectly maintained grounds invite fans of cultural tourism, and the number of tourists keeps growing. The local community meanwhile pursues its own course of life, which has no points of contact with the strategy set for the animation of this historic building. The locals are happy with the fact that the manor house, neglected and in need of restoration not long ago, has been brought to a new life, but do not see a role for themselves, if only a very limited one, because their main function seems to be not interfering with arriving tourists.

The in-depth interview with the local residents has identified a problem: after its restoration the manor house is perceived as a place meant for the tourists, just as all events hosted there are organized for the in-coming visitors. The main task for local residents (of which they are well aware) is to be out of the tourists' way. The first step in this situation would be to establish contact between local men and women and the new staff of the manor house. Only a consistent and continuous communication can include the first into activities of the museum operating therein and transform them into important contributors to the vitality of this particular heritage.

Panemunė Castle (Jurbarkas dist.)

Since 1982, one of the most beautiful castles in the country used for representation purposes belongs to Vilnius Academy of Arts (since 1927 the historic buildings were taken over by the Culture Department of Education Ministry). The Academy is not located near the castle. For three decades, the castle did not belong to the local community, separated from the castle practically at its doorstep. Meanwhile, a new generation of inhabitants emerged, perceiving the castle as a strange being, belonging to somebody else but the local community. In addition, for a long time the castle was perceived as a rapidly decaying architectural heritage, the condition of which had to be attended by professionals. In 2013, the southwestern part of Panemunė Castle was restored and converted, its second stage of restoration started in 2014. The castle hosts a tourist information centre and a permanent exhibition dedicated to the history of the castle, as well as temporary art exhibitions continuously organized. The newly refurbished premises include a hotel, a restaurant, and a conference hall, a venue of all kinds of official and private events and celebrations. The Academy of Arts uses the opportunity to organize a range of creative workshops and seminars and puts efforts to attract local community, to introduce them to new values and functions of the castle and its potential use (Fig., 3, 4, Panemunė castle). This way attempts are being made to bring together the heritage community who would accept this historic building as part of their identity, a sign of the spirit of the place, and reference to the spirit of time, integrated into the consciousness of local people as valuable heritage to be passed onto future generations.

The in-depth interview with people of local community [29] revealed their future concerns. When the completely restored castle assumes new functions and starts its new life, it is bound to become a totally restricted and difficult to access for local people, like a "neighbour who lives next doors, but there is no communication". After the restoration, visits to Panemunė Castle have nearly doubled, and the local people are aware of increase flows, yet have no plans to use this situation for business. As a perceived advantage, mentioned in interviews, local people were employed as castle staff, and they are main mediators between the owner of the castle and the local community. The respect of local staff to the historic building is an example set to the community: thanks to them locals learn about the castle and its history, and find out about activities planned. Encouraged by the castle staff, the community gets gradually included into events organized by the owner of the castle.

Panemunės Castle is a great example how the process of furbishing connection between a historic building and local community gains *ambassadors* who understand the nature of heritage and are capable of communicating it to other people.

Dautarai Manor (Mažeikiai dist.)

The private owners of Dautarai Manor purchased the estate with goal of transforming the manor house into identity-founding heritage of the local community. This task was approached by launching cultural events (though the first steps were made within restoration of the badly damaged building, which nevertheless retained plenty of authentic detail). The local community was not ready to start participating in these events. At the beginning, local community [30] did not identify itself with the historic building, and the new owners were received as intruders at the point of arrival. This perception was strengthened by the fact, that some local people had liberally settled in the manor house and had to relocate with the change of its status. No wonder, that initially these people were sceptical about cultural events in the manor house. However, the determination of the new owners is gradually breaking the ice and local community starts taking pride in the nicely restored manor house at their doorstep, and starts gradually taking interest in cultural events (Fig., 5, Dautarai Manor). The owners seek companionship with local community by opening the manor house to everybody: though it is a private property, everyone willing may visit the house. Such openness eases the local community's acceptance of the new owner. There are plans to put together an exhibit in the house on the history of the estate and the people who lived there. The local community was asked for help in the creation of such an exhibition. There are plans to equip the granary annex as a crafts centre with shops and to set up a souvenir shop for tourists. The local community is addressed and approached in all of these developments and gets gradually included into the life of the manor.

The initial complex and tense relation between local population and the owners of the manor is changing. Increasingly better communication is achieved and heritage becomes of more interest to the local people. All this is happening thanks to the overarching aim of the owners to include local people into their activities.

CONCLUSIVE NOTES

In theoretical terms, heritage values directly relate to the traditional modus operandi of a society and with current community forms of usage. Social values related to a heritage object stimulate all kinds of interaction between a community and a historical building. Theoretical discourse may turn into practice only with the bigger, or in other cases smaller, efforts. Lithuania spares no efforts for preservation of cultural heritage, in the given case, for restoration and animation of architectural heritage and at the same time, commits society to take care of its heritage. The unfamiliarity of the society with its heritage is caused by the country's complex history (experience of occupations). On one hand, it strenghtened the nation, but also caused a lot of confusion and disorientation. The more the nation succeeds to liberate itself from controversial emotions over the past, the easier and faster it is to achieve the expected outcomes of heritage conservation. The in-depth interviews with the local population living in the neighbourhood of three heritage objects have revealed that true motivation for communities to assume a role in heritage preservation and accept it as an inherent sign of identity it is not about showing historic wealth to the neighbouring townships, countries, Europe or the world. It is not a solid motive. What matters most is a local, emotional relationship and collective memory of the place. Heritage preservation starts making sense, becomes possible, real, and not simulated only when it is preserved by value of its identity. In order to preserve architectural heritage as an objective picture of the past, as a message of place and time, it is crucial that the public is aware of heritage, identifies with it, has no prejudices, hostility or even excessive love. The opinion survey of three communities has demonstrated, that local community acknowledges the newly acquired functions of restored heritage when it feels contributing to the creation of new functions or realization of such, and when there is an emotional contact between an individual and historic building, and when the preservation specialists engage in conversations with local people. When the estrangement between managers of heritage, preservation specialists and local communities starts narrowing and efforts are made to strengthen communication, the very system of heritage protection will become more stable, reliable and attractive, while protection of heritage as process will become an intrinsic element of local communities life.

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21. Examples: The art incubator part of Raudondvaris Manor, H. Šojus Manor, etc.

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23. Examples: Jašiūnai Manor, Šalčininkai Manor, Petriošiškis Manor, etc.

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27. Questionnaire of the partially structured in-depth interview is presented in annexes (Annex No. 1).

28. Interviewed were six local residents of different age of Renavas village.

29. Interviewed were nine local residents of different age of Vytėnai village (where the castle is situated).

30. Interviewed were five local residents of different age of Dautarai and neighbouring Lūšė villages.

LIST OF ILLUSTRATIONS

ILLUSTRATIONS


Fig. 1, 2. Events hosted in the restored Renavas manor house are poorly attended by local people. Photo by Renavas Manor Affiliate of Mažeikiai Museum, 2014.


Fig. 3, 4. The partially restored Panemunė Castle hosts new activities unseen there prior to restoration.The owner hopes to include local community into these activities. Photo by VAA nuotrauka, 2013.

Fig. 5. The owners of Dautarai Manor, in discussion with local community, organize cultural events, mostly concerts, increasingly more popular among locals. Photo by Dautarai Manor owners, 2014.

Annex No. 1

Questionnaire of a partially structured in-depth interview

1. Do you know the history of this manor house/castle?
   [If ***Yes***] How did you learn it? Did you know the history prior to restoration or did the restoration encourage your interest in it?
2. Do you visit the manor house /castle frequently? Did you visit it more often prior to restoration of after the restoration work was done?
3. What is your purpose of going to the manor house /castle?
4. How do you find the restoration of the manor house/castle?
5. Has anything changed in your town after the completion of the restoration of the manor house/castle?
   [If ***Yes***] How do you find these changes?
   [If ***No***] What is your opinion of it? Maybe you see a need of some kind of changes?
6. Is this manor house/ castle important in your life? Do you relate your life and activities with it?
7. Do you take pride in living on the doorstep of this important and valuable historic building?

CULTURAL VALUES FOR INTERCULTURAL DIALOGUE, IN AN ECONOMY-DRIVEN WORLD

Paolo Del Bianco

On 11 September 2001 the UNESCO 1972 Convention revealed another far from obvious aspect of its importance: no longer only *safeguarding and enhancing* heritage but also *using and enjoying it for civic purposes* to further the development of humanity in a framework of peaceful coexistence.

This is ***a new way of looking at cultural heritage***: how many opportunities for intercultural dialogue can each individual heritage create, and how effectively can it create them, through opportunities for encounter, knowledge, exchange and the exercise of respect for diversity?

Thus this lends an especially high profile and additional promotion:

- to the UNESCO Convention of 2003, *for the safeguarding of intangible cultural heritage*,
- to the UNESCO Convention of 2005 *on the protection and promotion of the diversity of cultural expressions*;
- to the decade stretching from 2013 to 2022, proclaimed "*Decade of the Rapprochement of Cultures*" by UNESCO's director general in Almaty on the 23rd of August 2013.

This is the philosophy of the Fondazione, whose mission has been to work for a "*rapprochement of cultures*" since 1991, in other words since it started its activities, even before its was formally incorporated in 1998. As long ago as back then the Fondazione's statute forged a harmonious accord between such factors as cultural heritage, young people, the planet we live on and peace, four symbols explicitly identified in its logo and in its anthem. The Fondazione's motto had been devised *"for peace in the world among young people from different countries, through culture, to meet, to get to know each other, and to understand each other in order to develop friendship among peoples"*. In the course of the first few years we felt that our motto had become outdated because year after year peace appeared to have been achieved once and for all when the Berlin Wall fell on 9 November 1989; but on 11 September 2001 the world realised that the job of fostering dialogue to facilitate the process of mutual respect and knowledge could not be abandoned, indeed that it had to be adapted and strongly empowered in order to tackle the new situation.

Day after day we began to clearly perceive the importance of the exercise of intercultural dialogue, to the point where we felt that it was increasingly crucial. This, because after the fall of the Wall borders permeable which had not been easy to cross in the past were now permeable (particularly to industry and trade, thus also to tourism). So what is required today is appropriate training for dialogue, in other words training in how to show respect for cultural diversity.

In this context, cultural heritage has an enormous potential precisely on account of the moments of encounter that it manages to foster for the tourist masses; and this is where heritage has a huge potential value as a catalyst for encounters, for dialogue, for knowledge, and for mutual respect – a value in direct proportion to its effectiveness, a value which has deserved for some time now to be firmly and specifically stated in an international declaration.

We took our first steps in this direction with Mihaly Zador, Bohumil Fanta, Andrzej Kadluczka and Andrzej Tomaszewski, to mention only the most significant contacts, which then continued on the Board of Directors with the participation of Maurizio Bossi, Marc Laenen, Emma Mandelli and the many other experts who have made their contribution from within the Fondazione's network.

As members of the *international community* we are concerned about the future of the generations coming after us, who have a growing need for comprehensive awareness, for the kind of awareness which in our generation has pervaded only the world of scholarship and of particularly sensitive people, but which has not succeeded in involving the broad masses, as they become increasingly infected by the banal lure of all-pervasive consumerism as an end to itself.

Even though our formative experience was gained in the tourist industry, we have felt it necessary as the years have gone by to make an increasing effort to reflect on our growth model whose critical shortcomings lie in this new dimension, in the hope that we will be able to make our contribution to tailoring it to this *international community of ours as it fast approaches the ten billion mark*. That is not going to be easy, that much is certain. GDP today is to the sole criterion by which a country is judged, but we cannot avoid starting to reflect on this, with the aim of working for the common interest as rapidly as possible.

The Fondazione, which first saw the light of day in the context of the tourist industry in a World Heritage site such as Florence, has experienced these lessons and taken them on board, turning them in to a practice, as we shall see. Precisely because the Fondazione was conceived and is fuelled by the tourist industry, it is all the more aware of the importance of helping to safeguard development in a framework of peaceful coexistence, which is why it is committed to following a given path and to fostering that path. We at the Fondazione believe that the value of heritage should be gauged not so much on the strength of the number of visitors it attracts per year, thus the number of entries and thus of admission fees charged, but on the extent to which it facilitates the exercise of (and formation towards) dialogue and respect for diversity, in other words the extent to which it helps to foster peace in the world. Nor is heritage the only thing that should be judged in this light; the same yardstick should also be applied to the territory of which that heritage is a part, because the territory is responsible for its preservation and for its use and enjoyment for social purposes; and above all, that territory must be committed to interpreting its own character and temperament in order to help build relations between people from different cultural backgrounds in an effort to foster development in a framework of peaceful coexistence.

This will lead to the concrete implementation of that territory's firm conviction that peace is a crucial precondition for sustainable development in a globalised world.

The Fondazione has always aimed to promote values that transcend the purely economic aspect in order to accompany it with what is almost a kind of *insurance policy* to guarantee serenity in development in a framework of peaceful coexistence, ultimately developing, as we shall see, the LBT Model, the Certification of Travel for Intercultural Dialogue. This is a genuine case of swimming against the tide, but if it is shared, it must be supported in the hope that it can become a model for development, a new commercial product to steer the market in a different ethical direction.

THREE OF THE FONDAZIONE'S "PRACTICES"

Even though we are neither researchers, nor philosophers nor yet conservators, Andrzej Tomaszewski invited the Fondazione to join that world in order to help support the ICOMOS International Scientific Committee on Theory and Philosophy of Conservation and Restoration in both organisational and economic terms, but more expressly, also with our experience in international relations with which he had been familiar for years in his personal capacity as a teacher and as a father – an experience for dialogue among young people from different cultural backgrounds, but also an experience as entrepreneurs, in particular in the tourist industry, strongly motivated to search for new directions to promote cultural exchange in a globalisation process unbelievably pervaded by consumer-driven services. This unexpected invitation on his part prompted us to reflect at length on the conduct of our daily activities both in terms of our business and in our capacity as the Fondazione. The following is also the result of reflections frequently prompted by our conversations and by his teachings in the field of heritage, its conservation and its enhancement, to which we have added the concept of "**use and enjoyment for civic purposes**, for intercultural dialogue and development in a framework of peaceful coexistence".

1. AUDITORIUM al DUOMO – Florence

Restructuring begins in late 2004; inaugurated in 2006.

Influenced by the Fondazione, the owners opted to maintain the building for public use, for the benefit of the city of Florence, taking it off the market which would have liked to turn it into a megastore and hotel rooms. This is a practice that attracted explicit praise from Professor Antonio Paolucci, a former minister for cultural affairs, who said in a recorded speech, the full text of which is transcribed here:

PROF. ANTONIO PAOLUCCI

Date:	18 / 12 / 2006
Text:	Final part of his speech
To Mark:	Launch of Art Media Studio's DVD "The Uffizi"
Luogo:	*Auditorium al Duomo* - Florence

"Allow me to remind you of what Dr. Del Bianco said earlier regarding this auditorium and the fate that it could have met but didn't, thanks solely to the fact that in this city there are still people like him and like the foundation that he represents which have got their priorities in order.
It isn't that money is unimportant, or that trade and the tourist industry are unimportant, but realizing (as Dr. Del Bianco and his friends most certainly do realize) that there are things in this world, in the lives of each and every one of us, that there are priorities and scales of values, that some things are very important and others less so... well, in my view, what Dr. Del Bianco said is something that we really should commit to memory, because it is truly encouraging that there are still people who can talk like that, and above all, who then practice what they preach."

Text transcribed from a recording taken on 18.12.2006 and presented in the Auditorium al Duomo, on the occasion of ICOMOS Monument Day, 18 April 2010.

The premises hosting the Auditorium al Duomo neither were nor are heritage in their own right, but they were part and parcel of the fabric of the *Historic Centre of Florence, World Heritage Site*, and turning them into a megastore and *hotel rooms would in any case have deprived the public of the use of this area, which has been devoted to public utility since the 14th century*, thus adding to the *changing character and temperament of the Historic Centre of Florence, World Heritage Site, which is very different today from when the city was first added to the UNESCO list in 1982*.

Today this area has become the Auditorium al Duomo where, in the amphitheatre dedicated to Andrzej Tomaszewski, we normally hold the ICOMOS ISC on the Theory and Philosophy of Conservation and Restoration, Mural Paintings and Cultural Tourism seminars – as many as five a year – and it is available for use by the ICOMOS Executive Committee every two years. This is the room in which the Italian ICOMOS Committee held its meetings ahead of the 2014 General Assembly, the ICOMOS General Assembly for 2014 and UNU-IPSI meetings were held, and much more besides.

Restructuring the Auditorium al Duomo demanded investments worth over 2 million euro, a huge sum of money that needed to be motivated by an investment choice capable of finding its own financial balance. Faced with these *singular* examples – we might even call them atypical examples, swimming against the tide in economic and commercial terms – the scientific world has no choice but to study the model in order to express the hope that it may become increasingly widespread, that it may serve as an example and impart a higher profile, also in order to facilitate its commercial adoption, thus contributing to a crucial financial balance to which the scientific world will undoubtedly be sensitive, even though it may lie outside its province, in order to foster the much-hoped-for trends in the field of conservation.

In conclusion, this area in the *Historic Centre of Florence, World Heritage Site* is designed for international encounters for knowledge and respect for cultural diversity, helping to foster intercultural dialogue.

2. – PALAZZO COPPINI – Florence, an "International Meeting and Study Centre"

Even though work had already begun, the Fondazione had a major impact in 2012 on the decision to change the palazzo's destination from Palazzo Coppini, a Historic Residence, to Palazzo Coppini, an *International Meeting and Study Centre*. Inaugurated on 8 May 2013, Palazzo Coppini has come to embody the activities of the Fondazione's network, of its *Life Beyond Tourism International Institute* and, soon, also of its *Life Beyond Tourism Chair*.

In establishing Palazzo Coppini the Fondazione was eager to impart a high profile to the Heritage of Interpersonal Relations that it had developed. But since then this palazzo has become a *Monument to the Fondazione's Human Relations since 1991*, in other words the living embodiment of the consideration that the Fondazione affords to interpersonal, international and intercultural relations. Those who have taken part, even after such a long time, can find the expressions of their gratitude and affection for the Fondazione well cared for and enhanced in the palazzo, a simple but effective way of making clear the Fondazione's index of assessment – an improper GDP index for the evaluation of interpersonal relations – subsequently translated into the *LBT Model* with the possibility of gauging results thanks to the *Certification of Travel for Dialogue (CVD)*.

The Palazzo Coppini's seven rooms are dedicated to seven people now no longer alive, to remind us of their contribution to the Fondazione's development.

The names of some of them are well known in ICOMOS circles: Mihaly Zador (ICOMOS Hungary), Bohumil Fanta (ICOMOS Czech Republic), Armitzu Tsuji (Kyoto), Alexej Komec (Moscow), Arest Beglarian (Yerevan), Alexander Rovenko (Odessa), Alexej Skhaev (Bisket); these dedications, too, confirm the great store that the Fondazione has always set by dialogue among civilisations as a crucial factor in the evaluation index to which I referred earlier.

So despite the fact that work was already under way to turn the palazzo into a Historic Residence, the decision was made to devote it to the enhancement of international relations geared to furthering dialogue, in order to contribute to the exercise of respect for diversity, a contribution to development in a framework of peaceful coexistence.

Palazzo Coppini today, an *International Meeting and Study Centre*, aims to become both the Florence "home" of all those entities and institutions that cooperate with the Fondazione and a "memorial" to those who have helped to promote this construction over the years.

3. – ICLAB – Intercultural Creativity Laboratory

This laboratory, established in 2014, is the Fondazione's most recent tangible product for intercultural dialogue.

The ICLab personifies our pride in implementing our theories, in 1,000 square metres here in Florence, to foster intercultural encounters in creative experimental workshops with all of those who subscribe to those theories in principle. The first major event that it hosted was the *Florence Youth Heritage Festival* in November 2014, a Fondazione event held in parallel with the ICOMOS General Assembly for 2014.

Since Professor Antonio Paolucci's words, we had heard no further remarks capable of contributing to forge a trend, in other words capable of helping to disseminate appreciation for what he basically called a best practice spawned by a philosophy consciously *swimming against the tide*; we had heard them neither in commercial nor in scientific circles. One of the Fondazione's intentions in presenting these best practices at the last meeting of the Theory Committee in 2013 was to attract useful comments and suggestions to bolster and to add to the path that it was pursuing. Unfortunately no such reflections were forthcoming after that communication on the Fondazione's part, but we think that it would be opportune to set in motion a fully-fledged *research project* to discover the reason for that counter-trend and how to facilitate its dissemination, if it is felt to be of interest to the international community. There can be no doubt that that unexpected remark from Professor Antonio Paolucci, together with the teachings of Andrzej Tomaszewski, have helped enormously to build up an awareness and to facilitate both Palazzo Coppini and the ICLAB. If these can be considered three best practices, then the city of Florence, if it so wishes, has only to thank Professor Andrzej Tomaszewski and Professor Antonio Paolucci.

THE LBT MODEL

A pledge from the Fondazione for the international dissemination
of the Life Beyond Tourism philosophy

With the LBT International Institute

The LBT Model *(Life Beyond Tourism Model)*

The Life Beyond Tourism philosophy has been presented on numerous occasions in increasingly advanced form since it was first submitted to the seminar on "21st Century: Historic Islamic Cities" in Baku on 20 November 2007.

The LBT philosophy was subsequently translated into the **LBT Model** in order to allow its practical implementation in the field.

The "0 Edition" of its *Practical Application Manual* was drafted by Professor Giovanni Liberatore of Florence University, who is also a member of the CIRT (the Inter-University Centre for Research into Tourism, Florence, Siena and Pisa Universities). The Fondazione considered it crucial to supplement this with the *Certification of Travel for Dialogue* in order state intentions and to gauge results.

The LBT Model puts the LBT philosophy into practice through:

- a global cultural platform **<.org>** for hosting the cultural players in individual sites, as part of a different conception of *the use and enjoyment of an area* compared to today's situation dominated by consumer-driven services;
- a local driver, **<.net>** one for each site, for searching for the site's services in three languages: Italian, English and Russian;
- a manual for the model's practical implementation in the field;
- a certification of travel for dialogue entitled: "Travel and Dialogue".

In its commercial (yet non-profit) aims, the *LBT Model* provides for profits to be ploughed back into the use and enjoyment of a territory's tangible and intangible cultural heritage, which is why the economy serves the heritage that is the territory's source of livelihood, not the other way around.

And that is not all. The LBT Model also has a major impact on awareness of the territory and of travellers, and thus on the communication of a territory's character and temperament.

Businessmen today tend to delegate the commercialisation of many aspects of their business to international mediators, who can both sway demand and fail to present what a site offers in full, thus failing to interpret it in the complexity of its cultural expressions. This is a far from negligible error on the part of the tourist industry, an error which needs to be remedied in the territory itself.

The Fondazione's aim is *to disseminate the LBT model with the broad masses*, but to succeed in doing that it is necessary for it to be presented as though it were *a new commercial product for consumption*. This is so that we can use existing networks, tools and commercial channels to achieve widespread dissemination on the international level in a reasonable time frame, whose brevity will be in direct proportion to amount of support that the model attracts from the international institutions. Obviously we are talking about a *product* spawned and fuelled by a different ethic, but nevertheless disseminated in the hope that it may become a fully-fledged mass trend, a captivating fashion.

Travel plays a strategic role in all of this because it is a phenomenon which currently concerns over one billion people a year – a huge, unstoppable, constantly growing phenomenon which should not only be seen as a commercial phenomenon but also experienced as a cultural phenomenon and an indispensable factor in promoting development in a framework of peaceful coexistence.

One day, back in 2006, Andrzej Tomaszewski, the first president of the ICOMOS International Scientific Committee on the Theory and Philosophy of Conservation and Restoration, told me: "tourists are destroying cultural heritage". In my capacity as a businessman in the tourist industry *doubly* concerned by his words, I replied: "we have suffered tourism, not managed it. At this juncture no one can afford to do without tourists and I think that the only possible solution today, to safeguard both a site's heritage and its economy, is to befriend tourists with a new mass product, a vehicle for knowledge and respect, thus a factor for peace, in order to allow us to carry on enhancing and preserving our heritage". I explained my idea to him and, at a subsequent meeting with the Fondazione's secretary general in Rome, after I had wound up my presentation on how I planned to proceed, Andrzej said to me: "Paolo, you are a humanist, an idealist and a romantic".

With the LBT Model[1] we have put into practice the presentation that we made to Andrzej Tomaszewski that day, based on travel not only to make use of services but also, and indeed primarily, to give of oneself to the international community through one's travel; thus travel as a mission to appreciate the diversity of cultural expressions, starting by understanding just how difficult it is, but also how attractive and how necessary it is for the common good, seeking to understand what lies behind what we see, what lies below the surface!

So our answer sets out to offer a new synergy to the link between Heritage and Travel in the international community – a dream that we in the Fondazione have been defining and fine-tuning for years, conference after conference, ever since that day in Baku where, as I said, we presented this philosophy of ours for the first time precisel

[1] The LBT Model in a nutshell

For the rapprochement of cultures, for sustainable development in a framework of peaceful coexistence, a new opportunity for the international community

- An autonomous territorial system,
  - designed to be independent of economic, political and religious authority,
  - seeking its own autonomy from international mediation systems.
- a system that:
  - is a non-profit economic system
  - for boosting the territory's economy;
  - for supporting the territory's heritage;
  - for creating jobs for young people in the territory;
  - for keeping the profits from the mediation of services in the territory.
- a system that:
  - fosters the presentation of less well-known but equally important cultural players;
  - fosters the interpretation and presentation of the region's character and temperament;
  - boosts the territory's awareness of its character and temperament;
  - fosters respect for the territory on the part of residents and visitors alike;
  - turns tourists into temporary residents;
  - raises visitors' average length of stay;
  - fosters the true use and enjoyment of what the territory has to offer;
  - fosters the vision of a territory seen not only through the lens of consumer-driven services.
- A certified model whose results can be measured
- A new consumer product based on a different commercial ethic

under the name of Life Beyond Tourism: a world of opportunities going beyond consumer-driven services.

Since then, Life Beyond Tourism was subscribed to by ICOMOS :

- at the ICOMOS General Assembly in Quebec in 2008;

Life Beyond Tourism has been recognised by ICOMOS

- with the Memorandum of Understanding signed in Paris in 4 March 2013;
- in the preparatory phase leading up to the ICOMOS General Assembly in Florence in 2014;

and

- in Resolution 2014/42, which acknowledges the Fondazione's achievement and, in that sense, recognises the importance of the operation based on Life Beyond Tourism and on travel for intercultural dialogue, thus the value of heritage for knowledge, for dialogue and, hopefully, for mutual understanding.

The Fondazione has set up the Life Beyond Tourism International Institute to accompany the practical application of the LBT Model in the field. The institute will also avail itself of the work of prestigious international experts to ensure its correct implementation and to gauge its results.

In view of the Declaration of Florence by the Third UNESCO Forum on 4 October 2014, in view of the Declaration of Florence issued by the ICOMOS General Assembly 2014, and in view of the final declaration issued at the conclusion of the "UNWTO-UNESCO World Conference on Tourism and Culture: Building a New Partnership" at Siem Reap in Cambodia on 4–6 February 2014, the Fondazione with its Life Beyond Tourism International Institute feels that the time is now ripe to add a further UNWTO and UNESCO joint global declaration in which the combination of the concepts of Heritage, Travel and Dialogue openly and unambiguously point to the aim of fostering the development of mankind in a framework of peaceful coexistence, with travel being increasingly driven by, and devised to further, that aim. This will impart due authority and the necessary clarity to the forging of a criterion for the assessment of heritage, in order to activate intercultural dialogue to foster development in a framework of peaceful coexistence; this, to be gauged not in terms of the number of admissions to monuments but in terms of the extent to which that heritage has helped to foster dialogue among the individuals who visit them and between visitors and residents. As we said, it will also be a new commercial product for the consumer market, but based on a very different ethic.

What we ask ourselves is this: could the ICOMOS International Scientific Committee for the Theory and Philosophy of Conservation and Restoration open up a new area of scientific research for the use and enjoyment of heritage? In other words, could it foster scientific research into the ways in which heritage might contribute to the social, environmental and sustainable development of mankind, thus fostering intercultural dialogue?

If the Theory Committee were able to embrace that responsibility, could it all become part of the ***Action Plan*** currently being defined for the practical implementation of the Memorandum signed by the Fondazione and by ICOMOS on 4 March 2013?

We should imagine that this question needs to be raised also in Paris.

Our LBT International Institute – with our network of universities and our regional pilot projects, and with study grants – could become involved, indeed it could even act as the project's Operational Centre and Operational Secretariat.

It seems crucial, in this close cooperation established between UNWTO and UNESCO, that UNESCO should be able at this moment to rely on the proximity of such institutions as ICOMOS and we get the impression that the themes for closer and more in-depth study are precisely those close to the heart of the Fondazione Romualdo Del Bianco, which its Life Beyond Tourism International Institute is getting set to address.

For all of these reasons, the Fondazione intends on this occasion to submit a formal proposal to the Committee for the Theory and Philosophy of Conservation and Restoration and to the president of the ICOMOS International Council on Monuments and Sites for the formation of this *research group*.

UNDERSTANDING ARCHITECTURAL HERITAGE VALUES -THREE CASE STUDIES, LESSENS TO LEARN

Mats Edström*

Abstract: Assessing the heritage values carefully is used as a tool and to establish strategies in conservation and restoration of listed buildings in Scandinavia. I Sweden the methodology was greatly improved in 2002 by the publication of "Cultural Heritage Values"[1] by Dr Axel Unnerbäck, National Heritage Board. Today this tool is used mandatory when asking for an official conservation permit by the County Authorities and by the Heritage Board. The book have had an strong impact on the quality of defining heritage values important for the focus in conservation and restoration practise. It have indeed prove to bring careful treat of valuable aspects and possibilities of transformation in parts of the building not valuable to heritage.

Three Scandinavian case studies from my research on the transformation of Modern Movement Heritage Architecture present a conservation process[2]. Heritage values are discussed in practise and when it lacks or when it is not clear enough it brings problems to the process. Well defined and combined with projecting skills, sensibility and awareness it saves heritage values and creates a focus on how changes needed and/or demanded by the society/authorities can be allocated well in the heritage building.

Keywords: Conservation, practise, cultural heritage, values, process, case studies,

1. INTRODUCTION

This paper discuss the methodology of cultural heritage values used in Scandinavia and aspects on assessment of the heritage values in the practice process through the analysis of three Scandinavian conservation projects of 1950-ties Modern Movement architecture heritage. The complexity of assessing heritage values in this architecture challenge several difficulties in the conservation practice. Particularly in the post-war late modernism, where buildings often are active and large and where expectations of modernization is high, is the assessment of the cultural heritage values important. Analyzing cultural historical values before a listing or before a major conservation in advance, promotes understanding and awareness of what is to be saved and what needs to be changed. It is in the assessment one also find a strategy and a tool

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[1] Unnerbäck A, Kulturhistorisk värdering av bebyggelse. Riksantikvarieämbetet 2002.

[2] *Edström M, Conservation practice, research program 2015, Architectural Conservation, Lund University/Barup & Edström Arkitektkontor AB, Malmö/Simrishamn.*

to conserve, to develop and upgrade the building for today´s demands. Few heritage buildings are valuable in total. Previous changes might have limed the value of a wing or a refurbished kitchen etc. Parts of the building that does not have important heritage qualities brings a possibilities to promote active life for the future building, add modern comfort, good use and accessibility etc. in order to enjoy the important values of the historical building.

Adopting active heritage buildings to modern demands is in fact important for most people to fully estimate the heritage and shall not intrude on the defined values. The projecting skills, the awareness and the sensibility during the restoration process can true but most important the creativity of understanding what is the core heritage value and to promote this in a sustainable design accomplish an complete project that tries to be timeless, at least avoid short-lived contemporary trends. Careful assessment of heritage values addresses the level of conservation but also give a fundamental understanding used to promote, educate and discuss the real values in a historic building.

Expectation of today´s society to meet needs and standards often calls for extensive modernization adaptation and transformation of historic buildings, changes that threatens the heritage values. Intense usage and a demand to serve as effective as new buildings creates a situation of stress. The cultural-historical survey, analysis and definition of heritage values have always served as good means to protect a valuable building. However the cultural-historical values are not always described clear enough and sometimes written with more of a concern for a following conservation. These three case studies give examples of such problems but also, with its successful outcome. The case studies pin-point different experience.

– *The Maritime Museum, Elsinore, Denmark* shows the need for a more careful definition of values in an architectural competition but also the importance of sensible, architecture creativity
– *The Munkegårds elementrary school, Gentofte, Denmark* shows the understanding of heritage value as an inspiration for extension.
– *The Eslöv Civic Hall*, Sweden shows the importance of cooperative process and research in historical materials and crafts in conservation.

It is my experience that we still have a lot to learn and a lot to improve in defining the heritage values and to work together in the conservation process and go deep in research, to put the right questions to the building and to what we want to archive. Interpretation of the valuation is best discussed in a multidisciplinary design-team through the conservation process. It is where it can serve as an important quality factor.

1.1 Cultural historical values as a tool

Swedish practice in heritage valuation was presented as a practical tool in the conservation process by the National Heritage Board in 2002[3]. It has since been commonly used in Sweden when a building is listed, before a major conservation project and within the maintenance planning. Maintenance planning of listed buildings offers a way

[3] *Unnnerbäck A Kulturhistorisk värdering av bebyggelse. Riksantikvarieämbetet 2012*

to reduce the number of large-scale conservation actions every 40–60 years that previously has been a tradition in heritage management in Scandinavia, Today almost all listed buildings kept by the National Property Board and the Swedish Church have an working maintenance plan as well as most other listed buildings in private, municipality or company ownership. Another important tool in monitoring heritage buildings and assist in the repair is to appoint conservation architect experts as “palace architects” and “cathedral architects”. Swedish Property Board and the Swedish Church have over resent years increased the number of appointed architect, to more than eighty individuals.

Today the Swedish discussion on the issue of cultural historical values is best described in a recent report/platform from the National Heritage Board[4]. It discuss the definitions, values, priorities and the development of cultural heritage. It gives a holistic and scientific approach to the discussion.

1.1.1 Cultural historical value. Why? How?

To describe a building’s heritage value is a fundamental task of defining what in the building have an explicit and legitimate heritage value. The actual description involves an exploration of the building historical values and a careful consideration of scope, character, context and levels.

It is only when the heritage values defined, we can plan a conservation i.e., what needs to be addressed to ensure the building’s heritage value and, by definition, what has not historical value. This may constitute an important resource for improving the building, making it more accessible, safer or more effective to meet contemporary demands. To describe the building’s heritage value also makes it possible for us to convey a deeper understanding of what constitutes the value of the building and what we want to secure. Stating the heritage value makes it possible for us to convey and promote a deeper understanding among users and people in general that is needed for a focused, long term protection. The process of establishing heritage valuation is based on the knowledge of the history of the building, its creation, changes over time and the current state. The valuation also requires a broader knowledge of current building type, is it a unique building or a good representative of a widespread building-type, does it have the local value or global value? etc.

As a guide to analyzing and describing cultural valuation the National Heritage Board, Sweden launched in 2003 a publication *”Cultural-valuation of buildings” by Axel Unnerbäck*, published as a pdf in 2011[5].´ The publication aimed for professionals working with conservation presents a method and a template for how cultural historical valuation can be established. The approach is today a mandatory part of the preparation before conservation, listing historical buildings and making maintenance plans. Similar valuation methodology is used in Denmark and Norway issued by the National Heritage Boards.

4 *http://samla.raa.se/xmlui/bitstream/handle/raa/8235/RA%c3%84%20Plattform%20Kulturhistorisk%20v%c3%a4rdering%20och%20urval%20version%2020150119.pdf?sequence=1 (2015-05-30)*

5 *http://samla.raa.se/xmlui/handle/raa/292 (2016-01-15)*

The Swedish valuation is performed in three steps: identification of cultural historic values, processing overall and reinforcing criterias, finalized by a balanced valuation describing what is the most important value/values and what is supporting values.

1.1.2. Identification, basic motives

First step is the identification of one or several basic motives for cultural and historical value. The basic motives are sorted into two groups:

- *Document values* (historic properties). These values includes several traditional criteria based on historical research and knowledge, normally called “objective” characteristics. However it is important to emphasize that the data are more or less dependent on the assessor’s knowledge and direction as well as the joint knowledge base which is constantly evolving and improving.
- *Experience values* (aesthetic, experiential and socially engaging qualities). These values includes both the traditional assessment criteria as architectural value, artistic value and patina, and criteria that environmental value, continuity value, etc. The boundary between different criteria can sometimes be fluid. One must also be aware that the experience itself is subjective assessment and therefore requires accuracy and discussion in a wider forum.

1.1.3. Processing

Second step is a general processing of the basic motives. First, an additional assessment based on overall or reinforcing criteria: quality, authenticity, educational value. Then, a sorting according to the assessment criteria rarity or representativeness at a global, national, regional or local level.

A building in authentic condition may be more worthy of preservation than a building that is rebuilt. If a building on the other side in an educational way illustrates an example of a historical changing process, this can be a powerful argument for preservation even though it is no longer authentic but rebuilt.

Sorting according to the criteria rare / representative is in many cases crucial for a final assessment of the preservation value of a building. It is obvious that one of its kind, unique or very rare building often has a high preservation value. In other contexts applies the other hand, selecting the most typical from a larger group particularly in the case of illuminating a widespread social phenomenon from the past: the typical working dwelling or farm can for example be more important than the unique or common.

IDENTIFICATION. Basic motives.

Document Values (historic properties)
building historical value
construction historical value
patina
architectural historical value
social historical value
personal historical value
technology historical value.

Experience Values (aesthetically and socially engaging qualities)
architectural value
artistic value
patina
environmental value
identity value
continuity value
tradition value
symbolic value.

PROCESSING.

Overall and Reinforcing Values

quality
rarity
authenticity,
genuineness
representativeness
educational value, clarity (regional, regional, local).

2.1. Cultural-historical valuation balanced

The identification and the subsequent processing of reinforcing and overall values provides the basis for a balanced valuation. Which or what motives are most important? What should be the most significant and indicative in future management of the building? The valuation also bring the building into a broader context. Balanced evaluations of properties may allow for a qualitative assessment comparing with others

Cultural and historical value is not static but need to be reviewed and revised. A building 30 years ago was regarded as an uninteresting representative of a larger group can today be highly valued and seen as unique when all the other buildings have been demolished or changed. A common observation is also that buildings should have about 20–40 years old before we can judge heritage values independent of contemporary tastes.

These three case-studies in Scandinavian conservation discuss the process and different ways to create both a careful conservation and a successful heritage protection of the buildings.

- ***The Maritime Museum, Elsinor,*** preservation and development of a dry dock from1956 to a new use by Bjarke Ingels Group 2007–20013[6].
- ***The Munkegårds elementary school, Gladsax***, conservation & development of the Arne Jacobson architecture from 1954 by architect Dorte Mandrup architects 2006–2009.

[6] *Bruce, P 2014 Museum in the Dock, Stockholm, Arvinius + Orfeus Publishing*

– ***The Eslöv Civic Hall,*** conservation of a Hans Asplund, listed Modern Movement building from 1957 by Barup & Edström architects 2002–2007.[7]

The paper originates from a research program *"Conservation Practice 2000–2015"* at the Division of Architecture Conservation, School of Architecture, Lund University, now continued by Barup & Edström Arkitektkontoret AB, Malmö/Simrishamn. Sweden[8]. This research study the theory and practice process of conservation by investigating the rules and the limits of intervention in the historical design-substance. We focus on a comprehensive analysis of impacts in the conservation design process. The outcome is to clarify these processes and develop methodology for assessment and value-integrated conservation in the design process in the Modern Movement Architecture

Traditional assessment of heritage values are based on material inventory, cultural context and analysis of historical experience through the physical building. In understanding the Modern Movement architecture concepts, innovative technology and design are important and sometimes plays a different role to older architecture. So does the industrialized building production and design factors like space, light, circulation, flow, abstraction etc. The complexity in assessment which not always can be justified my traditional means affects the conservation design process. As shown in the three examples a multidisciplinary dialog through the process is vital for the outcome.

2.1.1. Maritime Museum, Elsinor, Denmark

The new Maritime Museum in Elsinor, designed by architect Bjarke Ingels Group, BIG opened in June 2013 after a dramatic creation process. The museum was established around a dry dock and is located in the close vicinity of Kronborg Castle. This magnificent Renaissance castle was registered in 2000 in the UNESCO World Heritage Site. The development of the castle and its surroundings was initiated by the Ministry of Culture and Elsinore Municipality and led to a careful restoration of the castle and reuse of the buildings between the castle and the Elsinor medieval city. This area has been transformed from a chaotic shipbuilding industry into an active and popular meeting place with cultural arrangement all year round. ”Kulturvaerftet” is the cultural hub developed in the old workshops. A new ”skin” of expressive glass prisms clads the industrial facades solving vertical communications and establish a closer connection to the harbor basin and seafront. Culture Ministry's intention was searching new profile for the museum and a new location to what was then called Trade and Maritime Museum. It lacked development potential in its location on the Kronborg Castle. After investigating several other locations the dry dock in Elsinor was chosen. I was an industrial structure from 1955 in the shipyard set aside in 1983. The choice to reuse it meant that the master plan was to be modified. The original intention was to restore the old fortification lines by filling up the dry dock cavities.

[7] *Edström M, Eslöv Civic Hall/ Eslövs medborgarhus, Stockholm 2007, Arkitektur förlag*

[8] *Conservation Practice 2000–2015 research programme by professor dr Mats Edström finance by Lund University and the Fluidum Foundation, Switzerland*

2.1.2 Architectural Competition

In 2006 architects were invited to an international prequalification for a competition according to EU directives. A choice of four Danish and an English architect offices were selected to compete. The race followed the Architects' Association demands with a jury of representatives from stakeholders as well as independent, expert architects. The program, which was based on a calculation of the dock-volume of 3000 square meters, 8 meters high with possibility to build a mezzanine over half the area to create 4500 sq. Lack of daylight meant that the museum administration would remain in the castle. Competition task was to fill up the dock and shaping a museum for a fee of a maximum of 130 million DKK. The proximity to the World Heritage motivated stringent requirements on the design. For the sake of the castle's proximity, it was strictly forbidden to build over the dock constructions. The competition area was defined on the same strict manner to the interior walls. Architectural proposals were presented in 2007[9]

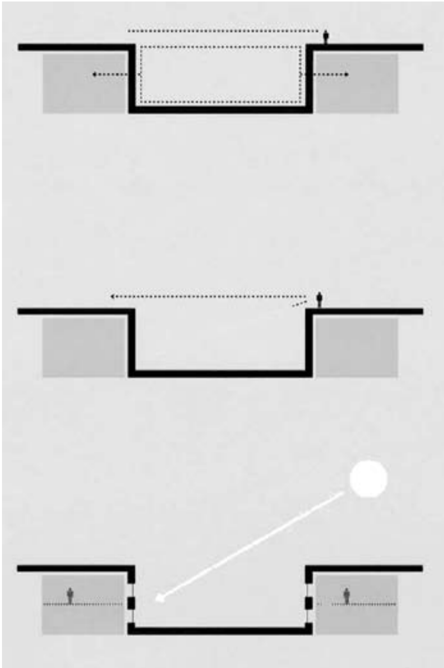
The contest yielded an unexpected result. One proposer had gone outside the competition area and designed the museum behind the dry dock walls. It was BIG architects and they were aware of the risk of being disqualified. The desire to preserve the original raw walls led BIG architects to investigate whether it was possible to isolate wall water leak on the back.

”*But to dig out, build new walls hold pressure of the walls, and pump out all the water was too expensive only to insulate the wall at the back. Why not build the new museum at the back instead.*[10]

The organizer had invited five architects office to get unexpected, inspiring and innovative proposals. That was how BIG architects and chose to go outside the boundaries of the competition area. The program was entirely focused on utilizing the cavity in the dock, overlooking the possibility of building around the dock. The municipality who were landowners had rented out the volume in the dock for the new museum, not the surrounding land. It demanded a renegotiation of terms and a much larger budget for the new museum behind the dry dock walls. The jury found immediately superior architectural and conservation-related Heritage qualities in the unexpected proposal. After four meetings jury decided the solution to be "*The original idea to create an exciting museum in dry dock below the surface but without daylight".*

9 (Bruce, P 2014, p.16).

10 *David Zahle, BIG quoted, lecture at the Form Design Centre, Malmö 2015-02-24.*



BIG architects proposed a new museum behind the dry dock concrete walls outside the competition area.

Dry dock is crossed by two bridges and a 30 meter long ramp leading to the museum entrance. It would be the basis for implementation, although BIG did not follow the rigid rules of the competition and despite the proposal's technical construction complexity and economic impacts. Competition results could also lead to controversy with other competitors who followed the conditions and competition area limitations.

2.1.3. Winning proposals and implementation

BIG's competition entry preserves docked cavities and use it as communication path to the museum entrance and passage between the two long sides. The result is that the dock's unique historical value, that cavities are preserved and made clear to the visitor since the museum rooms placed behind the doll's concrete walls. The museum limitation is inscribed in a cube rotated relative to the docks boundary lines.It generates rooms with different room depth that promotes museum operations requests for different room size. It also contributes to the dynamics of opening and closing spatial experiences, a dynamic that is reinforced by the museum's circulation patterns. It allows the visitor vertical movement integrated into the exhibition and meeting rooms which creates a continuity and sense of wholeness effect, a requirement from the museum. The actual dock stands today as a floating element in the museum space. This voltage effect between the cavities and museum is the result of the project's adaptation to the surrounding buildings and seafront. The dock that previously prevented a straight walk to Kronborg castle could now be arranged with a bridge across the dock. This bridge also provides overview of the dock. Another bridge closed to the sea and created a continuous path along the quay

Technical issues created several major challenges. The anchoring of the dry dock were made by 461 basis anchors down to 42 meters deep to secure the structure from floating up to the surface. The V-shaped entrance ramp, 35 meters long was produced in two separate elements weighing up to 150 tons. From the ramp hanged two glazed bridges that linked the museum's long sides of the zig-zag. They were hung in the anchor chains and made completely transparent with glazed walls. The ramp was produced at a shipyard in Shanghai and transported by sea to be assembled on site.

2.1.4. The process

The jury chose first to reject all proposals because nothing met the limitations of the construction cost. At the same time architect firms were offered a 'settlement', payment of contest fees if no demands were put against the competition organizer. The Museum counted thus to freely choose the BIG's proposal without controversy. All but one architect's office accepted this agreement making the settlement impossible. When the organizer nevertheless decided to appoint BIG's proposal. One of the competitors submitted complains for violations of procurement law. The architects' own professional organization "Danish Arkitektvirksomheter" related the matter to the Complaints Board for Public Procurement as contest rules been sidelined at a crucial point. The competition area had not been respected, because complainants argued that the proposal should be disqualified. Appeal issued a decision in June 2008 and gave the complainant the right. The Maritime Museum was ordered to pay damages. However the verdict presented no obstacle to the continued work to implement BIG's proposal. The design work was immediately started. Since all permits were performed a demanding task was the construction issues, to anchor the new museum volumes around the dock. They were built below the waterlevel and exposed to a strong soil and water pressure. Construction-works would take over two years and one additional year to the interior museum design.

2.1.5. Conclusion

In retrospect, one can criticize the project preparatory work which is not detailed enough analyzed conditions. Although the winning proposal is the result of an independent creative, analytical work it must be emphasized that a more open competition programs with greater competition area had opened for several suggestions and a better diversity.

The architectural competition should be a means to develop the unexpected, inspiring, imaginable and unimaginable scenarios. An obligation for the competition organizer is to carefully and articulate present conditions. The competition's examination shall be regarded as a step in the development process. Experience is that different parts from several competitors may be right optimization between carefulness and creative staging of the task. This means that the best proposal may be a composite of several different design proposals. The time aspect of construction and the demanding work played a major role and prevented a new start of the competition process, i.e., a two-stage contest, an approach that can sometimes develops the best results[11]" *It was wilder and more beautiful than I ever would have expected... more dramatic and more sculptural than expected,"* says architect Bjarke Ingels at the inauguration of the museum.

Munkegårdsskolan inaugurated in 1957 with expansion underground by Dorte Mandrup Architects 2006–2007

[11] *Bruce, P 2014 p.122*

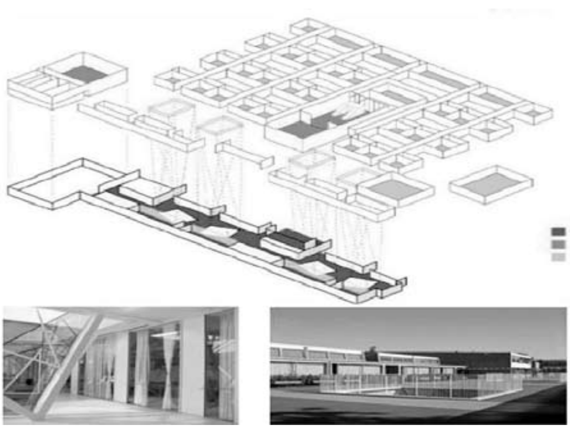
2.2. Munkegård School, Gentofte, Denmark

Munkegård School,Gentofte was designed by Arne Jacobsen 1948–1952, inaugurated in 1957. Fifty years later, in 2006–09, Dorte Mandrup Architects conducted a greater restoration, conservation and expansion of the school. Then the heritage values of the listed school for the first time were tested in the conservation and modification of classrooms, auditorium and extension of new facilities to meet the school's modern requirements. This work was preceded by conventional rebuilding proposals that did not respect the building's integrity and therefore was rejected by the Cultural Heritage Board. Doubts about the school's future opportunities arose with the owner and requirements erected to cancel the protection. The continuing process required a deeper analysis of the building's value and better architectural processing requirement of conservation and desire for renewal. This resulted in a new approach which needed a better understanding of the school's cultural status and the architecture's basic structures. The processing took basis in the school's pedagogical idea that determined the initial planning of the school. The qualities of Arne

Jacobsen's architecture was no longer an obstacle. The design of the new could be done with the same character of its own, but without infringing on the old building conservation value.

2.2.1 Strategies for renewal

Munkegård School "transformation" has qualities on several different levels. The understanding of the building's pedagogical idea as a starting point for Arne Jacobsen's architecture were decisive in the choice of strategy. The same was the significance analysis of the needs of the school and the inventory of the plant's capacity for change. This resulted in the new addition located below the ground with large halos, light-wells in the schoolyard. Building on the eta-established basic structures was important. The tension between Jacobsen's design world and contemporary shape explores similar concepts. Basic architectural character like order, repetition, scale and color scheme and design have been used to bind together the new with the old in an interaction on equal terms.



Munkegård school conservation and development transforms the school to modern standards with a respect for historical heritage values. Axonometry by Dorte Manrup Architects 2006–2009.

Arne Jacobsen´s Munkegård School

Munkegård School is preserved with its basic structure of the grid of 26 classrooms. In the basement during the school playground is the new premises with light from the four large halos (marked in red). The auditorium in the middle is converted into a library with a reading room.

Arne Jacobsen's Munkegård School is centrally located in the district Söborg in Gentofte municipality surrounded by apartment building blocks and low houses. The place is a plateau that slopes from east to west with the school's main entrance to the south. There is a rectangular schoolyard framed by sports hall, bike shed and administration offices. This larger body is pushed into the school's characteristic grid of simplified halls, courtyards and corridors. The classrooms on one floor is organized into three bands from east to the west with intermediate atriums. All classrooms have large windows facing south. They are built with direct access to a private patio for teaching the natural environment when weather permits. Light from the window band along the ridge of the roof compensates for large room depth. In north-south direction is five corridors that provide input to each of the 24 + 2 classrooms and the auditorium is now rebuilt as a library with reading and set design.

1950s building technology emerges clearly with walls of yellow brick, ceiling light concrete and paperboard without modern requirements for thermal insulation. The classrooms are located in pairs has walls filled with sand as soundproofing. The hallways are floor with asphalt and sound insulation in the roof of egg boxes.

Perspective drawing by Arne Jacobsen 1952.[12]

[12] *http://kunstbib.dk/samlinger/arkitekturtegninger/vaerker/000052021/5 (2016-01-15)*

2.2.2.The pedagogy of the architecture

In the postwar Scandinavia was a strong desire for reconsideration of old, established conventions of society that it was thought had pioneered the tensions and world war. The desire was about a society focused on democratic development, not least in the form substance, called a learning environment with independent, uniform school classes in Munkegård School architecture. We read it as a ”urban structure” of individual classrooms, in one floor, with own closet and patio-like city streets, parks and neighborhoods. In Jacobsen’s interpretation was also a school with a common floor without podium and active in the school’s auditorium in the middle, like a square in the city. Of the solution follows many long corridors and toilet batteries and staff rooms in separate buildings. This is an architecture which served well for fifty years but future needs for change gradually caught up. New forms of work, group sizes, access to computers and the internet is changing the use and operation of both students and teachers. Demands for increased flexibility have grown strong since the 1970s. Gentofte Municipality launched the 1998 programme ”Skub” with the expansion of the municipal school since the anticipated 40% increase in the number of children over a 10- year period. It created a huge, growing pressure on school activities and classrooms. The project included a vision to build new schools in the municipality and to strengthen students’ cognitive, social and personal skills.

2.2.3. Landmark designation

During the 1980s and 1990s increased the respect of postwar modernism in general and in particular for the design quality was found in Arne Jacobsen’s architecture. Munkegårds School was declared in 1995 as a listed building. (ELI, Skov- og Naturstyrelsen). Munkegård School is a masterpiece among Arne Jacobsen’s work and an example on how the architect to exemplary way, managed to create a big and well-structured wholeness. The close interaction between architecture and landscaping and the through-worked detail of building, furniture and outdoor spaces, raised the school well over the average school-design of the time. The protection covers the main building, gymnastics building, toddlers building, bicycle chair-countries, toilet buildings, inspectors and caretaker dwellings with garages. The close surroundings of green farms, school yard with covered walkways and beech hedges was significant for the elementary school development in Denmark. Munkegård School is thus completely protected from the cultural point of view.

2.2.4. The needs and the design of interaction

In 2001 the owner Gentofte Municipality developed several refurbishment proposals to rebuild the school for modern educational teaching. Cultural Heritage Board that approve changes in a protected buildings examined the proposals. The conclusion was that several proposed measures were impossible to implement because they would affect the building’s cultural-historical values. Proposals included coverage of several courtyards with a glass roof.

The decision aroused great attention and protests from the school’s teachers and students. The mayor threatened to close the building because it could not be used on modern way. The school was perceived as an architectural gem, which should not be touched, and which therefore would be useless in modern educational work. The school lacked class and study rooms with flexibility, internal living quarters, technical equipment for school kitchens and artistic work, etc.

After a constructive dialogue could municipality and the Cultural Heritage Board agree to call in an architect, Dorte Mandrup with experience of modern school-buildings 2005 launched a new analysis of the building and of the task.

The proposal basically means that;

- new premises, connecting corridor and toilet battery was arranged by new construction in the schoolyard and with four light shafts,
- connectors If you would be opened between certain class theaters and increase flexibility,
- main hall would be changed to a school library with reading and computer stations and a small stage with reversible methods.
- the old school building would be restored carefully with the 1950 material and workmanship standards. One would accept that conservation requirement limited the opportunities to meet the standard requirements such as thermal insulation and efficiency, etc.

Authorization of this new project was considered by the Culture Board in May 2005. The Authority was in favor of the project separated measures in the old, protected from the school building measures in the building underground. A series of detailed requirements asked for further processing;

- current levels and coatings in the schoolyard would be preserved and reconstructed. Draft basins were rejected,
- halos of glass in the coating outside the entrances were rejected,
- railings around the halos were performed, with horizontal subdivision (corresponding Arne Jacobsen's architecture);
- greenery in the halos would be held during the farm's land surface,
- schoolyard benches and pergolas would be repaired or reconstructed,
- the gymnasium character would be respected without the proposed direct connection to the basement or the time in the south,
- new openings between classroom would be performed with smaller holes positioned closer to the center of the room so as not to shift the balance in the room. Door hole would emerge as a clear opening in the brick wall,
- new doors between compartments local wing and the gardens were rejected.
- processed working documents should be presented for consideration in the further process.

A specific proposal for the old building was accepted as a basis for restoration. It was pointed out that "the great importance should be given to base the architect Arne Jacobsen detail, color and materials to be restored. "Further, emphasized" the importance of strengthening the interaction between the old listed building and the new addition. Design of the new architecture plays well with the sophistication of Arne Jacobsen's building. Therefore, it is important that the proposal prismatic glass construction, shall be light as in the architect's renderings. ".

Restoration work is concentrated on the restoration of the important details with authentic materials, methods and appearances. The coloring was restored after careful color archaeological sub-search to Arne Jacobsen's special palette of authentic materials, linseed oil and natural pigments. New premises which are partly inspired by the color selection were performed with modern paint materials and techniques. Although the project in some individual proposal was not executed due to economic reasons high demands for the work was established.

2.2.5. The meeting between old and new architecture

Cultural Heritage Board was unanimous with the architect to retrofit parts would be characterized by modernity and be independent but not to in direct contact with the older architecture. This position resulted in noticeable efforts.
The halos were designed with prismatic glass walls tested for the lighting laboratory on ”Kunstakademiets Arkitektskole”. The goal was not get the impression of being in a basement room, but in a room full of natural light. The halos have also been playful, individual land surfaces in color and form.
Furthermore laid great emphasis on the design of the new connection openings between the class rooms. The opening was conceived clearly so that the recess shows a sharp cut in the old brick wall, a kind of ”architecture parlant” in the small scale.
The classrooms completely renovated simultaneously to both serve as classrooms and seminar rooms. Chalkboard was replaced with digital screen connected to students' PCs.

The new toilets in the basement was devoted special care. This pocket walls, doors and floors a reprint of an Arne Jacobsen wallpaper in a more colorful green tone which create both individuality and unify old and new.

Surfaces in the new basement are characterized by a larger room height, large, contiguous surfaces and surfaces with strong roof lights and white reflective surfaces on walls and ceilings.

2.3.The Eslöv Civic Hall, Sweden

The conservation of Eslöv Civic Hall by Hans Asplund, 1948–1957 was conserved by Barup & Edström architects 2001–2007, Given the Europa Nostra Award in 2007.

The Civic Hall is one of the most remarkable Modern Movement building in Scandinavia. It was designed for an architecture competition in 1948 by the 26-year-old architect, Hans Asplund, and realized in the exclusive elegance of the 1950s contemporary modern. The basic idea and the detailing bear the international trends and of inspiration from his father, Eric Gunnar Asplund and his own work at the United Nation building in New York[13].

In 2001 the Civic Hall was listed as a historic building and comprehensively restored and its meticulous workmanship, treatment of materials and original color scheme reinstated. The architecture describes society's confidence in the future, modernity and democratic education engenders a "gesamtkunstwerk", a total work for a small town in south Sweden.

2.3.1 Building designation and projection process

The building was listed as a national landmark building in 2001 and the heritage values were defined within the designation. After this the conservation was projected by a team including architects, engineers, and historians in a close dialogue with the county heritage authorities (Edström, M 2007 p.37). This included a discussion of several matters, future use, energy efficiency interventions, fire protection, accessibility, light, visual and sound-systems, restaurant and bars functions

2.3.2. Interventions

The accessibility of the building was improved, together with fire safety protection and evacuation facilities. The biggest change, was the successful improvement of the movement within the building. Opening up a new link between the cloakroom and the former town museum in the basement gave the building a more appropriate circulation flow. This activated the basement story, provided a free and more open building with multi-space for exhibitions, special events, music, restoration, etc. It also improved evacuation in the event of an outbreak of fire.

Luxury materials like Oregon pine panels and zapon-lacquer coated oak cladding was repaired and its surface renewed, together with cleaning to aluminum roofing and the interior brass work. Reconstruction of the 1950-ties acrylate paint of the mushroom columns that was done due to budget constrains was discussed from a value of authenticity. Although the Asplund architecture was suggested a more elaborated material use the less luxuries material-use was reconstructed.

[13] Edström, M 2007, p.6

2.3.3. A traditional conservation

The textile-cladding on the doors and fixed wall bench was repaired and re-upholstered etc. A new bar and kitchen were built when the old town museum moved out. The point of departure was for the bar to be designed like the study circle rooms overhead, visually resembling a drum breaking through the floor beams. The walls of the bar were done in stucco lustra, while those of the kitchen were made of oiled oak paneling and included a fixed bench, paraphrasing Asplund's fixed wall bench in the foyer.

The Civic Hall conservation may not challenge as strong call for changes and new fuction as the other case studies which limits the need for changes. However the conservation was indeed demanding due to the extreme amount of original design in bad shape. This called for the challenge of not missing any repair needed. A meticulous projection scheme focused on the research of materials out of market like opaxit, joanit, ytonit. What are they and how do we reconstruct them today? Also the beauty of original coloring was reconstructed in three different variations of khaki-gray colors and strong accent wall paint in citrus and lime color etc. The exterior windows were reconstructed in original oak by replacing the anodizinged aluminium windows changed in the 1970-ties. The façade rendering also was reconstructed in the strong reflecting marble-based rendering added with shining mica-gel. The reconstruction and repair of all materials in the building gave back its luxurious contemporary modern design of the 1950-ties. The building is even more used and estimated than ever today and open to events almost every day of the year.

A complete presentation of the listed building and conservation can be downloaded on this link:

https://secure1.storegate.com/Shares/Home.aspx?ShareID=315d6918-90d1-4975-bce9-ad7ec4aa7554

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THE DEFENCE OF CULTURAL HERITAGE IN BETWEEN CONSERVATION AND TRANSFORMATION: METHODOLOGIES AND HERITAGE ASSESSMENT SYSTEMS

Rosa Anna Genovese*

Abstarct: Conservation and restoration interventions on Heritage Properties are the result of a historic-critic reflection that, by deducing the fundamental methodological references from the reality of urban and architectural pre-existence, translates them into practical operative choices and techniques. Hence the requirement of a progressive refinement of technologies through the use of scientifically controlled operational systems and materials, and the necessity of ample interdisciplinary collaboration.

All operations, total conservation, partial substitution, liberation, reintegration, renovation and remaking, should be sifted with the utmost care and guarantee criteria of:

1) *minimum intervention*;
2) *reversibility* of work scheduled or already carried out;
3) mechanical and chemical-physic *compatibility* with pre-existence;
4) same *durability* for both ancient and contemporary parts;
5) conservation of *authenticity*;
6) *expressivity* in current times, avoiding any imitation in style or historic falsification.

In the light of studies developed throughout the world for the 50th anniversary of the Venice Charter, the 20th of the Nara Declaration and in the 40th of the Amsterdam Declaration – documents on restoration that are milestones for the development of shared ethic and material references – the points and issues of greatest force emerged also in recent debates are here recalled.

A further consideration is the necessity of drawing 'guidelines' for assessment and characterisation of the vulnerability of cultural and environmental heritage when confronted by risks induced by climate change so as to prevent deterioration, or even loss of cultural heritage in situations of danger. It is equally necessary to carry out actions, consolidating those already implemented – as shown by the good practices illustrated in the text – to promote accessibility to places of cultural interest for persons with disabilities.

Keywords: Conservation, Minimum intervention, Reversibility, Compatibility, Durability, Authenticity, Heritage assessment, Accessibility.

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INTRODUCTION

Restoration intended as a scientific and technical act, a careful intervention on the materials of pre-existing historic-artistic, architectural, archaeological and urban testimonies, to keep them and pass them down in their integrity and authenticity, must be conceived of in terms of conservation and not of undue embellishment, and carried out by dialectically summarizing the two fundamental issues of 'conservation' (as prevention work carried out through constant maintenance) and 'enhancement' of cultural property.

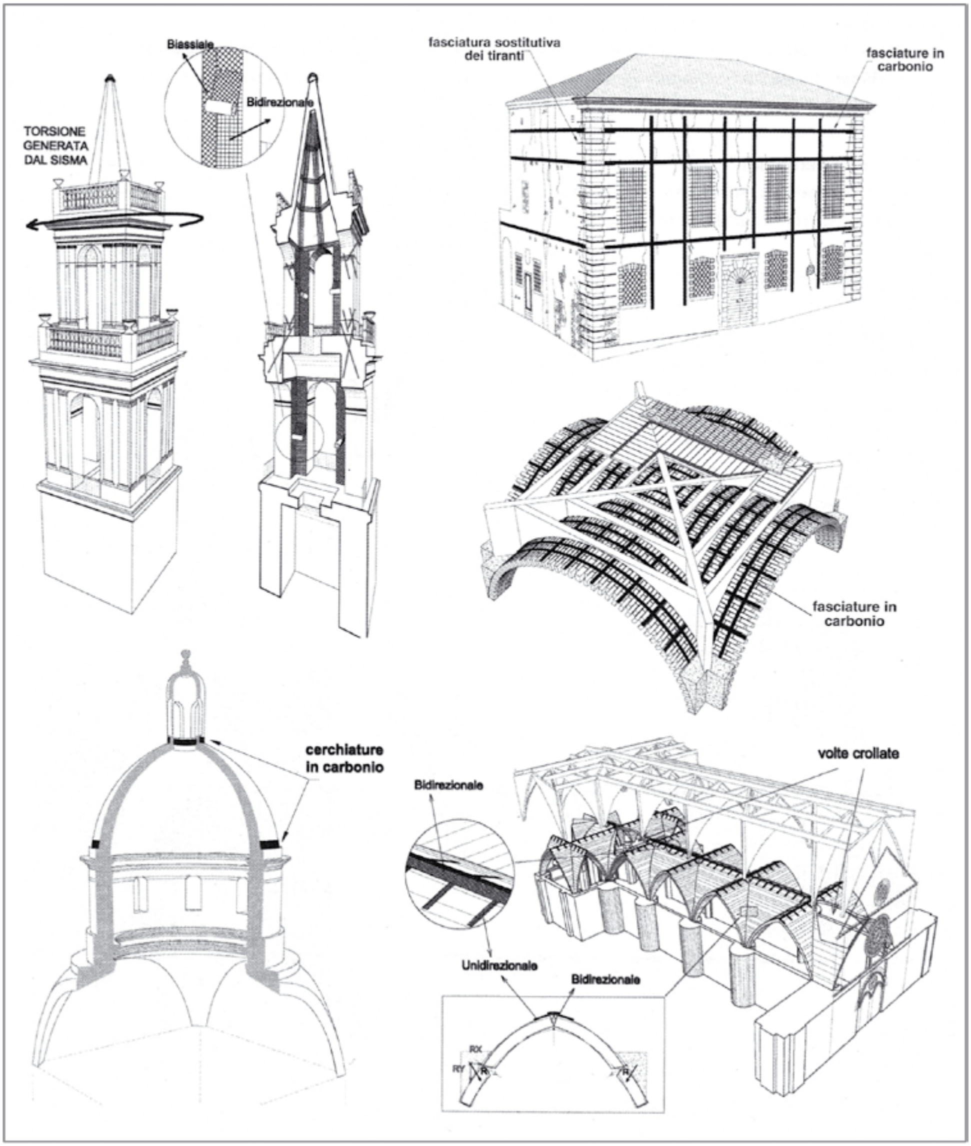


Fig.1 Some examples in which composite materials are employed.

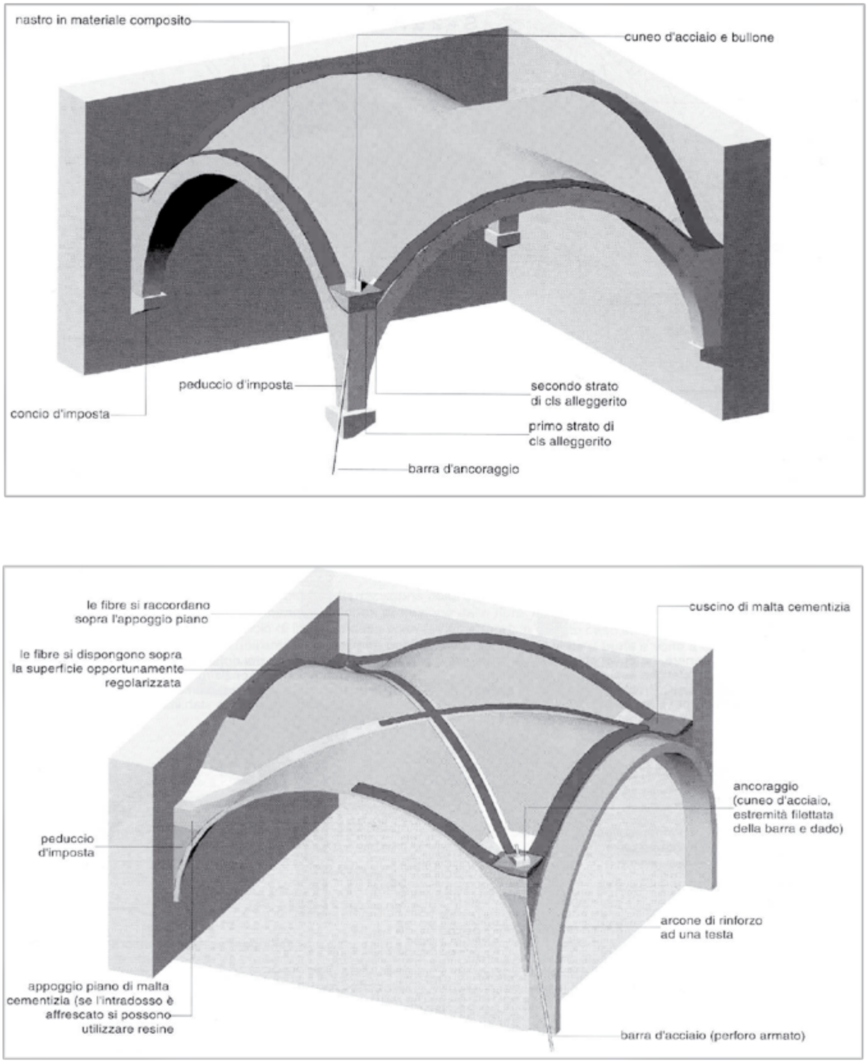


Fig.2 The consolidation of a ribbed vault and the consolidation of vaults with the use of fibres.

If the different operational proposals (total conservation, partial substitution, liberation, reintegration, renovation and remaking) are derived from basic conceptual choices, technological alternatives will have to be sifted with the same care, according to the nature and history of each single cultural property. Every operation should therefore guarantee criteria of: Carbonara [1]

1) *minimum intervention* excluding work not strictly necessary, to directly or indirectly perpetuate a property; especially work of pure embellishment or 'cosmetics', of 'modernisation', or intended to 'renew' a cultural property, considered that the marks left by time are of great historic and aesthetic value and of extraordinary evocative force.

2) *reversibility* of works scheduled or carried out, since to work 'by adding' is better that to work 'by taking away', as what has been added can also be removed, while it is not so for any subtraction. There follows that any diagnostic test or other intervention should be non invasive and non destructive (similarly to what happens in the field of surgery, with the most modern microsurgery).

"From this point of view thermography or the ultrasonic examination of masonry are techniques to be preferred to others of a more 'destructive' nature such as probing. A chain positioned so as to resist the thrust of a vault is, generally, preferable to an intervention bearing the same result, but carried out inside ancient walls. A chain is indeed an ancient remedy, in itself expression of both minimum intervention and reversibility". Carbonara [1] It is a problem of critical nature and therefore it will have to be decided in advance, for instance, whether such chain, only generally to be preferred to other remedies, is also aesthetically acceptable. Allowing thick chains to be seen across the vaults of a Baroque Church, characterised by a flowing, dynamic and theatrical special dimension, would perhaps be inappropriate, while it could not be so for a Gothic Venetian Church, originally horizontally and geometrically defined by a thick grid of wooden beams.

"Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience." *Venice Charter*, art. 10.

In recent years composite materials, that can be defined as the combination of two or more different materials so that their properties (physical and chemical) are superior to those of each of their components, have become increasingly important. The main constituents of a composite material are its matrix (or basic material), with binding

Fig.3 Perugia, Great Fountain, consolidation of marble tile cladding.

properties, and the strengthening material (or charge) that is added in the form of particles, short or long fibres. The strengthening material generally has excellent mechanical properties (stiffness and resistance) and low density, while the matrix features poorer mechanical properties. There follows the illustration of some examples in which composite materials are employed: the consolidation of a ribbed vault, consolidation of vaults with the use of fibres. (Fig. 1, 2, 3).

The following criteria should be equally guaranteed in interventions of consolidation and restoration:

3) mechanical and chemical-physic *compatibility* with pre-existent heritage, therefore materials added for integrations or repairs should be the same as the original ones, or if modern, they should feature the same properties; this to ensure the overall homogeneity of their reactions in the course of time, to avoid, for instance, different thermic dilatations and consequent falling or displacement of materials, states of coaction, localised overloads and lack of mechanical homogeneity, formation of hyper-resistant cores, acceleration of degeneration processes around renewed areas etc.;
4) *durability*, which should be substantially the same for ancient and contemporary parts. A relatively short durability for a protective or light maintenance material (from five to twenty years) is acceptable, but a piece used for replacement or integration (for instance a portion of a cornice in travertine, or of lead cladding) should be expected to last – comparably - as long as the original parts surrounding it; durability in ancient times was conceived of in terms of decades, if not hundreds of years (one should think of classic antiquity or of certain stone clad renaissance period constructions);
5) conservation of *authenticity***,** according to which new additions should generally be recognisable at sight and just distinguishable enough from the ancient parts so as to not uselessly sacrifice the figurative unity of the monument. Furthermore the original parts should be kept in their original condition and not concealed from view, not even with the commendable intention of preserving them. The utmost care should instead be reserved for interventions on the surroundings or the environment, that may be useful to naturally prolong the life of a monument by removing the major factors of deterioration;
6) *expressivity* in current times, resulting from the criteria of distinguishability and authenticity; any imitation in style or historic falsification, would be against the definition given by G.C. Argan according to which cultural properties are above all objects of science and they should constitute its safe and reliable materials. Imitation and 'return' to pristine should therefore be avoided, together with any form of 'new fake antique', while experimenting, instead, with retrained opportunities for current time 'expressions' in essential additions and changes that may be necessary to carry out.

From the Venice Charter (1964) to the Florence Declaration (2014)

The points and issues of greatest force, that emerged from recent in-depth studies developed throughout the world for the 50th anniversary of the Venice Charter (1964), the 20th of the Nara Declaration (1994) and the ones for the 40th of the European Year for Architectural Heritage and the Amsterdam Declaration (1975) – international documents on the conservation and restoration of World Heritage that are milestones for the development of shared ethic and material references – are here recalled. They can be summarised as follows:

a) one of the testimonies of human creativity is to be found in the diversity of the cultural expressions that constitute our shared heritage and are the base for our future;
b) 'integrated conservation' implies the recognition and integration of conservation of cultural heritage into territorial planning processes;
c) the need to extend the notion of heritage from ancient monuments and historic urban areas to the diverse heritage present throughout the world, like cultural landscapes and traditional vernacular settlements, leads to greater consideration and increasing attention for sustainable cultural development and tangible and intangible values;
d) a 'Heritage Community' (Faro Convention, 2005) attributes value to heritage and contributes to its conservation and enhancement, transmitting it to future generations;
e) the educational, training and social drive of cultural heritage is also achieved through awareness of traditional knowledge and practices, which should become the foundation for development;
f) enhancement requires coordination of professional efforts, legislation, management systems, active forms of participation of local population through adequate instruments (legislative, urban, administrative, and so on).

About 2000 participants, from ninety Countries, who met in Florence from 10 to 14 November 2014 in occasion of the 18th General Assembly and Scientific Symposium of ICOMOS "*Heritage and Landscape as human value*" adopted, independently or as part of groups, the *Declaration of principles* and the *Recommendations on the value of Cultural Heritage and Landscape for a society built on peace and democracy.* [2] All citizens, in their individual capacity, or as part of human society, are entitled to benefit from Cultural Heritage and Landscape, and conversely must protect authenticity and cultural diversity as part of human rights. The Declaration encourages a profound reflection on the ethics and the management methodologies of heritage, through a shared vision capable of meeting the challenges that current and future generations must face. ICOMOS intends to address such challenges through an integrated vision of harmonious development based on the potential of cultural heritage, perceived as a testimony to peace and cohesion. The Declaration of Florence 2014 also intends to promote an ample debate, enabling ICOMOS to supply suggestions to encourage sustainable, harmonious, intercultural development, making human beings the focus of a cultural debate in which the values of heritage and landscape represent an expression of cultural diversity. In particular Landscape has been identified as an essential part of the Heritage, the living memory of past generations providing a material and immaterial bridge to future generations. Cultural heritage and Landscape are essential references for the identity of human societies, and must be preserved with the aid of techniques and knowledge, together with traditional biodiversity. Landscape is currently facing unexpected threats that must be tackled with new ideas to protect the relation between Cultural Heritage and Nature. Practical experiences must be shared to favour the adoption of an approach based on the protection of human rights, reinforcement of knowledge (innovative and traditional) and local empowerment (local *Governance*).

The Declaration recommends intergovernmental Organisations, National and Local Authorities, designated Institutions, and specialists to carry out the following actions:

1) share and experiment the identity of human societies through tourism and interpretation;
2) consider the Landscape as a cultural habitat;
3) support sustainability through traditional knowledge;
4) ensure that conservation processes are guided by, and responsibility of, local communities.

Point 5) defines the 'emerging instruments for conservation practices' specifying that the objectives of Cultural Heritage:

5.1. *Must guide the development of innovative emerging instruments and not vice versa, thus contributing to reaffirm the central role of cultural heritage*
   - Guarantee that new instruments and technologies support the different phases of the conservation process, and be used as tools and not pursued as ends, promoting the central role of cultural heritage as part of human rights.
   - Define and share guidelines and networks to achieve theoretical and methodological objectives and applications that may guarantee authenticity in conservation practices.
   - Collaboratively promote guidelines for interdisciplinary research (also in terms of funding policies) so as overcome the technological, but especially cultural divide between technology experts and conservatives, between the operators (of systems and techniques) and the final users of data and information.

5.2. *Promote new technologies that must be accessible and inclusive, for a shared cultural development*
   - Respect local and traditional knowledge to guarantee a fair and fruitful balance between cultures, knowledge, traditional and innovative materials and technologies.
   - Recognise the importance and central role of non-governmental sectors in strategic partnerships for the optimisation of the results of conservation.
   - Consolidate and share systems and tools for spreading knowledge so as to overcome cultural and social inequalities.
   - Give an active contribution to the widespread exchange of best practices in the conservation process through debates within the scientific community, also to avoid increasing workload for the same tasks.

5.3. *Facilitate the standardisation and simplification of shared procedures and tools through collaboration*
   - Develop tools that may be internationally recognised and usable, in order to guarantee their accuracy, reliability, the certainty and verifiability of results, so they may be compared in geographic and temporal terms.

- Give priority to *user-friendly* and *low-cost* technologies to ensure greater circulation of instruments created especially for the documentation, conservation and monitoring of cultural heritage, generating a virtuous circle.
- Give priority to the development of online instruments and systems so as to democratically supply access to high standards and reference procedures in the practice of conservation of Cultural Heritage.
- Guarantee that the application of technologies for Cultural Heritage respond to clearly defined and main objectives of the discipline, avoiding the risk of ensuring advancement in knowledge in technology-orientated sectors rather than in conservation practices.

From the various elements in the subtheme 5, pertaining to '*emerging instruments for conservation practices*', there arises a strong request to elaborate information and systems shared by designated Organisations, Universities, Industry and Research Centres in order to develop actions to integrate technology with conservation of cultural heritage, and to simplify operative procedures and instruments through the elaboration of interdisciplinary guidelines favouring the balance between traditional and innovative techniques.

Impact of climate change on cultural heritage

Furthermore, it is necessary to outline 'guidelines' for the assessment and characterisation of the vulnerability of architectural and environmental heritage in relation to the threats posed by climate change, in order to prevent deterioration or loss of cultural heritage in critical situations.

I am a member of the PON Research Group for the STRESS – METROPOLIS project (Integrated Sustainable Methodologies and Techniques For Adaptability and Safety in Urban Systems), 2013/2015, European Union, Ministry of University and Research, Ministry of Economic Development. The project is being carried out with a multidisciplinary approach by professors, persons responsible for the sectors involved, the Department of Architecture of the University of Studies of Naples 'Federico II'.

The first stage includes the bibliographic, cartographic analysis and assessment of the effects produced on cultural heritage by climate change, and of the results achieved at national and international level in containing the degree of damage. The role held by non-governmental Organisations (ICOMOS, ICOM, ICA and IFLA), especially actions promoted by UNESCO, in response to natural catastrophes, with constant work on the assessment of risks and long term planning, essential for the conservation of cultural heritage, have been examined together with the projects and operative practices carried out by designated Institutions, Research Centres, Universities and specialists of the field.

The assessment work has allowed the identification of an analytical methodology for the selection of the climatic parameters that are most critical in affecting cultural heritage and its tangible and intangible values, such as seasonal temperature variations, rainfall, winds, atmospheric pollution, or the combination of different climatic phenomena. The results achieved and elaborations obtained, have been derived from the analysis of historic stratification, typologies, construction materials and deterioration, and have led to the development of strategies for mitigation and adaptability for cultural and natural heritage located in areas in which the effects of climate change are most negative.

The purpose of the methodology is to produce guidelines to promote planning for catastrophe management, ensure the cooperation of Institutions designated for the management of situations of urgency, promote appropriate interventions for the mitigation of effects produced by climate change, improve the training of professionals for the prevention of natural or man caused disasters, activate prevention measures to reduce hazards, improve intervention effectiveness so as to prevent deterioration or loss of cultural heritage or historic urban landscape in critical situations.

Accessibility to places of cultural interest

The Convention adopted by the UN in 2006, states that Persons with Disabilities are entitled to fundamental rights and freedoms (political, economic, social, cultural). It constitutes the first great treatise of the 21st century on the topic of change in the attitudes and strategies towards persons with disabilities, intended to increase respect of their dignity by all possible means. There have been numerous actions promoted at international, national and regional level by UNESCO, ICOMOS and the Council of Europe, to ensure accessibility in all sectors of social life and to remove obstacles in regulations and practices of Member States.

Integrated policies to promote accessibility and enhancement of cultural heritage through good practices have been implemented in different instances, as shown by the following good practices enacted, among others in the world, by some European Countries [3]:

- Lund (Sweden), extension of accessibility to persons with disabilities of the university library, where access ramps are well integrated with the façade in red brick. Saby [4]
- Avila (Spain), site inscribed onto the World Heritage List since 1985, in which a program for the elimination of architectural barriers has been implemented to include the cathedral, the battlemented walls of the city by creating parking areas, pedestrian areas, ramps and causeways for persons with disabilities that are well integrated into the environmental context.
- Arles (France), site inscribed onto the UNESCO World Heritage List since 1981, that with its considerable number of protected monuments it represents an exceptional urban and architectural ensemble, for which the "National Committee for Safeguard Sectors" has decided the extension of the Protection and Enhancement Plan.
- Läckö Castle (Sweden), on the shores of the Vänern Lake, where extension of accessibility to the site has been carried out, as indicated on the orientation map, with the path grid highlighted in different colours, with a project by Per-Anders Johansson (National Property Board Sweden – SFV).
- Stockholm (Sweden), Wrangel Palace, conservation of the access stairway with the addition that has retained the radial movement of the stairway and the original materials, while adopting a solution (Fig. 4) that has improved accessibility for persons with disabilities (project by Per-Anders Johansson, National Property Board Sweden – SFV).

– Suomenlinna Sea Fortress (Finland), site inscribed onto the UNESCO World Heritage List since 1991, exceptional example of military architecture, where accessibility to historic, touristic and commercial buildings has been improved (project by Niina Kilpelä, Architect, The Threshold Association / Kynnysry).
– Paris (France), accessibility intervention for the “mairies d’arrondissement” with projects featuring different solutions for each typology, directed and coordinated by Thierry Balereau, architect-voyer en chef of the city of Paris.

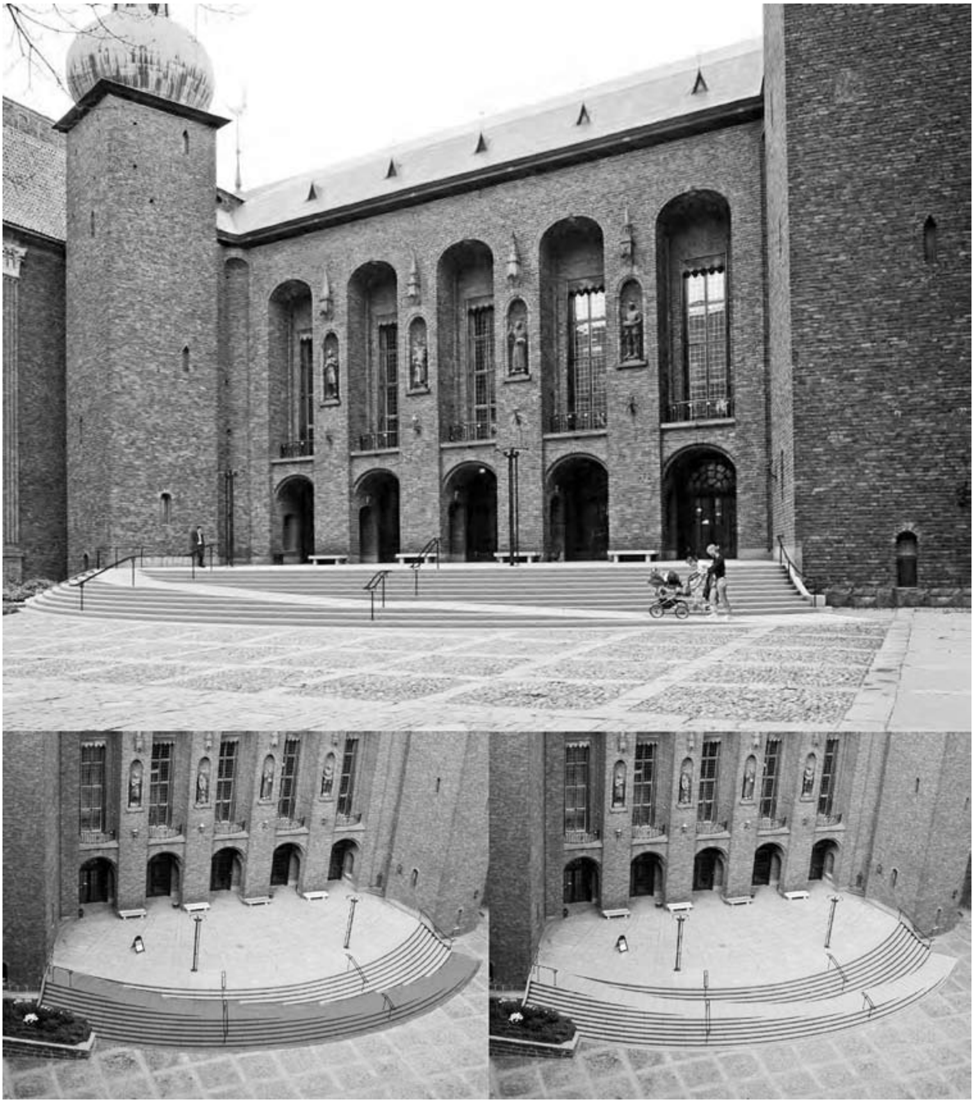
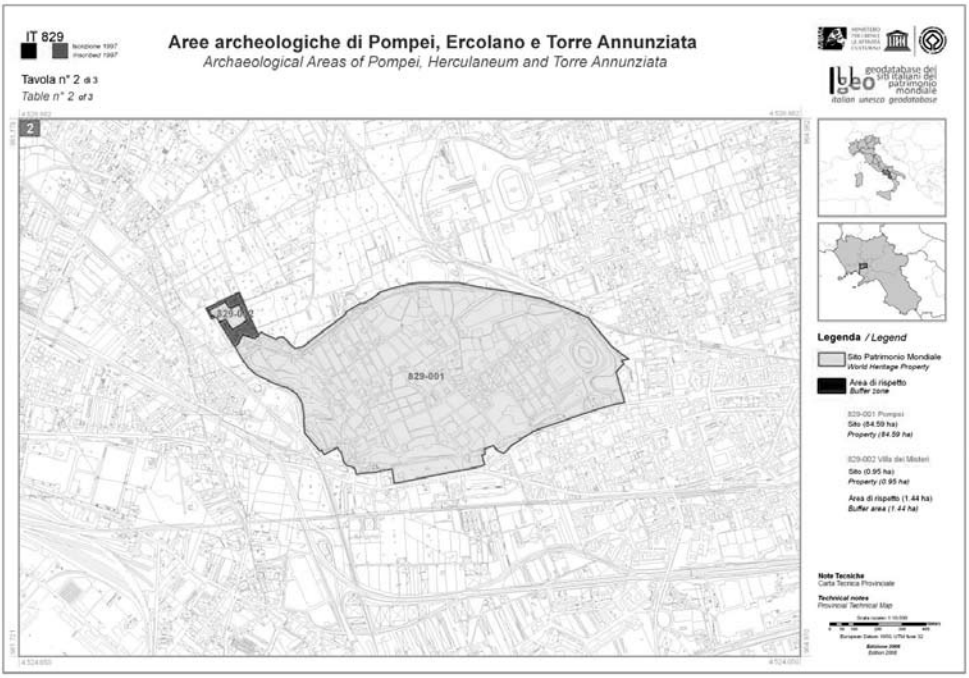


Fig. 4 Stockholm (Sweden), Wrangel Palace, conservation of the access stairway with the addition (darker grey) made to ensure a more ample fruition.

– Rochefort Transbordeur Bridge (France). The bridge, opened in 1900, is a historic monument emblem of the estuary of Charante, French site visited by over 150,000 people every year. Accessibility has been extended with instruments adapted for different kinds of disabilities, for an enhanced fruition of the monument (project by Rémi Decoster, director of developments and projects of the "Communauté d'agglomeration du Pays Rochefortais".

Fig. 5 Pompeii (Italy), Accessible Pompeii: for an extended enjoyment of the archaeological site.



Management Plan for the archaeological Area of Pompeii with the perimeter of the "World Heritage Property" and the perimeter of the "Buffer Zone".

Examining now an Italian case it should be stressed in particular that in the Management Plan for the Pompeii, Herculaneum and Torre del Greco system – site inscribed onto the UNESCO World Heritage List – one of the informing criteria is based on the conservation of archaeological heritage, to be made accessible and available to everyone (Fig. 5). The ancient city of Pompeii, one of the most visited places in the world for its collective memory, is nevertheless still inaccessible in many parts, for people with permanent or temporary disabilities. The improvement of such accessibility for a more ample enjoyment of the archaeological area of Pompeii must therefore be achieved while conserving testimonial, formal and material features of the site in the greatest degree possible, negotiating conservation issues with the quality of projects favouring accessibility and respecting extant heritage.

The work of the interdisciplinary research group of which I am part, "Accessible Pompeii. Guidelines for a more ample fruition of the archaeological site", funded by the Science and Technology Hub of the University of Studies of Naples 'Federico II' within the FARO Program, outlined the possible operative and methodological responses for improving accessibility to the site while respecting pre-existing heritage. Genovese [5]

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CAPTIONS

1. Some examples in which composite materials are employed.
2. The consolidation of a ribbed vault and the consolidation of vaults with the use of fibres.
3. Perugia, Great Fountain, consolidation of marble tile cladding.
4. Stockholm (Sweden), Wrangel Palace, conservation of the access stairway with the addition (darker grey) made to ensure a more ample fruition.
5. Pompeii (Italy), Accessible Pompeii: a) Management Plan for the archaeological Area of Pompeii with the perimeter of the "World Heritage Property" and the perimeter of the "Buffer Zone"; b) for an extended enjoyment of the archaeological site.

HERITAGE SIGNIFICANCE ASSESSMENTS TO EVALUATE RETROFIT IMPACTS: FROM HERITAGE VALUES TO CHARACTER-DEFINING ELEMENTS IN PRAXIS

Carsten Hermann *, Dennis Rodwell**

Abstract: Improving the energy performance of historic districts and their buildings is a balancing act between retaining their heritage significance and allowing the installation of retrofit measures. This paper describes a heritage impact assessment methodology to enable such a balancing process in a well-structured and systematic way. The methodology is one of six impact assessment modules for a decision support system, a software tool under development for the research project Energy Efficiency for EU Historic Districts' Sustainability (EFFESUS). In this paper, the three parts of the methodology – the heritage significance evaluation, the heritage impact definitions and the heritage balancing process – are discussed and their use illustrated by two example case studies.

Keywords: assessment methodology, building conservation, building renovation, energy-related retrofit, heritage significance, historic buildings, historic cities, urban conservation

1. INTRODUCTION

The project Energy Efficiency for EU Historic Urban Districts' Sustainability (EFFESUS) [1], which has received funding from the European Union (EU) through its Seventh Framework Programme for research, technological development and demonstration (FP7), is "researching energy efficiency for European historic urban districts" [2, 3]. EFFESUS is a consortium of 23 partners from 13 European countries and runs from 2012 until 2016. As part of the project, a software tool is being developed to support the decision-making process for the location-specific retrofit of historic buildings and districts. One module of this tool will assess the impacts that energy-related retrofit measures may have on the heritage significance, or cultural significance, of buildings and districts. In this paper, the methodology of this heritage impact assessment is discussed in detail and placed into context within the EFFESUS project and its practical applications.

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The drivers behind the project depend on climate and energy policies of the EU, particularly the '20–20–20 targets' which aim at achieving three key objectives by 2020 [4,5,6,7]:

- a reduction in greenhouse gas emissions of at least 20 per cent from 1990 levels;
- an increase in energy generation from renewable sources to at least 20 per cent; and
- improvements in energy efficiency of at least 20 per cent.

The long-term aim is to reduce greenhouse gas emissions by 60–80 per cent by 2050 [8].

A significant portion of greenhouse gas emissions is associated with the use of buildings. Households alone consumed 27 per cent of Europe's final energy in 2009 [9]. Carbon dioxide (CO_2) "is the most important greenhouse gas from housing and the one most closely related to energy use in homes" [10]. To achieve the set policy targets, significant performance improvements from the European building stock are required, the magnitude of which has been discussed, for example, in a UK residential context [11, 12]. In the UK, 30 per cent of final energy in 2012 was consumed by the housing sector alone [13].

EFFESUS has adopted an inclusive definition of *historic urban district*: "a significant grouping of old buildings, built before 1945 and representative of the period of their construction or history" and comprising "buildings which are not necessarily protected by heritage legislation" [14]. Whereas the quantum of Europe's historic building stock which has officially been designated as heritage amounts to less than 3 per cent of the total, the extent of the pre-1945 stock is more than 23 per cent [15], much of which will possess heritage significance and contribute to cultural identity and placemaking. Additionally, it has been estimated that 80 per cent of the European building stock that will exist in the year 2050 has already been built (for Scotland, the estimate for residential properties is, at 87 per cent, even higher), posing both a challenge as well as a major opportunity to demonstrate that the retention of the historic building stock has a significant role to play in mitigating climate change impacts, by reducing the embodied energy associated with its replacement.

The majority of historic buildings are located in an urban environment, with building groups often giving districts their own, distinct character. These historic buildings and districts are material expressions which have significance to present and future generations and form part of our tangible cultural heritage. This significance can be defined as "a combination of all the values assigned to an object". Such a value is an "aspect of importance that individuals and a society assign(s) to an object … Values can be of different types, for example: artistic, symbolic, historical, social, economic, scientific, technological, etc." [16].

Historic buildings and districts are generally perceived to be less energy efficient than those built during the last two to three decades. The European Directive on the Energy Performance of Buildings sets improvement targets for the retrofit of Europe's building stock, but allows for the exemption of the statutorily designated heritage [17]. While this exemption is important, only if the totality of the historic building stock is considered can the set European policy targets be met when discussing energy performance improvements. In addition, of key importance in the decision within the EFFESUS project to adopt the larger statistical measure are the economies of scale that arise from mainstreaming retrofit technologies whose application otherwise would be too specialised and costly.

The assessment methodology discussed in this paper consists of three parts:

- heritage significance evaluation: a system to assess the heritage significance of buildings and districts in sufficient detail to allow making informed decisions about retrofit measures;
- heritage impact definitions: repositories of retrofit measures defining their impacts on heritage significance; and
- heritage balancing process: a process to balance heritage significance with the heritage impacts of retrofit measures.

In the following, the methodology is firstly placed into context of the EFFESUS project, then discussed in detail and finally illustrated with two example case studies.

2. EFFESUS RESEARCH PROJECT

2.1. Project objectives

The EFFESUS project is directed at improving, on a district scale, the energy performance of historic buildings and reducing associated CO_2 emissions. For this, the project considers three types of retrofit measures:

- improvements in the thermal performance of the building fabric and technical building services;
- improvements in the energy management of buildings; and
- decarbonisation of the energy supply through energy generation from renewable sources, be they retrofitted to individual or groups of buildings, or installed as neighbourhood or district systems.

The project has three objectives. First, to develop a variety of retrofit solutions – some new and some adapted from existing technologies for use specifically in a heritage context. Second, to develop, as a tool, a methodology to support the decision-making process for retrofitting historic buildings on a district scale. And, third, to provide outreach and training activities to disseminate its research outcomes. These three project objectives are supported by seven case studies, located in historic districts in the cities of Benediktbeuern near Munich (Germany), Budapest (Hungary), Genoa (Italy), Glasgow (UK), Istanbul (Turkey), Santiago de Compostela (Spain), and Visby (Sweden). This paper focuses on the heritage impact assessment, one of six modules of the decision support system.

2.2. Decision support system

The EFFESUS decision support system is a software tool to aid those making decisions about retrofitting historic districts on the practical and strategic levels. It is anticipated that the tool, predominantly, will be used by professionals, ranging from architects to urban planners, from developers to energy managers, and from local to national policy makers. The software tool assesses the impacts of a large variety of retrofit measures in order to provide a priority list of those packages of measures most suitable for a specific historic district. The tool uses as inputs two sets of data collections: one set is a spatial data model; the other consists of technical repositories.

The spatial data model provides location-specific information about the building stock, its energy use, associated CO_2 emissions and heritage significance, together with data on local climatic conditions and climate change predictions. The software tool uses this data to conduct location-specific assessments, meaning that results for a Mediterranean location will differ from those for a Nordic location, for example.

The second data collection set comprises repositories, or libraries, of retrofit measures. These repositories contain all technical details required by the software tool for each measure. For EFFESUS, two such repositories have been developed. One repository contains measures to retrofit building fabric and technical building services, including systems to manage energy use in buildings. The other repository lists measures to decarbonise the energy supply through energy generation from renewable sources. These technical repositories are generic, and their data are not location-specific.

The decision support system uses these two datasets as inputs in order to model the impacts of each retrofit measure listed in the repositories for a specific district. The system's output comprises a priority list of packages of measures most suited for the retrofit of the district modelled. The tool itself therefore will not determine the results, and outcomes will not be uniform. The aim is not to predetermine what is the preferred or 'best' retrofit solution for a particular situation, but rather to ensure transparency of the process and equivalence within parallel operational contexts. It should be noted that, although the EFFESUS project and its software tool focus on Europe, replacing certain data in the two collections with data for non-European locations allows the software tool to be usable in other world regions.

2.3. Impact assessment modules

The software tool assesses the impact of each retrofit measure on the energy performance of a building in use, i.e. its operational energy consumption and associated CO_2 emissions. However, this is only one of six assessment aspects identified for use with the tool. In addition to the impact assessment for operational energy, the software tool also assesses the impacts of each measure on indoor environment, fabric compatibility, heritage significance, embodied energy, and economy. The impact assessment of the indoor environment covers, for example, changes to indoor air quality and humidity levels. The assessment of fabric compatibility considers chemical or physical reactions occurring because of a retrofit, for example, due to increased moisture levels within the building fabric potentially leading to accelerated deterioration. The assessment of heritage significance evaluates the impacts of retrofit measures on heritage significance. It is this assessment module which is discussed in detail in the next section of this paper. The embodied energy assessment factors the CO_2 emissions associated with the installation (and de-installation) of retrofit measures into the assessment process. This, together with the operational energy assessment, enables the full life cycle of retrofit measures to be covered. The economy assessment establishes the payback periods of retrofit measures and other economic benefits.

It is worth pointing out that the heritage impact assessment evaluates only the impacts on heritage significance and does not consider issues of fabric deterioration due to material incompatibilities, including the concept of reversibility, a fundamental conservation principle. These issues will be assessed by the tool as part of the module fabric compatibility.

Taken together, these six modules provide a holistic assessment of the various aspects which can be interrogated to establish the suitability of a specific retrofit measure in a given situation. Omitting one or several of the six modules results in an unbalanced assessment, which ignores potentially vital assessment aspects. Conducting an impact assessment of, for example, operational energy only will not provide information about the impacts on fabric compatibility or heritage significance. Installing a retrofit measure which improves the energy performance of a building but causes long-term fabric deterioration or significant loss of heritage significance should not be considered a sustainable retrofit. To be suitable for a systematic assessment, e.g. for use in software applications, all six impact assessment modules need to be well structured. The EFFESUS project therefore is developing appropriate assessment methodologies for each module.

3. HERITAGE IMPACT ASSESSMENTS

3.1. Assessment objectives

The EFFESUS software tool uses as its two inputs a spatial data model and technical repositories. The data of the spatial model are location-specific. For an impact assessment of retrofit measures on heritage significance, the model, therefore, needs to contain location-specific data on the heritage significance of the buildings and districts under consideration. These data need to be provided by conservation experts, performing a *heritage significance evaluation*. The acquired data need to be stored in a suitably structured format.

The other datasets used as assessment input are technical repositories. These contain all available technical information about retrofit measures, together with information detailing the potential impacts of each measure on heritage significance. The potential impacts need to be defined. Such *heritage impact definitions* are required for each of the measures listed in the repositories. Again, this information needs to be suitably structured, and the structure needs to relate to that used in the data model to allow evaluation. These data will be provided by EFFESUS as part of its development of the two repositories.

Using both datasets allows a comparison of the heritage significance of the buildings and district against the impacts that retrofit measures will have on them. In other words, the data from the heritage significance evaluation are compared with the data from the heritage impact definitions. Thereby, the two datasets can be ‘balanced’ with each other. This *heritage balancing process* leads to an output which can be used to support the decision-making process for retrofitting historic buildings and districts. All three items together form the heritage impact assessment. (Fig. 1)

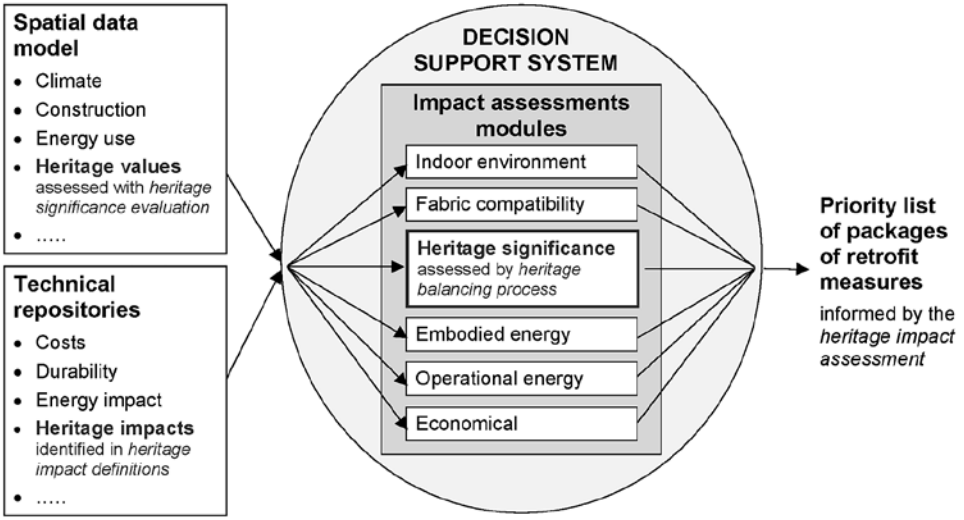

Fig. 1 The EFFESUS decision support system, a software tool, uses two data input sets – a spatial data model and technical repositories – to interrogate, with six assessment modules, the various aspects of impacts of the retrofit measures

3.2. Heritage significance evaluation

The purpose of the heritage significance evaluation is to establish the heritage significance of the subject buildings and district. There is no generally accepted standard detailing how heritage significance should be evaluated, and procedures vary throughout Europe and across the world. The EFFESUS system is being developed in recognition of this and is envisaged as a flexible rather than an absolute tool. Its purpose, through a series of checklist questions, is to lead its users to enquire into the parameters that determine their perception of the heritage significance of individual parts of a district and its buildings, so that informed assessments can be made.

Official heritage designation generally can be used as a basic indicator for heritage significance. On an international level, this can take the form of designation as a World Heritage Site. On a national level, statutory heritage designations for historic buildings include, for example, in the UK: *listing*, *scheduling* and inclusion in a *conservation area*; in Germany: designation as *Baudenkmal* and *Denkmalensemble*; and, in France: designation as *monument du patrimoine*, *zone protégé* and *secteur sauvegardé*.

Prior to officially designating a historic building, an evaluation of its heritage significance is normally carried out and associated documentation is published. Sometimes, the heritage significance is further qualified by assigning heritage grades or categories. In the UK, for example, listed buildings are classed into 'grades' I, II*, or II in England and 'categories' A, B, or C in Scotland. However, statutory heritage significance evaluations tend to be not very detailed and do not generally assign different levels of significance to different parts of a building. In other words, they do not generally identify the character-defining elements of buildings.

Furthermore, heritage-designated buildings constitute only a small portion of the historic building stock, and it is currently rare for a heritage significance evaluation to be conducted for non-designated buildings. To assess the impacts of retrofit measures, a more detailed appraisal of the heritage significance is required to determine which building elements, or building components, can be altered and to what degree. For example, to determine if replacement of existing windows would be acceptable in a specific case requires an understanding of the heritage significance of the existing windows or the contribution that these windows make to the heritage significance of the building or district – which may well not be the same.

Conservation plans or conservation statements can provide a framework for the more-detailed heritage significance appraisal of buildings and districts [18]. These documents can identify and evaluate the significance of different areas, parts or zones of a building. However, although more detailed than statutory evaluations, they also do not generally determine in a systematic way the significance of specific building components, or at least groups of components such as windows (or 'windows of the front elevation', 'windows of the principal floor' etc.). To fill this gap, the heritage significance evaluation developed for EFFESUS uses a systematic and elemental approach. Because the EFFESUS project is concerned with historic districts and not just individual buildings, urban aspects have been included while evaluation of the building fabric has been limited to groups of building components. For example, the significance of the component 'window' is evaluated, but no distinction is made between windows of different elevations, storeys or rooms.

The heritage significance evaluation, therefore, considers: first, a variety of assessment locations, which can be broadly grouped into 'urban district', 'building exterior' and 'building interior': second, for each of these assessment locations, the heritage significance is evaluated for three assessment types: visual, physical and spatial; and third, the evaluation is conducted using a five-step scale to assign heritage significance levels.

3.2.1. Assessment location

The terms *building element* and *building component* are commonly used in the construction industry as categories for doors, floors, roofs, walls, and windows. The EFFESUS assessment system copies this approach by using components as assessment locations. However, because EFFESUS is concerned with a district scale, assessment locations are not only used in a building context, but also transferred to an urban level by introducing assessment locations, such as streetscape, underground (e.g. to assess ground archaeology) and vistas. Tab. 1 lists examples of possible assessment locations, grouped into 'urban district', 'building exterior', and 'building interior'. The list is by no means complete and is only meant to be an illustrative example. For the purpose of describing the assessment system in this paper, only a very limited number of assessment locations will be discussed. These locations are streetscape*,* as an example from the 'urban district' group, and external wall construction, external wall finish and roof covering as examples from the 'building exterior' group. (No assessment locations from the 'building interior' group will be used.) These example locations are used to illustrate how an assessment of the impacts of retrofitting a wall externally with insulation can be carried out.

Groups	Examples of assessment locations
Urban district	exterior spaces, roofscape, **streetscape**, street finishes, underground, vistas
Building exterior	balconies, exterior doors, **external wall construction, external wall finish**, porches, roof construction, **roof covering**, windows
Building interior	ceiling finish, floor construction, floor finish, interior doors, interior wall construction, interior wall finish

Tab. 1 Examples of assessment locations split into the three groups 'urban district', 'building exterior' and 'building interior', with those locations used in the case study assessments of this paper highlighted in bold

There is a certain overlap with some of the proposed assessment locations, for example, when considering that a streetscape is formed, among other items, by windows and walls, yet it operates on a spatially different scale than the assessment locations external wall construction, external wall finish and windows. Retrofitting a wall externally with conventional insulation will change the spatial configuration of the building envelope, but this could be considered as only of limited spatial impact on the streetscape. Similarly, a distinction is made between a wall's construction and finishes. A timber-framed wall construction might be of outstanding heritage significance, while its rendered wall finish might be only of minor significance, for example, if it has been renewed with non-original materials.

Not all assessment locations are always applicable. Some walls are left exposed without any other material added as finish, thereby making the location external wall finish in this case *not applicable*. The case study examples below illustrate how these different assessment locations can be used in practice.

3.2.2. Assessment types

For each of the assessment locations defined above, an evaluation of their heritage significance is required. Three assessment types were used for this: visual, physical, and spatial. These allow for assessment of the importance of each location in terms of its visual appearance, physical materiality and spatial configuration. Clearly, not every assessment type applies to all assessment locations and, in particular, the type 'spatial' might be of limited use. When discussing the assessment location underground, e.g. with regard to ground archaeology, assessing 'spatial' significance is meaningless. When assessing the significance of wall finishes – externally or internally – 'spatial' could be used to relate to sculptural ornamentation, such as cornices and mouldings, which might be impacted if a thick layer of surface-mounted insulation were to be retrofitted.

3.2.3. Heritage significance levels

With the structure proposed above, heritage significance can be assessed not only as an overall value for a building, but also in far more detail for each assessment location and each assessment type. This means that differentiation now can be made when determining the significance of, for example, walls and windows, and the appraisal also can distinguish if this significance is due to visual appearance, physical materiality or spatial configuration, or a combination of all three.

A heritage significance evaluation simply could state if an assessment location is of significance or not. However, such a binary approach would be a rather crude assessment. To be able to better qualify the level of heritage significance, the use of a five-step scale is proposed for EFFESUS. This allows heritage significance levels (HSL) to be assigned from the range 0–4, with the higher the number, the higher the level of heritage significance. A level of 4 identifies 'exceptionally outstanding significance', HSL 3 describes 'outstanding significance', HSL 2 'major significance', and HSL 1 'minor significance'. Level '0' is used for neutral or negative significance and also where an assessment is not applicable. Tab. 2 lists these heritage significance levels together with illustrative examples and their potential meanings in a practical conservation context.

HSL	Significance	Example for render	
		Illustrating description	Potential results
0	Negative or neutral (or assessment not applicable)	Recently applied cement render in a location which traditionally would have had a lime render	Loss or damage would not be considered problematic and might even be considered beneficial
1	Minor	Traditional render	Loss and damage might be considered acceptable
2	Major	Older traditional render or render with ornate decoration	Loss might be considered acceptable under special circumstances; damage should be minimised
3	Outstanding	Older, rarer, traditional render with or without ornate decoration	Loss is considered unacceptable and damage should be kept to the absolute minimum
4	Exceptionally outstanding	Older, rare traditional render with ornate decoration of outstanding quality, e.g. 16th century pargetting	Any form of damage or loss is considered completely unacceptable

Tab. 2 Heritage significance levels (HSL) ranging from 0 to 4 with illustrative examples

By going further than just declaring, through heritage designation, a historic building or district as being of heritage significance, the proposed EFFESUS appraisal system provides the opportunity to assign qualitative values to a relatively complex set of combinations of assessment locations and types. This system should be able to provide sufficient detail to allow an informed decision-making process when considering where in a historic district the installation of retrofit measures might be acceptable. However, to be able to assess which measures would be acceptable for a specific heritage significance level, the impact that retrofit measures have on heritage significance needs to be defined, using a methodological approach similar to that used for the heritage significance evaluation.

3.3 Heritage impact definitions

The impacts of retrofit measures vary from measure to measure. Therefore, the impact each measure has on the heritage significance of an assessment location and type needs to be defined. The retrofitting of windows with secondary glazing has obviously a different impact than the installation of geothermal heat pumps under an urban square. However, even when looking at retrofitting a specific assessment location, differences exist between different retrofit measures. For example, 'conventional' wall insulation might be 100 mm thick, whereas non-conventional wall insulation systems, such as insulating lime renders, might only have a thickness of 30 mm, and insulating paints can be less than 1 mm. The heritage impacts of these three wall insulation systems will be discussed further in the case studies. Obviously, these measures differ not only in their thickness, but also in their chemical composition, physical performance, life-cycle performance, financial costs etc. However, these factors are not relevant to the heritage impact assessments, as such assessments will be carried out by the other modules of the EFFESUS software.

The heritage impact definitions for retrofit measures are part of the technical repositories, developed by EFFESUS, cataloguing as many measures as is reasonably practical. These definitions are required for each measure and need to be structured in the same form as the data from the heritage significance evaluation to allow comparison and balancing. Therefore, the same structure of assessment locations and types is used.

Definitions are made by assigning an impact level to each combination of assessment location and type. Again, a five-step scale of 0 to 4 is used to quantify the heritage impact levels (HIL). The higher the number, the more severe the impact. Level '0' is used for situations with no negative impact and where the assessment is not applicable to a specific location-type combination. Examples of how heritage impact levels can be assigned to different systems of external wall insulation and photovoltaic roof panel systems will be discussed in the examples case studies in section 4.

3.4. Heritage balancing process

Above, we have discussed two input datasets: one detailing the heritage significance of historic buildings and districts, the other defining the impacts which the installation of retrofit measures will have on heritage significance. Both datasets are structured in the same way, using the same assessment locations and types. This now allows the systematic comparison of the two datasets. In an iterative process, the heritage impact levels of each catalogued retrofit measure can be compared to the heritage significance levels for every combination of assessment location and type. The installation of some measures will have a more severe impact on heritage significance than others; and higher levels of heritage significance will be assigned to some assessment locations and types compared to others. While a measure with a severe impact might be unacceptable, from a conservation perspective, for use with components with a high level of heritage significance, the same measure might well be acceptable for components of minor significance, and definitely would be acceptable where the heritage significance is neutral or negative. This means that a process is required to compare and balance the data from the two sets. Tab. 3 outlines how such a heritage balancing process might be carried out.

Comparing the datasets using the proposed heritage balancing process, thereby, can result in a list which prioritises retrofit measures according to their suitability in respect of their heritage impact on the specific building being analysed. The prioritizing of the results is achieved by ranking the installation of retrofit measures, in a specific situation, as *acceptable*, *likely acceptable*, *potentially acceptable,* or *not acceptable*.

The heritage impact assessment, with its heritage significance evaluation, heritage impacts definitions and heritage balancing process, is only one of six modules in the EFFESUS decision support system. The other modules also will produce priority lists of retrofit measures. These lists, in the end, can be combined to establish which measures are most suitable for use in buildings of a specific historic district, factoring in all the impact aspects analysed in the EFFESUS decision support system.

Heritage significance level	**Heritage impact level**	**Balancing result** *Use of retrofit measures is …*
0 neutral or negative significance	0, 1, 2, 3, 4	acceptable
1 minor significance	0 or 1	acceptable
	2 or 3	likely acceptable
	4	potentially acceptable
2 major significance	0	acceptable
	1	likely acceptable
	2 or 3	potentially acceptable
	4	not acceptable
3 outstanding significance	0	acceptable
	1	likely acceptable
	2	potentially acceptable
	3 or 4	not acceptable
4 exceptional outstanding significance	0	likely acceptable
	1	potentially acceptable
	2, 3 or 4	not acceptable

Tab. 3 The heritage balancing process compares heritage significance levels with heritage impact levels.

4. EXAMPLES

4.1. Overview

How does the heritage impact assessment, discussed so far abstractly, work in practice? Two examples will be used in the following to illustrate the system's applicability. The first example is the assessment of three types of external wall insulation systems to be applied to historic houses in Sweden. The other example looks at three photovoltaic panel systems to be installed on the roofs of two historic houses in Britain. For simplicity, the case studies will only adopt some of the assessment locations and types introduced above.

4.2. Exterior wall insulation

4.2.1. Heritage significance evaluation of external walls

The historic centre of Visby, a city on the Swedish island of Gotland, will be used, in 2016, by the EFFESUS project as a case study to demonstrate the applicability of its software tool. It, therefore, seems appropriate to also use Visby in this paper to illustrate the heritage impact assessment system. For this, four neighbouring houses have been chosen, forming one side of a small square. The square lies in an early extension of the medieval city centre, dating from the 18th and 19th centuries. Both the city centre and the extension are part of the World Heritage Site Hanseatic Town of Visby [19]. The buildings have been chosen to reflect a typical rather than an exceptional historic district.

The four selected houses are all single-storey, timber-framed buildings with gambrel or pitched roofs (Fig. 2). The walls are finished with plaster, except one house which is timber-boarded. Windows and doors are made from timber. The roofs are covered with red pantiles and have either roof lights or dormers. In order to carry out an assessment, it is assumed that one building will be chosen as representative of the assessment area. From the photo, the second building from left was selected as the representative building.

Fig. 2 From a group of four buildings, the second building from left was selected as representative building for heritage impact assessment. (Image © Fredrik Berg)

The heritage significance of this building will need to be assessed by a conservation expert, using the proposed structure of assessment locations, types and levels. How such a heritage significance evaluation could look like is shown in Tab. 4, but only for three select assessment locations: streetscape, external wall construction and external wall finish.

Assessment location	Assessment type	HSL	Significance	Comments / Explanations
Streetscape	physical	0	*not applicable*	not applicable to this location-type combination
	spatial	0	*neutral*	no spatial elements, e.g. porches
	visual	3	*outstanding*	appearance of facades typical for construction period and contributing to identity of place
External Wall Construction	physical	3	*outstanding*	original 18th century framed construction
	spatial	0	*not applicable*	not applicable to this location-type combination
	visual	0	*not applicable*	not visible
External Wall Finish	physical	1	*minor*	often no longer original finishes
	spatial	2	*major*	widely projecting cornices; retaining the original line of wall finishes is considered important
	visual	3	*outstanding major*	appearance typical for construction period

Tab. 4 Example of a heritage significance evaluation, defining heritage significance levels (HSL) for a select number of assessment locations and types, for a historic building in Visby representing a small building group

The evaluation concludes that the visual appearance of the streetscape in general is of *outstanding* significance (HSL 3). That means that the overall appearance should not be prejudiced by retrofits. (For streetscapes, the spatial impact is not applicable.) The external wall construction is considered of physically *outstanding* significance, but is not visible from the outside, hence the spatial and visual significance levels of both are 0. The significance of the external wall finish, by contrast, is considered to be visually outstanding (HSL 3); spatially, they are of *major* significance (HSL 2), but only of *minor* significance physically (HSL 1), as the renders are no longer original. So, a replacement of the renders should be acceptable, as long as the new render has a very similar appearance and is of a similar thickness.

4.2.2. Heritage impact definitions of three external wall insulation systems

Three systems of external wall insulation will be considered for this illustrative examples. Insulation A shall be 100 mm conventional insulation, finished with 10 mm render. Insulation B shall be insulating lime render of 30 mm thickness. Insulation C is an insulating paint coating. The latter will be applied on top of the existing render, the other two insulation systems (A & B) will replace the existing render. The technical repositories will include data for these three generic insulation systems. This data will include heritage impact definitions, detailing the impact an installation of these retrofit measures would have on heritage significance. How the repository data might look like for the three insulation systems is shown in Tab. 5, again using only the assessment location streetscape, external wall construction and external wall finish.

<table>
<tr><th rowspan="2">Assessment location</th><th rowspan="2">Assessment type</th><th colspan="3">Heritage impact levels (HIL) of three wall retrofit measures (with comments)</th></tr>
<tr><th><u>Insulation A</u>
100 mm conventional insulation, rendered</th><th><u>Insulation B</u>
30 mm insulating lime render</th><th><u>Insulation C</u>
Insulating paint coating applied to existing render</th></tr>
<tr><td rowspan="3">Streetscape</td><td>physical</td><td>0 not applicable</td><td>0 not applicable</td><td>0 not applicable</td></tr>
<tr><td>spatial</td><td>2 some increased thickness (in urban context)</td><td>0 no change in thickness (as thick as existing)</td><td>0 no change in thickness (existing render retained)</td></tr>
<tr><td>visual</td><td>1 influences appearance</td><td>0 no change in appearance</td><td>1 minor appearance change</td></tr>
<tr><td rowspan="3">External Wall Construction</td><td>physical</td><td>1 mechanical fixings</td><td>0 no physical impact</td><td>0 no physical impact</td></tr>
<tr><td>spatial</td><td>0 not applicable</td><td>0 not applicable</td><td>0 not applicable</td></tr>
<tr><td>visual</td><td>4 alters appearance of exposed construction</td><td>4 alters appearance of exposed construction</td><td>4 alters appearance of exposed construction</td></tr>
<tr><td rowspan="3">External Wall Finish</td><td>physical</td><td>4 replaces existing render</td><td>4 replaces existing render</td><td>0 applied to existing render</td></tr>
<tr><td>spatial</td><td>4 substantial increase in thickness</td><td>0 no change in thickness</td><td>0 no change in thickness</td></tr>
<tr><td>visual</td><td>1 alters appearance slightly (modern render)</td><td>0 no change in appearance</td><td>1 alters appearance slightly (even if opaque coating)</td></tr>
</table>

Tab. 5 Example of a heritage significance evaluation, using a select number of assessment locations and types, for a historic building in Visby representing a small building group

The conventional insulation has a large physical and spatial impact (HIL 4) on the external wall finish (replacing the existing render) and also a small impact on the streetscape (HIL 1). The impact on the external wall construction is 4 visually (a rendered wall is not the same an exposed wall construction), 1 visually (minor damage due to mechanical fixing), and 0 spatially. The insulating lime render is visually similar to the existing render, hence its impact levels are 0 visually for all three assessment locations, 0 physically for streetscape and external wall construction (no mechanical fixings) but 4 for the external wall finish (replacing the existing render). As the replacement render is approximately as thick as the existing, the spatial impact level is 0.

4.2.3. Balancing heritage significance of an external wall with the impacts of external wall insulation

The heritage significance levels and heritage impact levels can now be balanced against each other, using the heritage balancing process set out in Tab. 3. The assessment results are listed in Tab. 6. For the discussion here, look at the external wall finish, starting with the physical assessment type. Because the existing render is neither original nor an exact like-for-like replacement, the physical significance level of the external wall finish is assumed as *minor* (HSL 1), which means that replacement might generally be an option. This means that, in this specific situation and in accordance with the proposed heritage balancing process, even the conventional insulation and the insulation limes render (Insulation A and B respectively in the table) are considered as *potentially acceptable* retrofit measures, despite their high impact levels (both HIL 4). The insulating paint (Insulation C with HIL 0) is obviously *acceptable*. Spatially, the external wall finish has a significance level of 2, which means that replacement finishes could slightly differ in thickness or proportion. The conventional insulation, with its spatial impact level of 4, would be *not acceptable* though. Because the lime render replacement has a similar thickness to the original render (HIL 0), it would be an *acceptable* retrofit measures, as would the insulating paint, having the same impact level. Lastly, because the render has been given a visual significance level of 3 (*outstanding*), its appearance must generally be retained, with only minor deviations acceptable. The three insulation types discussed have visual impact levels of 0 or 1 and, therefore, are either *acceptable* or *likely acceptable* as retrofit measures. This means that, overall, for the assessment location external wall finish, the conventional insulation is *not acceptable* as retrofit, because of its spatial impact; the insulating lime render is *potentially acceptable*, despite replacing existing fabric; and the insulating paints is fully *acceptable – physically, spatially and visually*. (It is worth noting once again that this is a heritage significance assessment only. Issues of technical compatibility, including reversibility, are assessed by the fabric compatibility module in the EFFESUS software tool. If insulating paint is given here a fully ‘acceptable’ from a heritage significance perspective, this does not mean that it is technically appropriate, achieves meaningful energy savings or is economically feasible.)

Location/ Retrofit	physical	spatial	visual	overall
Streetscape	HSL 0 *not applicable*	HSL 0 *neutral*	HSL 3 *outstanding*	
Insulation A	HIL 0 ⇨ *acceptable*	HIL 2 ⇨ *acceptable*	HIL 1 ⇨ *likely accept.*	*likely accept.*
Insulation B	HIL 0 ⇨ *acceptable*	HIL 0 ⇨ *acceptable*	HIL 0 ⇨ *acceptable*	*acceptable*
Insulation C	HIL 0 ⇨ *acceptable*	HIL 0 ⇨ *acceptable*	HIL 1 ⇨ *likely accept.*	***likely accept.***
Wall Constr.	HSL 3 *outstanding*	HSL 0 not *applicable*	HSL 0 *not applicable*	
Insulation A	HIL 1 ⇨ *likely accept.*	HIL 0 ⇨ *acceptable*	HIL 4 ⇨ *acceptable*	*likely accept.*
Insulation B	HIL 0 ⇨ *acceptable*	HIL 0 ⇨ *acceptable*	HIL 4 ⇨ *acceptable*	*acceptable*
Insulation C	HIL 0 ⇨ *acceptable*	HIL 0 ⇨ *acceptable*	HIL 4 ⇨ *acceptable*	*acceptable*
Wall Finish	HSL 1 minor	HSL 2 major	HSL 3 outstanding	
Insulation A	HIL 4 ⇨ potent. accept.	HIL 4 ⇨ not acceptable	HIL 1 ⇨ likely accept.	***not acceptable***
Insulation B	HIL 4 ⇨ potent. accept.	HIL 0 ⇨ acceptable	HIL 0 ⇨ acceptable	***potent. accept.***
Insulation C	HIL 0 ⇨ acceptable	HIL 0 ⇨ acceptable	HIL 1 ⇨ likely accept.	***likely accept.***

Tab. 6 Heritage impact assessment of three external wall insulation technologies for use on the rendered walls of the representative building selected above: The assessment is based on the heritage balancing process set out in Tab. 3. The overall assessment results, marked in bold, are: Conventional insulation (Insulation A) is not acceptable; insulating lime render (B) is potentially acceptable; and insulating paint (C) is acceptable.

4.3 Photovoltaic roof panels

4.3.1. Heritage significance evaluation of two slated roofs

As a second example, the heritage impact assessment will be used to evaluate the impacts of three systems of photovoltaic roof panels. For the assessment, two British buildings with slated roofs were chosen. (Fig. 3) The building on the left side of the figure has its original, 18th century roof covering, which is visible from common viewpoints. The assessing conservation expert could class the roof finish, therefore, as being of heritage significance level 3 physically, spatially and visually. However, let us assume that the slating has reached the end of its life and will need replacing soon. The assessor, therefore, decides that the physical significance merits only a level of 1, *minor significance*.

By contrast, the roof on the right side of the figure is covered in replacement slates, which, hidden behind a parapet, are not easily visible. An assessor might decide that all three assessment types should be set to level 1. However, the replacement covering is a close like-for-like match to the original, worthy of retention. So, the assessor sets the physical level to 3, *outstanding significance*. If the roof covering would have been visible from a footpath on a nearby hill, the visual level might have been 2 or 3.

Fig. 3 The roof in the foreground of the left photograph has its original 18th century slates, visible from common viewpoints, whereas the roof covering on the right photo is a replacement, hidden behind a parapet.

4.3.2. Heritage impact definitions of three photovoltaic panel systems

Three photovoltaic panel systems will be assessed in this case study. Again, generic information about these panel systems will be included in the EFFESUS Technical Repositories. The first system uses raised panels, installed on top of the roof covering. The second is in-line panels, replacing the covering, in order to maintain the original roofline. And the third is 'solar slates', mini-panels mimicking the appearance of slates. (Fig. 4) The raised panels could be classed spatially and visually as level 4. But they would only have a physical level of 1, as the existing roof covering is mostly retained, bar a few fixings. The physical level of in-line panels would be 4, as this retrofit measure requires the replacement of the existing slates. The spatial level could be 0, as it does not change the roofline. The visual level might be 4. For the solar slates, the following levels could be assigned: physical 4, as they replace the existing covering; spatial 0, as they do not change the roofline and are flexible with regard to detailing; and visual 1, as they mimic the appearance of the original slates.

Fig. 4 Three photovoltaic panel systems with different heritage significance impact: The left photograph shows raised panels mounted on top of the roof covering, the mid-photo is of in-line panels and the right has solar slates.

4.3.3. Balancing heritage significance of two roofs with the impacts of photovoltaic panels

The heritage significance evaluations of the two roofs discussed and the heritage impact definitions of the three solar panel systems can now be compared with each other to achieve a balanced assessment (Tab. 7). The comparison of significance and impact levels is based on the already discussed heritage balancing process (Tab. 3). For the highly visible roof with original covering (Roof 1 in the table), the use of raised or in-line panels would be *not acceptable* for visual reasons (HSL 3 versus HIL 4). The raised panel would also be *not acceptable* spatially (HIL 4). The solar slates have no spatial impact and only minimal impact visually (HIL 0 and 1 respectively), making them *acceptable* spatially and *likely acceptable* visually. The physical heritage significance level of the solar slates, however, is 4, as they require replacement of the existing covering. But that does not matter much in this situation, as the conservation experts performing the heritage significance evaluation had decided that the slating needed replacing and that, therefore, the physical level should only be 1. Together, HSL 1 and HIL 4 still result in a *potentially acceptable* for the solar slates.

For the hidden roof with replacement covering (Roof 2), all panel systems are with regard to their spatial and visual impacts either *acceptable*, *likely acceptable* or *potentially acceptable*. This is simply because the roof is hidden from view. Because the heritage significance assessor had decided that the replacement roof covering was of physically *outstanding significance* (HSL 3), in-line panels and solar slates become *not acceptable*, as they require the replacement of the slating (HIL 4). The raised panel, however, is physically *likely acceptable*, as the existing slating can be retained (HIL 1). Thereby, the solar slate system achieves a *potentially acceptable*.

Roof/panel	physical	spatial	visual	overall
Roof 1	HSL 1 *minor*	HSL 3 *outstanding*	HSL 3 *outstanding*	
Raised panel	HIL 1 ⇨ *acceptable*	HIL 4 ⇨ *not acceptable*	HIL 4 ⇨ *not acceptable*	*not acceptable*
In-line panel	HIL 4 ⇨ *potent. accept.*	HIL 0 ⇨ *acceptable*	HIL 4 ⇨ *not acceptable*	*not acceptable*
Solar slate	HIL 4 ⇨ *potent. accept.*	HIL 0 ⇨ *acceptable*	HIL 1 ⇨ *likely accept.*	*potent. accept.*
Roof 2	HSL 3 *outstanding*	HSL 1 *minor*	HSL 1 *minor*	
Raised panel	HIL 1 ⇨ *likely accept.*	HIL 3 ⇨ *likely accept.*	HIL 4 ⇨ *potent. accept.*	*potent. accept.*
In-line panel	HIL 4 ⇨ *not acceptable*	HIL 0 ⇨ *acceptable*	HIL 4 ⇨ *potent. accept.*	*not acceptable*
Solar slate	HIL 4 ⇨ *not acceptable*	HIL 0 ⇨ *acceptable*	HIL 1 ⇨ *acceptable*	*not acceptable*

Tab. 7 Heritage impact assessment of three photovoltaic panel systems on two different roofs: The assessment is based on the heritage balancing process set out in Tab. 3.

In the Visby case study discussed in section 4.2, an additional feature has been the installation of a district heating system throughout the World Heritage Site (Fig. 5). The system is served by wood chip burning plants situated outside the historic district which are supplied by managed forestry on the island of Gotland, distributed through a network of hot water pipes laid under the streets, and connected to most buildings in the town.

This urban-scale renewable energy system obviates the need for solar panel installations on individual roofs, as discussed above, thus avoiding any discussion of their impact and protecting the overall integrity of the street and higher level views across and within the district. However, the impacts of the district heating system would need to be assessed instead. The heating system does not impact on the roofs, but heritage impact assessments will be needed, at least, for the assessment locations underground, e.g. regard ground archaeology, and street finishes e.g. historic street surfaces.

Fig. 5 District heating installed below the streets of the city centre of Visby, a World Heritage Site

5. CONCLUSIONS

In this paper, a methodology for heritage impact assessments has been presented. It is one of six modules of the EFFESUS decision support system and is strictly concerned with heritage significance. Other aspects of assessing retrofit measures, such as economic, technical, or energy-related assessments, will be carried out by other modules of the software tool.

The heritage impact assessment allows for the balancing of heritage significance levels, assigned to historic buildings in specific districts, against defined heritage impact levels of retrofit measures catalogued in the EFFESUS technical repositories. The assessment system compares two datasets –heritage significance evaluation and heritage impact definitions – using a heritage balancing process. The heritage impact assessment uses a structured approach with assessment locations (grouped into ‘urban district’, ‘building exterior’, and ‘building interior’) and three assessment types – visual, physical, and spatial.

How the methodology could work in practice has been illustrated in this paper with two example case studies, with a limited number of assessment locations and types and, as example retrofit measures, three different systems of external wall insulation in one case study, and three photovoltaic roof panels systems in the other.

The EFFESUS research project is running until 2016, and the methodology for heritage impact assessments is one of its first deliverables. The methodology presented here requires further development and field-testing. However, the authors hope that presenting it at the development stage to a wider professional audience will foster discussion and encourage feedback, which could help to inform both the future development of the methodology and that of the EFFESUS software generally. Although developed for the EFFESUS software, the heritage impact assessment method is presented here as a conceptual model which could also be integrated into other software packages, e.g. into building information modelling. This could help to embed the assessment of heritage significance into the mainstream retrofit process [21, 22, 23, 24].

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DIFFICULT HERITAGE. TRAUMATIC MEMORY OR WANT OF POLITICAL WILL

Ieva Kuizinienė*

Abstract: The paper considers different strategies of revitalization of the 'difficult heritage' and the links of these strategies with the changing values of contemporary society and its political and business interests. The article explores two selected controversial objects: 'the sculptures of the "Green Bridge' in Vilnius, and a Soviet-period sculpture park, known as Grūto Parkas. Both are considered artefacts performing a role of social agents, inclusive of their conflict-generating value. Following the reestablishment of Lithuanian independence, these two objects of difficult heritage have trigged the biggest public reaction involving virtually every possible stakeholder group. The analysis allows for a conclusion, that one of the most promising integration strategies for this type of heritage into the contemporary context is the principle of adaptive use, which involves the replacement of one or another element of the property while retaining, to the highest possible degree, its value-generating characteristics. On the other hand, the paper alerts to the fact, that inadequate decontextualization, just as much as destruction, are the only measures of effective policy making and marketing and as such should not be mistaken for adequate solutions for the evaluation and safeguarding of historical memory and the cultural heritage. Additional references are made regarding a persistently bureaucratic character of decision making and frequent politically based solutions, unrestrained by the laws regulating the status of cultural properties and the protection thereof, while at the same time business initiatives aiming to exploit the potential of heritages within the context of cultural industries frequently do the same at the cost of cultural, educational and, occasionally, even ethical values.[1]

Keywords: cultural heritage, patrimonialization, heritage decontextualization, culture policy.

INTRODUCTION

For the most, the paper employs holistic research method to explore different aspects of heritage evaluation, but its main focus is on culture, on culture management and on policy facets. When it comes to the subjects under consideration, namely the status of the Green Bridge and Grūto Parkas , a consistent holistic analysis is of little avail due to the lack of sufficient connectivity between groups of decision making and decision

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influenced target groups. The shifts of historical, political, economic and social contexts have brought conflicting values and conflicting interests to the fore, installing antagonism between forces involved in the process of historical heritage revitalization: institutional, professional, business, and social activists' communities.

In order to present the platforms of different 'camps', the paper is not limited to scholarly sources and their analysis, but dips into the public communications by politicians, artists and social figures. The author contributes and uses her own insights of the problem.

The paper aims to analyse a range of different strategies for 'difficult heritage' revitalization and the links thereof with the changing value sets operating in society, and with the political and business interests.

The term of the 'difficult heritage' in this paper is employed to define cultural heritages of the Soviet-period.

THE ROLE OF CULTURAL HERITAGE IN CONTEMPORARY SOCIETY AND WITHIN A SCHOLARLY CONTEXT

The cultural heritage links us to our history and the collective memory. Heritage is the outcome of past creativity which is the driving force in the progress of society. According to Charles Landry, a representative of classical approach to the problem, our cultural heritage speaks of the outstanding past events and the achievements of humanity. However, 21st century values questions this point of view. As of the 1960s–70s, Europe started to link the cultural heritage with the personal, 'simple' things Čepaitienė [1], which on many occasions do not have any aesthetic or historic significance. This was already declared by the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society. The Faro Convention linked the heritage with the human rights and values, so did also the 2013 Hangzhou Declaration wherein heritage is identified as the driver of sustainable development [2].

The cultural heritage is increasingly established in the focus of attention as a resource for competitiveness, life quality, and social cohesion in Europe and in other countries. In 2014, the EU Council of Ministers recognized the cultural heritage among strategic resources of sustainable European development [2]. The amount of research dedicated to the theme grows in proportion, which fact is generated by the need to accumulate more of measurable quantitative and qualitative data necessary for the assessment of the impact of cultural heritage on the levels of economic, social, cultural and environmental quality development. This data would be useful in establishing future policies of the European Union and its strategic steps.

An increasing number of scholars across a range of fields is joining this research effort. The ranks of historians, art historians and culturologists have been strengthened by a big group of researchers from the social and economic fields. However, the arrival of specialists (and non-specialists) from diverse disciplines, often with a limited competence in a specific area of knowledge, or with personal/public opinions, has created more questions than answers, which would be naturally expected from the synergy of knowledge and experience. Quite a number of specialists seeking more objective and universal criteria hold, that the discrepancies in competence and the diversity in methodology appear a major stumbling block as it is always difficult to make a rightful judgment about something you do not know.

Though the international research, conducted in the framework of the project ‘SMART VALUE’. Values and valuation as key factors in protection, conservation and contemporary use of heritage – a collaborative research of European cultural heritage’, pursues among its other goals the development of a more universal cultural heritage research methodology capable of integrating the knowledge and experience of specialists across a range of different fields, the analysis of the scholarly papers (inclusive of the ones developed over the course of the project) and of populist publications, leads the author to believe that encouraging the networking of researchers and stakeholders from different fields is a more plausible path to pursue versus the attempts to establish some common denominators – something that would require to unify the positions and experiences occasionally drastically discordant, informed by different objectives, and expressive of different values.

Therefore the effort of the paper is anchored to the objective stated in the above mentioned project: ‘to foster all form of cultural heritage awareness, assessment and interpretation with due regard of ethical considerations and identity.’

As correctly pointed out by most researchers, the value of cultural heritage objects is frequently difficult to grasp. The formalized valuation criteria applied in the process of property listing do not spell out into its value as perceived in the eyes of interest groups who have capabilities to preserve it and to actualize, and vice versa. The increasingly bigger role of society and communities in the process of judging cultural heritages has been brought to attention a while ago. In this respect it is critical that we take into account the drastic shifts of values upheld by societies and the new needs emerging in the knowledge economy. To use the Th. Anderson’s phrase, contemporary society is sandwiched between the experience it has and the ‘relearning’ on all imaginable questions. Rudokas [3]

Even the status of culture and its definitions have been seeing change. Over the last decades culture has assumed, besides political, also a practical – economic and social – role. The 2009 study prepared for the European Commission, states that ‘Culture is the general expression of humanity, the expression of its creativity. Culture is linked to meaning, knowledge, talents, industries, civilisation and values.’ Culture is of influence on creativity, a motor of economic and social innovation. [4] The culture theorist B. Robinson goes on to observe that increasingly often ‘we look around in surprise how could we possibly have allowed culture to expand to such an extent that nothing has been left outside its hold and outside explanations provided by it – until it has become everything.’ The Lithuanian theorists have also been writing in support of the opinion, that ‘the notion of culture as something ‘self-evident’ is changing. Within this context of post-industrial life ‘culture cannot be given a definition unchallengeable in logical and methodological terms’. Corina [5]

This puzzle of ill-assorted and hard-to-define elements prompts one to think that the attitude reflected in probably the earliest document dedicated to cultural heritage, the 1666 decree by King Charles XI of Sweden, that heritage objects are the objects protected by the king has changed but little into nowadays. Kowalski [6]

The question remains as to who the king is: professionals (in what field?), structures of political will, society, or the market? It would be a mistake to overlook the role of mass media and of the public relations campaigns. It is obvious that public opinion has long ago been informed not by the scholarly publications, but by the targeted inclusion strategies, by social media and opinions circulated 'by word of mouth' via information channels.

CASE STUDIES OF THE SCULPTURES OF THE GREEN BRIDGE AND GRŪTO PARKAS

Study cases of two cultural objects – the statues of the Green Bridge in Vilnius and Grūto Parkas (the latter is employed for the purpose of expanding the context) have been selected as a reference point for the exploration of the theme. Their value/non-value potential is analysed in regard of the changes taking place in the areas of heritage conservation, culture, social and economic.

In order to give the international reader a clearer picture of the objects under discussion, the following is a brief introduction thereof.

The sculptures of the Green Bridge. The Green Bridge spanning the River Neris, the main river in the town, is one of the oldest extant bridges in the capital city. The first bridge in this location was constructed back in 1529. It was burned down, blown up and reconstructed several times. Stražinskas [7] The design of its current successor is from 1949 by the then Leningrad construction design institute *Projektstalkonstrukcija*. Construction work on the bridge ended in 1952, by a specialized engineering platoon. It was painted green in 1939 and known as the Green Bridge since. The statues on the four corners of the bridge were erected with the purpose of giving the structure a stately look. They show different social groups and professions, and are called correspondingly as *Student Youth, The Guardians of Peace, Industry and Construction,* and *Agriculture.* They are the work by the distinguished Lithuanian sculptors of Soviet period (Juozas Mikėnas, Juozas Kėdainis, Bronius Pundzius, Napoleonas Petrulis Bronius Vyšniauskas, Bernardas Bučas). It is the only bridge in Lithuania that features statues cast in iron. In 1997, the ensemble of the sculptures was listed as protected property of local significance. The sculptures are created in the style of Social Realism. They have been subject of public debate since the regaining of independence. Public mass media unequivocally casts the four figure groups as symbols of totalitarian power, and they are perceived as attributes of the past epoch.

The sculptures re-emerged as subjects of a new public discourse in 2010 on response to the Russian government's proposal that it would restore the statues at their own cost since their physical condition is a safety threat. In 2015, in the face of ongoing public, professional, political and community discussion, the Evaluation Board of Immovable Properties, the decision making body on questions of granting or striping properties of legal protection, arrived at a decision not to delist the statues of the Green Bridge from the National Register of Cultural Properties. In June of the same year, the newly elected mayor of Vilnius made a decision to demount the statues on 'safety grounds'. The statues were also described as 'not being of the kind that would inspire the citizens for a new, bright and good future.' [8]

“The Guardians of Peace”. **Author:** Bronius Pundzius. Photography: Audrius Ambrasas, Date of photography: 2014. [1]

Grūto Parkas is a park situated in Grūto village nearby Druskininkai and housing a collection of sculptures showing the leaders of Soviet period and created in the style of Social Realism. These Soviet statues were brought to Grūto village in 1998. These were 42 monumental statues of Soviet period acquired by an open competition held with the goal of ‘creating a display of the Soviet period monumental sculpture pieces’. The winner of the contest was the public agency Hesonos klubas based in Grūtas in the vicinity of Druskininkai. The winner was elected on grounds of promise to set up a display with his own resources and not to ask for any financing from the state. Prior to that, the statues were heaped in the garages and the municipal maintenance plots. Most of them were badly damaged, with no hands, legs and even heads. Officially, the private museum in Grūtas was opened in 2001. Its founder is Viliumas Malinauskas, en entrepreneur. The current outdoor display counts over one hundred exhibits, with another 1.5 million of them waiting in storage. It is one of the examples when the preservation of cultural heritage is linked quite closely with economic interests. Since 2008 the museum received over 50,000 visitors per year. There is a café, a souvenir store and a ‘Luna Park’ in the spirit of Soviet times, and a mini zoo. The world famous travel guide The Lonely Planet, when presented world’s attractions, listed Grūto Parkas as number four under the weirdest museums. [9]

The official webpage of the museum claims that the exhibition “reveals the negative content of Soviet ideology, and its impact on the value system. The exhibit is meant to give the Lithuanian people, visitors to the country and the future generations a picture of the naked Soviet ideology which burdened and crippled the spirit of our nation for many decades.” [10]

However, Agnė Vaitkuvienė [11] (and other authors) characterize this place as one of the most prominent manifestations of heritage industry in Lithuania, the founders whereof failed to reconcile the dissonance between its economic and cultural aspects, and especially between identity and political values.

Josif Stalin, Vladimir I. Lenin, Vincas M. Kapsukas. Photography: Raimondas Paknys. [2]

These two selected objects differ in their relation to cultural heritage. The sculptures of the Green Bridge are listed as property of local significance, while Grūto Parkas is a theme park that showcases the decontextualized/re-contextualized Soviet sculptures most whereof used to have (while some still do have) the status of cultural heritage monument.

However, the connection between these subjects of research appears to be more substantial if we bear in mind the fact, that heritage may merit its status as a potent social ‘agent’ which exerts recognizable influence on contemporary developments. Some analysts of contemporary heritage processes propose, that we introduce some additional aspects of heritage value in hope that this could preclude an onset of a kind of voluntary collective amnesia. There is an invitation to discuss ‘conflict value’ alongside with artistic, memorial or other values, formally regulated. This value could be attributed to heritage objects that may not have any outstanding artistic quality and their historical and memorial values are in an obvious dissonance, yet they represent obvious points of projection for all kind of ideological, or for that matter other, kind of conflict. Petrulis [12]

The considered examples of cultural heritage are the ones that attracted, since the regained independence, the highest passions in a debate with the involvement of virtually all stakeholder groups, specialists and politicians, mass media, entrepreneurs and the general public.

The following portion of the piece will specify how exactly the selected research subjects connect to the theme of the paper. Theoretical considerations will be illustrated by quotations from public discussions.

In discussing the case of **the Green Bridge statues**, we should agree with the opinion of Kastytis Rudokas that the encounters with history, from the very start into the present day, are limited to two choices “to protect” versus ‘not to protect’. This approach, according to him, embodies a crisis in heritage preservation in Lithuania, because everything leads to escalation of artistic and aesthetic values, while the latter, alongside with the historical value, tend to become by far subjective and dependent on the conclusions of individual experts. Rudokas [3] For the most, professional papers that deal with the problem, link the given situation with the traumatic experience in post-Soviet countries and the obliteration of Soviet ‘coding’. Historical and psychological distance, as a prerequisite for the appreciation of heritage, and especially of Soviet heritage, has also been recognized.

The following are insights by different specialists (and nonspecialists) whereby I illustrate the multifaceted character of cultural heritage valuation and the level of complexity, when it comes to decision making.

Dr. Tomas Vaisieta writes, that the occupational regime sought to control any space, turning the locations like Lenin’s Square or the Green Bridge in Vilnius into keystones which not only heralded a new order in Lithuania, but were used to establish it. He attempts to classify the parties involved in the conflict over the statues of the Green Bridge by grouping them into four categories. Vaiseta [13]

The first category which includes more educated visitors from abroad, and some local intellectuals, is connected to the disinterested jubilation or realized (therefore, healing?) historic trauma. The second could be given many names, or, rather, it embraces different feelings, like concern, discontent and anger. These feelings are a stronger disturbance of mind than the disinterested jubilation and for this reason may be expressed in many ways, from frequent initiatives to smear the figures in red paint up to Vilnius mayor’s promise to dismount the statues. According to this group, the statues of the Green Bridge have such a readily observable Soviet air that it is impossible to miss. Therefore by preserving them we tend to behave in a schizophrenic way above all in regards of our own regained freedom.

The third group also believes that the sculptures of the Green Bridge have retained their functions of Soviet aesthetics and propaganda, but for them they are not the source of anger or concern, but of admiration and nostalgia.

The fourth group of people cross the bridge daily, on foot, by car or by bus, but they actually do not see, notice or pay no attention to the figures cast in iron.

In her commentary of the above text of the author, the art researcher, specialist in cultural policy Dr. Skaidra Trilupaitytė notes Trilupaitytė [14] that the author did not risk finding out how the naïve 'nostalgic joy' of the sympathisers of Soviet past differs from a 'scholar's joy'. The author argues that methodologically it is impossible to differentiate between causes for the fascination with Social Realism. There may also be more than two reasons for that, while the essence is implicit in these intangible subtleties between the 'interested' and the 'disinterested' joy. Even in the late Soviet era, she notes, people did not think in ideological clichés but had an imagination independent of the Soviet propaganda.

The philosopher Gintautas Mažeikis believes that Mažeikis [15] openness and communication is of significant help to just about any policy, be it foreign, cultural, social or that of remembrance. He holds the opinion that remembrance policy matters in countries wherein deep sacred iconicim is rampant, while the monuments and images are endowed with an exceptional meaning around which people structure their life and world outlooks. He identifies Russia, the Balkans, Ukraine, Poland, Lithuania and Belarus – predominantly Orthodox and Catholic countries as being sensitive to memory policy. The absence of any policy of remembrance or policies that are not anchored to the ideals of enlightenment and critical thinking, according to Mažeikis, contribute to the local quasi-religious or parahistorical frenzy. 'A new darkness is born in the field of information: the mind of the crowd is dimmed by parahistorical and quasi-religious arguments, by the furious and unrelenting propaganda calling forth to defend the sacred historic locations and figures of history,' writes the philosopher. The sculptures of the Green Bridge are gradually engulfed by the rampage of 'informed obscurantism'. Mažeikis finds that his insights lead him to the question whether 'it takes to remove Lenin from his mausoleum and to bury him before they (sculptures of the Green Bridge) can be relocated to Grūto Parkas?'

The observations about the 'rampant informed obscurantism' bring up several questions for discussion. Is it always obscurantism (or personal experience?) and to what extent this 'obscurantism' is influenced by the strategies of public relations and who is going to profit from it.

In connection to this, several of the political and public viewpoints should be brought to the readers' attention.

'The dilapidated sculptures of the Green Bridge should be removed for restoration as they are safety threat,' is the opinion of Lithuanian President Dalia Grybauskaitė. However, whether the repaired figures are coming back, will depend on their legal status, the answer on behalf of the president is given by her chief adviser for interior policy, Virginija Budienė. [16]

Gediminas Kirkilas, vice chairperson of the Seimas and the Social Democratic Party, is of the opinion that it is for Vilnius residents to decide on the fate of this bone of contention. 'I've got my own course of action. I recommend removing this question from the election campaign: let us hold a normal referendum in Vilnius – let the citizens decide.' [17]

We could also read the opinion of the head of the Department of Cultural Heritage Protection under the Ministry of Culture Diana Varnaitė: 'Article 42 of the Lithuanian Constitution sets forth with sufficient clarity a duty for the state to support culture and to provide protection to the monuments of Lithuanian history, art and culture, and of other properties as in the eye of society they function as material symbols of the pride in own country. Cultural heritage is a priceless public property of every nation and appears an entirety of symbols which strengthen the individual Lithuanian identity and provide for sustainability of the statehood.' [18] We can only wonder what later caused Varnaitė's position change so radically. In her publication *The sculptures of the Green Bridge as the 'little green men' of our heritage* Varnaitė [19] she announces that 'I personally consider the sculptural group in question to be an amoral monument to the Soviet ideology which spelled for us but disasters, deportations and murder,' 'perhaps they could be a Vilnius branch of the Soviet sculpture park on Grūto Lake and attract crowds of tourists to admire the Soviet legacy?' Such a radical change of heart by the official authority of the Lithuanian heritage was taken by the commentators as swimming with the stream.

A public survey held by Delfi portal, asking the question 'Should in your opinion, the statues of the Green Bridge be dismounted' [20] yielded the following public view:

Yes 35.1% (1865)

They have simply to be relocated from the centre of the capital12.1% (640)

No 51.4% (2727)

I do not know 1.4% (76)

(30 April 2014, answered by 5332 respondents)

Meanwhile the culture reporter Rūta Mikšionienė in her article observes 'that the sadly rusting sculptures of the Green Bridge were turned, on the eve of the elections, into an incarnation of evil, readily manipulated in social media by the politicians in their promotion campaign. It was just a while ago, however, when the flags with Nato symbols and the Lithuanian Vytis were flying next to them and cheering the passers-by with the bright contrast of the old and the new. It was an obvious reminder of the way we covered in just 20 years. Mikšionienė [21]

Given the fact that the discussion goes on for over a decade, it would take big volumes to compile the comments. However, I believe that the above examples suffice for the purpose of capturing the breadth of the discourse (the texts by professional art researchers have been left out intentionally).

Despite of the variety of opinions upheld by different authors or respondents, it is obvious that the subject of our analysis is situated in a zone of engagement of irreconcilable values. It is paradoxical that some find worth mentioning even 'the rough non-feminine boots worn by the female student figure – a reminder of the Soviet poverty and the humiliating experience of scarcity.' Jankevičiūtė [22]

It is interesting what kind of actualization strategy and what measures of reconciliation with the community and public space specialists suggested for this particular heritage. This kind of culture and the heritage strategies, and the public policies, are these days at the heart of international heritage discourse.

Proposals to decontextualize the monument, emerging in the contributions by Vaidas Petrulis and Giedrė Jankevičiūtė strike as convincing and attractive.

According to Petrulis, the conflict value of the property needs to be readily visible and explicit to the viewer. One of the ways to achieve this visibility is the so-called principle of adaptive use which means alteration of some elements, keeping, however, as much as possible of the value-creating characteristics intact. This proposal strikes as the most logical course of action: to employ some additional means which recast the cultural significance of the artefact, or in other words, to bring its conflict value to the fore. [23] Jankevičiūtė also proposes a path of decontextualization whereby the statues may be preserved, but with a new content and new artistic context.

Exactly the same experiments have been attempted by the artists of the middle generation who have presented good knowledge of the Soviet and the post-Soviet contexts. One of the most successful among them was the 1995 You *Come and Leave* by Gediminas Urbonas – the sky-reflecting cubes made of looking glass and so mounted on the group *Worker and Collective-Farm Woman* as to cover the heads of the figures. The project approached problems of totalitarian legacy with the socially engaged and provocative language.

“Come and Go Out”.Gediminas Urbonas. George Soros Fund Annual Exhibition . Photography: Archive of National Gallery of Art. Date of photography:2005. [3]

Some other solutions, even though ironic, of how to ‘trim down’ the ideological connotations of the Green Bridge were proposed by Audrius Ambrasas and Gitenis Umbrasas. One of them was the idea to install ‘flowerbeds’ filled with soil around the perimeter of pedestals and plant hops around the figures. The plants would symbolize metaphorical ‘decontamination’ of their original meaning, and require no material destruction [24] thereof. He also had a project of installing a symbolical cage around the statues.

What followed were also attempts of symbolical ‘appropriation’ that besides discounting the original agenda of Social Realism, led to the creation of new and active meanings. A publication by the Lithuanian Gay League, entitled *Discrimination at Work* used the images of the workers group (2003?), to give an example. Such radical appropriations opened the gate for postmodernist cynism.

Unfortunately, these solutions were temporary or remained in design stage only.

“Industry and Construction”. **Author of the project:** Audrius Ambrasas Photography: Audrius Ambrasas, Date of photography: 2014. [4]

The official and realized project is the *Chain* by Kunotas Vildžiūnas, constructed of three chain rings fit underneath the bridge. It is part of the artistic project to decorate the bridges in Vilnius, entitled The Signs of Vilnius. It was proposed for Vilnius the Cultural Capital of Europe in 2009, but was rejected by the expert board. The realization of the project, however, was financed by Vilnius Municipality. According to the artist, ‘it was not a provocation. Maybe, a surprise. For me it is the Baroque spirit of Vilnius that matters most in this project. It is not essential that the architectural style of the bridges is rather remote from Baroque”. [25] The project was part of the programme commemorating the 20 year anniversary of the regained Lithuanian independence. The artist himself (and we will not be considering commentary by art theoreticians and specialists of public spaces) gives a rather precise definition of the relationship of his sculpture to the bridge and to the public space, and its potential to neutralize the conflicting contexts of Socialism.

It is therefore obvious that decontextualization will take place in a traditional way. According to Jankevičiūtė, what is going to change if we remove the four rusted pairs of figures in one resolute motion? 'These sculptures with all their essence are going to remain in the memory of the contemporaries and of the following generations, they will go on living in the texts and in the numerous reproductions as a reminder of the naïve efforts of our days to hide from the phantoms of Soviet past.' Jankevičiūtė [22]

In spite of the official listed property status and the objections made by most of professionals, the statutes were dismounted on 20 July 2015. Restoration was the official excuse, yet most likely their future is in Grūto Parkas. Some of the remarks by the owner of Grūto Parkas, Viliumas Malinauskas, support the likelihood of such an end: 'If I am lucky to get the statues of the Green Bridge, they will be fixed, renovated and will find a safe place.' Jančys [26] In a different publication he said he would kindly give shelter to the orphaned sculptures if the heritage guardians delisted them, and Vilnius municipality opt not to return them to the original place. 'I'll take them. We will build a bridge if we need, we can even dig out a river.' Jančys [27]

Grūto Parkas emerges in the paper repeatedly as a storage space of Soviet relics, the place to safely deposit the embarrassing, in ideological and political terms, properties of the past. The monumental sculptural objects made by the famous artists are heaped together with the remains of Luna parks. Though the founding of such a place was furiously resisted by most patriots, today it is the most successful museum in the country in commercial terms. The emerging awareness of the heritage value and the intention to actualize it is witnessed also by the battles started by the Lithuanian Authors' Rights Protection Agency with the founders of the park regarding the use of the monuments and copyright payments to the authors of the sculpture works. When the monuments were dismounted, their authors did not emphasize their authorship and did not request preservation thereof. Vaitkuvienė [11] Though the official mission of the founders of the park (see p....) is poorly reflected in its real operations, and their economic considerations overshadow their cultural and educational goals, we have to give credit to this private initiative which has saved from barbaric destruction a considerable part of Soviet-period monumental sculptural legacy. If the insights mentioned (and unmentioned) above wherein the grievances of Soviet-years and the relived historic trauma emerge as the main source of conflict with the art from the period under discussion, it is natural to wonder why this park is so willingly visited not exclusively by foreigners, but even Lithuanians do not seem to mind an entrance fee, quite considerable jn the local context. Why the reanimated objects in this location, the attractions, the *politbureau* huts do not seem to communicate any message, why they cause no public indignation and never become subjects of public debate? Based on the Internet proposals, it is among the most popular attractions in Lithuania. One of the few papers Karpenko [28] dedicated to this object highlights the importance of 'cultural identity' as a political, social and economic goal emerging in the epoch of global tourism. The author claims, that 'the uniqueness of the nation, the ethnic, local or urban distinctiveness embodied in the objects of material culture is transformed into a potent economic stimulus and resource.' In case of the said cultural heritage object, these considerations hardly apply. The place does not demonstrate a single one of these characteristics. In support of it is also the author's statement, that Grūto Parkas presents a personified perception of the monuments which embody a lifeless memory of Soviet years, and the importance the researcher assigns to the relocation of the Soviet monumental object into a different milieu as facilitating the overcoming and liberation from a negative relationship with the latter, to the change of culture policy, whereby this negative perception was created, and to the transformation of its symbolical function as issuing from all the above together. Karpenko [28]

Examples of the 'end of Soviet era' displays in other post-Soviet countries – the parks of Soviet sculptures in Hungary, Budapest, Belorussia, in Moscow, and in Grūtas – as presented by the author, are also debatable. Some of these states are known as initiators of the collapse of the Soviet Empire, while the others are astral bodies of the contemporary Soviet ideology. In terms of their connection to history and in context of cultural heritage socialization, they are on completely different planets. Unless we are only considering the profit generated by cultural/entertainment tourism, a ready example how the cultural heritage is being damaged, and its value reduced to a single (in the said case economic) aspect.

Though political statements tend to emphasize that the relocation of the Soviet heritage to Grūto Parkas offers a possibility of a painless familiarization with history, it is obvious (from the on-line commentary and based on personal observations) that visitors to the park, both Lithuanians and foreigners, are interested not so much in historical or political education, as in entertainment and different kind of experience.

This strategy also bespeaks of irresponsible handling of the state property (it was handed over to private business for commercial purpose) and the decision-making-officials' indifference to the shaping of the remembrance discourse. Jankevičiūtė [22]

The insights presented above lead to a conclusion that not only demolition, but also inadequate decontextualization is but an effective means of politics and marketing and does not help to achieve the goals of recognition and preservation of the historical memory and cultural heritage.

In summing up it is justful to conclude, that the most of decisions is being made in a bureaucratic manner and often pursue political interests, as opposed to the legal documents regulating the status of cultural properties and the protection thereof. When pressured by mass media, conjuncture and the public, both the law and the opinion of professional experts happen to be ignored. Public opinion appears to be anything but homogeneous. Some segments of the community have not yet recovered from the traumatic experience, others can be defined in the words of Mažeikis as 'masses attracted by the ravaging informed obscurantism'. The expertise institutions and professionals have been least affected by the shifts in the sociocultural context which promote the destruction of the 'difficult heritage'. However, their opinions often do not reach beyond academic papers and petitions. None of the above cases supports the belief, that the new generations revisit past history and choses for themselves only the legacy which meets their own needs. When examined, the cases demonstrate that the new generation who have no direct connection to the traumatic experience undertook preservation efforts of the difficult heritage by integrating it into the contexts of contemporary art and architecture (in case of the statues of the Green Bridge) or kept neutrality in the face of such legacy (Grūto Parkas).

Inferences can also be made regarding the decisions about preservation, destruction or decontextualization of difficult heritages, as discounting the unique character of public spaces. No efforts are made to find innovative or adequate decontextualization solutions, instrumental in neutralizing the conflict type of relationship with community and contributing to the shaping of an attractive and creative city image.

One final note should ensure, that the paper keeps an objective angle: the type of problems discussed above mostly occur when dealing with the heritages appearing in public spaces where public passions may run high. In the context of the paper, these are the monuments and sculpture pieces. This seems to support the supposition, that decision making is strongly political, while experts' evaluations and scholarly research have no impact on the process. Meanwhile, a coherent society with the consolidated academic, professional, stakeholder and entrepreneur forces simply does not yet exist.

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METHODOLOGY FOR GLOBAL COMPARATIVE ANALYSIS

Paul Mahoney*

Abstract: A challenge for World Heritage identification is to develop suitable methodology to identify ‘outstanding universal value’ on a comprehensive, consistent and comparative basis. The world’s industrial heritage is one of the site categories that are currently under-represented in World Heritage. This paper presents a World Heritage identification case study based on a global evaluation of wood, one of the world’s important materials and industries.

The paper reports on a trial of comparative analysis that includes a quantitative analysis component. The heritage potential of each candidate site is scored, including the qualities of authenticity, integrity, protection and management, as defined by UNESCO. A description of each heritage quality provides the basis for allocating each score of potential. It is also possible to record the basis for the decision that underpins each score.

INTRODUCTION

This paper outlines a generic process to find the highest rating site for an outstanding universal value. For World Heritage such an assessment requires global comparative analysis. A review of process options arose from assessing the World Heritage potential of Taiwan’s Alishan Forestry Railway. A process was sought that considered all vital contributory factors but was also manageable and transparent. In considering scale and distribution for forestry railways for example, ~10,000 once existed in 52 countries. An issue is collating and assessing such potentially vast data. Could a simplicity lie within such complexity?

Review of options led to a process with a crisp focussed logic and impeccable source. It utilises the World Heritage criteria wording: outstanding universal value[1]. English language syntax places these three key words in the reverse order to the logic of their consideration. Placed sideways these words create a high-level three-phase process to logically investigate world heritage potential, Figure 1.

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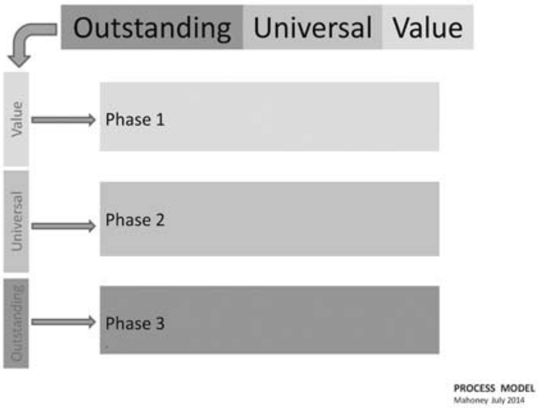

Figure 1 – Investigative process derived from World Heritage criteria

The process was piloted assessing the World Heritage potential of Art Deco Napier[1], followed by a major investigative study of the Alishan railway. It was further refined and tested on case studies of Tāmaki Makaurau World Heritage[2] and bridges at Simpson Reserve[3] and Owharoa. The latter two tested the process applied to local sites of modest heritage value. This work improved the investigative questions for each process phase. Figure 2 is a high-level summary of the generic process. This paper provides some detail of the process as applied to the Alishan railway.

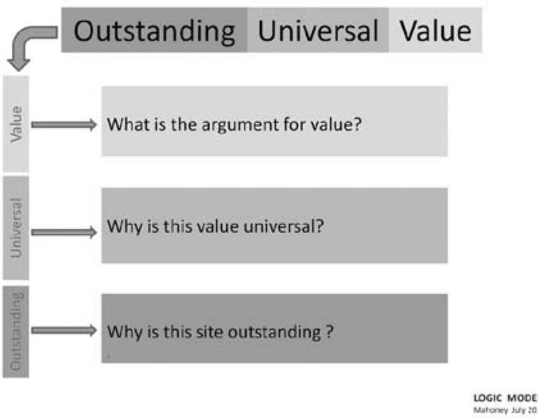

Figure 2 – Key logic steps of World Heritage investigative process

1 Mahoney 2012
2 Mahoney 2013
3 Mahoney 2014

The Alishan Forestry Railway is a purpose-built narrow gauge industrial railway opened in 1912. It supplied Taiwan Cedar logs to a sawmill Chiayi City, claimed to be the largest in Asia when built. The railway comprised a 72 km main line connected to a lengthy network of logging branches. To reach the forests in the rugged Central Range the steeply-graded main line featured spectacular railway engineering including a four-level spiral. The Alishan operation featured the world's most advanced technology of the time for the harvesting, transport and processing of logs. Much of this technology survives today. The railway has gradually transitioned to carrying tourists not logs.

Figure 3 –Elements of the Alishan Forestry Railway include a magnificent forest setting, a fleet of specialised Shay logging locomotives and log wagons, and trains for tourism, as seen in 1963.

PHASE 1: VALUE

Construct the strongest argument for value

1–1. Introduction

The value under consideration is termed the test value. For World Heritage consideration, the test value must be as high as possible. Heritage values are carried by the attributes of a heritage site. This section constructs the argument that links the test value to the attributes of the site. Reflections on the application of the process to the Alishan railway are in sections marked ▶ *italics*. Where a site has several values this process could be re-run for each value.

▶ *The **test value** investigated in this paper is Alishan as a **forestry railway**. Alishan could subsequently be investigated as a mountain railway or a tourist railway.*

1–2. Choose Criteria

From the World Heritage criteria choose the one that might yield the best result. The process can be re-run for other criteria.

▶ *Alishan is assessed for **Criterion 4**: an outstanding example of a technological ensemble which illustrates a significant stage in human history*

1.3. Scope Value

Create the structure of a supreme value; the highest-level value that links to test value.

▶ *The **supreme value** linked to forestry railways is **Global Wood**. This encompasses the history of wood in all times at all places for all purposes, and includes all activities involved, from the tree that grows in forest through to the completed wood product in human use*

1.4. Maximise Value

Maximise the supreme value in time, place and theme[4].

▶ *Since the beginning of time, and in all parts of the world, wood has been harvested, worked and used by humans for a very wide range of purposes*.

1.5. Model Value

Present a visual value model that links the supreme value to the test value via a hierarchy of levels. Each level is a sub-set of the supreme value. Cite the source of the model or the sources used to create one. Show the proximity of the supreme value to the test value by mapping the link between them. Note that introducing each subset dilutes the supreme value.

4 LeBlanc 2007

Global Wood Model

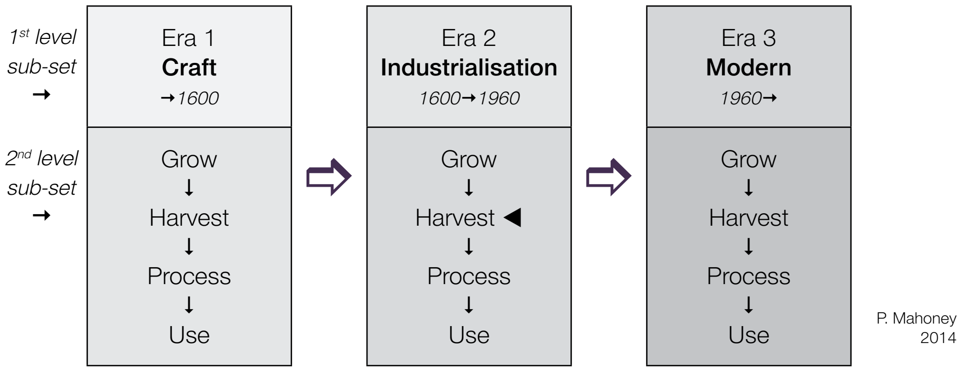

Figure 4 –Model representation of the value Global Wood. Forestry railways are part of the era of industrialisation and are a major transformational element within the harvesting phase noted ◀.

- *A model for Global Wood was created, Figure 4. The 1st value sub-set of three eras reflects a common approach in industrial archaeology practice[5]. The 2nd value sub-set of four process elements reflects a structure found in university text books. The link from the supreme value to the test value is mapped as: Global Wood → Industrialisation era → Harvest → Forestry railways. Checking for value dilution, just two subsets link the test value to the supreme value.*

1.6. Argue Value

Construct a value argument for each subset in the link from the supreme value to the test value.

- *The* ***industrialisation era*** *of wood is significant for transformation: 1-supply and consumption greatly increased; 2-cost of production greatly decreased (~90%); 3-wood became globally traded; 4-standardised products evolved; & 5-high technology products emerged (text book sources used).*

Harvest *of wood is a significant process element that links trees to processing. Harvesting often involves distinctive purpose-designed technology and is a major investment. It typically constitutes half the cost of production. Text books and the industry itself regard harvesting as a major element.*

Forestry railways *were a key element that transformed the* ***industrialisation of harvesting*** *by offering: 1-low log transport costs per unit; 2-high volume log supply logistics; 3-dependablity in all seasons & 4-versatility in many terrains (text book sources used).*

5 Hudson 1979

1.7. Review Value

Demonstrate that test value is substantive rather than a fine distinction.

- *Are forestry railways a distinctive major railway type or just another railway label? Text books show that the business investment model for forestry railways was the opposite of that for regular railways. This gave rise to distinctive forestry railway engineering that pushed the world's railway technology to its limits. This was especially so in mountain terrain, as at Alishan*.

1.8. Values in Attributes

Link the value argument to attributes carried by the site.

- *Text books show that distinctive forestry railway engineering is found in two groups of attributes:*
    1. Construction attributes: the distinctive civil engineering features
    2. Operations attributes: the distinctive mechanical engineering features

PHASE 2: UNIVERSAL

Demonstrate the meaning of the value in the largest context possible

2.1. Contextual scale

Establish the contextual scale of the test value. Examples are geographic extent or geo-cultural area.

- *The contextual scale of forestry railways is their global extent.*

2.2 Quantitative evidence

Provide quantitative data that demonstrates the universal qualities of the test value.

- *The scale of global adoption of forestry railways demonstrates universal value: 10,000 once existed; aggregate length 100,000+ km; found in 52 countries on all continents; era lasted 150 years.*

2.3 Qualitative evidence

Provide qualitative information that demonstrates the universal qualities of the test value.

- *Quoted authoritative statements on the extent and role of forestry railways in specific countries.*

2.4 Other evidence

Provide any other evidence that demonstrates the universal qualities of the test value.

- *Strong images demonstrate the values, see examples in Figure 5.*

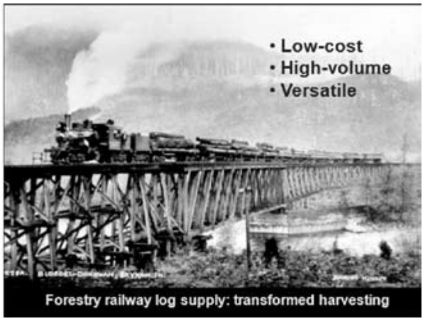

Figure 5 – Examples of images that provide compelling evidence of values and also assist understanding of the attributes that hold the values.

2.5 Conclusion

How strongly does the evidence demonstrate the universal qualities of the test value?

- *The global scale of quantitative, qualitative and other evidence collectively demonstrates the universal value of forestry railways.*

Phase 3: OUTSTANDING

Demonstrate that this site rates highest when compared to others

3.1. Build Process

The process must equitably compare the relative strength of all the candidates: all candidates are compared by the one criteria and process. The comparison is of the relative strength of the test value at the candidate sites. Comparisons can be qualitative or quantitative. A quantitative approach is to use a scoring system that is applied to elements that constitute the test value of the site.

- ▶ *Alishan used quantitative comparison with a scoring system. The world's best sites were selected as the candidates for comparison. They were selected on their potential to score highest. The candidate that on comparison did score highest is the best of the world's best.*

3.2. Candidate Sites

The sites to be compared are a small group that are the best of the world's best. Select the sites that have the potential to score highest in a comparison. Suggested group size is eight to ten sites.

- ▶ *Potentially these sites are distributed around the world. The big challenge was to locate and understand the best comparable sites in the rest of the world. This required international collaborations with subject matter experts*.

3.3 Elimination

In order to identify a group of the best eight to ten sites, all other weaker sites have to be eliminated from consideration. An example of an elimination method is to develop and apply eligibility rules. The eligibility rules must be demonstrated to relate strongly to the lead value.

- ▶ *Two eligibility rules were applied to all of the estimated 10,000 forestry railway sites:*
  1. *Demolished forestry railways were not considered, leaving 57 candidates*
  2. *An assessment by a country that identified its best forestry railways was reviewed and accepted for each of Russia, Romania and Hungary, leaving 8 candidates*

These eight candidates are to be tested by global comparative analysis

3.4. Comparison Framework

The heritage values to be compared and scored in a comparative analysis are those held by the attributes identified in section 1.8. Clarity must be provided on how to allocate scoring consistently across sites. Consider scoring the components of UNESCO Outstanding Universal Value.

- ▶ *Distinctive forestry railway engineering carrying the heritage value is found in 2 attribute groups:*

1. *Construction attributes: the distinctive civil engineering features – 10 points max*
2. *Operations attributes: the distinctive mechanical engineering features – 10 points max*

In addition the other components of UNESCO Outstanding Universal Value were also scored:

3. *Authenticity and Integrity – 10 points max*
4. *Protection and Management – 10 points max*

Standard questions were developed to foster consistency in the score allocations across sites

3.5. Result

The site with the highest score rates as the best of the world's best

- *Score results for top 4 of the 8 sites compared, noting that 40 is maximum possible score.*

36-Alishan, Taiwan; 34-Viseu de Sus, Romania; 33-Cass, USA; 31-Yakushima, Japan.

3.6 Review Process

With the process run has it produced the best result possible? Should some decisions be reconsidered and the process re-run? For example you might alter the key value or test an alternative key value?

- *Alishan scored highest but not by a great margin. This reflects the high quality of the top contenders, is a good situation. Alishan may carry logs again and this will increase its score.*

3.7. Other Values

The comparative analysis process is run for a specific test value. What other significant values related to the test value got missed in the comparison? If this matters, how might you include these values?

- *Consideration was given to three values not included in the comparative analysis scoring:*
  1. *Alishan has the magnificent Dulishan 4-loop spiral, clearly outstanding in the world's 84 spirals*
  2. *Alishan has the world's largest fleet of the world's foremost forestry locomotive the Shay*
  3. *Alishan blends the worlds 3 three principal forest railway technologies: USA, Europe & Asia*

The other 8 sites were investigated for these three values but only Cass had one of them. It was decided not to revise the test value. But if bonus points were to be allocated Alishan would score 39 and Cass 34. This insight reinforces the status of Alishan as the best of the World's best.

3.8 Review Result

Consider who might get inspired by the test value. If inspiration is limited to a few highly specialised professionals, can you strengthen this value or craft another test value with more universal inspiration? This new test value can be investigated using this process. The results of investigating several values using this process can be compared to determine which of them are the strongest and most inspirational.

CONCLUSION

- *An argument for the value of forestry railways, embodied by Alishan, constructed by investigating the world's forestry railways using this process. 292 words*

Alishan is an outstanding example of a forestry railway technological ensemble which illustrates the industrialisation of wood, a significant stage human economic history, World Heritage Criterion 4.

The global history of wood encompasses all times at all places and all purposes, and includes all the processes involved, starting with the tree that grows in forest and resulting in the completed wood product in human use

Since the beginning of time, and in all parts of the world, wood has been harvested, worked and used by humans for a very wide range of purposes.

The first era in the history of wood, of at least 10,000 years, saw the emergence of hand tools and craft skills. During the following era 1600 to 1960, wood was industrialised globally and the full range of manual tasks and craft skills associated with wood were progressively mechanised and radically improved.

Industrialisation is a significant stage in this history because it was a period of transformation: supply and consumption greatly increased; cost of production greatly decreased; wood became globally traded; standardised products evolved and high technology products emerged.

Forestry railways in their timber harvesting role were a key element in this transformation: achieved low transport costs per unit volume; enabled high volume log supply logistics; was dependable through seasons and was versatile in many terrains.

The business investment model for forestry railways was the opposite of that for regular railways. This difference gave rise to distinctive forestry railway engineering that pushed the world's railway technology to its limits. This was especially so for forestry railways in mountain terrain.

The distinctive forestry railway engineering that carries these values is found in two groups of attributes: the construction attributes – the civil engineering features and the operations attributes – the mechanical engineering features.

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PATRIMONIALIZATION PARADOXES IN LITHUANIA AND OPPORTUNITIES FOR GOOD PRACTICE

Vaida Ščiglienė*

Abstract: This paper explores two levels of the process of patrimonialization in Lithuania: identification, e.g., the selecting of a potential cultural property, and the system of assessment of its values. The state heritage valuation approach in Lithuania is found to be anchored to conservational paradigm, dominated by the principles of academic heritage conservation theory and its concepts. The research reveals, however, that a kind of duplicity present in the methodology of assessment, as well as insufficient application and applicability of it in practice, have a destructive effect on historical properties significant to Lithuania. This paper underlines the importance of socioeconomic values of heritage and draws attention to key provisions within the Faro Convention proposing them as a possible legal basis and future guidelines for Lithuanian heritage. Examples of cultural, artistic and social art practices are also provided in order to demonstrate significance of sociocultural approach in cultural heritage policy and strategy of heritage management and animation strategies.

Keywords: patrimonialization, register of cultural properties, valuation, methodology, nonmarket values, socioeconomic values of heritage, Faro Convention, processes of heritage management, cultural, artistic experiences and socially engaged art practices.

INTRODUCTION

Cultural heritage and the perception of it demonstrates people's mind-set and world-outlook, which are subject to change, as we experience, intensely in the changing times of our global world. How heritage is perceived by new generations, in society of increasingly complexity and contradictions, is a field that necessitates revisiting and reflection. For this reason the value of heritage becomes subject to theoretical and practical works by scholars, researchers and practitioners (heritage conservation specialists and managers) as well.

Despite all valid international and national documents, laws and agreements, the very concept of heritage value remains complex and, in many cases, is in the process of shaping (like it is in Lithuania); we encounter differences within the methods of valuation, strategies for heritage protection and use, we see various approaches and ideas of valorization and animation of heritage properties.

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This paper is made out of two segments: firstly it looks at the process of *patrimonialization*[1] in Lithuania, i.e. demonstrates the state perspective on the assessment of historic properties. The analysis of the operations of the Register of Cultural Properties in Lithuania (KVR henceforth) has been selected for this purpose.[2] The purpose of the system of KVR is to collect, to store, to process, to systematize, to safeguard, to use and to provide the type of data specified by the Republic of Lithuania Law on Protection of Immovable Heritage and the Law on Protection of Movable Heritage, as well as information established by the KVR regulations. Public data of the Register is posted on the Internet and accessible to all Internet users [1]. In its second part, the paper deals with critical insights derived from investigation conducted with the goal of identifying weak areas in KVR methodology and possible avenues of increasing its efficiency. The main focus is on social and economic components of heritage value and on their perception. The paper aims to demonstrate, that there is a need for cultural, artistic and socially engaged practices in the processes of heritage management, and they need to be integrated into a system of attributing values to a heritage property. Efforts are put to unfold the discussion of a local situation into a wider discourse. The conducted research was aimed to explore characteristics of patrimonialization in Lithuania and to conduct a critical consideration of the KVR methodology of listing, as well as to demonstrate the importance of assessing heritage through sociocultural and artistic activities as one of the opportunities to enhance the cultural heritage valuation system.

The process of patrimonialization in Lithuania Sources and preconditions

Lithuania, in comparison to other European states, has a rather recent legislated history of heritage conservation[3] that began only in 1919[4] Glemža [2], following the regaining process of State independence from the Tsarist Russian Empire in 1918.[5] Traditionally, two subsequent stages of heritage conservation are identified: the period of Soviet occupation and annexation (1940–90) and the current period that started in 1990, after Lithuania regained its independence. Due to Soviet ideology-guided approach, heritage research was sporadic, isolated and irregular. A broader-scale scholarly discourse, integrated into Western theoretical platform, started to develop in Lithuania only

1 The research explores two levels of this process: 1) identification (the fact of identifying a potential cultural property) and 2) the system of valuation.

2 At the outset of a joint international project *Scientific modern analysis of research topic; Values and valuation as key factors in protection, conservation and contemporary use of heritage – a collaborative research of European cultural heritage* – SMART Value, experts of Lithuanian part recommended that we start with an initial evaluation of strengths and downsides of methodology applied to listing properties in the Register of Cultural Properties in Lithuania.

3 That is a legally and administratively regulated system for caring after cultural heritage.

4 In 1919, a State Archaeological Commission Law was adopted by the Republic of Lithuania. However, it was a provisional document that set forth only a general type of heritage protection provisions with a rather limited definition of legal and economic circumstance.

5 This period lasted until 1940 when the country was occupied by the Soviet Union.

in the 1980s and 1990s.[6] The perception of "heritage" in Soviet Lithuania, the dominant notion of value and its circulation in heritage conservation and preservation can be gaged from the sources of the period: from the laws and all kinds of documents, the lists of culture monuments of the Soviet Socialist Republic of Lithuania, as well as from contemporary research, dedicated to the theme of heritage in Soviet Lithuania[7] Kulevičius [3]. Discussion of the process of heritage recognition and perception of value during the interwar and Soviet years is not precisely the focus of this paper, yet several relevant aspects should be given a brief note, since hypothetically reasoning, some kind of inheritance, continuity and links of this preceding period with the current model of heritage valuation cannot be denied. There have been similar insights by researchers, who have analysed the processes of cultural heritage patrimonialization in Soviet and post-Soviet Lithuania. The archaeologist Agnė Vaitkuvienė has observed, that in spite of the fact that "Lithuanian Independence was regained more than 20 years ago, the state heritage preservation system fails to find consistent and adequate methods of heritage valuation and safeguarding." Vaitkuvienė [4]. In her defended thesis "Processes of patrimonialization in Soviet and post-Soviet Lithuania", Vaitkuvienė asserts, that: "In the period following Lithuania's regained independence, state heritage policy applied a transience principle in monument listing; it was slow in responding to changes in heritage assessment within society and stuck to traditional priorities of value to scholarly inquiry. The delay to create heritage valuation schemes was due to the absence of a consistent tradition in heritage assessment as well as to the general crisis of values caused by the upturn of the entrenched Soviet hierarchy of values."[8] Vaitkuvienė [4], Kulevičius [3].

The prolonged crisis of ideals, as well as delay to create an integrated strategy of cultural heritage preservation[9] Naginevičiūtė [5], and especially a kind of duplicity of the assessment methodology, the insufficient applicability of it in practice and the lack of awareness and consideration of changes in public world outlook have a destructive effect on significant heritage properties in Lithuania. It is illustrated by Lentvaris Manor and other cases presented in the paper.

[6] Of considerable note is the work by scholars of senior generation, conservation specialists Jonas Rimantas Glemža and Jurgis Bučas who have published, over these years, a number of monographs, textbooks and scores of scholarly papers; also the expert in cultural heritage preservation, ICOMOS member Jūratė Markevičienė and research work and dissertations by the junior art historians, Edita Riaubienė, Margarita Janušonienė, Agnė Vaitkuvienė, Indrė Gražulevičiūtė-Vileniškė, Jolita Butkevičienė, Salvijus Kulevičius and others. Yet probably the most prolific author in this field is the culture historian Rasa Čepaitienė – during these last two decades she has collected under her belt five monographs (of scientific value) and tens of scholarly contributions to Lithuanian and international publications on the theme of cultural heritage theory, memory and urban studies.

[7] For a long time, Soviet-period heritage preservation was predominantly perceived as "lagging behind" the Western or European tradition; the most recent historic research constructs a new paradigm of caring after heritage – a theory of idiosyncrasies which highlights distinctive features of concrete society and a given period.

[8] This has been observed also by other scholars who analysed Soviet practices and ideological models and asserted that Soviet period heritage preservation is a phenomenon where some of current Lithuanian heritage conservation aspects take root.

[9] The 2009–2010 audit dedicated to cultural heritage preservation established that in spite of the fact that cultural heritage preservation policy is being shaped and realised by several institutions, essential positive shifts in safeguarding property of importance to the state are still not visible.

One of possibly identifiable problems is an alleged contradiction between heritage and heritage preservation as disciplines or subjects of inquiry; the alleged opposition of discourses, or rather a deficiency of a holistic perspective and of attempts to connect things. This dilemma is articulated by the culture historian Rasa Čepaitienė in her monograph *Conservation of Cultural Heritage in the Global World*. The author approaches the problem by distinguishing two ties: 1 – heritage as a theoretical perspective (content, meaning and significance of objects recognized as cultural properties), represented by culture theoreticians, historians, philosophers, sociologists; 2 – practical, technological perspective of heritage conservation (means of protection and use, management of heritage resources) where decision makers are conservation professionals, managers and politicians Čepaitienė [6]. However, in Lithuania and not only there, these two perspectives are seldom connected, as the author concludes by saying, that "the knowledge of the phenomenon of heritage should include and connect, to a much higher degree, both, applied and fundamental *theoretical and sociocultural,* perspectives." Čepaitienė [6].

Evaluation of methodology applied in the formation of Lithuanian Register of Cultural Properties

An assessment of methodology employed in the formation of the Register of Cultural Properties has been done in order to demonstrate the state approach to heritage valuation, as such one was needed for the implementation of the joint consortium project SMART Value. I present it in a nutshell and use examples and case studies in order to highlight weaknesses identified in the methodology seen as incompatibility of theoretical and practical perspectives.

The cultural heritage policy is laid down in the strategic documents of Lithuania, most of which describe cultural heritage and care of it as *important and inherent part of social life, while the purpose of the law is to preserve the immovable cultural properties of Lithuania and to pass them on to future generations* [7]. The policy of heritage conservation is shaped in line with international tendencies. Lithuania has ratified important international heritage-regulating legal acts and the European Union legal acts. *KVR plays a special role in the implementation of the policy for cultural heritage protection.* The register reflects the official conception of caring for cultural properties in Lithuania.

Listing of cultural properties is the first and a very important stage in immovable heritage conservation as it starts the process of protection, of use and conservation. On the other hand, it is a necessary step in social terms as it reflects an agreement, whereunder sooner or later, some individual/private, public or state relationship and interests are manifested and established.

The listing of immovable cultural properties consists of inventory making, of determination of concrete cultural properties and of recording of them. Historical research and physical evidence examination is conducted in order to determine cultural properties. Research-derived data is used to establish significance of cultural heritage objects, sites and their merits [7], [8]. Decisions about entering these properties in the Register are made by expert assessment boards. The determining of particular immovable cultural properties to be entered in the Register is organized by subdivisions of the Department of Cultural Heritage Protection at the Ministry of Culture and by municipal heritage protection sections [8]. According to most recent public data provided by the Department of Cultural Heritage Protection at the Ministry of Culture in their 2013 Annual Report, there were 18,639 listed properties in Lithuania [9]. Given the size of the country and in terms of heritage maintenance, protection and preservation, it makes a large number. This problem has been identified by the auditors of the National Audit Office, whose conclusions read as follows: "it is a challenge to dedicate sufficient attention to conservation of cultural heritage due to a high and constantly augmented number of properties entitled to protection." Naginevičiūtė [5]. They have offered recommendations "to give priority to refining valuable characteristics (elements to be protected) attributed to cultural heritage objects, instead of entering new objects (with the exception of important and significant ones) on the list." Naginevičiūtė [5].

All that said, the operational Register of Cultural Properties is a significant instrument for the implementation of a strategic goal set forth for cultural heritage by the country's national long-term development strategy as *conservation of cultural heritage and retention of its cultural value by creating conditions for the knowledge and for the use of it*. The subject of this research concernes the assessment methodology, which I outline briefly and subsequently give examples of good and bad practice, illustrating where the method is effective and where it fails, thus revealing its problem areas.

The strength of the cultural heritage conservation methodology is that it represents an entirety of legal acts, embracing also a strategic goal for cultural heritage, and aspects of protection, valuation, knowledge and use of cultural heritage.

How does this process work in Lithuania? Critical process is organized in the following steps: 1) Research (performed by the Department of Cultural Heritage and its subordinate institutions); 2) Identification (after research, valuable characteristics are identified); 3) Analysis (the function of assessment board is decision making regarding designation of the object under state protection); 4) Strategy (selection and implementation of conservation strategy).

<u>Assessment criteria and process [10]</u>

Verification of age limit (some additional conditions apply as well) and of authentic features (is conducted on the basis of historical research and physical examination).

Establishing significance. The following criteria apply: *typicality (*whether the property is typical for the area or object), *importance* (for society, state, culture and promotion of it), *rarity* (quantitative criterion), *uniqueness* (quantitative and qualitative criterion, unique, exclusive characteristics of an object or site).

Territorial definition (defined using evidence from historical and physical research/ examination).

Next is the stage of establishing significance.

<u>Establishing the level of significance [10]:</u>

National (of significance to Lithuanian society, in that case recommendations are made to list this object or site as cultural monument);

Regional (of significance to communities, decision is made by the Department of Cultural Heritage Protection);

Local (of significance to local communities, decisions regarding protection status are being made by municipalities).

Whenever objects or sites are established as meeting the criterion of uniqueness, they are designated national level of significance.

The selection process and application of criteria [10] is done by comprehensive comparison of similar objects or sites of the same significance: prioritizing according to following parameters: completeness of authenticity; likelihood of preservation; likelihood of use, exhibition and visiting; to individual initiatives by heritage owners (in case of non-state owned objects) for conservation. It also depends on description of current state and cost balance of maintenance action required.

Immovable cultural properties are listed when the assessment board decides the property is in need for legal protection. Such properties are listed as individual objects and sites or as complexes of such [7]. Thus Lithuania employs legal and administrative instruments in order to achieve implementation of the strategy of *conservation of cultural heritage and retention of its cultural value by creating conditions for its knowledge and use* as set forth in the *national long-term development strategy* [11]. A comprehensive legal basis composed of strategic documents, laws and post-legislative acts set forth documentation required in order to enter a cultural property into KVR. Legal acts provide for a consistent procedure of presenting information regarding submitting, assessment and selection of cultural properties seeking to be listed.

At a closer look, Lithuanian patrimonialization process and applied selection criteria turn out to be dominated by academic theory of heritage conservation and its principles. The process is guided by a conservational paradigm: significance of a property is judged by scholarly and artistic criteria, while authenticity is a critical aspect in assessing heritage sources, a non-negotiable requirement for patrimonialization and listing. The official criteria do not indeed differentiate between aspects of value, whether political, social or cultural, and define them as a required segment of *significance* to society, state, to culture and its promotion. However, the process that takes place within a rather enclosed and concentrated circle of specialists tends to assimilate some type of values, or at least it does so with social aspects, giving, at their cost, more prominence to others.

Weaknesses of the Register (KVR) methodology

The body (Lithuanian Ministry of Culture) vested with the task of shaping administrative frame for cultural heritage protection has not yet developed *a strategy for cultural heritage preservation,* the one that would precisely define what kind of objects, on what grounds and in what manner the state has to protect. The only current criterion applied in designating objects under state protection is presence of threat to object's valuable characteristics. However, listing cannot guarantee that the property is preserved. It is possible to conclude therefore, that the policy for immovable cultural heritage is not sufficiently developed.

Case studies.

Lentvaris Manor – since 1993 listed on the Lithuanian KVR as property of national significance [12].

KVR features the following description of valuable characteristics: artistic (establishing significance, typical), architectural (establishing significance, unique), greenery (establishing significance, unique), engineering (establishing significance, important), landscaping, historical (establishing significance, important) [12]. It is a huge complex of buildings with a park with the area of 963,649 sq. m.

KVR provides facts about important public, culture and state figures: (abbreviated):

„The earliest data on Lentvaris Manor goes back to the second half of the 16th century when Žygimantas Augustas (1520–1572) endorsed Kazimieras Kmita Kuncevičius' ownership of Litavariškės. [...]

In the 1850s, the estate was acquired by one the wealthiest Lithuanian landlords, count Juozapas Tiškevičius (1830–1891), who established withinn the estate, a residence with a park and stables for horses.

Juozapas Tiškevičius invested part of his capital into industry and trade ventures, and constructed a wool and nails factory in Lentvaris. In 1892 the estate was inherited by his son Vladislovas Tiškevičius (1865–1936), a lawyer, a odontology doctor, a public figure and collector, who took active part in public and political life. In 1899, he reconstructed the buildings on his inherited Lentvaris estate, expanded the park and built a tennis court. In 1907, he established a summer kindergarten for Vilnius citizens' children in Lentvaris. In 1897–1926 he became the main founder of the Church of the Annunciation of the Lord of the Blessed Virgin Mary. Living in Milan, he founded an antique store Warowland (distorted Polish name of Lentvaris – Landwarów) where he amassed a huge collection of culture, art and of sofisticate valuables, which he later brought to Lentvaris. Seeking to introduce his art collections to public, in 1907 he founded a Science and Art Museum Society in Vilnius, and involved into it his brothers Antanas and Juozapas Tiškevičius, also the architect Tadeuš Rostvorovski (1860–1928), count Marijonas Broel–Pliaters (1873–1951), the archaeologist Vandalinas Šukevičius and the artist Boleslovas Mykolas Ruseckas (1824–1913). The museum exhibited collections of archaeology, numismatics, ethnography and art donated by the member-founders of the society and by other donors. The biggest part of the exhibit was from his own collection of Western European paintings donated to the museum. In 1914, the society merged with Vilnius Polish Society of Science Lovers whose collections of art were taken over by the Lithuanian Art Museum in 1941. A big part of the collection, safeguarded at Lentvaris, was taken to Warsaw during interwar years. In 1944, during Warsaw uprising against Germans, a big part of the collection was destroyed. From 1915 through 1920, the marches of different armies destroyed the farm buildings of the estate. From 1920 through 1939 Lentvaris was part of Vilnius land, then under Polish rule. Fearing a possible renewed military action at the Polish-Lithuanian boarder, the Tiškevičius did not attempt to dedicate a lot of resources towards renovation of the residence, and the mansion house was conserved. Following the death of Vladislovas Tiškevičius, his son Steponas Eugenijus Marija Tiškevičius (1897–1976) became the last owner of the manor, who ran the place and lived there until 1939. During the years of the Second World War the manor house was used as a residence by military governments, during post-war years it housed a collective farm, since 1957 the former count's manor house was used as an administrative building of Lentvaris carpet factory. In 2007 the biggest part of the manor was rented by Laimutis Pinkevičius, to an entrepreneur."

According to the assessment criteria applied in Lithuania, this object is of special national significance as its authenticity is established in terms of form, material, performance (realization) and environment. Its uniqueness is established on a basis of two criteria, and its significance – on a basis of five. There is no doubt, that this immovable cultural property needs legal protection. Yet the present technical state of the manor house demonstrates that listing did not guarantee proper protection of the object, nor, probably, even survival. Pictures below illustrate its present condition, next to them we can see a historic postcard, which reflects the former grandeur of the building and its grounds (see ill. No 1–4).

1. Current view of Lentvaris Manor House (exterior).
Photograph No: FF87, Photography: Aloyzas Petrašiūnas,
Date of photography: 23-10-2013. [1]
Kultūros vertybių registras. Kultūros paveldo departamentas prie Kultūros ministerijos, [Interactive], [2015-04-14], available from:
<http://kvr.kpd.lt/heritage/Pages/KVRDetail.aspx?MC=22202&lang=lt>

Following the bankruptcy of its owner Pinkevičius, the manor has been left to decay[10] [13] for nearly a decade. The media have dubbed Lentvaris a symbol of disability of the system of cultural heritage preservation Varnauskas [14]. Local people speak of it as of Lentvaris' sore Varnauskas [14].

10 More images reflecting the condition of the manor house are available from Urban Exploration, where they "carry reports from locations which are interesting and mostly inaccessible for simple folks".

2–3. Current view of Lentvaris Manor House (interior).
Photograph No: FF140. Manor house. III a. interior (right).
Photography No: FF167. Photography: Milda Bugailiškytė, Date of photography: 23-10-2013. [1]
Kultūros vertybių registras. Kultūros paveldo departamentas prie Kultūros ministerijos, [Interactive], [2015-04-14], available from:
<http://kvr.kpd.lt/heritage/Pages/KVRDetail.aspx?MC=22202&lang=lt>

Academic community laments its concern, as it is a rare example in Lithuania of a mansion built in the 19th century English Neo-Gothic style, surrounded by an English park created by the celebrated French landscape architect Édouard François André. The complex does not play any role in the life of society, while the chances that this *cultural heritage gets handed down to the coming generations* are getting slimmer year by year.

Lentvario rūmai. Atvirukas. Iš Keršytė, D. Vilniaus vaizdų atvirukai 1897-1915. 2005 m.
IKONOGR Nr.20

4. Iconographic postcard of Lentvaris Manor House.
Postcards with views of Vilnius 1897–1915. Iconography. 02-05-2014; Type: Document;
IKONOGR No. 20. [1]
Kultūros vertybių registras. Kultūros paveldo departamentas prie Kultūros ministerijos, [Interactive], [2015-04-14], available from:
<http://kvr.kpd.lt/heritage/Pages/KVRDetail.aspx?MC=15949&lang=lt>

We can see that no concrete action for protection or of any other nature – for instance, nationalization – has been taken. The case of Lentvaris Manor reveals deep problem in the concept and regulation of the ownership of properties, private, public or state owned. During Soviet years, no cultural property could be owned privately, immovable cultural heritage could not be sold as real estate, as no market existed as such. The nationalization of estates rendered these properties state-owned. The manors owned by the state had their use altered in one of two ways: 1) they were used as public offices, 2) after the war, they were converted into flats for the poorest who had no other housing; over time these tenants would completely run these buildings down Ščiglienė [15]. After Lithuania regained independence, the original owners' rights to their property were reinstated. Such property could also be bought on the market or rented from the state for the period of 100 years as was the case of Lentvaris manor house, researched in this example. It is obvious that no one realistically considered the likelihood and potential of this new owner to conserve and to use the building. On the other hand, such type of heritage, given its uniqueness in Lithuania, its location (situated in Trakai district with a big railway juncture nearby in the vicinity of the capital) has a great potential in economic, social and political terms, which could be used to create added value to the state. The links with the local community had not been considered either. There are other buildings besides the manor house where local people had lived for several decades. The new owner's relations with the local community became entangled and unfavourable [16], precluding from the outset, a more active involvement of the community into presenting property for assessment.

According to Vaitkuvienė, "heritage values are not only "technical" solutions meant for establishing and documenting significance of heritage objects. Values to heritage objects are attributed within a sociocultural context, which is constantly changing." Vaitkuvienė [17]. Though the law, as we have already pointed out [7], proclaims the importance of social value of heritage, this provision does not function properly in the process of assessment. According to Lithuanian historians Čepaitienė [18], the process and system of patrimonialization, in comparison to the formal assessment procedure, is an essentially unreformed field and reflects neither the changing needs of society, nor economic or sociocultural developments.

The fate of Lentvaris manor house with the grounds is deplorable indeed, yet unfortunately, it is not a single case. A similar example makes a historic house in Vilnius, situated in close proximity to the Old Town. It was entered on KVR list in 2006, designated a property of regional significance [19].

The Register describes its valuable characteristics as being of architectural nature (establishing significance, rare) [19].

According to KVR data, the house originally and historically is a structure of residential function, construction of which was started in 1876 based on design of the architect Ivanas Levickis and was altered in 1887 to the design by the engineer Aleksandras Antonovičius (see ill. No 5–6).

5–6. House on Polocko St. 52, Vilnius, listed on the Register as a property of regional significance.
Photography by the author. June of 2015.

Now the house is badly in need of emergency repairs. When its former tenants were relocated, mass media Jančys [20], have dubbed it a refuge for homeless (the building is municipal owned). The house is well known by its distinctive woodcarving décor. The most valuable part of this second half of the 19th century building is a two-storey veranda decorated with ornamental openwork carvings. The house encapsulates a distinctive Vilnius style of wooden houses. While all kind of procedures are on the way, including search for financial resources for restoration, the house is threatened simply to cave in.

Though practical (official) and theoretical approaches do not always fall on the same sheet, it would be worthwhile to seek their compatibility. Let us review the classification presented by Bernard M. Feilden and Jukka Jokilehto Feilden [21], according to which *cultural values embrace:* 1) identity, 2) relative artistic or technical, 3) rarity (defines rarity of the resource, representativeness or uniqueness).

Contemporary socioeconomic: 1) economic, 2) use, 3) educational, 4) social, 5) political.

The analysis demonstrates, that contemporary socioeconomic values have no real relevance in Lithuania's current methodology. According to Čepaitienė, "a fine distinction between valuing and valorizing allows to differentiate between interventional and interpretational character of patrimonialisation. It is exactly the very process of identification that usually endows the object with new meaning and value." Čepaitienė [6]. Though the strategic national documents describe heritage objects as having potential influence on social activism and economic growth, yet in fact the Register does not reveal socioeconomic potential, and such kind of information on heritage objects is not even entered. This way the country fails to do everything in order to sufficiently shape its cultural heritage policy. The Register is not intended for wide society, for community at large, but rather dedicated to professional audience. A natural question arises: *how to adequately solve the dilemma of property patrimonialization, and alongside, to exploit economic, social and cultural potential of historic heritage?*

The researcher in the field of technological sciences, environment engineering and landscape management, Indrė Gražulevičiūtė-Vileniškė, has analysed the need for opportunities and context of economic valuation of immovable cultural properties and their changes. She has also created a methodology for nonmarket valuation of changes in immovable cultural properties Gražulevičiūtė-Vileniškė [22]. She proposes the use of three methods of economic valuation: hedonic price method, travel cost method and contingent valuation method. According to her, decisions on patrimonialization, which establish what objects and in what way should be preserved, conceal some "risk factors". Therefore she suggests that in "decision making in connection to immovable cultural heritage", besides economic analysis, a "nonmarket assessment" should be done Gražulevičiūtė-Vileniškė [23]. When speaking of noncommerial or nonmarket values, the scholar means *nonmarket immediate use values*, *nonmarket indirect use values and non-use values*, such *as these* of *existence, altruistic, choice, bequest* Gražulevičiūtė-Vileniškė [23].

Assessment of heritage through sociocultural and artistic action

The turn of the 20th century saw the need to give more weight to social value of cultural heritage, instead of letting economic approach to dominate the assessment process. In the early 21st century, cultural heritage conservation is being discussed as a history of socialization process Vaitkuvienė [17]. The 2005 Faro Framework Convention on the Value of Cultural Heritage for Society [24] (henceforth, the Faro Convention) proposes such key definitions: "a) cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time; b) a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations."[11] [24].

Of importance are the propositions of this international document, which highlight anthropological concept of culture:

Heritage is resources inherited from the past – heritage as cultural and economic resource,
Man has an inherent right to cultural heritage;
The way of perceiving cultural heritage which implies the recognition of multifaceted potential of cultural heritage: economic, social, political cultural;
The important role of communitiy, as without a community no cultural life is possible.
A group of British, Serbian, French and Finnish scholars and managers of cultural heritage Fairclough [25] have conducted a research of good experience cases in France and the Balkans, analysing sustainable heritage related action in the light of the Faro Convention. Their findings have demonstrated the importance of heritage, first of all, in everyday life and how heritage creates stronger foundations and ensures sustainable

[11] Article 2 – Definition

development locally. Local initiatives, collaborations with neighbouring population through sociocultural action (re)animate structures of local significance. According to the scholars Fairclough [25], the Faro Convention interprets heritage as an on-going process, to be perceived rather as a verb versus noun, giving emphasis to process, not its product.

The discourse around the value of cultural heritage in Lithuania could be more substantially informed by – and developed on the basis of – the universally recognized concept of such value as having cultural, social, economic and political implications – the approach established by the Faro Convention as a point of reference. The Convention has been ratified by 17 countries, two more, Bulgaria and Finland are readying for the process [26]. Lithuania is in no hurry to join this important convention. However, the cited research notes the importance of the Faro Convention for the question of identity. It is significant that among parties of Convention there are countries with Soviet experience in their recent past Fairclough [25]. The idea that “heritage is a foundation on which contemporary culture is constructed” is repeated in numerous documents regulating Lithuanian heritage, but the real practice often fails to live up to this idea. According to Gražulevičiūtė-Vileniškė, in order to stop the unharnessed development, harmful to cultural heritage, the short-sightedness and inconsiderate destruction of heritage, a new and integrated policy of cultural heritage conservation should be anchored in and the guidelines of the Faro Convention Gražulevičiūtė-Vileniškė used as its instrument [27].

A higher awareness of the importance of *socioeconomic values* can be achieved through recognition of the impact of *cultural, socially engaged art practice,* of all kinds of *artistic phenomena,* and of added value, which they create. This would also help to experience *heritage as process.* This paper adheres to the concept of *cultural, socially engaged art practice* as “activity developed on creative partnership basis with the goal of fostering individual and communal creativity, of contributing to human well-fare, creation of innovations in social sphere, of reforming or changing of the established social models. Socially engaged art practices are not about aesthetic value of the result, plenty of attention is dedicated to the process, to dynamic and sustainable social relationships, to ideas of individuals’ inclusion and participation.”[12] Survilienė [28]. Artistic phenomena in the paper are conceived of as both traditional creation and as artistic evolutions characterized by elements of action, process and practice. By definition they include the observations of the process of creation or into a created artwork. Location for such pieces is critically important, as often they are intended to reveal the meaning of the place. Such art is commonly referred to as *community-based art*, *participatory art or site-specific art.* Its principles are action, involvement and location. Art has unarguable significance for creative economy, for creative and cultural industries, as well as for heritage management and non-destructive ways of its re(animation). Art uses its forms and modes to communicate knowledge, to give guidance for our existence and orientation in the world, it offers clues to meaning. Artists’ ability and skills to think inconventionally. increasingly often leads them to important roles in the process of creation

[12] In 2012, a piloting project Art for Human Welfare was organized in Lithuania with the goal of increasing culture accessibility across the country, also a publication was put together where the concept of socially engaged art practices was defined.

and development of new scientific ideas. Stefan Winter's report, for instance, deals with artistic practice- based research and cites an example, where a specialist in quantum physics Anton Zeilinger founded several working groups in Vienna with artists among them, as they are able to identify incontestable assumptions and discern unexpected pathways necessary for innovative researches, which have to be guided by the thinking *out of the box principle Winter* [29]. Lithuania has a high potential in cultural and creative industries. There are plenty of public spaces in Vilnius, which, being conglomerations of historic properties (like historic Old Town), are also enriched by unexpected artistic objects. The Artistic Wall of Literatų Street [13] is an initiative that started as a temporary project and is now yearly renewed by new small-scale works of graphic art and other media. Though situated next to Pilies, the main artery of the Old Town of Vilnius, Literatų was seldom frequented still several years ago, and has been now transformed into a favourite place of locals and tourist attraction. In connection, the infrastructure of the street is being developed with new emerging galleries and cafes (see ill. No 7–8).

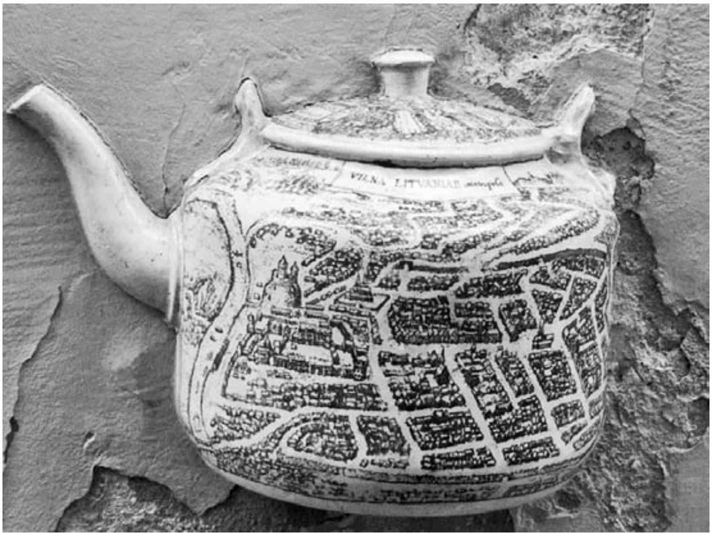
7–8. Artistic Wall of Literatų Street, Literatų/Pilies St., Vilnius Old Town.
Started in 2008 as a series of individual artistic initiatives and as a temporary project, the idea developed into an on-going action in 2009, with new work being created every year. It is a wall featuring over 100 plaques created by in ceramics, wood, metal and glass by different visual artists, each one dedicated to a distinguished Lithuanian writer or poet. Despite its location in heritage-dense area, the formerly seldom visited back street only became an attraction for Vilnius citizens and tourists through the art project of Literatų Street Wall.
Photography by the author. June, 2015.

[13] Project conceiver and initiator graphic artist Eglė Vertelkaitė, original work was created as part of the project *Art in Unexpected Locations*. Now yearly replenished with new artwork.

Another example is a pavement title entitled *Miracle* set in the pavement of Cathedral Square, the major square of the town (between Vilnius Cathedral and the bell tower), created in 1994 by the artist Gitenis Umbrasas. The *Miracle* is fancied by Vilnius citizens and tourists. It is believed that the tile, which carries the word "miracle" in colourful letters, will make the wish that you made come true, if you step on it and spin around (see ill. No 9–10).

9–10. Pavement tile *Miracle* (artist G. Umbrasas, 1994) inserted into the pavement of Cathedral Square, a place of importance for Vilnius in cultural, religious, political and social terms. The tile carries the word "miracle" in red lettering, and it is believed that it only takes to step on the tile and spin around to have the wish you made come true. This engaging artistic idea quite often attracts passers-by to perform a short and spontaneous ritual.
Photography by the author. June, 2015.

The artwork by Eimantas Ludavičius can be seen in numerous locations in the town. His artefacts are always unexpected and attractive: close to everyday life, they seem to grow directly from the walls of houses or streets, like the "teapots" on the corner house on Pilies and Bernardinų streets (see ill. No 11) or the entrance roof of Europa Hotel (Aušros Vartų 6), created from wrought iron, chiselled copper and plain glass plates.



11. Artwork by Eimantas Ludavičius: a teapot featuring an ancient map of Vilnius, Pilies/ Bernardinų St., Old Town of Vilnius. A spot in heritage area which often “stops” passers-by as they want to see an unexpected work of art or take a picture.
Photography by the author. June, 2015.

One can find other similar artistic objects and phenomena manifested as sociocultural and artistic projects (single and continuous), and it is obvious that they are a direct and indirect impact on economy and sources of added value to towns, larger and smaller, and heritage concentration locations. Such artefacts or on-going processes add prominence to the character and context of the place and introduce the element of adventure, interactivity and playfulness. The synergy of heritage with a diversity of sociocultural, artistic forms is precisely the resource of the place. Such vibrant processes taking place *here and now* bring together communities and groups and multiply tourisic (especially cultural) opportunities. However, it should be noted, that these developments happen as cultural, artistic actions, as spontaneous creative process, movement and dissemination of ideas and have no connection to the planned processes of heritage management, and even less to heritage policy.

Creative and cultural capital has been indeed for several decades linked with the ideas of town development and urbanism. They matter a lot when discussing heritage in towns where material cultural heritage is not only most plentiful, but also most significant. One of good international examples were the ideas (which have already become a phenomenon) of Charles Landry’s Creative City, disseminated together with creative city theory and practice Landry [30]. The author proposes a new urban planning process where all cultural activities are intrinsically linked to economic and social welfare, and advocates creativity and culture as urban vital force of people as the main resource of towns. In the concept of a creative city, the major role is assigned to culture, as cultural legacy has the capability to link history with collective memory and with the sense of being. It also inspires insights and visions for future town designs. Art and culture, like nothing else, have the power of involving society and people into reinvention processes.[14] Since the 1990s cultural programmes in Great Britain were a major influence in town renaissance. Priority is given not to "hard projects", but to "soft powers", that is, cultural projects which use culture and arts to enhance the quality of life. Culture and arts can be instrumental in creating town identity and in animating, in a non-destructive manner, important historic heritage. The Lithuanian architect and scholar Tomas S. Butkus refers to immovable cultural properties as "terminals of cultural potential", a resource of "ideas for new generations of present times", or, using the language of metaphor "terminals of silence", generating collective memory and experience, places for safeguarding not only cultural capital, but also "opportunities for cultural renewal." Butkus [31].

There are quite a few examples of good practice in Lithuania where the state and the privately owned immovable heritage property is successfully reanimated with the help of artistic and sociocultural activities.

Užutrakis Manor [32] (belonging to Trakai National Park) has been officially recognized as an excellent example of cultural heritage conservation. The manor house and grounds are also used for cultural events: it is a venue of classical musical and exhibitions of professional art.

Liubavas Manor [33], situated nearby Vilnius, is one of the most ancient (1546) and romantic Lithuanian manors. It was subjected to considerable abuse during Soviet years. In 2011, Liubavas Manor was put to use as a museum of land history, culture and technical heritage, founded by a private individual, artist Gintaras Karosas. In 2012 it was recognized internationally by the European Union Prize for Cultural Heritage and Europa Nostra Award.

In 2013, in the very heart of Vilnius, the National Museum – Palace of the Grand Dukes of Lithuania opened its door to visitors [34]. When a decision was made to recreate a palace, discussions in both public and professional academic circles went on for entire 13 years, challenging the necessity of it. As the building was constructed on an authentic archaeological skeleton using contemporary construction technology, questions were raised whether it is a creation or recreation of something lost with just scarce iconographic material. The raids of political parties would gain passionate intensity during next election runs, seeking to reveal waste of public resources. Today the discussions seem to have lost the heat as in two years the Ducal Palace has proved probably the most visited museum in Lithuania producing cultural products of exceptional quality, and becoming a place where different communities have been brought together.

[14] London example:

The constantly busy Trafalgar Square. The annual Fourth Plinth Project attracts a lot of attention. Three plinths are occupied by figures of military leaders, while the fourth was intended to hold a statue of William IV, but over 150 it was not built. The care of the fourth plinth was transferred to the Mayor Office who started organizing competitions for temporary artwork. In 2005, the competition winner with one of the first projects was Marc Quinn. Subsequently on display was also a white marble sculpture *Pregnant Elison Lapper*, an artist with disability. It stirred a lot of discussion in London and beyond, people asking question whether a woman with such inability has a right to give birth. The question of being a work of art and what it involves in a major town location was also raised.

It is obvious that sustainable union of cultural and socioeconomic values creates added value, while artistic and sociocultural projects are finding ways and strategies to respond to dynamically changing needs of society.

Summing-up insights

State regulated assessment of cultural properties and their listing is a kind of academically and bureaucratically defined necessity, which is a starting point for heritage research, protection, conservation, use and education, and for further impact on social, economic and cultural processes. However, a prolonged crisis of values in Lithuania (as a post-Soviet syndrome) and the absence of integrated strategy of cultural heritage preservation in cultural policy have a destructive effect on some of important immovable cultural properties (e.g. unique Lentvaris Manor, property of national-level- significance) and impairs the entire process, ways and ideas of heritage valorization and revitalization. The process of patrimonialization in Lithuania and the official methodology of valuation lacks system, and worst of all, fails to respond to the changing perception and appreciation of heritage values by society.

Lithuanian patrimonialization process is dominated by academic principles and concepts of heritage conservation, as guided by conservation paradigm. Contemporary socioeconomic values do not really count in the system of heritage assessment count, in spite of the fact that they have a position in the law system: this creates a kind of duplicity of the official process. Therefore the necessity to create a better articulated, comprehensive body of criteria for listing of cultural properties is becoming more pressing. Alongside with economic assessment model, which must be created and applied in patrimonialization cases, a methodology for assessing nonmarket (non-commercial) values should be employed, following the recommendations by Lithuanian scholars (Gražulevičiūtė-Vileniškė).

The 2005 Faro Framework Convention on the Value of Cultural Heritage for Society has been ratified by numerous countries with the experience of repressions and occupation. It bears witness of the importance of this document to the identity-building project. The Faro Convention approaches heritage as a cultural and economic resource and as a process and firmly asserts the inherent human right to cultural heritage, emphasising the importance of communities. These valid propositions could lay into legal foundation of Lithuanian heritage and serve as heritage assessment guidelines and prospects. Lithuania is a rich soil for such a breakthrough: cultural heritage (in a broad sense) in the country is rich, distinctive and diverse, community actions are encouraged and rather intense, cultural capital – solid. All of the covered forms of expression are not exploited and happen as a spontaneous process, therefore they are likely to be effective if planned and made into priority in cultural heritage policy and culture politics in general.

In the process of introducing contemporary socioeconomic values and the notion of heritage as a process, cultural and socially engaged art practices, all kinds of artistic phenomena have to be considered and their added value to be taken into account. The process of cultural heritage valorization and reanimation should be planned and carried out through creative cultural agencies, projects, artistic creation and socially engaged art practices.

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NEW SOCIAL MULTI-CRITERIA EVALUATION STRATEGY IN THE PROTECTION OF CULTURAL HERITAGE

Iwona Szmelter*

Motto: "Vermeer"

So long as that woman from the Rijksmuseum
in painted quiet and concentration
keeps pouring milk day after day
from the pitcher to the bowl
the World hasn't earned
the world's end.

Wisława Szymborska, 'Here' volume, 2009

INTRODUCTION

Art is one of the biggest idea that shaped our world. The message from Nobel prize winner Wisława Szymborska confirmed that we will exist so long as the heritage legacy will survive. Anthropogenesis showed that human being processes were born together with the first symptoms of visual art. In consequence social basis is the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage.

The outlined strategy presents the principle of the protection of heritage, identity and knowledge of reflective European society. Multi-criteria evaluation model in the protection of cultural heritage is presented in this paper in a social and economic perspective as driving key in contemporary world. It is create growth in cultural and creative markets in the EU. The paper contains thoughts and proposals of system of evaluation and methodology of heritage protection, which is addressed to all participants of the cultural process.

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Do we need to change?

In the turning point of civilization changes are broadly visible. The 21st c. cultural heritage is at risk for many reason, especially in social perspective. The main questions are: What are we saving/sharing/promoting? The answers consider general issues and rights relating to cultural heritage which are inherent in the right to participate in cultural life. “Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time. A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations” [1] as defined by Council of Europe Framework Convention on the Value of Cultural Heritage for Society known as the Faro Declaration (2005).

The proposal for the future should present the ideas and useful instruction for customers and investors. It comprises steps such as diagnosis heritage, preservation, protection. Those have both procedural aspects as well as humanistic aspects. That follows from the fact that heritage can be both tangible and intangible. The idea is the need to rationalize the procedure, the construction stages of the protection of cultural heritage: research, diagnosis, concept of conservation, the concept of protection comprising the objectives and the proposed methods of conservation, restoration, reconstruction, emulation, etc. The goal of activities of international organizations is “to facilitate the inclusion and participation of people and groups from a variety of cultures and to move forward in defining principles, strategies, standards and practices that can contribute both to the recognition of the human values of cultural heritage, as well as to safeguarding and encouraging cultural diversity, working together to develop the necessary organizational frameworks and skills”[2]. These principles have been well expressed in many international documents[3].

Valuation systems in the light of protection of cultural heritage are based on a comprehensive coexistence of the cultural and aesthetic values and the socio-economic ones. They are supplemented with cross-linking of these categories, the emergence of sub – category tailored to the value of culture in all their wealth and individualism[4].

Creating growth. Measuring ‘in plus’ cultural and creative markets in the EU

Europe is the leader in cultural heritage access and experience in European cities, museums as well in art trading etc. The results of research project “Creative and cultural industries play key role in European recovery” by Ernst & Young was published in Brussels on 2nd December 2014. It probably was the first of its kind with the initiative to set up a project aimed at analyzing the cultural and creative markets in the EU and is positive. In this chapter (below) all data’s and key facts are from report E&Y report[5].

Creative and cultural industries (CCIs) weighing in at €535.9 billion today and have shown consistent growth through economic crisis. This sector is its third-largest employer (after construction and food and beverage service activities, such as bars and restaurants). CCIs are the third biggest European employer with more than 7 million jobs: a major player in the EU economy:

- turnover with revenues of €535.9 b,
- contribute to 4.2% of Europe's GDP.

Museums are key in making visual arts available to all citizens. When questioned, visitors to several European museums told one study they seek: entertainment and pleasure (28%), education and training (26%) and a gateway to history (17%). Today museums are key in making visual arts available to all citizens. Museums account for only a small part of overall visual arts turnover (6.1%) and employment (8.8%), but play an important role in making art accessible to all. The Louvre in Paris pulled nearly 10m visitors in 2012. The success had many of the world's most visited art museums are in Europe.

Mondialisation is a new type of globalisation with many positive and negative consequences including experiments with new type of collaborations, branding, and sparing collections. For example, the opening of *The Guggenheim Bilbao* was an impulse for great economical success for region. *The Louvre Abu Dhabi* will be the first universal museum created in the Middle East, an important region at the crossroads of civilizations. Not only branding and *The Louvre Abu Dhabi* but similar ventures are successfully, for example export of exhibitions: *Chinese Terracotta Army* in British Museum – had 850 000 visitors plus together 20 m visitors in 40 countries (2008). Looking for statistics *The Guggenheim Art Museum* in *Bilbao*, Spain, opened in 1997, revitalizing the economy of this industrial port city, visitors- 1.011.363 (2014).

Statistically looking 3.3% of EU's active population contribute to 4.2% of Europe's GDP. More than 7 m Europeans are directly or indirectly employed in creative and cultural activities in many fields related to the culture and cultural heritage: performing arts (1,234,500), visual arts (1,231,500), music (1,168,000), followed by advertising (818,000), books (646, 0000), film (641,000).

In the conclusion of above E & Y report and in the light of the practice seems to be obvious that in social and economical future we have to continue the mentioned activities. But in parallel we must consider that in the economy of the contemporary world "what is not functional is lost" – in risky way for heritage values.

What will be done in the future for reflective society?

In social life it seems to be obvious in the light of the report of E & Y that we have not only economic aims but we could also reinforce the experience and appreciation of cultural heritage in a new way. In a new social strategy and activation of society we should organise agencies that combine both the administrative organization's objectives, as well as goals of citizens and researchers. It constitutes new local and regional strategies that build a reflective society, its identity and knowledge. It can refer to particular type of heritage judgement. In *The Psychology of Art Appreciation* Bjarne Funch presented investigation into how schools of psychological thought overview the social participation in heritage [6]. That is why new social engagement in the heritage protection provoked methodological reflections. Bearing in mind the complex spectrum of the legacy of visual art, we are seeking firstly for values system and secondly for a solution to the problem of conservation for the rapidly developing complex of cultural heritage. These have been grouped into themes which reflect the conservation in broader issues of the cultural research landscape; on the one hand the creation of local observatories with participation of many stakeholders, on the other – work for solidarity and social mobilization serving cultural heritage. Exploration of cultural heritage based mainly on tourism and museums which should will continue their missions, and small-scale interventions and experimental research projects will help tourist industry and museums to develop their ideas. Museums have always been iterative institutions, providing research and exhibiting collections as time passes. Today the attitudes toward the 'public' have been progressing. Museums will need to change their communication skills to maintain knowledge through cultural heritage sources.

What is the role of networks and on-line social activities?

Professional "knowledge base" will play an important role for caretakers of modern and contemporary art. The results of pilot studies of the action "Contemporary art: who cares?" projects started in 90-ties 20th c. now are available online through the International Network for Conservation of Contemporary Art (INCCA established in 2002)[7]. There you will find news, events, projects, opinions and all kinds of resources on the conservation of modern and contemporary art. In many other cultural heritage fields similar initiative exist.

Social role and function are described in digital audience research by Elena Villaespesa: "There are a wide range of reasons why visits are made to the online collection, and as visitors have different levels of art knowledge, the information required and content needs vary. Users with a high art knowledge and expertise require very detailed information about art, while other users with a more general knowledge, require more guidance to find content they may be interested in and want information that is easy for them to read. The visit mode to the collection varies from intellectual, where there is a learning or research purpose, to a more visual and aesthetic experience, where users are looking for inspiration"[8]. Networks devoted to the heritage, art & artists legacy are the most visited areas. For example, the Tate website has approximately half a million visits per month and this process will rise in the whole world for many institutions. These digital experiences have provoke preceptors to visit galleries and museum.

Modern art legacy – collaboration across boundaries

The new conceptual framework, especially for the care and conservation of the heritage of modern art, is an approach to decision-making for the sake of innovative complex care, including remedial conservation, restoration and reconstruction when necessary. Heritage of visual art is often an open art process, not only pieces of art, but contemporary legacy including elements of conceptual art, total art, or hybrid or a synthesis of art, so-called *Gesamtkunstwerk* (German), occasionally immaterial artworks, and not those oriented around a 'final object', sometimes based on the mechanical reproduction technology. Following the theory of conservation we should in the future consider a new approach to the care and conservation of modern and contemporary art, especially the role of multi-criteria identification and valuation in conservation project transformed into a new cultural phenomena. The models of trans-disciplinary research with many variants may be useful in many curatorial-conservation investigations. Now, a hundred years after Duchamp revolution in avant-garde art and introduction of new techniques, including plastics as modern substrates begin to deteriorate. The caring for this artefacts are faced with an entirely new set of problems, new decision-making processes, acquisitions or resignation, both ethical and technical issues reviews the model for each of the major options and variants, etc. The target audience includes conservation specialists, curators, conservators, researchers as well as students. The concept should also be of some value to art historians and museum staff, who work with conservators as well as artists and visitors.

All these activities would be trans-disciplinary, conceptual, theoretical, methodological and international. Consequences are relating to creating new knowledge. An access to care of cultural heritage and attempt to provide theoretical support for the conservation of both the material and intangible heritage of artworks is presented in innovative approaches of the care of contemporary art. A new conceptual framework demands a review of collecting policies based on theoretical and practical know-how from our practice in Western and Eastern art tradition, expressed in Nara Document 1994 and UNESCO Convention 2003. The issues of maintenance are related to the new character of modern museums as cultural centres with an active role ascribed to viewers.

What will museums be like in the future? The role of experience and emotion

The future model of museum will change into the digital or new one related much more to the experiences, emotions, sensations and not just passive access to the collection, despite how great and attractive it is. Different approaches to emotions are considered, from research at the level of experience to brain research and this neuronal aspect must be seriously taken into account for the experimental dimensions[9]. The argument based on practice is that "emotion-driven museum experiences will not merely present the facts but will provide opportunities and stimulate visitors to engage proactively in the world around them" wrote Brown and proposed a new term – it is 'Phygital' which means physical + digital, is bridging the digital presentation of context of works of art with the physical world[10]. At times, the conservator and curator would act as managers for work falling outside of their specialism. The model of a role of conservators/curators as advocates of cultural heritage also allowed for a greater focus on other aspects of their work, in particular, public programmes and engagement with the larger community, without impinging on the core function and funding of the museum.

The key for conservation and value implementation with sufficient and sustained engagement areas is first of all "don't harm". Social strategy of new multi-criteria evaluation play a role in the protection of cultural heritage but this policy should be flexible. Research & methodology related to the cultural heritage should be an 'open' science – with participation from citizens and consumers, not only from academics and stakeholders.

Effectiveness of the care of cultural heritage

The horizon of future of the care for heritage in practice seems be related to the "moving beyond divisions in the understanding and practice of heritage conservation" as Joel Taylor wrote in 2014 in his dissertation[11]. Complex of tangible and intangible heritage is always tied to specific preconditions within the observer or interpreter such as taste, knowledge, judgement, personal experience, concepts, evaluations, etc.

Cultural heritage conservation play a positive role as a medium of social integrity not only in religious heritage but also amidst political, social and economic disruption. In Warsaw Historic Center after the II World War, a five-year reconstruction campaign by its citizens resulted in today's meticulous restoration of the Old Town[12]. The Dresden *Frauenkirche* church long left as a ruined memorial to the Dresden bombing was reconstructed in the early 2000s[13]. The results of contemporary values of cultural heritage studies very often indicated the need for a new social model of the care[14]. 21st century challenges for the care of cultural heritage are combined from many issues, such as: recognition of traditional and new values of cultural heritage, the care for intangible and tangible heritage complex, etc. The care for contemporary heritage present still innovative approach to the conservation.

Lesson for future from the past

We don't have *tabula rasa* (a clean slate) understood as absence of preconceived ideas or predetermined goals in the protection of heritage. Historical perspective is useful in a synoptic view for the role of culture and heritage, as a lesson for modern society, especially in the short scope since 18th till 21th century. The memorable milestones of thought of giants in conservation theory are Sir Pietro Edwards 1777, one hundred years later John Ruskin, Camille Boito 1883, Alois Riegl 1903, Cesare Brandi 1963. International documents and charts play a crucial role in social policy: Athens Chart 1931, Venice Chart 1964 and UNESCO international conventions such as UNESCO 1972 and later, Nara Authenticity Document 1994, Burra Chart 1999,UNESCO 2003, UNESCO 2011. In the conservation field an active role play ICOM Ethic Guideline, ECCO and ENCoRE codes of ethics[15].

The development of rules for protection may come from the above regulations, but it is not limited to one theory or interpretation. The philosophical spectrum of the Past and Future as the process is a continuing process. For example Hans Gadamer (1900–2002) called a role of culture in passing time "hermeneutic circle". In his opinion cultural evolution has no beginning, linear and no determinable ending[16]. The message is that the process of drawing "horizons of understanding" can never be completely ended in one generation.

CONCLUSION

Social multi-criteria evaluation strategy in the protection of cultural heritage offers various evaluation scenarios and respect the desired affiliation, identity, directed towards tangible and intangible heritage, as well as digital. The search for community also argues that the common approach of tourism, new museums ideas and conservation plus the prospect of access and public participation can help to build knowledge that will derive satisfaction. It constitutes a new social strategy that builds a reflective society, its identity and knowledge.

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IN STAKEHOLDERS WE TRUST: CHANGING THE ONTOLOGICAL AND EPISTEMOLOGICAL ORIENTATION OF BUILT HERITAGE ASSESSMENT THROUGH PARTICIPATORY ACTION RESEARCH

Jeremy C. Wells*

Abstract: In the twenty-first century, the relevance of the positivistic, orthodox heritage paradigm is increasingly being called into question in terms of its ability to provide an appropriate ontological and epistemological foundation for the assessment of built heritage. Heterodox heritage theory, largely represented by heritage studies, now presents the alternative paradigms of constructivism, critical theory, and postcolonial theory that are more suited to understanding the multiple truths and the pluralistic sociocultural values of a wider range of stakeholders' values. Heritage is also seen as a tool for social justice and to empower communities. In this environment, existing, orthodox tools to assess the value of built heritage are inadequate. Heterodox theory is largely based on a foundation of the social sciences and Participatory Action Research (PAR) may offer a way to provide a useful tool for practitioners that encompasses both heterodox theory and the goals of social justice and community empowerment. Ultimately, PAR may offer a theoretical basis under which heritage researchers can provide empirical evidence to the claim that the valuation of historic fabric is a fundamental human value that transcends cultures.

Keywords: built heritage, assessment, ontology, epistemology, participatory action research

1. INTRODUCTION

In the twenty-first century, the understanding and assessment of heritage is increasingly an ontological and epistemological battleground. As the gulf between orthodox and heterodox theory [1] becomes increasingly wider, there appears to be little progress in terms of reconciling their disparate worldviews. Orthodox theory still dominates practice, largely because of orthodox doctrine that is promulgated via regulatory frameworks, but, at the same time, there is a rising call to modify this top-down system driven by expert rule into a bottom-up approach that recognizes a wider array of stakeholder values. This paper will explore how to address this change in ontological and epistemological orientations through the lens of Participatory Action Research (PAR) – a social science research methodology that emphasizes social justice and community empowerment and changes the role of heritage experts into expert "facilitators".

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PAR not only represents a shift into a constructivist paradigm in the assessment of heritage, but it is also emblematic of the change in how heritage is viewed as a basic human right [2]. Cultural heritage is also increasingly seen as a tool for social justice and community empowerment [3]. In this environment, PAR presents a tantalizing answer to William Logan's question about what "heritage conservation as human rights-based cultural practice" would look like? [4] Keeping this question in mind, this exploration will provide an overview of orthodox and heterodox heritage paradigms, the role of experts, and a theoretical description of PAR with applied examples.

2. MOVING FROM POSITIVISM TO CONSTRUCTIVISM IN BUILT HERITAGE CONSERVATION

Unique among the built environment disciplines is how the practice of heritage conservation has largely retained its mid-twentieth century rationalistic, positivistic paradigm, which has been reinforced and promulgated by doctrine and by law [5]. Other built environment disciplines, such as urban planning, long ago underwent the "communicative turn" and embraced stakeholder engagement and multivalent, pluralistic value systems in decision-making processes [6]. Architecture, in its shift to post-modernism in the 1960s, dispensed with the scientific, style-less, machine living espoused by Le Corbusier, and moved toward "complexity and contradiction" in order to seek a "richness of meaning rather than a clarity of meaning" outlined by Robert Venturi [7]. In the early 1970s, the environmental design and behavior movement introduced the seminal idea that design could, in part, be driven by social science research. By understanding how people are affected by design, in theory, the architectural and urban design process could be led by stakeholder's values. At a minimum, "post-occupancy evaluations" could be used to determine what worked and did not work after a building was constructed. Architects could then learn from this process in order to design better buildings [8].

These examples of paradigm shifts in the built environment disciplines are important because they are a precedent for understanding complexity, depth of meaning, and pluralistic values and de-emphasize the expert's role as decision maker. The built environment disciplines are not alone in this regard: sociology, anthropology, history, political science, and many other disciplines made the "post-modern" turn at the latter quarter of the twentieth century, in part based on the work of post-structuralist and critical theorists such as Focault, Baudrillard and Lyotard [9]. The foundation of "heritage studies" – a contemporary heterodox foil to orthodox practice that has risen in prominence recently – is based on post-modern, post-colonial, and critical theory.

Orthodox heritage has a well-developed rationalistic theory based on the retention of existing fabric and minimal physical interventions with an emphasis on readability and aesthetic unity, where appropriate. These concepts originated in the mid-nineteenth to mid-twentieth centuries from authors such as John Ruskin, Alois Riegl, Camillo Boito, Giovanni Carbonara, Paul Philippot, Cesare Brandi, Paolo Mora, Umberto Baldini, and others. Of utmost importance is the presence of tangible fabric from the past; in the absence of such fabric, the object has impaired or no historical value. The authenticity of this fabric is related to whether or not it was present in context with significant historical events or if it embodies values related to material culture. Lastly, informed by the world of art conservation, there is a tension between material authenticity and the need for the historical object to be readable and communicate its significance. For Cesare Brandi, writing in the mid-twentieth century, respect for existing fabric should not overwhelm the ability of a heritage object to present a readable form, especially if it is deemed important for the intent of the designer to be communicated. An example of this conflict is the face of a bronze statute that is so obscured by corrosion that its expression can no longer be discerned; in this case, it would be deemed appropriate to destroy the authentic material patina of the object in order to restore its readability. Another example is the "Italian school" of conservation developed in the nineteenth century, which was epitomized by Raffaele Stern's work on the Coliseum and the Arch of Titus, which sought both aesthetic unity and the need to differentiate new from old fabric in repair and restoration work [10].

Orthodox theory uses science and positivism to convey its aims; Muñoz Viñas explains that this "scientific conservation"

> is guided by the unspoken material theory of conservation which is, in turn, based upon the need to preserve the object's material "truth", and the belief in scientifically grounded knowledge. The first assumption (the need to preserve the object's material truth) can be divided into two different principles: first, it emphasizes that scientific conservation has a fundamental need to preserve the integrity of the object, and, therefore, that it is a truth-enforcement operation; second, it stresses that for scientific conservation, the integrity of the object fundamentally lies in its physical features and constituents. [11]

Muñoz Viñas further elaborates that there has never really been an attempt to justify scientism in conservation because no justification was warranted because a "scientific approach" is always assumed to be proper [12].

While some readers may be familiar with positivism, some explanation of its meaning is warranted, especially because of its role as the foundational paradigm for orthodox conservation theory. Prior to the 1960s, there was a widespread belief that a singular truth could be uncovered for a problem as long as a rigorous "scientific" method was employed. Moreover, researchers assumed that it was possible to find the real "truth" with only observation and measurement and little or no interpretation. Methodological rigor consisted of separating the researcher from the phenomenon being studied to the highest degree possible. Any research design that blurred the lines between the researcher and subject was to be avoided at all costs. Positivism, therefore, is often synonymous with the scientific method, objectivity, quantification, remote observation, and prediction.

Starting in the 1960s and into the early 1970s, historians, philosophers, and social scientists began to question the assumption that singular truths existed and that detached objectivity was always appropriate in collecting and analyzing data. In particular, many researchers directly questioned the concept of truth, calling its very existence into question. In the most extreme example, known as relativism, there is no truth at all, only multiple interpretations. More moderate paradigms viewed realty as being constructed from experiences and truth, as such, was defined by triangulation and consensus. A prominent ethnographer, Clifford Geertz, famously questioned the ability of positivistic research designs to understand cultural phenomena. In his paper, he analyzed a wink from a positivistic and constructivist (or post-modern) perspective. In the former case, he described how the timing of a wink could be measured and objectively analyzed, yet it utterly failed to reveal the real meaning behind a wink. In order to understand the meaning of the wink, the researcher must adopt an emic or inside perspective – the same as the person being studied – and in the process destroy the barrier between researcher and subject. The wink, in fact, conveyed a "thick" set of meanings that a "thin" positivistic research design completely missed [13]. This is the perspective of ethnography today: to properly understand a phenomenon, the researcher must become part of the culture being studied and be accepted, as much as possible, as one of its members.

Today, while it is realized that positivistic methods have their place, for subjective phenomena, such as the value of heritage, their usefulness can be quite limited and may lead to results that make little sense in relation to the research question. This is especially true when the object of the research is to understand qualitative meanings rather than to generate and analyze numerical data. Most disciplines, including history, anthropology, and sociology, have accepted post-modern approaches to research designs that incorporate multiple interpretive paradigms. Built heritage conservation, however, often relies on the type of positivistic research employed by historians prior to the post-modernism movement, and in doing so assumes that "facts" or truth can indeed exist independently of interpretation [14]. The orthodox practice of assessing historical significance and authenticity is also positivistic in its approach, as Tainter and Lucas elaborate, and assumes that "empirical reality must be either direct reports of experience or observation, or statements that can be derived from such reports" [15]. In other words, if a phenomenon cannot be directly experienced with the senses, then it is treated as if it does not exist.

In the past couple of decades, there has been an increasing call to change the ontological perspective of built heritage conservation so that it can incorporate a wider range of sociocultural and experiential values; the aim is not to supplant the dominant positivist paradigm, but rather compliment it with a more holistic, integrative, constructivist paradigm. Researchers who have been advocating for this kind of change include Randall Mason, Setha Low, Laurajane Smith, and John Pendlebury, among many others [16]. While these individuals have readily exposed the problems with the positivist paradigm, there is still a lack of pragmatic frameworks to assess these social, cultural, and experiential values associated with the historic environment. A far greater task is to create a reliable method to integrate these community values with the traditional positivistic values of heritage experts.

As opposed to positivism, the constructivist paradigm assumes that "truth" is constructed from various meanings and reality can never be directly accessed, much less understood in its totality [17]. From an epistemological standpoint, there is little, if any, distance from the researcher and the phenomenon; in fact, in many constructivist methodologies, the researcher *is* the phenomenon being studied. The constructivist realm is one of shades of meanings from multiple perspectives with no attempt to quantify phenomena; research methodologies that spring from constructivism are therefore qualitative in nature. Guba and Lincoln describe the ontological perspective in this paradigm as "apprehendable in the form of multiple, intangible mental constructions, socially and experientially based, local and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions. Constructions are not more or less 'true,' in any absolute sense, but simply more or less informed and/or sophisticated" [18].

Critical and post-colonial theory have also played an important role in the development of heterodox heritage theory. Postcolonial theory is based on Marxism, postmodernism, and poststructuralism, framing debates through the dichotomies of "maturity/immaturity, civilization/barbarism, developed/developing, and progressive/primitive" [19]. As applied to heritage studies, postcolonial theory looks at how the history of colonialism affects people's relationship with heritage, power, and identity. Examples of this form of inquiry include investigations into the marginalized heritage of indigenous peoples (e.g., Indigenous Australians, Native Americans) and minorities. It also includes investigations into the valuation and treatment of the dominant heritage of the "oppressors" (the colonizers) [20]. Critical theory is a thread through most of heterodox heritage, especially because of its emphasis on the "social construction of experience" and the analysis of discourses of power [21]. This is perhaps best shown through Laurajane Smith's work on the "authorized heritage discourse", in which "the proper care of heritage, and its associated values, lies with the experts, as it is only they who have the abilities, knowledge and understanding to identify the innate value and knowledge contained at and within historically important sites and places" [22].

In heterodox theory, as Gustavo Araoz indicates, conservation "is about preserving a message, and not a place" [23] and focuses on the continuity of meanings rather than fabric [24]. This meaning-focused, communicate nature of conservation is why the social sciences are assuming an increasingly central role in determining questions of significance and authenticity. With environmental psychology we can better understand the person/place relationship between the historical object, age value, and the retention of authenticity. Anthropology offers insights into cultural values associated with historical objects while sociology can reveal systems of behavior that relate to the recognition and treatment of heritage. Through the social sciences, it is possible to reframe the goal of heritage conservation as conserving the ability of the historical object to convey its authenticity. But because authenticity is ultimately a sociocultural and personal experience, we cannot properly "conserve" without understanding people and their relationship to the heritage object. Ultimately, what this means is that heritage experts need to trust most stakeholders – not only those in power or with economic, but everyday people – and the possibility that a reverence for intact historical fabric may indeed be a universal human value.

While there is obviously a precedent for how orthodox heritage theory has been employed, the implementation of heterodox heritage theory in terms of practice is an open book. While orthodox theory has a clear scope of its aims and means, heterodox theory can be described as pluralistic at best and relativistic at its most problematic. In the former sense, it offers great promise of recognizing a wide range of tangible and intangible heritage for the benefit of humankind; in the letter sense it presents the impossibility of decision-making.

3. WHO IS THE "EXPERT"? A LESSON FROM PLANNING AND ENVIRONMENTAL CONSERVATION

A post-positivistic heritage conservation paradigm represents a challenge to the traditional authority of heritage experts by positing that anyone can be a heritage expert. In heterodox theory "everyone has a view, and everyone has expertise … and [non-experts will] no longer simply accept the official view" [25]. What role, therefore, does the heritage expert play in this brave new world of heterodox theory? The planning and environmental conservation fields offer possible answers to this question.

In the 1960s, a debate arose in the planning field as to the nature of "expertise" and to what extent the planning professional was expected and entitled to exercise judgment and authority. Nigel Taylor explains that the root of this debate centered on the nature of value:

> [I]n the 1960s it was also acknowledged that town planning judgements were at root judgements of value (as distinct from purely technical judgements) about the kinds of environments it is desireable to create or conserve. The question therefore arose as to whether town planners had any greater "specialist" ability to make these judgements than the ordinary person in the street. The experience of much 1960s planning – such as comprehensive housing redevelopment or urban road planning – seemed to indicate not. The view that town planning was a value-laden, political process therefore raised not so much the question of what the town planner's area of specialist expertise should be but, more fundamentally, the question of whether there was any such expertise at all. [26]

Contemporary planning processes acknowledge that in some cases, the planning expert is not necessarily more qualified to make a decision because "[w]hat is 'better' is a matter of value, and planners have no superior expertise in making value-judgements about environmental options" [27]. In this perspective, the planner's skill lies in the ability to facilitate the process of engaging stakeholders and mediating between disparate viewpoints in an attempt to achieve either an understanding or a consensus. This process is often messy, political, and filled with gray areas where no clear "right" or "wrong" decision is evident. As Patsy Healey acknowledges, "the planner's role [has shifted] from that of 'designer' and 'analyst' to 'facilitator' and 'mediator'" [28].

In a similar sense, the environmental conservation field has also made a shift from experts (e.g., biologists and ecologists) making top-down policy recommendations toward becoming facilitators of a community-driven process in partnership with social scientists. This change has been, in part, due to the recognition that "most of the problems of conservation are to do with people" and less with questions that are solely the domain of the hard sciences [29]. For instance, in its implementation of "place-based planning", the United States Forest Service emphasizes the central role that facilitators working with communities have in "identifying which [natural] elements to retain, which ones to adapt, and which ones to discard" [30]. Functionally, like heritage conservation, environmental conservation theory is undergoing a positivistic to constructivist paradigm shift in seeking multiple truths to singular problems by recognizing the sociocultural complexity of formerly "scientific" problems. It has done so by acknowledging the central role that human needs play in conservation theory and policy while emphasizing the primary goal of social well-being [31]. In other words, good conservation policy is beneficial not only for the object of focus (the natural environment), but also for the people who benefit from healthy ecosystems.

4. PARTICIPATORY ACTION RESEARCH AND BUILT HERITAGE

A persistent thread in heterodox theory addresses hegemonic discourses, which is perhaps best addressed by Laurajane Smith's AHD [32]. In the AHD, conservation doctrine and its emphasis on objective art/historical values is the basis of a "self-referential authority of conservation and management philosophy of practice" used by heritage experts to "sideline" the "values and meanings that are situated outside the dominant [expert-driven] discourse" [33]. While social science research methodologies, such as ethnographies, offer ways to balance the dominance of experts' values with an understanding of the values of non-experts, these methods still enforce the role of the expert in controlling meanings. In order to better address the problems inherent in the AHD, Participatory Action Research (PAR) offers the unique ability to assess heritage while empowering communities. Moreover, within its framework, PAR assigns the expert to the specific role of facilitator in helping communities to control the gathering and presentation of their own built heritage meanings and values.

The key characteristic of participatory research that differentiates it from other social science research methodologies is the way in which the participants are co-researchers. In other words, the participants are both subjects *and* researchers; in effect, the community is researching itself. In traditional social science methodologies the researcher and the subject are clearly and permanently delineated, even in those methodologies (such as ethnographies) that try to blur the lines between the two. In participatory research, it is not possible to make this distinction because of the fluidity of the roles that community members play in the process. Louise Fortman refers to participatory research as "interdependent science" because some "questions are best answered in collaboration" [34].

Interdependent science is defined by "local knowledge" or "situated knowledge" by "civil" experts as opposed to "conventional" experts who are defined, in part, by their use of scientific knowledge [35]. PAR therefore embodies a kind of epistemological agnosticism, readily accepting any form of knowledge as long as it is defined and accepted by community participants. Jeffrey Bendremer and Elaine Thomas emphasize respect for this epistemological flexibility, directing conventional experts to "stop privileging academic inquiry and assign equal standing to Indigenous belief systems, decision-making bodies, and sensibilities" [36]. Fortman refers to the academy's preference for conventional experts' scientific knowledge as an "epistemic injustice" because all people have the potential to be "credible knowers" regardless of their education or social status [37].

Conventional experts, however, can be full participants in PAR, performing as equals with their community members. The conventional expert, however, does not control the process and seeks to equalize any power structures. In this frame, the expert serves as a facilitator of the overall process, providing input and suggestions, when appropriate, but deferring to the community members in terms of decision-making endeavors. In addition, sometimes experts train community members on how to perform certain research methodologies. Bergelin et al. offer the advice that conventional experts should listen carefully and not be "controlling" and strive to be "open and humble, persistent and strong" [38]. This hands-off approach, as Arora-Jonsson et al. emphasize, manifests as "local people [being] treated, not as data sources, but as colleagues in producing new knowledge" [39].

While there are a number of different flavors of PAR, they all focus on issues of social justice and social action. The premise is that through research, communities are empowered to identify problems and create and implement possible solutions, hence the word "action" in PAR. In this sense, PAR has much in common with participatory democracy by maximizing the opportunity for a community to make its own decisions. This process, as Timothy Pyrch advocates, "opens up the world of knowledge-making to people long silenced by forces intent on controlling knowledge for the educated elite" [40]. This characteristic is one reason why PAR researchers typically work with disempowered communities in developing countries, but it can and has been applied to a wide variety of cultures in Western as well as non-Western contexts.

John Heron and Peter Reason argue that PAR's paradigm is essentially constructivist (based Guba and Lincoln's definition [41]), but fails to account for "experiential knowing", the fluid nature of "subjects" and "researchers" reversing roles, and the way in which the participants engage in epistemological definitions [42]. Regardless, PAR shares many of the ontological and epistemological orientations found in heterodox heritage theory, especially in terms of the multiple constructions of reality, the possibility of multiple truths, and empowering communities through control of the meanings of their own heritage. In this latter aspect, PAR also shares some characteristics with poststructuralism and postcolonialism in terms of exposing and remedying disparities of power and issues of subjugation. For the purposes of this exploration, the assumption is that PAR has sufficient characteristics that are associated with the constructivist paradigm to assign it to this category.

5. THE PAR PROCESS

The process of PAR is iterative and informal and begins with participants observing the effects of certain actions in their community and reflecting on these effects in order to begin a planning process. The participants prepare a plan of action and then act on the plan. The cycle repeats with observations on the actions that were taken to implement the plan. The community participants continue this process until they are satisfied with the results [43]. Stephen Kemmis and Robin McTaggart offer a variation of this process as

1. Planning a change
2. Acting and observing the process and consequences of the change
3. Reflecting on these processes and consequences
4. Replanning
5. Acting and observing again
6. Reflecting again, and [repeating the process]. [44]

The model proposed by John Elliot is similar to the first two and also iterative in design:

1. Identifying initial idea
2. Reconnaissance (fact-finding and analysis)
3. General plan and action steps
4. Implement action steps
5. Monitor implementation and effects
6. Reconnaissance (fact-finding and analysis)
7. Revise general idea
8. [Repeat]. [45]

Koshy et al. warn, however, against the "excessive reliance on a particular model" because it "could adversely affect the unique opportunity offered by the emerging nature and flexibility that are the hallmarks of action research" [46]. The key takeaway is that the PAR process should be, above all else, flexible in adapting to the needs of the participants.

In terms of how PAR should specifically be implemented in communities, two influential theorists are Paulo Freire, who worked to empower adults in Brazil to read [47], and Orlando Fals-Borda, who helped address issues of social and power inequity of Latin Americans [48]. While Paulo Freire is credited with the some of the foundational ideas of PAR, Fals-Borda created one of the most widely used PAR methods, which holds much promise as a framework for assessing built heritage. Two of his ideas, the "critical recovery of history" and valuing and applying folk culture in the research process relate well to heterodox heritage concepts.

Fals-Borda's description of how the critical recovery of history is conducted in PAR is particularly relevant to heritage because of its emphasis on memory, intangible heritage, and discovering hidden narratives. He describes the process as

> an effort to discover selectively, through collective memory, those elements of the past which have proved useful in the defense of the interests of exploited classes and which may be applied to the present struggles to increase conscientization. Use is thus made of popular stories and oral tradition in the form of interviews and witness accounts by older members of the community possessing good analytical memories; the search for concrete information on given periods of the past hidden in family coffers; core data "columns" and their "fleshing out"; and ideological projections, imputation, personification and other techniques designed to stimulate the collective memory. In this way, folk heroes, data and facts are discovered which correct, complement or clarify official or academic accounts written with other class interests or biases in mind. Sometimes completely new and fresh information is discovered which is of major importance to regional and national history. [49]

Fals-Borda's technique shares some elements with both oral history and folklore methodologies, but what makes it distinct is that the flow of information is bi-directional between the co-researchers, rather than one-way from the subject to the researcher. In addition, this process "provides a social validation of objective knowledge which cannot be achieved through other individual methods based on surveys or fieldwork"

[50]. In this way, Fals-Borda's technique relates well to Ned Kaufman's description of the historic environment as a "storyscape", or narratives that communities embed in "story sites" [51]. Moreover, Fals-Borda's method offers a more direct way to access this storyscape.

In his emphasis on "valuing and applying folk culture", Fals-Borda is respecting the ability of the civil experts participating in the PAR process to identify and define knowledge on their own terms. This process "recognize[es] … essential or core values among the people in each region. Account is taken of cultural and ethnic elements frequently ignored in regular political practice, such as art, music, drama, sports, beliefs, myths, storytelling and other expressions related to human sentiment, imagination and ludic or recreational tendencies" [52]. Because of the open nature of what counts as knowledge, a wide variety of novel methods can be used include storytelling, talking circles, journaling, dance, art, games, and photo elicitation (e.g., Photovoice) in addition to methods formally recognized by conventional experts.

Lastly, Fals-Borda's methodology recognizes that the outcome of the PAR process need not always be the written word and can consist of any type of material that can communicate meanings [53]. In practical terms, the result of PAR can therefore be a dramatic play, a musical performance, dance, or a collection of art. Conventional experts can then interpret these non-written materials in written form for distribution to others.

6. EXAMPLES OF PAR APPLIED TO BUILT HERITAGE

The use of PAR for the assessment of built heritage is rare and very little material has been published on this topic. One example describes the ongoing use of PAR by the University of Florida's Preservation Institute:Nantucket program in work that may result in nominating the island of Nantucket (Massachusetts, USA) to the World Heritage list [54]. In a study focusing on the conservation of the building traditions of Egyptian vernacular architecture, Maria Dabai used PAR to help a community to save this intangible heritage. She accomplished this endeavor by helping the community to construct a model house that combined vernacular traditions with necessary, modern conveniences [55]. Most examples of PAR that relate to conservation, however, address natural or environmental conservation in developing countries and are focused on changing people's behavior through what is called a "Participatory Rural Appraisal" (PRA) [56]. While these environmental conservation case studies are informative, they do not focus on issues of the assessment of heritage and will therefore not be covered in depth.

In terms of a broader definition of heritage beyond connotations of buildings, the field of archaeology offers a few case studies that focus on the tangible and intangible heritage of indigenous peoples. Commonly referred to as "community archaeology", the use of PAR by archaeologists is an attempt to remedy past ills of the discipline as indigenous communities have traditionally perceived the archaeologist as an exploiter of their heritage. In the era of "postprocessual archaeology" (archaeology's post-modern turn), PAR has become a symbol of a kind of healing process between these experts and community members [57]. The goal is for archaeologists – the conventional experts – to relinquish control of the archaeological process to community members. In doing so, these experts also honor the values and decisions of these communities in terms of how their heritage should be evaluated and treated. According to Stephen Silliman, examples of this more inclusive process are "involving Native communities in archaeological research, working on repatriation efforts, decolonizing methodologies and interpretations, developing and using Indigenous epistemologies, protecting sacred sites, remedying historical and contemporary erasures, developing historic preservation and stewardship efforts, rethinking the sharing and production of knowledge, and confronting discipline- and society-wide equity issues" [58].

A particularly useful example of PAR in an archaeological context is Hollowell and Nicholas' description of research that empowered the Moriori (Chatham Islands) and Hul'qumi'num (Canada) indigenous groups to recognize and manage their own heritage. In the first case, the goal was to gather data for the Moriori Cultural Database project "to preserve, revive and promote Moriori identity, culture, language, and heritage" in a way that respected elder knowledge and heritage landscapes [59]. Through this database, the goal is for the community to be empowered to control the destiny of its own heritage. The study's authors explain that "By using an indigenous framework in which the research design, philosophy and participants all come from Moriori, the research process develops as a dialogue, a dynamic and intergenerational 'research conversation', that actually encourages collective memory and transfers culturally appropriate knowledge as the research unfolds" [60].

With the Hul'qumi'num community, the goal of PAR was to "assist in documenting customary laws and practices related to the protection and care of archaeological heritage … to bring greater public awareness to their interpretations of archaeological heritage and strategically recommend reforms to Canadian heritage law" [61]. In order to show the difference between conventional expertise and civil expertise, Hollowell and Nicholas compare the Society for American Archaeology's Principles of Archaeological Ethics against a similar statement created by the Hul'qumi'num people (Table 1). While there is a great deal of similarity, what is readily evident in the latter case is that cultural meanings and practices are represented in a way that conventional experts would have been likely to have missed.

SAA Principles of Archaeological Ethics (conventional experts)	Statement prepared by the Hul'qumi'num people through the PAR process (civil experts)
"The archaeological record, that is, in situ archaeological material and sites, archaeological collections, records and reports, is irreplaceable. It is the responsibility of all archaeologists to work for the long-term conservation and protection of the archaeological record by practicing and promoting stewardship of the archaeological record. Stewards are both caretakers of and advocates for the archaeological record for the benefit of all people; as they investigate and interpret the record, they should use the specialized knowledge they gain to promote public understanding and support for its long-term preservation." [62]	'Hul'qumi'num people's archaeological heritage is integral to their distinctive cultural identity. Archaeological heritage is valued for its relation to 'people', rather than as 'objects' of material value. Archaeological sites are perceived not as abstract scientific resources, but as the "cemeteries" of family Ancestors. From a Hul'qumi'num perspective, the Living have obligations to the continuity of relations between the Living and the Ancestors. The deceased remains and belongings are believed to possess powers dangerous to the Living, thus Hul'qumi'num culture maintains strict customary laws associated with the treatment of the deceased Ancestors and their belongings." [63]

Table 1. Comparison of the differences in meanings between conventional and civil experts.

7. A THEORETICAL MODEL FOR IMPLEMENTING PAR IN ASSESSING BUILT HERITAGE

In examining the literature on PAR, there is much focus on non-Western contexts, especially in developing countries. In these contexts, there is the potential for a large discrepancy in the worldviews of the conventional and civil experts, which necessitates the need to respect local epistemological traditions. In other contexts, however, such as North America, Europe, Australia, and parts of Latin America, there will be more potential for shared cultural meanings and a common epistemological frame. In this latter situation, the question begs as to whether or not the expert facilitator should attempt to "train" the civil expert participants in orthodox heritage methods. Examples include cultural resource surveys, archival research, and the understanding the significance of architectural history. In a similar sense, in Western contexts, should civil experts be trained in certain social science methodologies and methods, such as case studies, interviews, surveys or phenomenologies? To what extent would these interventions create an undesirable power differential between the facilitator and the civil experts? Because there is little precedent for the use of PAR in assessing built heritage, there is no clear answer to these questions.

Karen Hacker provides a possible direction, however, in relying on the community's ability to make it own decisions as equals, together with the expert facilitator: "The acceptability of … methods – that is, whether the community considers methods appropriate for its context – must be … assessed. … Thus, determining the best research methods for the project often requires a give and take between the researcher, who possesses knowledge of scientific inquiry and its design and methods, and the community members, who possess knowledge of community context and what is possible for political, historical, and practical reasons" [64]. It is therefore up to both the expert facilitator in partnership with the civil experts to make a decision in terms of what methods are appropriate and acceptable for a given heritage issue.

The expert facilitator should therefore approach the use of PAR to assess built heritage with an open mind in terms of whether or not orthodox, fabric-based and social science assessment methods should be employed by the civil experts. Where the community agrees that such methods should be used, they promise to compliment local knowledge and enrichen the experience and nature of the meanings that are collected. This situation will be especially true if some of the participants are, in fact "experts" in the conventional sense, which is more likely to happen in Western, developed contexts.

Regardless of the specific methods used by civil experts in the PAR process, the role of the facilitator should be to encourage the co-researchers to experience the historic environment in-person as well as recall it from memory. Methods should therefore focus on situating people in context with the environment, such as walks, photo elicitation techniques, and gathering in outdoor spaces so that the historic environment is a constant backdrop to the storytelling process.

8. CONCLUSION

Is it time for built heritage conservation to completely make the post-modern turn as most other disciplines have already done many decades ago? Or, is there something unique about how tangible heritage should be approached that demands a positivistic paradigm? Clearly, those involved in the heritage studies movement want to see the positivistic paradigm replaced with alternate paradigms that better recognize alternate truths and pluralistic meanings. On the other hand, conventional experts hold to the tradition espoused in orthodox heritage theory, rightfully pointing out that its development over nearly two centuries surely helps to validate its continued dominance in practice. Orthodox theorists and practitioners have a genuine concern that the future is one in which there is little or no value for historic fabric. Adopting a constructivist paradigm for heritage assessment has the potential to invalidate, in one fell swoop, the entire platform upon which orthodox theory stands.

Or would it? One maxim that holds true in this situation is that we need to trust most stakeholders. Perhaps the value for Ruskin's "golden stain of time" is somehow a universal human value. We lack the empirical evidence to make this claim, however, but social science research methodologies, including PAR, offer tantalizing clues that perhaps, indeed, the world would not be as bleak in terms of protection of fabric as is feared.

What PAR offers is the potential to make built heritage conservation more relevant to a wider array of people by democratizing the process for identifying and conserving the authenticity of heritage. It may, indeed, even offer the tantalizing promise to protect more historic fabric than the existing system in which conservation relies too much on extrinsic motivation (e.g., laws) than intrinsic motivation. Some early examples of this change is perspective are already happening in the United Kingdom where conventional experts are being been advised to "no longer to act solely as 'heritage police' and [instead] think of themselves as 'facilitators' and 'enablers'" [65].

We may look back at the twentieth century as a failed model for heritage protection that relied too much on forcing people to do the "right thing" when, in reality, it may be the case that most people actually want to engage in the conservation of historic fabric, but choose not to do so because of socioeconomic reasons and not intrinsic ones. For Hollowell and Nicholas, the brave new world is one in which "context-specific local negotiations based on mutual respect among different standpoints are far more appropriate and effective for working through issues related to intellectual or cultural 'property' and heritage management than legal mechanisms, which, typically, require bounded and static definitions of cultural affiliation and culture as property" [66]. And, as Kim Dovey contends, "Educating communities to research and defend their places of value is easier to justify than the determination that such places are to be protected by law against development. [This process] empowers and enables people to define themselves and places as part of the general development of democratic sociallife" [67]. The only way to know if there is something better for heritage protection than orthodox theory enforced through legal mechanisms is to try something different, trust most stakeholders, and explore the implications of actualizing heterodox heritage theory through a methodology such as PAR.

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